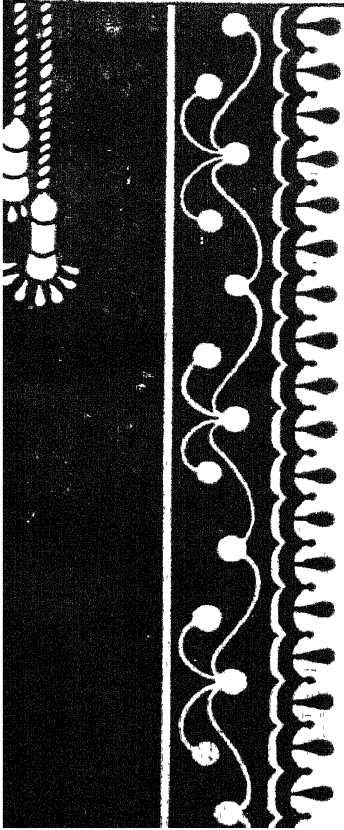


संस्कृत-विज्ञान-संज्ञा



EDITED BY

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THE SVAPNAVASAVADATTAM OF BHĀSA

For Favour of
RECOMMENDING TO STUDENTS

Critically Edited with Translation into English, Critical
and Explanatory Notes and Introduction

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PREFACE TO THE SECOND EDITION

We are thankful to the teachers and the students for warmly receiving our first edition of this play. We, now, present this second edition of the Svapnavāsavadattam, thoroughly revised in the light of our experience and suggestions made by our learned friends. Though we have not incorporated any Sanskrit Commentary in this edition, yet important points from the different commentaries have been quoted and discussed in the notes. The introduction discusses the problems connected with the play and the playwright. The notes on the text are critical, explanatory and appreciative.

We thank Shri H. A. Sheth of M/s. A. R. Sheth & Co. for his willing co-operation.

We hope that this edition also will be welcomed by the teachers and the students as before.

Bombay,
June, 1964.

P. S. Sane
S. A. Upadhyaya

PREFACE TO THE FIRST EDITION

I am happy to present this edition of Bhāsa's Svapnavā-savadattam which is mainly intended for the use of the students. Bhāsa is one of the oldest Sanskrit dramatists, whose works have a stamp of their own, due to the curious blending of the ancient and the modern spirit in them. His plays, therefore, demand a critical and appreciative study. The present edition with its copious notes is expected to help the students in their study and appreciation of the play.

I owe a deep debt of gratitude to the eminent scholars whose work on this play and its playwright have been fully utilised in preparing this edition. Thanks are specially due to Prof. Suresh A. Upadhyaya whose erudite lecture-notes have been incorporated, with necessary changes in this edition. I am thankful to Prof. S. G. Desai of the Ruparel College, Bombay for his valuable suggestion and ever-willing co-operation in preparing this edition. My colleague Prof. S. T. Nimbkar and my student Shri Tawade of the Senior M. A. Class deserve my heart-felt thanks for seeing this book through the press.

Lastly I have to thank Shri H. A. Sheth of the A. R. Sheth & Company but for whose urge this edition would not have seen the light of the day.

I crave the indulgence of the readers for the slips and misprints that might have crept in this edition as it had to be rushed through the press in a very short time.

I shall consider my efforts more than rewarded if this edition serves the purpose of the students for whom it is prepared.

Bombay,
June, 1962

P. S. Sane

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INTRODUCTION

SANSKRIT DRAMA — A General Note.

Origin of the Sanskrit Drama : Though the Sanskrit drama in its present form is available only after the Post-epic period, yet its origin and crude-form can be traced to the dialogue-hymns of the Ṛgveda. The recitation of the epic poetry might have paved the way leading to the present form of the Sanskrit Drama.

According to our tradition Brahmā created the 'Drama' (also called the Fifth Veda'—नाट्यवेद) by blending together the recitation from the Ṛgveda, music from the Sāmaveda, gestures from the Yajurveda and Rasa from the Atharvaveda. This नाट्यवेद was open to all the castes and its purpose was to give relief to one afflicted with sorrow, fatigue and grief. Cf. दुःखार्तानां श्रमार्तानां तपस्विनाम् । विश्रामजननं लोके नाट्यमेतद्भविष्यति ॥ The first play was staged in the honour of Indra's flag, with the help of the गन्धर्वs and the अप्सरसs.

Different theories have been put forth by different scholars to suggest the origin of Indian Drama. Max Muller opines that the Drama developed from the recitation of the dialogue hymns as a pasttime at the end of the religious performances. Others trace the origin to the Greek drama. Dr. Keith believes that the recitation of the Krṣṇa-legends contributed to the growth of Indian Drama. Pischel, relying on the term सूत्रधार, considers the puppet-shows as the origin of the Drama, while others believe that either a pantomime or the shadow play gave riss to the drama in due course.

Technique of the Sanskrit Drama :

The Drama is regarded as a दृश्यकाव्य—i. e. poetry which can be seen or exhibited as contrasted with the श्रव्यकाव्य i. e. poetry which can be heard only. It is to be noted that in the Indian literary tradition, Drama is considered as a type of poetry. No wonder then that the purposes of Drama and poetry are identical.

The dramatic compositions are known as Rūpaka (object of Vision) which is divided into ten classes : नाटक, प्रकरण, भाण, प्रहसन, डिम, व्यायोग, समवकार, वीथि, अङ्क and ईहामृग. There are also eighteen classes of the uparūpakas or 'Minor Dramas.'

The three principal ingredients of a Rūpaka are : Plot (वस्तु), Hero (नेता) and Sentiment (रस). The plot of a Sanskrit drama is either mythological or historical. The plot itself is divided into two : (i) अधिकारिक (‘Principal’) plot which deals with the main theme and the principal characters; and (ii) प्रासङ्गिक (Accessory) plot which helps the furtherance of the principal theme. The plot is developed through the five stages viz. आरम्भ, यत्न, प्राप्त्याशा नियताप्ति and फलागम i. e. beginning, effort, prospect of success, attainment of the part of the fruit by removal of obstacles and success respectively. The hero in Sanskrit Drama is handsome, eloquent, modest, sprung from a noble family, decorous etc. The heroes are of four types: धीरोदात्त (firm and noble; e.g. राम), धीरललित (firm and gay; e. g. अग्निमित्र) धीरशान्त (firm and sober; e. g. चारुदत्त) and धीरोद्धत (firm and haughty; e. g. दुर्योधन). They are also classified as दक्षिण (gallant), शठ, (sly), शृष्ट (bold) and अनुकूल (favourable or devoted). Among his assistants, पीठमर्द (the hero of the patākā i. e. प्रासङ्गिक—plot) and the विदूषक are worthy of note.

The Nāyikās are of three types : स्वीया (e. g. सीता), परकीया (e. g. शकुन्तला) and साधारण स्त्री (e. g. वसन्तसेना). The परकीया may be either a maiden or the wife of another. Her assistants are सखी, दासी etc.

Rasa or the sentiment is the overwhelming delight produced in a person of poetic susceptibility (सहृदय) by the proper representation of विभावस, अनुभावस and व्यभिचारिभावस. According to भरत, in Drama there are eight रसस viz. शृङ्गार, वीर, करुण, रौद्र, भयानक, हास्य, बीभत्स and अद्भुत. These are corresponding to the eight स्थायीभावस (Permanent or Principal Sentiments) viz. रति, उत्साह, शोक, क्रोध, भय, हास, जुगुप्सा and विस्मय. Of these, either शृङ्गार, वीर, or करुण should be the principal sentiment while the others should help to the development of the principal sentiment. शृङ्गार, no doubt, is a predominant sentiment. It is of two kinds (i) संभोग (in union) and (ii) विप्रलम्भ (in separation), which is again subdivided into two : अयोग (non-consummation of marriage) and विप्रयोग (separation after marriage).

Every Sanskrit drama opens with at least one benedictory stanza, addressed to the favourite deity of the dramatist. It is recited by the Sūtradhāra and is supposed to remove all the obstacles in the way of either completing or staging the drama. Sometimes it also suggests the main theme of the drama.

Then follows the Prologue (प्रस्तावना) in which characters like सूत्रधार, पारिपार्श्वक and नटी take part. It introduces the play and playwright. It pays compliments to the audience and pleases them by some song. At the end it establishes a link with the play proper either by naming the character about to enter or by stressing the similarity of mood or action between the सूत्रधार and the incoming character or by hinting at some incident of the play.

Then follows the main drama which is divided into acts. A drama may consist of from five to ten acts. An act must not be too long or devoid of sentiments.

The play ends with a भरतवाक्य (benediction or prayer) which expresses a wish for general prosperity and happiness.

The hero and the other higher male characters speak संस्कृत while the female characters and the lower male characters speak the Prākṛit dialects.

No character is supposed to enter the stage without a previous suggestion of its entry, except when it is required to enter suddenly under the pressure of feelings like fear, anger, extreme joy etc. In such cases, the character enters with the 'toss of the curtain' (i. e. अपटीक्षेप).

In Sanskrit drama, the hero is never shown as 'degraded' or 'fallen'. The feelings of the audience are never roused to the extreme or are offended. Hence, calamities like downfall of a king and scenes of death, battle, murder etc. are never represented on the stage. Even the daily routine or domestic affairs like sleeping, bathing, anointing one's person, amorous gestures etc. are not shown on the stage. As the death of a hero is never shown on the stage, the tragedy is ruled out of the field of the Sanskrit drama.

The subject-matter of a drama is not always represented in full on the stage. The dramatist discriminately picks up a few significant incidents to be presented on the stage. The less important events, which are necessary for understanding the plot, are narrated in short introductory scenes called प्रवेशक or विष्कम्भक. This also helps to achieve the 'economy of characters,' and to speed up the principal action.

प्रवेशक occurs only between the two acts. Lower characters who speak प्राकृत, take part in the प्रवेशक. विष्कम्भक occurs either at the

beginning of the first act or between the two acts. It is of two types : शुद्ध (pure) and मिश्र (Mixed). In शुद्धविष्कम्भक only middling characters, who speak Sanskrit, take part ; in the मिश्रविष्कम्भक, both the middling and the lower characters participate and they speak Sanskrit and Prakrit respectively.

Besides these, the other dramatic devices like अङ्कावतार, अङ्कास्य, चूलिका etc. are also used.

The dialogues in the drama are either सर्वश्राव्य (referred to as प्रकाशम्) or अश्राव्य (referred to as स्वगतम्) or नियतश्राव्य (referred to as जनान्तिक or अपवार्य). We also have आकाशभाषित i.e. speech in the air.

The styles to be followed in a drama are four as under : कैशिकी (sub-divided as नर्म, नर्मस्फूर्ज, नर्मस्फोट and नर्मगर्भ) in the dramas depicting शृङ्गाररस ; सात्वती and आरभटी in the dramas depicting वीररस ; and भारती in dramas depicting other sentiments.

The Thirteen Trivendrum Plays and their Author (*The Bhāsa Problem*)

The problem : In 1909 Mahāmahopadhyāya T. Gaṇapati Śāstri discovered a palm-leaf manuscript of 105 leaves in Malayālam characters, containing the ten plays (and a fragment of a Rūpaka), which were ascribed to Bhāsa by him later on. These ten plays were : Svapnavāsavadatta, Pratiññāyugandharāyana, Cārudatta, Avimāra, Bālacarita, Dūtaghatokaca, Pañcarātra, Madhyamavyāyoga, Karṇabhāra and Ūrubhaṅga. Later on, he discovered the other two plays viz. Abhiṣeka and Pratimānātaka. At Puttiyal, he discovered the complete copy of the play Dūlavākya, which was till then available only as a fragment. All these thirteen plays, were ascribed to Bhāsa on the testimony of the references to Bhāsa by Bāṇa and Rājāśekhara. Since then, the scholars have discussed these plays often and have held, quite different views.

Before we examine the views of these scholars let us, briefly outline the Problem of Bhāsa, which really speaking, is the problem of the thirteen Trivendrum plays. The problem is two-fold : (i) Do these thirteen plays belong to one author or many ? and (ii) Who is the author (or who are the authors) of these plays ?

Common Authorship of The Thirteen Trivendrum Plays :

On a closer scrutiny of these thirteen plays, one cannot fail to observe the striking similarities in construction, imagery and language. For instance—

- (i) All these plays begin with the stage-direction नान्यन्ते ततः प्रविशति सूत्रधारः। and contain only one मङ्गलश्लोक (which is absent in the Cārudatta) recited by the सूत्रधार. The benedictory stanzas in the four plays (स्वप्नवासवदत्त, प्रतिज्ञायौगन्धरायण, पञ्चरात्र and प्रतिमा) contain the मुद्रालङ्कार.
- (ii) Except in the कर्णभार, the prologue is called स्थापना. These prologues are brief and often employ the same device viz. एवमार्यमिश्रान् विज्ञापयामि। अये किं नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते। अङ्ग पश्यामि। The prologues do not refer either to the play or to the playwright.
- (iii) The epilogue, which generally refers to the king राजर्षिह, is almost identical in these plays.
- (iv) The rules of the भरत's नाट्यशास्त्र are not observed by these plays. To illustrate, we find the scenes of death, slaughter, violent fights, sport and sleep in these plays. The use of the term आर्यपुत्र referring to the king by a servant (स्वप्न. p. 108), the tragic end of the उरुभङ्ग and the allotment of seats to different personages in the दूतवाक्य are also not sanctioned by the नाट्यशास्त्र.
- (v) In these plays we often find the employment of the same dramatic devices. For example, the rapidity of action, (cf. निष्कम्य प्रविश्य), the device of आकाशभाषित, the choice of a narrator (either a Brahmin, a Kṣatriya or a fairy) for describing battles etc.; the entry of a person of a high rank with the words उस्सरह, उस्सरह! अय्या! उस्सरह!; the chamberlain informing the intervening events and the device of knowing what passes in another's mind from the face of the latter are met with in these plays.
- (vi) Some peculiar ideas are found expressed in many of these plays. The natural arm of a brave man is considered as the most appropriate and the only weapon for him; the celestial sage नारद is described as an expert in lute and in instigating quarrels; the blindness of धृतराष्ट्र was due to the jealousy of the gods; the

kings, though dead, live through their sacrifices and good works; the prosperity delights in the company of advenferous persons and such other thoughts are scattered in many of these plays

- (vii) The device of पताकास्थानक and Dramatic Irony are quite common in these plays.
- (viii) Similar dramatic situations cannot fail to attract our attention. To illustrate, the young heroes, when asked to pay respects to the king, often inquire—आः कस्य महाराजः ।; the master expresses his doubt when his faithful servant conveys an apparently incredible report and the persons on death bed have the vision of their ancestors.
- (ix) Similar dramatic scenes are found in these plays. In the प्रतिज्ञायौगन्धरायण (Act II) and अविमारक (Act I), the domestic scene is disturbed by the unexpected entry of the chamberlain with some news. The pastoral scene is found in the पञ्चरात्र (Act II) and in the बालचरित (Act III). Almost similar description of a city at night is found in the चारूदत्त (acts I, III) and अविमारक (act III).
- (x) The expressions like कः कालः ; का गतिः ; बाढम् ; प्रथमः कल्पः ; अलमिदानीं भवानतिमात्रं सन्तप्य ; अहो हास्यमभिधानम् and the use of words like यवनिका (= a veil; curtain), विस्मित (= proud) व्यपश्चि (= to request), दारूपर्वतक, दूतसम्पात and सुमनोवर्णक are found in these plays. Not only this, often the sentences and the stanzas or a part of them are repeated in one or more plays. Besides, the use of long metres like सुवदना and दण्डक, and the device of split-up-verses are common to these plays. The names of minor characters are same in many of these plays.
- (xi) Scholars have examined the Language of these plays and have found the uniformity with regard to grammatical solecisms and archaisms. (cf. तुवं, खु, करिअ, आम etc.)

These similarities, undoubtedly indicate that these thirteen plays “exhibit a family likeness and form a group by themselves”. Very likely they are written by the one and the same author.

Before we examine the other aspect of the problem, it will not be out of place to record the different opinions. Dr. K. Raja denies a single author for these plays as the number ‘thirteen’ is too big to be

attributed to one author. Some exclude प्रतिमा on account of the reference to मेधातिथि's न्यायशास्त्र, which is considered to be the same as मेधातिथि's भाष्य on मनुस्मृति. This is not convincing, for the passage under reference refers to different S'āstras and not to any commentary. Besides, how can one think of मेधातिथि's commentary on मनु as a न्यायशास्त्र ?

To sum up, we quote the conclusion of Dr. L. Sarup. "The community of technique, language, style, ideas, treatment and identity of names of dramatis personæ, prose and metrical passages and scenes are so remarkable that the conclusion of their common authorship is inevitable."

भास—the author of the thirteen Trivendrum Plays :

The second aspect of the problem is whether भास is the author of these plays. It is obvious, that if it is established that भास is the author of any one of these plays, it would lead to the conclusion that he is also the author of the other plays.

Of these thirteen plays, the स्वप्नवासवदत्ता is often referred to either by its title (which is not always uniform) or by its author or by both. The problem becomes complicated as the quotations from the स्वप्नवासवदत्तम् are not traceable to the available text of the play. This phenomenon is not unusual for often we find different versions of the same play in different families of manuscript. Below, the important quotations quoted by later writers from the स्वप्नवासवदत्ता are examined.

अभिनवगुप्त, in his भाष्य on भरत's नाट्यशास्त्र refers to the क्रीडा (i. e. कन्दुकक्रीडा) mentioned in the स्वप्नवासवदत्ता. He also refers to the following verse as occurring in the स्वप्नवासवदत्ता.

सञ्चितपक्ष्मकवाटं नयनद्वारं स्वरूपतडनेन ।
उद्घाट्य सा प्रविष्टा हृदयगृहं मे नृपतनूजा ॥

This verse is not found in the available manuscripts of the play and is not included by T. Gaṇapati S'āstri in his text. On scrutiny, it may be observed that this verse can have its place in act V, after the dream scene when the king, being in a drowsy state, tells the Vidūṣaka : वयस्य । प्रियमावेदये । धरते खलु वासवदत्ता ।

The verse appears to have been dropped by the scribe through sheer inadvertence.

भोज, in his शृङ्गारप्रकाश refers to the outlines of the dream scene of the स्वप्नवासवदत्त. शारदातनय, in his भावप्रकाश analyses the plot of the स्वप्नवासवदत्तम् while discussing the nature of a प्रशान्त नाटक. It may be noted that the version of शारदातनय, differs to a small extent and only in minor points from स्वप्नवासवदत्तम् as available to-day. रामचंद्र and गुणचंद्र quote the following verse from भास's स्वप्नवासवदत्त—

पादाक्रान्तानि पुष्पाणि सौष्म चेदं शिलातलम् ।
नूनं काचिदिहासौना मां दृष्ट्वा सहसा गता ॥

The printed text of स्वप्नवासवदत्तम् does not contain this verse. Dr. Sukthankar has shown that the verse may be put in act IV after verse No. 2, and after the following speech of the Vidūṣaka :

विदू०—तत्तद्दोदी पदुमावदी इह आअच्छिअ णिगदा भवे ।
राजा—(शेफालिकाशिलातलमवलोक्य)
पादाक्रान्तानि...

T. Ganapati S'āstri places the verse in the same act, but after verse no. 3, and after the speech of the विदूषकः

विदूषक—एवं होदु । (उभौ उपविशतः ।)
राजा—(अवलोक्य) पादाक्रान्तानि.....

The reason for the omission of the verse from the text of स्वप्नवासवदत्तम् as available to-day, may be either the scribe's carelessness or his injudicious critical editing of the text.

सर्वानन्द in his अमरकोशटीकासर्वस्व refers to the acts III, IV and V of the play. सागरानन्दिन् in his नाटकरत्नकोश and the शाकुन्तलव्याख्या refers to the prologue of our play.

All these quotations when critically analysed and judiciously studied, show that there existed a play called स्वप्नवासवदत्तम् (also known as स्वप्ननाटकम्, वासवदत्ता नाटिका, स्वप्नवासवदत्ता composed by भास. This is corroborated by the fact that in Sanskrit dramatic literature, two works bearing identical titles are not found.

Moreover, राजशेखर's tribute to स्वप्नवासवदत्तम् (cf. भासनाटकचक्रेऽपि छेकैः क्षिप्ते परीक्षितुम् । स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः ॥) shows that भास wrote a number of plays, among which स्वप्नवासवदत्तम् was the best. Bāna's description of भास's plays (cf. सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः । सपताकैर्यशो-लेभे भासो देवकुलैरिव ॥) is generally applicable to these thirteen plays.

वाक्पतिगज describes भास as 'a Friend of Fire'. In two of his plays we find Agni appearing in the human form and in others we have description of conflagrations and fire. Besides the term अग्नि is often used in these plays. Jayadeva describes भास as the 'Laughter of Poetry'. These plays are well-known for their humorous characters like the विदूषक, शकार, सुधाकर etc. The scenes of subtle humour (e.g. between Bhīma and Ghatotkaca in Madhyamavyāyoga) are reckoned as some of the finest ones (if not unparalleled) in the realm of Sanskrit literature.

Thus there is a good deal of evidence—indirect and corroborative to suppose that भास, very probably, was the author of these thirteen (fourteen-with यज्ञफल) plays.

Are the plays stage-adaptations ?

It has been suggested that these plays are not the original plays but are stage-adaptations or compilations by the Kerala actors. These plays of Bhāsa have the mark of originality both in construction and conception. The actors who adopt a play for the stage always retain the original play and make only necessary (and the least) changes such as omission of literary passages or some minor scenes. They do not 'write the whole play again'. There is no evidence to believe that the Kerala actors used to almost 're-write' the dramas. [In such a case, can we call the original—'a drama'—?] It is also interesting to note that no other play but these thiteen plays only are attributed to 'Kerala-Nātaka-Cakra'. Besides the discovery of यज्ञफल has ruled out all the possibility of these plays to be the 'stage-adaptations' by Kerala actors. The two manuscripts of यज्ञफल are discovered from the North only. It is not included in the South Indian Manuscripts. It is in देवनागरी characters unlike the other plays which are in Grantha characters. This play यज्ञफल reveals many of the significant characteristics of the other thirteen plays. This can be accounted for only if we reckon one author for all these fourteen plays. Thus it is too bold to guess that these plays are stage-adaptations or compilations of Kerala actors.

The Personality of Bhāsa

Sanskrit authors have always preferred to observe complete silence about their personal details—may be due to their tendency of self-effacement. Bhāsa is no exception to this. From the plays

ascribed to Bhāsa, we do not get any information—not even the name Bhāsa—about their author. No external source is available to gather the information about him. All that one could do is to form an impression—in broad though not indistinct—about the personality of Bhāsa.

Bhāsa is supposed to be the corrupt form of Bhāṣa (भाष), a गोत्र in हैमोदक division of अगस्त्य गोत्र. He was a Brahmin and a thorough believer in the institution of sacrifice. He was the follower of the caste system.

He belonged to North India. This is suggested by his ignorance of the mountains, rivers etc. of the South India. Besides most of the scenes in his plays have places in Northern India mentioned in them. The benedictory stanzas of the plays indicate that he was a Vaiṣṇava of the Bhakticult. He was also acquainted with the Pāñcarātra philosophy. His references to various Śāstras and social customs show that he was well-versed in the Śāstras and in the contemporary social customs and manners. His dialogues suggest that he was a born conversationalist and had a fine sense of humour. The psychological treatment of his themes and characters indicate that he had a thorough knowledge of human mind and nature. His descriptions reveal him to be a minute observer and an appreciator of nature. He had sufficiently known the fine arts—particularly painting, music sculpture etc. He lived a happy and contented life and had not either suffered much poverty or enjoyed patronage.

These plays reveal the practical knowledge of dramatics, which led some scholars to hazard that Bhāsa was either an actor himself or was actively associated with professional actors.

Date of Bhāsa

Such a remarkable difference is seen between the dates assigned to Bhāsa by different scholars that one cannot but quote Whitney, the noted American Orientalist : “All dates given in Indian literary history are pins set up to be bowled down again.” An attempt however, is made here to arrive at the probable date of Bhāsa.

Internal Evidence

- (i) Two of these thirteen plays deal with the king Udayana. The characters like Udayana, Pradyota, Dars'aka etc. who

are referred to in the two-उदयन plays, are historical personalities, who on the authority of Vincent Smith, cannot be later than 6th century B.C. Thus, plays of भास could not have been earlier than the 6th century B. C.

- (ii) The royal families of Northern India, are enumerated in the प्रतिज्ञायौगन्धरायण. These families appear to have been completely forgotten in the Post-Mauryan period. This indicates that Bhāsa might have not been far removed from the times of Nanda kings or Candragupta.
- (iii) Bhāsa refers to the kingdom of Kāśī which had ceased to exist before 5th century B. C.
- (iv) Bhāsa refers to राजगृह as the capital of मगध. We know that after the king Darśaka, the capital was shifted to Pāṭaliputra.
- (v) The references to शाक्यश्रमणक, नमश्रमणिका, नागवन, वेणुवन etc. indicate that Bhāsa might have flourished in the Post-Buddha period.
- (vi) The प्रतिमानाटक refers to various Śāstras like मानवीय धर्मशास्त्रम् माहेश्वरं योगशास्त्रम्, बार्हस्पत्यमर्थशास्त्रम् मेधातिथेर्न्यायशास्त्रम् and प्राचेतसं श्राद्धकल्पम्. One the authority of गौतम, it is safe to infer the existence of मानवीय धर्मशास्त्र before मनुस्मृति i. e some centuries earlier than the 6th century B. C. The other works viz. योगशास्त्र अर्थशास्त्र and श्राद्धकल्प can be assigned to the same period or to a period earlier than the 6th century B. C. The न्यायशास्त्र of मेधातिथि is probably a work composed prior to the 6th century B. C. It, however cannot be identified with the मनुभाष्य of मेधातिथि for it would be an absurd anachronism.
- (iii) The use of archaisms and solecisms, the conversational style of the dialogues and the use of the words like महाब्राह्मण (as a term of respect), आर्यपुत्र (= a prince), यवनिका (= veil) etc. indicate the antiquity of the plays of Bhāsa.
- (viii) The custom of throwing sand in the enclosures of temples is referred to in आपस्तम्ब only. The reference to the marriages between prohibited degrees of consanguinity, the respect for the Brahmanical system, the contemptuous references to Buddhism and Jainism and the practice of veiling the face (अवगुण्ठन) show that the plays belong to the fifth or fourth century B. C.

- (ix) The reference to the kingdom comprising Northern India bounded by the Himalayas and the Vindhyas (cf. भरतवाक्य of स्वप्न.) indicate that Rājasimha may be the same as Ugrasena Nanda, who lived before 4th century B. C.

External evidence :

- (i) Kundamālā refers to the king दशरथ as पडिमागदो महाराओ. This is definitely based on the Pratimā.
- (ii) वामन, the author of काव्यालङ्कारवृत्ति quotes स्वप्नवासवदत्त-IV.3 and Cārudatta I.2, with slight variations.
- (iii) The drama Bālacaritam is referred to in the ancient Tamil Poem (Cilappadikaram) of the 2nd Century B. C.
- (iv) The verse (XIII.60) of अश्वघोष's बुद्धचरित is similar to that of भास's प्रतिज्ञायौगन्धरायण. (1.18)
- (v) Kālidāsa pays tribute to भास in the prologue of the मालविकाग्निमित्रम्. Besides, in the plays of Kālidāsa, we often find the influence of भास's technique, ideas and expressions.
- (vi) The similarities between Cārudatta and शूद्रक's मृच्छकटिक are too numerous to be enumerated.
- (vii) Kauṭilya (X.3) quotes a verse which is found in the प्रतिज्ञायौगन्धरायण (IV.2).
- (viii) Authors like Bāṇa, Vākpātirāja, Jayadeva, Dandin, Abhinava gupta, Rāmacandra and Guṇacandra, Sāradātanaya, Bhojadeva, Sāgaranandin and Sarvānanda refer to Bhāsa and his plays.

Of all these works, Kautilya is the earliest. He belongs to 4th century B. C. Hence the plays of भास cannot be later than 4th century B. C.

The plays of Bhāsa do not show any Greek-influence. They do not exhibit भास's acquaintance with South India. They use the word सुवर्ण and not नाणक for a coin. They do not refer to Zodiac solar-signs i. e. the राशि's. They do not show any acquaintance with the Śvetāmbara sect of the Jains. All these show that the plays belong to a pre-Mauryan period.

To sum up, we can reasonably place Bhāsa in the pre-Mauryan epoch, probably between 6th century B. C. and 4th century B. C.

Works of Bhāsa

The thirteen plays which are ascribed to Bhāsa, by a majority of scholars, can be grouped as follows :—

- (i) Udayana Plays—स्वप्नवासवदत्त, प्रतिज्ञायौगन्धरायण
- (ii) Original Plays—अविमारक, चारुदत्त.
- (iii) Mahābhārata Plays—दूतवाक्य, दूतघटोत्कच, कर्णभार, मध्यमव्यायोग, पञ्चरात्र, ऊरुभङ्ग.
- (iv) Rāmāyaṇa Plays—प्रतिमा, अभिषेक.
- (v) Kṛṣṇa Plays—बालचरित.

Recently a play called यज्ञफल is discovered by Shri J. K. Shastri in the year 1941. Both Dr. Pusalkar and Dr. Bhatt are of the opinion that the play is a work of Bhāsa. It may be noted that Prof. Jhala opines that “यज्ञफल... is a drama composed after the pattern of the Trivendrum plays in modern times and influenced by modern thought and expression.”

Besides these fourteen plays, other works like दामक, त्रिविक्रम, घटकर्पर, किरणावलि, मुकुटताडितक उदात्तराघव, are ascribed to Bhāsa by different scholars. A poem entitled विष्णुधर्म is also ascribed to him. Some scholars even ascribe मृच्छकटिक to भास. पद्मप्राभृतक and वीणावासवदत्त. are the other works ascribed to भास. The commentary अर्थयौतनिका on शाकुन्तल ascribes a work on dramaturgy to भास. It may be noted that no convincing proof is put forward to show that the above-mentioned works are written by भास. There is a tradition which declares that भास wrote about thirty plays.

Evolution of the thirteen plays ascribed to भास

Dr. Pusalkar has examined the development of the dramatic elements such as the proportionate use of dialogue and verses, the art of plot-construction etc. in these plays and has grouped them into three distinct periods as follows :

- (i) दूतवाक्य, कर्णभार, दूतघटोत्कच, ऊरुभङ्ग, and मध्यमव्यायोग. (In these plays the epic metre predominates and the proportion of verses to the dialogues is quite large).

- (ii) पञ्चरात्र, अभिषेक, बालचरित, अविमारक. (These plays belong to a period of transition and are characterised by the increased number of acts, characters and by the skill in plot-construction).
- (iii) प्रतिमा, प्रतिज्ञायौगन्धरायण, स्वप्नवासवदत्त and चारुदत्त, (These plays belong to 'the Final period' and are characterised by psychological characterisation and the greater number of dialogués).

Dr. G. K. Bhatt, however, groups these plays differently on the basis of the gradual development of भास's dramatic art and insight as follows:

- (i) Start : (यज्ञफल and) अभिषेक.
(ii) At Cross-Roads : बालचरित, दूतवाक्य, पञ्चरात्र and दूतघटोत्कच.
(iii) On the way : अविमारक, मध्यसव्यायोग, चारुदत्त and ऊरुभङ्ग.
(iv) Destination : प्रतिमा, प्रतिज्ञायौगन्धरायण, कर्णभार, and स्वप्नवासवदत्त

It may be observed that these plays do exhibit significant traits which may guide one to assess the evolution and the development of the dramatic genius of their author. Whoever may be their author, there is no doubt that he learnt much from his experience and had remarkably progressed in his³ pursuit which can be supposed to have culminated in his later dramas particularly in प्रतिमा and स्वप्नवासवदत्त.

The Legend of Udayana

Udayana has been the hero of⁴ many romantic tales and gallant adventures. Rightly therefore, श्रीहर्ष has remarked : लोके हारि च वत्सराज-चरितम्. Two of the plays of भास viz. प्रतिज्ञायौगन्धरायण and स्वप्नवासवदत्तम् deal with उदयन's marriage with वासवदत्ता and पद्मावती respectively. He is also the hero of the two plays viz. रत्नावली and प्रियदर्शिका by श्रीहर्ष. He also forms the central theme⁵ of the hitherto incomplete play वीणावासवदत्ता. अनङ्गहर्ष's play तापसवत्सराज and शूद्रक's poem वत्सराजचरित also deal with उदयन. The episodes of उदयन are described in details in the कथासरित्सागर of सोमदेव, in the बृहत्कथामञ्जरी of क्षेमेन्द्र and in the बृहत्कथाश्लोकसंग्रह of बुघस्वामिन्.

The legends of उदयन are also referred to in the Buddhist literature particularly in Dhammapada-Atthakathā of Buddhaghosa, in प्रपञ्चसूदनी, a commentary on Majjhima Nikāya by Buddhaghosa, सामवती-जातक and in the Chinese⁶ मूलसर्वास्तित्ववाद-विनय ec. It may be

noted that उदयन is referred to even in the Buddhist canonical literature.

The birth of उदयन and his marriage with वासवदत्ता are referred to in the कुमारपालप्रतिबोध of सोमप्रभ, a Jain writer of the late 12th century.

Kauṭilya in his Arthaśāstra refers to Udayana to illustrate how a king can regain his power. Kālidāsa in his मेघदूत refers to the popularity of the romantic tales of उदयन. शूद्रक and भवभूति also refer to उदयन. These references are more than sufficient to illustrate the popularity of the romantic and adventurous tales of Udayana.

Many versions about the personal account of उदयन are available and it is a vexed problem to construct a consistent and faithful account of उदयन's life from the available divergent episodes. The most important and noteworthy of these episodes are as follows :—

Udayana was born when his mother—Mṛgāvatī was separated from her husband called śatanīka. He was called उदयन as he was born either at the sun-rise or on the उदयपर्वत. He received education from a hermit. He received his घोषवती—Lute as a gift from the नागलोक. With this lute, he used to tame elephants. He was extremely fond of elephant-chase. He knew the art of painting a Viśeṣaka mark on the forehead. He was skilled in wreathing unfading garlands.

The king of उज्जयिनी captured उदयन with the help of a counterfeit elephant, and brought him to Ujjayinī. He was then entrusted with the task of teaching lute to the princess वासवदत्ता. Both fell in love with each other. यौगन्धरायण planned the escape of the king उदयन who eloped with वासवदत्ता. Pradyota appreciated his bold stratagem and became reconciled with उदयन. उदयन was so much in love with वासवदत्ता and fond of hunting that he even neglected his kingdom. Seizing the opportunity, Āruṇi captured a part of the kingdom. यौगन्धरायण with his political strategy arranged the marriage between उदयन and पद्मावती and regained the kingdom. उदयन's romance with रत्नावली, the princess of सिंहल is well known. रत्नावली, having suffered the ship-wreck, comes to stay with वासवदत्ता as सागरिका. उदयन sees her on the occasion of the मदनमहोत्सव and falls in love with her. He is also known to have married मञ्जुलिका (who was the princess Bandhumati) by गान्धर्व विवाह while she was under the guardianship of वासवदत्ता. उदयन had also an affair with विरचिका (or विरचिता), a lovely maid in the palace. According to the

Buddhist versions, he also married सामवती and मागन्दिद्या. His amorous trait is well depicted in the Chinese version wherein we are told that he went to Ujjayinī on learning that प्रद्योत had permitted the ladies in the harem to move out on a particular night.

वासवदत्ता, with the grace of Śiva, gave birth to नरवाहनदत्त, who was regarded as an incarnation of कामदेव.

After the coronation of नरवाहनदत्त, उदयन and his two wives, committed suicide on realising the instability of human life.

Background of the Plot of the play

It is essential to know the earlier events in the life of उदयन and वासवदत्ता for proper understanding of the plot.

After उदयन's marriage with वासवदत्ता, he was so much attached to her that he neglected his kingly duties and as a result his territory was overrun by Ārunī a neighbouring king. The lovers were removed to a frontier town Lāvānaka. Yaugndharāyaṇa the minister decides to regain the kingdom. This would have been possible only with the help of a powerful king. With this end in view Yaugandharāyaṇa thought of winning over Darśaka the king of Magadha by a matrimonial alliance of Udayana, with his sister Padmāvati. He chalked out this plan relying on a prophecy to that effect (cf. पद्मावती नरपतेर्महिषी भवित्री etc. स्वप्नवा० Act I. II) But Vāsavadattā was an obstacle in the way of the success of this scheme. On account of his deep devotion to वासवदत्ता, Udayana would never agree to marry Padmāvati. It was equally difficult to persuade Darśaka to offer his sister to Udayana, while Vāsavadattā was alive.

Yaugandharāyaṇa thinks of a scheme in consultation with other ministers. It was decided to spread a false rumour about the death of Vāsavadattā and Yaugandharāyaṇa. Vāsavadattā was taken into confidence. She agreed to accompany यौगन्धरायण and stay in disguise as long as it was necessary to achieve the final end. Though she was a party to the minister's scheme, she did not know the details of his scheme. Accordingly यौगन्धरायण in the disguise of a mendicant and Vāsavadattā dressed as an ordinary woman from Avantī country came to the Tapovana near Darśaka's capital. At this point begins our play Svapnavāsavadattam.

The plot of the play

Prologue

The play Svapnavāsavadattam opens, with a Maṅgala Śloka recited by the Sūtradhāra, at the end of the Nāndī. When Sūtradhāra is about to make his speech, he is disturbed by some noise behind the curtain. After informing the audience that the Princess Padmāvati, the sister of King Darśaka of the Magadha country has come to Tapovana and her attendents are clearing the way for her by driving away the inmates of the penance-grove, he leaves the stage.

Act I

The two guards shout asking the people to clear the way. Then enter Yaugandharāyaṇa in the disguise of an ascetic and Vāsavadattā, the queen, in the disguise of a lady of Avantī. Yaugandharāyaṇa is surprised to find that even the peace-loving people of the hermitage should be driven away roughly in that manner. Vāsavadattā feels pained at the insult of being driven away in that manner, in spite of her being a queen. Yaugandharāyaṇa consoles Vāsavadattā and tells her not to be so touchy about it as she was in disguise of an ordinary Āvantikā. The chamberlain enters and orders the guards not to drive the ascetics away. Yaugandharāyaṇa learns from the chamberlain that the princess Padmāvati is to visit the hermitage to pay respects to her mother who is residing in the hermitage. He further tells that the princess likes piety and also people devoted to religion. She does not intend to inconvenience the ascetics. यौगन्धरायण and वासवदत्ता both are favourably inclined towards पद्मावती. Then enters पद्मावती with her retinue. In the course of conversation it is learnt that the King प्रद्योत is sending his messengers for securing पद्मावती as a daughter-in-law. Padmāvati asks the chamberlain to proclaim that she would give gifts of their choice to the ascetics. Yaugandharāyaṇa takes advantage of this and begs of Padmāvati to look after his sister (i. e. queen Vāsavadattā in the disguise of an Āvantikā) who is प्रेषितभर्तृका. Padmāvati agrees and Vāsavadattā stays with Padmāvati. Just then enters a Brahmacārin, who has come from Lāvāṇaka with a sad news. He is on his way to Rājagṛha and halts at the penance-grove for rest. He tells that a fire broke out in Lāvāṇaka, while the king was away for hunting. The fire consumed Vāsavadattā and also the minister Yaugandharāyaṇa who was trying to rescue her. On his return from hunting expedition

king learnt the tragic news and was driven to madness. Rumanvān, the minister of the king Udayana, tried to steady the king and with great efforts took him away from Lāvāṅka. All feel greatly relieved on hearing this. ब्रह्मचारिन् leaves for his destination. After keeping Vāsavadattā with Padmāvatī Yaugandharāyaṇa proceeds on his journey to make further arrangements for the execution of his scheme and the rest of the party enter the hermitage. Here ends the first act.

Act II—प्रवेशक

The Praveśaka tells us that पद्मावती is busy playing a game of ball near a bower of Mādhavī creeper.

Main Scene

Vāsavadattā returns the ball, which had gone far away, to Padmāvatī. The latter is flushed with exertion. Vāsavadattā, who has by now become intimate with Padmāvatī, takes this opportunity to make fun of Padmāvatī by introducing the topic of her marriage. She calls her the daughter-in-law of Mahāsena Pradyota. At this, पद्मावती's maid comes forth with Padmāvatī's secret that she has fallen in love with Udayana. This makes Vāsavadattā restless but before she recovers from this shock she learns from the nurse, who enters just then, that the king Udayana has arrived, was offered the hand of Padmāvatī and has accepted it. Before Vāsavadattā could realise what was happening, another maid brings a message from दर्शक's queen that Padmāvatī should hurry up as her marriage is to be celebrated that very day.

Act III

We find Vāsavadattā in a lonely spot of the Pramadavana garden. She has run away from the joyous rejoicings of the marriage of Padmāvatī with Udayana to bewail her misfortune, because her husband is to be another's in a very short while. As ill-luck would have it, a maid comes there in search of her and asks her to wreath the marriage garland for Padmāvatī. She engages the maid in conversation on the topic of the appearance of उद्यन the bride-groom. But before long, being overwhelmed with feelings cuts short that topic and wreaths the garland. She cleverly avoids weaving the herb called सपत्नीमर्दन in that garland. As the bride-groom has arrived for his bath, another maid comes to the scene to hurry up for the garland. Both the maids leave Vāsavadattā to

lament and suffer her tortures alone. She thinks of retiring to her bed-chamber to allay her mental tortures.

Act IV—Praves'aka

This short scene at the beginning of the fourth act presents the Vidūṣaka to the audience. He is happy as king has married and the gloomy tiresome period is over. He describes the enjoyments he is having along with the son-in-law king उद्यन, in the palace of दर्शक. His gluttony has affected his digestion. He tells the maid, who has come to inquire whether king has taken his bath, that she should bring everything else but not foods.

Padmāvatī and Vāsavadattā along with the retinue come to the garden Pramadavana. Padmāvatī's intention in coming to that garden is to see if her pet Sephālikā plants have blossomed and to show them to Udayana and elicit the words of appreciation and praise from him. In the course of her conversation with Vāsavadattā, we learn that she has developed a deep love for her lord and feels uneasy in his absence. Vāsavadattā, with the feelings pent up lands herself in a difficult situation when she remarks that Vāsavadattā loved the king more than what Padmāvatī does. Padmāvatī tells how she requested the lord to teach her playing on the lute and he kept quiet and simply sighed. Now the king and the Vidūṣaka come to the scene. They are seen by पद्मावती and her party. She avoids going forth and greeting him to respect the feelings of वासवदत्ता and enters the bower of Mādhavī creeper with Vāsavadattā and her maids.

The king by this time has developed attraction for Padmāvatī but all the same he has not forgotten Vāsavadattā. They come near the same bower and decide to wait there for Padmāvatī. To avoid the sun, acting up to the suggestion of the विदूषक, the king was about to enter the bower. Padmāvatī is embarrassed and curses विदूषक for his suggestion; the clever maid disturbs the bees seated on the creeper at the entrance of the bower and finally succeeds in warding off the king and विदूषक from entering the bower. They sit outside the bower. Thinking that they are alone Vidūṣaka asks the king to express whom he loved more the present queen Padmāvatī or Vāsavadattā who was no more. The king when pressed very much by Vidūṣaka says that Padmāvatī is virtuous, he has regard for her but she has not succeeded in making him forget Vāsavadattā. Vidūṣaka expresses just the opposite view.

King jocularly threatens to report this to Vāsavadattā. The Vidūṣaka reminds him that Vāsavadattā is dead long before and the tears gush forth from the eyes of the king. Vāsavadattā slips away from the bower, while Vidūṣaka is away for bringing water to cleanse the face of the king and the latter has his eyes dimmed with tears. Padmāvatī comes forth from the bower to be by the side of the king. Both the king and Vidūṣaka are confused and offer some explanation to account for the tears in the eyes of the king. Though Padmāvatī has over-heard their conversation, she does not contradict them. Vidūṣaka cleverly suggests that the king should hurry up to keep up appointment with the King Dars'aka and all depart.

Act V—Praves'aka

The Praves'aka at the beginning of the V act informs the audience that Padmāvatī is suffering from head-ache. Vāsavadattā is sent for and is informed about her ailment. It is reported that Padmāvatī's bed is spread in the Samudragr'haka. The Vidūṣaka informs the audience that the king's remembrance of Vāsavadattā is revived due to his marriage with Padmāvatī. Vidūṣaka is asked to convey to the king the news about Padmāvatī's head-ache. This short scene prepares the back-ground for the important dream-scene.

Main Scene

The king is thinking about Vāsavadattā's destruction at Lāvānaka. Vidūṣaka, informs him about Padmāvatī's severe headache. He getting anxious about the health of Padmāvatī immediately proceeds to the Samudragr'ha with his friend Vidūṣaka. As Padmāvatī is not there the king waits for her there, lying in the bed which was prepared for Padmāvatī. He feels sleepy and asks Vidūṣaka to tell him a story. While listening to the story the king falls asleep. Vidūṣaka goes to bring his blanket as it is very cold. In the meanwhile enters Vāsavadattā accompanied by a Cetī. The Cetī leaves for bringing the ointment and Vāsavadattā is left alone. She mistakes the king who is sleeping there, for Padmāvatī in the dim light. She lies down on the bed by his side but suddenly gets up on hearing the voice of the king, who was addressing her in his dream. For a moment she is quite nervous, thinking that she has been found out and Yaugandharāyaṇa's scheme would fail. Soon she is convinced that he is dreaming only. She replies to some of his questions

put by him to Vāsavadattā in dream. She is tempted to stay on there for some more time to give satisfaction to her eyes and to comfort her heart. Then she feels that she has stayed there for a long time and desires to leave but not before she touches his body in order to put in its proper place his hand, which was hanging down from the bed. The king was roused by her touch ; but she vanishes quickly from his presence. The king runs after her but dashes against the panel of the door. In the meanwhile Vidūṣaka enters. King tells him that Vāsavadattā is alive. Vidūṣaka tells him that that cannot be as Vāsavadattā is dead. He tells him that he must have mistaken Yakṣiṇi Avanti-Sundari for Vāsavadattā. The king is unable to make out whether he has seen real Vāsavadattā or that it was only a vision. Now enters the Chamberlain with a message from the King Dars'aka that preperaton for attackng the enemy are complete. Udayana declares his intention to lead the army for conquering the enemy and the act comes to a close.

Act VI—Mis'ra Viṣkambhaka

This mixed interlude at the beginning of the sixth act tells us that Udayana has regained his lost territory, and has found Ghoṣavati, the favourite lute of Vāsavadattā. The Kañcukī and the nurse Vasundharā, have come with a message from the king Pradyota, and are waiting for the king's audience. The king on seeing the lute is much distressed with the memories of Vāsavadattā.

Main Scene

The king is seen addressing the lute. His grief for Vāsavadattā is renewed. The messengers from Pradyota are announced. King tells the door-keeper to call Padmāvati. Padmāvati shows her eagerness to hear the news about the wellbeing of Vāsavadattā's relatives. The chamberlain says 'Mahāsena congratulates you upon your recent victory against Āruṇī.' The nurse Vasundharā conveys the message from the mother of Vāsavadattā and presents the portraits of Udayana and Vāsavadattā. On seeing Vāsavadattā's portrait, Padmāvati notices a close resemblance between Āvantikā and the lady drawn in the picture. She tells the king about it. King asks her to send for that lady. पद्मावती instead proposes that the king should see वासवदत्ता without her knowledge while she would be moving with her (i. e. पद्मावती). In the meanwhile enters Yaugandharāyana dressed as a mendicant and asks for his sister. Vāsavadattā

is brought in. When Vāsavadattā is being returned to the mendicant, in the presence of वसुधरा who acts as a witness, she is recognised by her as Vāsavadattā. King immediately asks Vāsavadattā to go back to the harem along with Padmāvati. Yaugandharāyaṇa pretends anger and tells the king that it does not become him now to return his deposit. The veil is taken off from the face of Vāsavadattā. Yaugaṅdharāyaṇa comes out of his disguise. The King is very happy to find both Yaugaṅdharāyaṇa and Vāsavadattā alive. He pays compliments to his minister Yaugaṅdharāyaṇa. Padmāvati apologises to Vāsavadattā for having treated her as an ordinary friend. Yaugaṅdharāyaṇa supplies the missing links of the plot to the King. The King plans that, all of them along with Padmāvati, should go to King Pradyota. The play ends with the Bharatavākya.

Sources of the Play

The story of उदयन is found in the बृहत्कथा of गुणाढ्य in the Buddhist legend of Pradyota in Tibetan Kandyur and in the Jain works like हेमचन्द्र's त्रिशष्टिशलाकापुरुषचरित, सोमप्रभ's कुमारपालप्रतिबोध and मलधारिदेवप्रभ's मृगावतीचरित. Of these the Buddhist and the Jain sources deal with an account of उदयन and his marriage with वासवदत्ता. Hence they do not have any direct bearing with the theme of the स्वप्नवासवदत्तम्.

The बृहत्कथा of गुणाढ्य (originally composed in पैशाची dialect) is, at present, extinct. Three Sanskrit versions of this work are available to-day viz (i) The बृहत्कथा-श्लोकसंग्रह of बुधस्वामिन् (ii) The बृहत्कथामञ्जरी of क्षेमेन्द्र and (iii) The कथासरित्सागर of सोमदेव. Prof. Lacote and Dr. Keith opine that the account of उदयन in the बृहत्कथा-श्लोकसंग्रह is more faithful than that of in the स्वप्नवासवदत्तम्. It may be noted that the बृहत्कथा-श्लोकसंग्रह does not contain all the events narrated about उदयन in the स्वप्नवासवदत्तम्. For instance, the बृहत्कथा-श्लोकसंग्रह refers to पद्मावती as a queen but does not narrate the events that led to the marriage of उदयन with पद्मावती. The कथासरित्सागर describes at length almost all the events occurring in the स्वप्नवासवदत्तम्, the बृहत्कथामञ्जरी gives almost the same account of उदयन as that of the कथासरित्सागर. It would, therefore, be quite justifiable to compare the account of उदयन in our play with that in the कथासरित्सागर. The significant deviations from the account of उदयन in the कथासरित्सागर are noted below.

- (i) In the कथासरित्सागर, the king उदयन is the son of मृगावती; the daughter of कृतवर्मन्, the king of अयोध्या. In the स्वप्नवासवदत्तम् the king is referred to as वैदेहीपुत्र.

- (ii) In the कथासरित्सागर, पद्मावती is the daughter of the king of मगध called प्रद्योत. (This प्रद्योत is, of course, distinct from the one who ruled at Avanti and who was known as चण्ड महासेन or महासेन.) In the स्वप्नवासवदत्तम्, पद्मावती is the sister of दर्शक, the king of मगध.
- (iii) In the कथासरित्सागर, यौगन्धरायण disguises himself as an old Brahmin with वासवदत्ता as his daughter. The विदूषक disguises as one-eyed brother of वासवदत्ता and stays with her in the मगध country. In the स्वप्नवासवदत्तम्, यौगन्धरायण disguises himself as an ascetic, वासवदत्ता as an आवन्तिका women who is his married sister and the विदूषक all along remains with the king only.
- The meeting of यौगन्धरायण etc. with पद्मावती takes place in a park according to the कथासरित्सागर and not in a तपोवन as in the स्वप्नवासवदत्तम्.
- (iv) According to the version of कथासरित्सागर, वासवदत्ता, यौगन्धरायण and the विदूषक are supposed to have been consumed by the fire at लावाणक; while in the स्वप्नवासवदत्तम्, only यौगन्धरायण and वासवदत्ता are supposed to be consumed by the fire.
- (v) In the कथासरित्सागर, the motif of the matrimonial alliance with पद्मावती is to conquer new territory and to gain suzerain power. In the स्वप्नवासवदत्तम्, the motif of the new matrimonial alliance is to regain the lost kingdom. It may be observed that there is no reference to आरुणि at all in the कथासरित्सागर.
- (vi) In the कथासरित्सागर, उदयन goes to राजगृह only when invited for his marriage with पद्मावती. This marriage is planned by यौगन्धरायण. In the स्वप्नवासवदत्तम्, उदयन goes to राजगृह for another purpose and there he is offered पद्मावती by the king of मगध.
- (vii) In the कथासरित्सागर, the re-union between उदयन and वासवदत्ता takes place at लावाणक; while in the स्वप्नवासवदत्तम् the same takes place in the capital of the वत्स-country (i.e. at कौशाम्बी).
- (viii) In the कथासरित्सागर, the divine speech declares the purity of the conduct of वासवदत्ता when she, alongwith यौगन्धरायण, prepares to undergo a fire ordeal. In the स्वप्नवासवदत्तम्, the conduct of वासवदत्ता is not suspected as पद्मावती herself turns out to be her guardian while she was in disguise.

- (ix) In the कथासरित्सागर, उदयन from the very beginning suspects the news of the death of वासवदत्ता on account of the prophesy that वासवदत्ता's son will be born unto him. While in the स्वप्नवासवदत्तम्, he suspects her as alive only after his dream-vision.
- (x) In the कथासरित्सागर, गोपालक, the brother of वासवदत्ता joins hands with यौगन्धरायण in his plan ; while in the स्वप्नवासवदत्तम्, गोपालक does not play any part.
- (xi) In the कथासरित्सागर, उदयन suspects the existence of वासवदत्ता, from the time he sees विशेषक-mark on the forehead of पद्मावती and also from the skill of never fading garland woven by आवन्तिका and worn by पद्मावती at the time of her marriage.
- (xii) In the कथासरित्सागर, यौगन्धरायण takes a promise from the king of मगध for the life-long friendship with उदयन, at the time of the marriage of his daughter. No such promise is referred to in the स्वप्नवासवदत्तम्.
- (xiii) The prophesy about पद्मावती's marriage with उदयन is not referred to in the कथासरित्सागर. In the बृहत्कथामञ्जरी, the prophesy promises the suzerain power to the husband of पद्मावती.
- xiv) The dream-scene of the act V of the स्वप्नवासवदत्तम्, the encounter-scene in the Pramadavana (Act IV), the narration by the ब्रह्मचारिन् (Act I) and the gradual revelation of वासवदत्ता are the innovations of भास and are not referred to in the कथासरित्सागर.

In spite of the abovementioned similarities and differences, we cannot consider बृहत्कथा (of course, on the basis of कथासरित्सागर) as the source of भास's स्वप्नवासवदत्तम्, for भास probably lived in the 4th or 5th century B. C. whereas गुणद्वय is assigned to 1st century B. C.

उदयन, दर्शक महासेन etc. are historical personalities, who according of Smith, belonged to the 6th or 5th Century B. C. Bhāsa, as we have already observed, is assigned to the 4th or 5th Century B. C. So भास comes very shortly after उदयन and must have known, in details, the many popular legends about him. It is very likely, that भास has dramatised the popular love-cum-political tale about उदयन, with his own psychological interpretation and has chiselled the same with judicious omissions and dramatic innovations.

Time and Place of the Dramatic Action

In the first act we find that the Brahmācārin describes the efforts of Rumanvān to console the king (cf. अनाहारे तुल्य ... V. 14). This indicates that the events in the first act take place after a few days after the fire at लावाणक. यौगन्धरायण arrives in the तपोवन at about 11 a. m. ; The Brahmācārin enters at mid-day and the act closes in the evening (cf. खगा वासोपिता ... V. 16). It is rather strange that the act ends with the description of the evening when the action in the act is not long enough to extend over a period till the evening. The events of this act take place in a तपोवन situated on the outskirts of राजगृह, the capital city of मगध.

In the second act we find that वासवदत्ता and पद्मावती have become close friends. वासवदत्ता, now, addresses पद्मावती as हला. The king उदयन also has recovered from the grief of separation from वासवदत्ता and has come to the राजगृह, for securing help from दर्शक. पद्मावती's attachment for उदयन has increased to such an extent that even her चेट्टी has come to know about it. This suggests an interval of at least two weeks between the first and the second act. The reference to the जामातृस्नान in the following act and to the कन्दुकक्रीडा in this act suggests that the action of this act takes place in the early morning at about 7 a. m. The interlude of this act takes place in the palace of the king दर्शक; while the main scene is laid in the माधवीलतामण्डप in a garden behind the palace (cf. एषा भर्तृदारिका माधवीलतामण्डपस्य पार्श्वतः कन्दुकेन क्रीडति p 28).

The third act continues the action of the second on the same day. The reference to the जामातृस्नान suggests the time at round about 10 a. m. The events of this act take place in the secluded corner of the प्रमदवन attached to the अन्तःपुर of the king दर्शक.

In the fourth act we find that the Vidūṣaka describes his happy stay in the मगध-palace. (cf. भोः दिष्टया च। 46). We also learn that पद्मावती had requested उदयन to teach her the art of playing on the lute. This suggests the interval of at least five days between acts III and IV.

The inquiry of the maid about the bath of उदयन indicates that the action of the interlude takes place at about 10-30 a. m. . The reference to the severe heat by the Vidūṣaka shows that the events of the main scene take place in the afternoon of the same day. The main scene comes to a close at about 3 p. m. when the king joins the king दर्शक who accords afternoon-reception to his visitors. The

interlude takes place in a part of दर्शक's palace while the main scene is laid in the Pramadavana, near the माधवीलतामण्डप.

In the interlude of the fifth act we learn about पद्मावती's headache which must have been the outcome of the events in the previous act. Thus it happens on the day following the previous act. The time must be an hour before the evening as in the main scene we learn that it is quite dark outside the समुद्रगृह. (cf. दीपप्रभावसूचितरूपो वसुधातले परिवर्तमानोऽयं काकोदरः। P. 82). The main scene takes place in the evening on the same day. The interlude takes place in a part of दर्शक's palace, while the main scene is laid in the sea-house.

In the interlude of the sixth act we learn that उदयन is re-established on the throne at Kauśāmbī, the capital-city of the Vatsa-kingdom. उदयन started his march against Ārunī at the end of the fifth act. Thus at least two weeks must have passed between acts V and VI. The interlude probably, takes place in the morning. The main scene of this act is the continuation of the interlude. The interlude takes place near the Golden-arch of the उदयन's palace in कौशाम्बी. The main scene takes place in the inner apartment of the palace. (cf. शीघ्रं प्रवेद्यतामभ्यन्तरसमुदाचारेण स ब्राह्मणः—p. 116).

The entire action of the play thus, appears to cover a period of one month approximately.

Below is given a chart showing the time and place of the action, act by act.

ACT	PLACE	TIME
<i>A Few Days after the Fire at Lāvānaka</i>		
Act I	The तपोवन on the outskirts of राजगृह, the capital city of मगध-country.	11 a. m. – 6 p. m.
<i>Two Weeks after</i>		
Act II		
Interlude	Palace of दर्शक	at about 8 a. m.
Main-Scene	माधवीलतामण्डप in the garden of दर्शक's palace.	at about 9–30 a. m.

On the Same Day

Act III	Pramadavana garden attached to the अन्तःपुर of दर्शक's palace	} at about 10 a. m.
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After Five Days

Act IV	Interlude दर्शक's palace	} at about 10-30 a. m.
	Main-Scene Pramadavana, near the माधवी-लतामण्डप	} 12 noon-3 p. m.

On the Next Day

Act V	Interlude दर्शक's palace	} at about 5 p. m.
	Main-Scene Sea-House	} at about 6 p. m.

Two Weeks After

Act VI	Interlude at the काञ्चनतोरण of the उदयन's palace at कौशाम्बी	} at about 8 a. m.
	Main-Scene Inner Apartment of the palace of उदयन	

Technical Remarks

The Svapnavāsavadattam is technically a नाटक according to the rules of Sanskrit dramaturgy. It is thus defined :

नाटकं ख्यातवृत्तं स्यात्पञ्चसन्धिसमन्वितम् ।
 विलासधैर्यादिगुणवत् युक्तं नानाविभूतिभिः ॥
 सुखदुःखसमुद्भूतिः नानारसनिरन्तरम् ।
 पञ्चाधिका दशपरास्तत्राङ्काः परिकीर्तिताः ॥
 प्रख्यातवंशो राजर्षिर्धैरोदात्तः प्रतापवान् ।
 दिव्योऽथ दिव्यादिव्यो वा गुणवान् नायको मतः ॥
 एक एव भवेदङ्गी शृङ्गारो वीर एव वा ।
 अङ्गमन्ये रसाः सर्वे कार्यौ निर्वहणेऽद्भुतः ॥
 चत्वारः पञ्च वा मुख्याः कार्यव्यापृतपुरुषाः ।
 गोपुच्छाग्रसमाङ्कं तु बन्धनं तस्य कीर्तितम् ॥

The plot of *Svapnavāsavadattam* is woven around the well known (ख्यातवृत्त) legend of Udayana. It consists of six acts. The hero of the play is the king Udayana who is धीरललित. A धीरललित hero is described as निश्चिन्तो मृदुरनिशं कलापरो धीरललितः स्यात् । उदयन is care-free, sympathetic and a skilled lute-player. The principal sentiment of the play is शृङ्गार and करुण, हास्य and वीर are the subordinate sentiments. The principal characters of the theme are four only viz. उदयन, यौगन्धरायण, वासवदत्ता and पद्मावती.

The *Sūtradhāra* introduces the main characters of the play by employing मुद्रालङ्कार in the opening stanza. The prologue is of the प्रयोगातिशय type. The वृत्ति employed in the play is भारती वृत्ति. The play ends with the conventional epilogue.

Except for the king, Yaugaṅdharāyaṇa, the two chamberlains and the Brahmacārin, the other characters speak Prakrit. It is quite strange that the Tāpasī speaks Prakrit language. It may be noted that the परिव्राजिका of the मालविकामित्रम् and कामन्दकी of the मालती-माधव speak Sanskrit.

A Note on the places referred to in the play

Vatsa-Kingdom, Kauśāmbī and Lāvāṇaka.

The वत्स kingdom refers to the kingdom that lay between the Magadha and Avanti kingdoms, *i. e.* it corresponds to the country around the southern part of the Ganga-Jumna doab. It was also known as Vamśas. King Udayana, the hero of many romantic tales, ruled over this kingdom. The country received its name from the King Vatsa of Vārāṇasī, the son of Pratardana.

Kauśāmbī, according to V. Smith, was in the valley on the Tons river. The Sutna railway station, marks the approximate position of Kauśāmbī. The famous chinese traveller Hiuen Tsiang twice visited this city, who describes the city as lying south-west of Allahabad. The Aśoka pillar on which Samudragupta recorded the history of his reign is supposed to have been originally erected in this city. Some scholars identify Kauśāmbī with the town Kosam on the left bank of the Jumna, near Allahabad. Lāvāṇaka is the name of a village on the eastern frontier of the Vatsa-kingdom.

Magadha country and Rājagṛha

The Magadha-country corresponds to the Southern part of the modern province of Bihar. In the Buddhist works, it is referred to as महाजनपद. Even to-day the districts of Bihar and Gaya are known as Maga (which is the corruption of Magadha). It was an important political and commercial centre in the Northern India.

Rājagṛha (also known as Girivraja was the ancient capital of Magadha-country. It was surrounded by five hills and the river Sarasvatī flowed through the city. The city was fortified by Bimbisāra. Up to the reign of King Darśaka, the city continued to be the capital city of Magadha; but Darśaka's, son Udayin established Pāṭaliputra as the capital city of Magadha-country. Rājagṛha is identified with modern Rajagir in Bihar, sixty-two miles from Patna. It is among the hills near Gaya.

Avanti and Ujjayinī

The country of Avanti roughly corresponds to modern Malwa, Nimar and the neighbouring parts of the central provinces. It was one of the four powerful kingdoms when Buddha lived, the other three being मगध, कोसल and वत्स. The king Vikramāditya, the hero of a number of romantic and interesting legends is said to have ruled over Avanti.

Ujjayinī was also known as Avanti and was the capital city of Avanti-country. It was situated on the river sīprā and covered the area of two miles. It is famous for the ancient Mahākāleśvara temple. It was known for public baths. It was known as an important trading centre in ancient India. The famous poet Kālidāsa is supposed to have lived in this city.

Uttarakuru :

According to Dey, the Uttarakuru corresponds to the northern portion of Garwal and Hūṇades'a on the slopes of the Himalayas. According to the Aitareya Brāhmaṇa it is situated in the neighbourhood of the Uttaramadras. Rāmāyaṇa includes Eastern Turkistan in the country called Uttarakuru, whereas the Mahābhārata includes Tibet. It appears that Kashmir or Tibet might have represented the Uttarakurus of the ancient days. It was supposed to be the country full of joy and happiness only.

Kāmpilya :

It corresponds to modern Kampil twenty-eight miles to the north-east of Fathgad in the Farokhabad district of U. P. It was the capital city of Drupada, the king of south Pāñcāla. It was the scene of Draupadī's Svayamvara. At present this city is known as Kampil.

Characterisation**Udayana :**

Udayana, the hero of the play, is the king of Vatsa-country. He is known for his skill in playing on the lute. He is handsome and looks like the god Madana, without his bow and arrow. King दर्शक also is charmed by his handsomeness and youth. He was extremely sympathetic. It is this trait of his that attracted both वासवदत्ता and पद्मावती towards him.

His love for वासवदत्ता is deep and intense—nay almost proverbial. At the mere news of her death, he decides to end his life. With great efforts he is restrained from such a rash act. He embraces the half-burnt ornaments of वासवदत्ता and faints. He even prattles like a mad person. He finds no delight in life without वासवदत्ता; he does not eat; weeps continuously and does not even care for the toilet of his body. The very fact that यौगन्धरायण, thought that उदयन's marriage with पद्मावती is just impossible, so long as वासवदत्ता is alive is a great testimony to his immeasurable love for her. He is unable to forget वासवदत्ता, whom he believes to be dead, even after his marriage with Padmāvatī.

In the private and confidential conversation, he declares that पद्मावती, though attractive and virtuous is not able to captivate his heart as वासवदत्ता did. When alone, he always grieves for वासवदत्ता, even when he knows that she is dead. Being sentimental he even sheds tears on remembering her. He thinks that by shedding tears one pays off the debt of love one owes to the departed one. (IV. 6.) We can well imagine his boundless joy-nay, ecstasy, on seeing वासवदत्ता alive in the 6th act.

Though he loves वासवदत्ता, he is quite careful to see that पद्मावती's feelings are not hurt. He tells her a lie while accounting for his tears (in act IV) for he knew well that the truth will hurt the feelings of पद्मावती cf. काम धीरस्वभावेयं स्त्रीस्वभावस्तु कातरः। (p. 72) He

does not directly decline the request of पद्मावती for teaching her the lute. He observes all the formalities with पद्मावती; he goes to meet her in the प्रमदवन and also goes to the Sea-House for inquiring about her health.

Though a romantic lover he does not lack heroism. It is true that he is not heroic in spirit, yet when occasion demands he could girt up his loins. When cheered by Darśaka, he, casting away his depressed mood, leads the army against Āruni to regain his lost kingdom. He is modest as he attributes his victory to the prowess of महासेन. He is considerate for he is afraid to face the relatives of वासवदत्ता in the sixth act. He is a true friend for though reluctant he replies to the question of विदूषक when the latter conjured him by friendship.

He appears only in the last three acts; yet his presence is felt in every act. In the first act, one learns about his lamentations for वासवदत्ता from the narration of the Brahmacārin. In the second act, he is the main topic of conversation. The third act deals with the events connected with his marriage.

The reference to his love-affair with विरचिका (p. 90) appears quite strange—particularly when his love for Vāsavadattā is represented as almost proverbial. Udayana, for a moment, comes down in our estimation of an ideal lover.

In उदयन, we have a picture of a true lover—to whom love is the very flame of life, which enlivens him with boundless joy and when extinguished, it leaves him in unfathomable grief.

Yaugandharāyaṇa

Yaugandharāyaṇa is an ideal minister, with unerring devotion to his master. Nothing but his master's welfare is his cherished aim. He, therefore, boldly undertakes to execute the well-calculated but intricate plan for regaining the lost kingdom of his master. The very outline of his political strategy is sufficient to indicate his uncommon abilities as a minister. He is the real Sūtradhāra of his plan, with delicate but not dwindling strings tied to the puppets. His judicious calculation and ability of execution are revealed by the successful working of his scheme. The trick of putting the ornaments in the fire

and leaving a person like Rumaṅvān to take care of the king speak for his wisdom. His immediate decision of depositing वासवदत्ता with पद्मावती with a double-purpose, reveals his shrewdness and practical insight. His worldly wisdom and deep insight into human nature are seen from his tactful ways of consoling वासवदत्ता when she feels humiliated in the disguise of an आवन्तिका-woman. He consoles her saying that even gods, when unrecognised, are subjected to the similar treatment. He gently reminds her that she has willingly undertaken to suffer for the sake of her husband and does not forget to encourage her by pointing out that the sufferings are only temporary and that very soon, the brighter days are to come undoubtedly. He is clever for he elicits the required information from the Brahmācārin very tactfully. He is ready-witted for he promptly corroborates the guess of पद्मावती by saying प्रकृत्या सानुक्रोशा मे भगिनी। — to explain away the tears of वासवदत्ता which were really caused on hearing about the pitiable condition of उदयन. His keenness to see that the relation, between उदयन and वासवदत्ता remain undisturbed shows that he is not a ruthless politician. In his enthusiasm of regaining the kingdom he does not forget, disregard or underestimate the personal (or family) happiness of उदयन and वासवदत्ता. He is a man of controlled sentiments. Unlike वासवदत्ता, he does not feel insulted in his disguised status nor he is moved on hearing the tragic condition of उदयन from the Brahmācārin. He is liberal in outlook, and like a true officer, does not fail to appreciate the work of his colleague रुमण्वान्. His modesty is seen in his remark that his responsibility is not as heavy as that of रुमण्वान्. He deserves all compliments for his successful role of a wandering ascetic.

In spite of the fact that Yaugandharāyaṇa appears on the stage in two acts only (Acts I; VI), he leaves an impression on our mind of an able statesman, with unerring foresight, brilliant planning and executorial insight and an uncommon understanding of human behaviour. He deserves the confidence placed in him by वासवदत्ता and उदयन. He is, indeed, a worthy minister, covetable colleague and a true friend.

Vasantaka

वसन्तक, the boon-companion of the king, possesses many traits of the conventional विदूषक of the Sanskrit drama. He is fond of sweet dishes and easy life. His conception of happiness is

characterised by two factors only viz. sumptuous meals and sound health. cf. सुख नामयपरिभूतमकृत्यवर्त च । (p. 46). He likes पद्मावती more than वासवदत्ता because the former often feeds him delicious dishes. On obtaining a residence in a palace, pleasure-baths and dainty meals, he feels as if he is enjoying a stay in the heaven. He is not able to restrain himself at the sight of sweet dishes; hence he tells the चेटी to bring anything but food. He considers himself unfortunate when unable to eat due to indigestion.

His stupidity as seen in his childish obstinacy to force an answer from उदयन with regard to his degree of love for वासवदत्ता and पद्मावती, can be justified on account of his intimate friendship with the king. His proverbial ignorance and poor memory are well revealed in his confusion of the names of the king Brahmadata and the city Kāmpilya. He is timid in his heart; hence in the dim light of the evening he imagines the garland fallen on the ground near the gate of the Sea-House to be a serpent. His blunder about the कोकिलाक्षि-परिवर्तन speaks for his ignorance of even worldly knowledge. It may be noted that the humour arising out of the Vidūṣaks's stupidity is cleverly utilised by the dramatist to relieve the seriousness of the situation.

Though reckoned as a buffoon, he does show sparks of cleverness on some occasions. He cleverly explains away the tears of उदयन to पद्मावती by saying that they are caused by the dust of the Kāśā flower which got into his eyes. He, on this occasion, deserves the compliment paid to him by पद्मावती viz अहो सदाक्षिण्यस्य जनस्य परिजनोऽपि सदाक्षिण्य एव भवति । (p. 12). He shrewdly encourages—goads—उदयन to give a reply to his awkward and embarrassing question by saying—स्वैरं स्वैरं भणतु भवान् । एकोपरता, अपरासंनिहिता । To get a reply from Udayana, he, at first, like a diplomat, persuades him, then assures his co-operation and thus removes his apprehensions, thereafter threatens him and lastly conjures him in the name of 'friendship'. A mere buffoon or a stupid fellow cannot be so diplomatic! He is a sympathetic friend and feels concerned about उदयन's sorrow. When the king laments for वासवदत्ता he tries to divert his mind by talking about पद्मावती and by pointing out the line of white cranes flying in the autumnal sky. When the king is unhappy on hearing the word Ujjayini, he immediately starts telling another story. Like a sincere friend he consoles the king by telling him that the dictates

of fate cannot be transgressed. (cf. धारयतु धारयंतु भवान् । अनतिक्रमणीयो हि विधिः—p. 68)

When पद्मावती approaches उदयन at the end of the IV act, the विदूषक, realising the delicacy of the situation, reminds उदयन of his other social duty. At the end of the Act V, the विदूषक tries to lead the king away from the Sea-House, so that he may be free from the thoughts of वासवदत्ता seen in a dream.

He plays significant part in the development of the plot. He is responsible for the blockade of the ladies in Act IV. His childish obstinacy results in the emotional breakdown of उदयन in act IV and is also indirectly responsible for the headache of पद्मावती. In the Sea-House, his reference to Ujjayini is responsible for the dream of उदयन about Vāsavadattā, the main scene of the play. Thus his stupidity is well exploited by the dramatist to unfold the events of acts IV and V. Though वासवदत्ता says भवतु भवतु वसन्तक, स्मरेदानीमेतत् (p. 68) she must have felt grateful to him for without his stupidity, she would not have obtained 'the compensation of her stay in disguise.'

वसन्तक, thus, is not only a conventional buffoon but is also a clever and a sympathetic friend.

Vāsavadattā

वासवदत्ता, the heroine of this play, is the beloved wife of the king उदयन. In our play, she is separated from उदयन. She lives in a disguise of an आवन्तिका-woman and is supposed to be dead. It is this peculiar condition in which she is placed and is made to suffer that makes this play interesting and unparalled.

The theme of the play is woven around her. She is present in every act of this play. There is no incident in the drama which has no direct or indirect bearings on वासवदत्ता. The theme originates, progresses and ends with वासवदत्ता. It is no exaggeration to say that स्वप्नवासवदत्तम् is essentially a play of वासवदत्ता—nay, a play of वासवदत्ता's fortune.

She is self-conscious. Though she has willingly undertaken to live in disguise, she feels humiliated when driven away like an ordinary person, by the soldiers. (cf. आर्य, तथा परिभ्रमः परिखेदं नोत्पादयति, यथायं परिभवः। p. 4). The various ways in which Yaugandharāyaṇa consoles and persuades her speaks for her overwhelming sense of

self-respect. She is sympathetic and affectionate. She feels sisterly love for पद्मावती. (राजदारिकेति श्रुत्वा भगिनिकास्नेहोऽपि मेऽत्र संपद्यते । p. 8) She does not fail to appreciate the beauty and speech of पद्मावती. (cf. अभिजनानुरूपं खल्वस्या रूपम् । p. 8 ; नहि रूपमेव वागपि खल्वस्या मधुरा । p. 10). She feels Padmāvati to be “her own” on learning that she is likely to be her sister-in-law. Even after her restoration, when Padmāvati begs pardon of her, she remarks—अर्थिस्त्वं नाम शरीरमपराध्यति । (p. 122).

Her love for Udayana is intense and deep. It is for the sake of Udayana only that she willingly undertakes to remain in disguise and silently suffers her lot. She silently receives the information that her friend पद्मावती loves उदयन, her own husband. She, in the same manner, learns the news about पद्मावती’s betrothal with उदयन. With unsurpassable patience, she weaves the marriage-garland for her co-wife and before her very eyes, sees her husband ‘becoming somebody else’s’. Yet she does not protest or create any obstacle only for the sake of her lord and his prosperity. She willingly undertook to suffer physical pain and humiliation of the stay in disguise for the sake of her husband. She had not the faintest idea that she is removing herself only to make room for another person—her co-wife. The cruel fate is not satisfied with her physical sufferings ; it persecutes her even when she stays in disguise. She with all her helplessness, is compelled to listen to उदयन’s praise, to weave the wedding garland for her co-wife and to see for herself the boundless love of पद्मावती for her husband. She does not utter a word of protest openly though often, to herself, she gave vent to her emotional reactions.

The incidents that occur before her must have penetrated her heart and caused unbearable pain to her yet she suffers it with closed lips and restrained heart. Her love, suffering and sacrifice are indescribable and deserve the highest tribute. Even in the midst of this suffering, her love for Udayana has not become less. She still loves him with the same warmth of her heart. She leaves Padmāvati alone to console Udayana when the latter has suffered emotional break-down in the Pramadavana. (अथवा तिष्ठ त्वम् । उत्कण्ठितं भर्तारमुज्झित्वायुक्तं निर्गमनम् । अहमेव गमिष्यामि । p. 70). On learning about पद्मावती’s headache, she feels worried as it would make उदयन uncomfortable. cf. विरहपर्युत्सुकस्यार्थिपुत्रस्य विश्रामस्थानभूतेयमपि नाम पद्मावत्यखस्था जाता । (p. 88).

Destiny though cruel to her, has amply and richly rewarded her self-sacrifice. From the Brahmachārin she gathers that Udayana’s

love for her is sincere and intense. She feels consoled on knowing that Udayana, on his own, did not offer himself to पद्मावती but only tacitly accepted the offer of दर्शक. She must have experienced an ecstasy of joy on hearing from उदयन's own lips that he loves her more than Padmāvati. In the Sea-House she gets an irrevokable proof that उदयन really loves her and that not only his heart but even his sub-conscious yearns for her. She recognises this priceless reward and says—दत्तं वेतनमस्य परिखेदस्य । अहो अज्ञातवासोऽप्यत्र बहुगुणः सपद्यते । (p. 64).

Unlike Padmāvati, she is emotional and has less control over her heart. She weeps on hearing about the tragic condition of उदयन. She sheds tears on seeing उदयन in the Pramadavana. Often she lands herself in difficulty by spontaneously uttering remarks which apparently are either unwarranted or unsuitable. (cf. अत्याहितम् । नहि नहि दर्शनीय एव । p. 32, अतोऽप्यधिकम् । p. 34, 52). She resorts to a secluded corner in the Pramadavana during the marriage of Padmāvati for she knew well that she would not be able to control herself. Often she, to herself, gives vent to her feelings. (cf. सकाम इदानीमार्ययौगन्धरायणो भवतु, p. 20; यथा यथा त्वरते तथा तथाऽन्धीकरोति मे हृदयम्, p. 36; आर्यपुत्रोऽपि नाम परकीयः संवृत्तः । p. 38).

She is ready-witted, for she saves herself from the awkward situation which might have disclosed her identity. cf. न खलु किञ्चित् तथा नाम संतप्योदासीनो भवतीति । (p. 34) एवमुज्जयिनीयो जनो मन्त्रयते । (p. 32) यद्यल्पः स्नेहः सा स्वजनं न परित्यजति । (p. 52).

She has full confidence in Yaugandharāyana, cf. भवतु । अविचार्यं क्रमं न करिष्यति । (p. 12.)

She is noble and dignified. She does not blame anybody for her miseries. She only blames her lot and suffers it silently cf. अहो अकरुणाः खल्वीश्वराः । (p. 40).

She knew the art of lute-playing which she had learnt from Udayana. She is skilful in weaving the garlands. She cleverly avoids the undesirable herb (viz. सपत्नीमर्दन) while weaving the wedding garland for पद्मावती. She deserves the compliments (cf. महाकुलप्रसूता स्निग्धा निपुणा आवन्तिका । p. 40) paid to her by the wife of Darśaka. She is jovial and playful also. (cf. एषास्मि तूष्णीका भविष्यन्महासेनवधुः । p. 30; अभित इव तेऽथ वरमुखं पश्यामि । p. 30). Though a co-wife, she treats Padmāvati as her close and dear friend.

वासवदत्ता will ever remain immortal as an ideal wife, whose love for her husband is unsurpassable and whose self-sacrifice, for the sake of her lord, is sublime.

Padmāvati

Padmāvati, the second heroine of the play, is the sister of दर्शक, the king of Magadha country. She is both lovely and noble in appearance. वासवदत्ता, on seeing her for the first time, spontaneously remarks—अभिजनानुरूपं खल्वस्या रूपम् । उदयन, in his confidential talks, pays compliments to her beauty, conduct and sweetness. (IV. 5) Vidūṣaka also describes her as 'young, charming, having no temper or pride, sweet-tongued and courteous'. (cf. p. 66) As a girl in her teens, she is attractive and playful (Act II).

She is pious and religious minded. (cf. I. 6). She comes to pay her respects to her mother in the तपोवन. She bows down to the तापसी, the senior matron in the hermitage. She invites the ascetics to select their gifts freely. She is true to her word. She accepts the heavy responsibility of guarding वासवदत्ता in spite of the warning of the chamberlain (cf. आर्य ! प्रथममुद्धोष्य...विचारयितुम् ।)

She is sympathetic and considerate. She avoids meeting उदयन in the प्रमदवन for the sake of वासवदत्ता. (cf. तव कारणादार्यपुत्रदर्शनं परिहरामि ।) She appreciates the king's lamentation for वासवदत्ता even after her own marriage with him. cf. सदाक्षिण्य एवार्थपुत्र य इदानीमप्यार्याया वासवदत्ताया गुणान् स्मरति । (p. 66). She is very affectionate. She regards वासवदत्ता as her own. (आत्मियेदानौ संवृत्ता । p. 14). She regards वासवदत्ता's kinsmen as her own and is eager to learn the well-being of महासेन. She has a high sense of respect and dignified manners. Though a princess, she respects the age of वासवदत्ता and addresses her as आर्या. She never leaves वासवदत्ता alone. She is affectionate and amicable. Within a few days only she becomes a close friend of वासवदत्ता so much so that the latter addresses her as हला. Even the maid servant is not hesitant to disclose पद्मावती's cherished love for उदयन to वासवदत्ता. She pays her respects to the picture of वासवदत्ता and begs pardon when she learns that वासवदत्ता is her senior co-wife.

She is quite simple and straightforward. She accepts the explanations offered by वासवदत्ता (viz. एवमुज्जयिनीयो जनो मन्त्रयते । p. 32 ; न खलु किञ्चित् । तथा नाम संतप्योदासीनो भवतीति । p. 34 यद्यल्पः स्नेहः सा स्वजनं न परित्यजति p. 32) She is practical. She does not desire to face the

relatives of वासवदत्ता as it would make them uncomfortable. (cf. किं मया सहोपविष्ट एतं जनं प्रेक्षिष्यते । p. 104)

Her love for Udayana is true. She loves him because of his sympathetic nature and not for his personal charms. When asked by वासवदत्ता, she declares her intense love for Udayana in a modest way by saying—आर्ये न जानामि । आर्यपुत्रेण विरहितोत्कण्ठिता भवामि । (p. 52). Though modest in tone, this remark is sufficiently eloquent in expressing her deep love for the king. Like every young beloved, she is keen to receive compliments from her husband ; hence she restrains her maid-servant from plucking the Śephālikā clusters.

Like her love, her patience too is boundless. She displays heroic endurance and infinite patience. She does not complain ; she does not even indicate her displeasure or anger ; she only prefers to suffer silently and admirably like a nobly-born princess. She bears disappointment quietly when Udayana remained silent in the matter of music-lessons. She does not exhibit any sign of displeasure or jealousy when Udayana declares that he loves वासवदत्ता more than her. On the contrary, she snubs the चेट्ठी for passing a bad remark about उदयन and says that Udayana is really a courteous person as he remembers वासवदत्ता even after her death. Though she knows the real cause of tears of Udayana, she pretends complete ignorance and accepts without any taunt—the false excuse put forth by the Vidūṣaka and the king. To suffer silently the position that her husband loves the departed wife more, indeed, requires uncommon patience and heroic courage.

It may be noted that the 'silence' of पद्मावती need not be construed as her 'coldness'. She has a loving heart. She almost faints on learning from the Brahmachārin that उदयन lost consciousness. She prohibits the plucking of Śephālikā clusters, as she is eager to receive compliments from her husband. She is not cold but she is too noble and too loving. She does not desire to hurt the feelings of her husband. She knows well the sympathetic nature of her husband ; hence she takes every care to see that his emotions are not disturbed. After her question about music-lessons, the deep and heavy sigh of उदयन must have deterred her from asking any further question to him. She has seen the emotional break-down of उदयन in the Pramadavana, in act IV. She must have realised that her anger or displeasure would only worsen the condition of Udayana ; hence she speaks

nothing and with a controlled heart, just does what her lord says to her. Thus her silence is not due to her indifference to Udayana or due to the lack of any love for him on her part. Rather, it is the result of her too much love for उदयन. She does not desire to be silent; she is compelled to keep silence by her own love for Udayana. Her uncommon silence speaks eloquently about her Himalayan patience and unsurpassable courage. In this respect, she scores a point over वासवदत्ता for while latter often gives vent to her emotions, in her speech to herself पद्मावती does not, even for once, do the same.

In पद्मावती, we have a noble princess, affectionate friend and a loving wife. Her love for her husband is boundless and sincere; and her patience and suffering are incomparable. If उदयन's love for वासवदत्ता is proverbial; पद्मावती's love for उदयन is unparalleled. If वासवदत्ता evokes our sympathy, पद्मावती does not fail to evoke our pity. Like वासवदत्ता, we are also induced to say: अकरुणा खलु ईश्वराः on seeing पद्मावती's silent sufferings.

General Observations on the play

Analysis of the theme :

The Svapnavāsavadattam is a play governed by two motives—Political and Psychological. The Political motive viz. the regaining of the lost kingdom of उदयन, is utilised only as a background for the other motive. As political motive is made subservient to the other motive, the reference to the lost kingdom occurs only in act V. (A casual and an indirect reference is also found in act 1). Bhāsa's purpose is to depict the psychology and conflict of emotions of the characters who are rather compelled to live in unusual circumstances.

The political motive is rather difficult to achieve as it is beset with many difficulties. उदयन had lost his royal glory. He alone could not give a challenge to Āruṇī. He, when bereft of royal prosperity, was not likely to get any help from other kings to fight against Āruṇī. The King Pradyota (Udayana's father-in-law, also known as महासेन or चण्डमहासेन) could have helped Udayana, but the latter might not have thought of getting the former's help for two reasons; firstly he did not know how Pradyota looked upon him after he had eloped away with his daughter Vāsavadattā and secondly

Udayana, being a man of self-respect and dignity, might not have liked to approach his father-in-law for any assistance—particularly when he (*i. e.* Udayana) himself was in misery. To overcome these initial difficulties, the only course left open to him was to secure help from some powerful neighbouring king.

Yaugandharāyaṇa knew this very well. He also knew about the astrologers prediction about the marriage of Udayana with Padmāvati. If this prediction comes to be true, the initial difficulties will be solved. For the king Darśaka, then being the brother-in-law of Udayana, will undoubtedly help the latter to regain his kingdom.

But Yaugandharāyaṇa's worry is—when this astrologer's prophecy will come true? He is certain that as long as वासवदत्ता is alive, the marriage of Udayana and Padmāvati is just impossible. Udayana's love for वासवदत्ता is so intense and sincere that he would never think of any other woman so long as Vāsavadattā is alive. (Nay, it is rather doubtful whether he will think of remarrying, even after the death of वासवदत्ता). Pradyota, the loving brother of Padmāvati, will not offer his sister to Udayana, while वासवदत्ता is alive. Yaugandharāyaṇa is also aware of the fact that the attempt to regain the kingdom from Āruṇi cannot be indefinitely postponed. Thus the only course left open for him is to help the Destiny in effecting the prediction as early as possible. Hence, the humane minister Yaugandharāyaṇa plans to remove Vāsavadattā for some time to a distant place, to spread the rumour about her death, to effect the marriage of Udayana and Padmāvati, to regain the lost kingdom and finally to restore Vāsavadattā to Udayana.

Vāsavadattā's love for Udayana easily induces her to help Yaugandharāyaṇa in his political (but not ruthless) strategy. But what about Udayana? The news of वासवदत्ता's death will definitely unnerve him—to what extent no one can say. Yaugandharāyaṇa himself cannot remain with Udayana as he has to guard Vāsavadattā and to arrange for the marriage of Udayana and Padmāvati. So Rumaṇvan is entrusted with the task of comforting Udayana in his sorrow and inducing him to marry Padmāvati. After the marriage it is an easy task to secure दशक's help and to regain the lost kingdom. The political motive, can thus, be successfully achieved.

Yet there are two difficult problems, without solving which the political motive cannot be achieved. One of them is the concealment of Vāsavadattā and the other is the restoration of Vāsavadattā.

Vāsavadattā has to remain in disguise at a distant place and in safe hands. To escape from Lāvāṇaka and to spread the rumour that Vāsavadattā and Yaugandharāyaṇa are dead comparatively an easy task. This is achieved with the strategy of a fire at Lāvāṇaka. Luckily, Yaugandharāyaṇa, on his way, meets Padmāvatī and tactfully deposits Vāsavadattā with her. This is done with a double-purpose: firstly, that the pious Padmāvatī would guard the virtues of Vāsavadattā and secondly Padmāvatī's testimony to Vāsavadattā's conduct will be unquestionable for Udayana at the time of the restoration of Vāsavadattā at Kauśāmbī. Thus the first difficulty (viz. Removal of Vāsavadattā from Lāvāṇaka and depositing her in safe hands) is admirably solved by Bhāsa.

But the more difficult problem is the restoration of Vāsavadattā. Padmāvatī's testimony may satisfy Udayana. But what about Vāsavadattā? What about Vāsavadattā's matrimonial relations with Udayana? What about Udayana's love for Vāsavadattā? What place Vāsavadattā, after Udayana's second marriage will occupy in the heart of Udayana? This is a very delicate difficulty. Vāsavadattā is not merely to be restored to Udayana, but she is to be assured about his love for her. She is to be amply convinced that Udayana, even after his second-marriage, loves her as before. Her self-sacrifice is not to be compensated by the "Office of the queen of the Vatsa-Kingdom" but is to be fully rewarded by assuring Udayana's love for her. This task is achieved by Bhāsa in a superb manner. All the main events in the play are devoted to get over this delicate difficulty. The narration of the Brahmacārin convinces Vāsavadattā, about the unfathomable depth of Udayana's love for her. The encounter in the Pramadavana provides her with an opportunity to hear from Udayana's own lips his confession that he loves वासवदत्ता more than his newly married wife Padmāvatī. The dream-scene in the Sea-House, convinces Vāsavadattā that she alone occupies the place in the heart, as well as, in the sub-conscious of Udayana. It is a matter of supreme joy for a wife to unravel the mystery of her husband's sub-conscious and to find only herself therein. Bhāsa, thus has successfully achieved the "Restoration of

Vāsavadattā”—nay “the Restoration of a loving wife to a loving husband”.

Psychological Aspect of the theme

The choice of the theme and characters has made the psychological treatment of theme inevitable. Even the political plot of Yaugandharāyaṇa is moulded by the possible psychological reactions of the characters involved in it. This is not a play of a king and a queen but is a play of a loving husband and loving wife who happen to be a king and a queen. This is a play wherein the physical events are not described but the emotional reactions of these events are delineated. It is a play of the conflict of emotions and not of situations. Vāsavadattā, though a queen, nobly surrenders to the humiliations in the guise of Āvantikā. She, though a beloved wife, silently and helplessly witnesses—nay, participates in, the marriage of her own husband with a young, noble and beautiful princess Padmāvatī. She, though very near, is compelled to be a helpless onlooker of the emotional break-down of her loving husband in Pramādvana. After a long time, she finds her husband sleeping alone in the Sea-House, yet, being in disguise, she is forced to leave the place quite soon with the consolation of having obtained, the touch of Udayana’s hand for a few seconds. Though Vāsavadattā and Udayana stay together at Rājagṛha and at Kausāmbī, Vāsavadattā has to look at Udayana only secretly and that too from a distance. Udayana, though being haunted by the thoughts of Vāsavadattā, is compelled by sheer political circumstances, to give consent to his marriage with Padmāvatī. He, with his heart yearning for Vāsavadattā, has to keep his show of loving Padmāvatī, his newly married wife. Padmāvatī, who has dedicated her heart to Udayana, has to silently bear him, brooding over the loss of Vāsavadattā. It is this ‘conflict’ or ‘play of emotions’, that has made this play unique and most interesting.

Development of the theme :

The theme is gradually developed, in convincing manner, with the help of dramatic situations. Nothing appears as ‘strange’ or ‘unexpected’ in this play. There are no supernatural incidents or unbelievable events. The various incidents and situations are well-knit with each other. The arrival of Padmāvatī, Yaugandharāyaṇa

and the Brahmacārin in the penance-grove (act I) is accounted for. There is nothing unusual in the religious-minded Padmāvati's invitation to sages to select their gifts and in her acceptance of the deposit of वासवदत्ता (act I). The Kanduka-Krīdā is nothing but expected of Padmāvati who is in her teens. The news of her betrothal is not shocking, as her attachment for Udayana is already known (act II). The marriage of Udayana and Padmāvati is a long-awaited event (act III). The encounter in the Pramadavana takes its shape quite naturally and convincingly (act IV). This accounts for the head-ache of Padmāvati, which in its turn leads to the dream-scene (act V). Every possible care is taken to make this dream scene plausible. (Read the appreciation of act V in the notes). The discovery of the lute, the presentation of the portrait of Vāsavadattā, the presence of Padmāvati, and Vasundharā and the arrival of Yaugandharāyana have made the restoration of Vāsavadattā gradual and perfectly natural.

The situations in this play are dramatic and psychological. The narration of the Brahmacārin has different reactions on different listeners. Vāsavadattā is overwhelmed with sorrow, Padmāvati is depressed, Yaugandharāyana is happy and feels relieved, Tāpasī and others show the formal sympathy. The encounter scene in the Pramadavana is an interesting dramatic situation for herein Udayana and Vasantaka talk about Vāsavadattā and Padmāvati, without knowing that they are quite near concealed in the bower of the creeper. In the dream scene, the king addresses Vāsavadattā without having the faintest idea that she herself is listening to his talk. The psychological significance of these situations is already discussed above. The situations are handled with great skill so as to keep up the suspense till the end. The dream scene can be the best illustration in the point. The very fact that different scenes captivate our mind is a testimony to Bhāsa's dramatic art.

The different situations are linked up by appropriate interludes. The Praveśaka in the beginning of act II introduces Padmāvati as a maiden on the eve of her marriage, and that of act IV informs about the happy marriage of Udayana with Padmāvati. The Praveśaka at the beginning of act V links up the act IV and the dream-scene which takes place in the Sea-House. The Miśra Viśkambhaka in the beginning of act VI prepares the ground for the restoration.

of Vāsavadattā. Thus the plot of the play is skilfully woven with interesting dramatic situations of deeper psychological implications.

At a few places Bhāsa has left certain obvious things to the guess-work of the readers or spectators. To illustrate, the throwing of Vāsavadattā's ornaments in the fire at Lāvāṅka is to be taken as a part of the trick of Yaugandharāyaṇa. The discovery of the lute and the well-timed arrival of Yaugandharāyaṇa in act VI may either be the natural events which are controlled by Destiny or may have been planned by shrewd Yaugandharāyaṇa. It is rather strange that the old and wise chamberlain of दशक should not express anything on hearing the heart-rending account of Udayana from the Brahmacārin. Has he become indifferent to vicissitudes of fortune due to his age? Or, was he standing at a distance and hence could not hear the account due to distance or the usual infirmity of the limbs? Does Darśaka offer his sister to Udayana on knowing her desire? Or is it a trick of Yaugandharāyaṇa in disguise? It is rather strange that the two Cetas do not drag Vāsavadattā to join the festivities of marriage. The delicacy of this situation is apparent but at the same time Vāsavadattā's capacity to suffer, as we know, is limitless. These are but negligible points and they do not affect the skilfully woven texture of the plot.

Structural Similarities in Plot-construction

Striking similarities are to be found in the construction of different acts. The first and the last acts are crowded with many characters and incidents. This is because the strategy of Yaugandharāyaṇa is laid out in the first act and is wound up in the last. Acts II and III are the shortest and they contain only prose dialogues. They represent the action on the same day. In both these acts, the motif is to reveal the self-sacrifice and patience of Vāsavadattā, whose sufferings multiply with the unexpected speed. Both acts IV and V contain domestic scenes. The motif of these two acts is the same viz. to reward Vāsavadattā for her self-sacrifice. In both these acts, वासवदत्ता comes near the king: in act IV she is only a few yards away while in act V, she is very close to Udayana and even touches his hand for a few seconds. In spite of these similarities, each act has its own appeal due to varied dramatic situations and distinct psychological motif.

The Plan of Yaugandharāyaṇa :

The strategy of Yaugandharāyaṇa is the pivot on which the theme of this play revolves. It reveals the foresight and shrewdness of Yaugandharāyaṇa, the political wizard with humane heart. Though all the details of his plan are not mentioned in the play, yet the same can be reconstructed to some extent as follows :

Yaugandharāyaṇa must have disclosed his intention of re-establishing Udayana on the throne of the Vatsa-kingdom to Vāsavadattā. He must have solicited Vāsavadattā's active co-operation in the matter by remaining in disguise for some time till Udayana regains the kingdom. He must have also emphasised the necessity of spreading the rumour that she is dead. He must have also assured Vāsavadattā of his full co-operation in helping her to remain in disguise and in happily restoring her to Udayana.

He must have taken into confidence the minister Rumaṇvān, who must have been entrusted with the work of watching the king during his mourning, consoling him, bringing him to Darśaka's capital and inducing him to accept the offer of Darśaka. He is also entrusted with the task of making preparations for a battle and leading an expedition against Āruṇi.

Yaugandharāyaṇa must have left the arrangement of fire at Lāvāṇaka to some of his assistants with all details well explained. This can be inferred from the reference to half-burnt ornaments of Vāsavadattā. (p. 20)

The loss and recovery of the lute according to Dr. Bhatt is a part of Yaugandharāyaṇa's scheme. It is too bold to suggest that the entry of the Brahmacārin is also planned by Yaugandharāyaṇa. One cannot say with certainty that Yaugandharāyaṇa, in disguise, must have induced Darśaka to offer his sister Padmāvati to Udayana (even before the latter's victory.) It is too much to presume that the events of the act VI are manoeuvred by Yaugandharāyaṇa.

Some scholars believe that the entire scheme of Yaugandharāyaṇa is known to Vāsavadattā. Thus, she remains in disguise fully knowing that the king, her husband, is going to marry Padmāvati (or at least some one.) This is not warranted by the text of the play. Her surprise at Yaugandharāyaṇa's decision to keep her as a ward with Padmāvati (cf. हम्, इह मां निक्षेप्तुक्काम आर्ययौगन्धरायणः। p. 12) ;

her playful remark—एषास्मि तृष्णिका भविष्यन्महासेनवधु (p. 30) and her spontaneous outburst at the news of Padmāvati's betrothal to Udayana (cf. अत्याहितम् p. 34) clearly show that she does not know all the details of Yaugandharāyaṇa's strategy. If she had known before that her husband is to be married to another woman (or to Padmāvati only), we do not expect her to become so sentimental every time. The very fact that she blames the gods (cf. अकरुणाः खलु ईश्वराः—p. 40) shows that she is ignorant about this move of Yaugandharāyaṇa. Her oft-repeated remark—आर्यपुत्रोऽपि नाम परकीयः संवृतः। (p. 38-44) leaves no doubt about Vāsavadattā's ignorance of the details of the plan.

Characterisation

The characters delineated by Bhāsa, are vivid and distinct. The inherent limitation of the theme prevents Bhāsa from presenting all the details of different characters, yet he has ably drawn the distinguishing features of his characters. To illustrate, we find in the play Udayana, a loving husband; Vāsavadattā, the loving wife ever ready to sacrifice her own happiness for her lord; Padmāvati, noble and dignified in love; the Vidūṣaka, a true friend of the king; Yaugandharāyaṇa and Rumaṅvān, the ever watchful, loyal and shrewd ministers; the polite and wise chamberlains; the clever and affectionate maid-servants; the mother-like Dhātrī; the rude soldiers; the तपसी, a typical old woman; Darśaka, the loving brother and a sincere relative; the appreciative wife of Darśaka; Pradyota and Aṅgāravati, the ever considerate and forgiving parents and the sentimental yet bookish Brahmachārī. Bhāsa has presented his principal characters in their emotional conflict. These characters arrest our attention and capture our heart because of their courageous fight with the conflict of emotions. The characters live in our memory not because of their physical appearance or material achievement but because of the uncommon qualities of their hearts. Udayana though haunted by the thoughts of Vāsavadattā, is helplessly compelled to marry Padmāvati. His sense of courtsey compels him to put on a cheerful face when his heart is burning with surging sorrow. Vāsavadattā's love for Udayana is so great that she sacrifices her own happiness and with uncommon patience she sees—helps—her own husband in marrying another woman. The conflict of emotions in Vāsavadattā's heart on the day of Udayana's arrival in Rājagṛha must

have rent her heart to the core. Padmāvati, who has all her love for Udayana, must have poignantly suffered the mental tortures when she learns that her husband is still remembering the dead wife and is maintaining a show of cheerful face. The characters are presented in contrast. In act I the soldiers are rude and indiscriminate while the chamberlain is polite and considerate. The smart Cetī detects every blunder of Vāsavadattā, while Padmāvati without any suspicion accepts the explanations offered by Vāsavadattā. Vāsavadattā is sentimental while Padmāvati is self-controlled. Both suffer their lot but Vāsavadattā often gives vent to her feelings, commits blunders and blames her fate while Padmāvati does not utter a word of protest or complain, even to herself. In the Pramadavana, the childish obstinacy of Vidūṣaka is contrasted with the delicate embarrassment of Udayana. On hearing the confession of Udayana in act IV वासवदत्ता feels relief, पद्मावती bears the unexpected shock with patience and the Cetī openly protests. The characters have become lively and interesting with their contradictory shades of vivid outlines illuminated by their own psychological colouring.

Dramatic Irony and Suspense

The theme of the play has provided many opportunities for the Dramatic Irony and Suspense which are skilfully utilised by the dramatist. Vāsavadattā and Yaugandharāyaṇa stay in disguise till the end of the play. Vāsavadattā, stays in disguise, with Padmāvati who marries उदयन and lives with him for some time at her palace. This peculiar position of वासवदत्ता and the tragic hands of Destiny have provided many possibilities of Dramatic Irony and Irony of fate. Yaugandharāyaṇa and Vāsavadattā hear the news of their own death. (Act I) Padmāvati's love for Udayana and her betrothal with him are declared in the very presence of Vāsavadattā, the beloved wife of Udayana. Vāsavadattā is made to weave the wedding garland for Padmāvati, her co-wife. Vāsavadattā has to watch her own husband marrying another woman. Padmāvati has to hear from the lips of her own husband that she has no place in his heart. Padmāvati, who knows the real cause of Udayana's emotional breakdown (act IV) has to accept the false excuse put forth by her husband. Vāsavadattā has to refer to herself as 'dead' (p. 44); and to her lord as 'mahārāja' and jāmātā', (p. 40). Though near

Vāsavadattā cannot meet her husband and Udayana believes her to be dead. At every emotional reaction of वासवदत्ता, either in speech or in tears, there is a possibility of her disclosing herself. The scene in the Sea-House is full of suspense throughout as at every moment, there is a possibility of वासवदत्ता's identity being disclosed. Our suspense reaches its climax when Vāsavadattā puts Udayana's hand on the bed. The oscillation of Udayana's mind whether he has seen real Vāsavadattā or a vision keeps us in a delightful suspense.

Stageability of the Play

The plays of Bhāsa are well known for their practical and vivid stageability. The absence of Supernatural element, the forceful dialogues, the comparatively less emphasis on descriptive prose passages on verses revealing the poetic skill and on the artificial construction of sentences, the simple but intriguing situations and the well-knit plot make the staging of the play successful. Every scene is laid on the picturesque background, The narration of the Brahmacārin takes place in the pious तपोवन; the encounter-scene in act IV is laid outside the bower of Mādhavī creepers in the Pramadavana with blossomed Śephālikā flowers and the dream scene has the surrounding of the quiet and cool sea-house. The psychological motif and the artistic device of dramatic irony and suspense have also significantly contributed to the stageability of the play.

While staging the fourth act, the stage is vertically divided into two parts: (i) the माधवीलतामण्डप wherein पद्मावती and वासवदत्ता are blocked up and (ii) the garden of śephālikā clusters, outside the माधवीलतामण्डप where the king and विदूषक talk. In the fifth act also the stage is required to have two parts: (i) समुद्रगृह with the bed (ii) some part outside समुद्रगृह from where the characters enter the समुद्रगृह.

Humour in the Play

Bhāsa is described as 'Laughter of Poetry,' by Jayadeva in his drama Prasannarāghava, (cf. भासो हासः।). The unusual and peculiar context in which the principal characters of this play are placed, leaves little scope for humour. Yet the character of Vidūṣaka is fully utilised for creating boisterous humour. Vidūṣaka's complain about his indigestion and his reference to the rolling of the eyes of cuckoo" provide boisterous humour. His surprise at the maid-servant's search for him (cf. किं निमित्तं भद्रे मामन्विष्यसि। p. 46) and

his eagerness to know the purpose of her inquiry (cf. किं निमित्तं भवती पृच्छति। p. 48) evoke laughter. His childish obstinacy in having the reply from the king and his discrimination and evaluation of both the queens are the best instances of boisterous humour provided by him. His fear at the bees and his mistaking of the garland for a snake as well as his womanly gesture of biting the tongue (p. 64) create a peel of laughter. His confusion of the names of a king and city (cf. अस्ति नगरं ब्रह्मदत्तं नाम। तत्र किल राजा काम्पिल्यो नाम। (p. 86.) and his embarrassment at the sudden arrival of Padmāvati at the unexpected time (cf. एतदिदम्। इदमेतत्। p. 70) cannot but make us laugh.

The playful teasings of Padmāvati by Vāsavadattā in act II provide pleasing humour. Yaugandharāyaṇa's question viz. सख्यं पतित इति (p. 20) is an instance of subtle and delightful humour. The humour is skilfully utilised to provide the relief and to remove the monotony of the scenes. The humorous remarks of the Vidūṣaka serve as a relief from the monotonous lamentations of Udayana ,

General Remarks :

The play Svapnavāsavadattam is unique in many respects. The psychological motif of the theme is already discussed above. The characters too are presented under the focus of psychological treatment. Besides, this is not the usual love-play, consisting of "Meeting of lovers—Removal of obstacles and Union of lovers." In the very first act we find the hero and heroine, though happily married, separated from each other. The play ends with the 'Re-union' and not with the 'Union' of lovers. The hero is already married to the heroine, before the play starts. In the play he marries the second heroine (Padmāvati) and is re-united with the first one. It is interesting to note that this is a play wherein the hero and heroine do not meet each other except in the last scene of the last act. This is a play wherein the hero marries (Padmāvati) not because of his deep love for her but out of sheer indifference to life. Herein, the characters are restrained not by any external obstacle but by their own, self imposed, inherent and inescapable limitations.

The play Svapnavāsavadattam is often described as the 'play of Vāsavadattā.' Vāsavadattā is the soul of this play. The very theme of the play is made possible only by Vāsavadattā's willing self-sacrifice. She appears in every act. The purpose of every act is the conflict of emotions in the mind of Vāsavadattā. In the first

act the conflict in Vāsavadattā's heart is introduced ; the next two acts heighten the same to its climax ; acts IV and V gradually lessen the tension of this conflict and the last act removes it completely. Though वासवदत्ता does not prominently participate, in the principal situations of the play (viz the narration of Brahmācārīn in act I, the Pramāda-vana scene in act IV and the dream scene in act V), she is the woman talked about in these situations. The purpose of the whole play is to depict Vāsavadattā's glorious conflict of emotions and to present her as an ideal wife whose love is great and sacrifice still greater. This play is also described as the 'Feminine Play' in view of the prominence given to the characters of Vāsavadattā and Padmāvati.

Style of Bhāsa

One of the factors that make the plays of Bhāsa successful is the proper balance of prose and verse and the use of real dialogues. He never indulges in exhibiting his poetic skill by inserting stanzas describing the natural scenes or intensity of feelings. He knows the art and use of verses but has used them judiciously. In this play of 510 dialogues, we have only 57 verses (of which 26 are in the Anuṣṭubh metre).

His dialogues are simple, crisp and lively. They are almost colloquial and never artificial. At times they are pointed and forceful. (cf. राजा—कथं महासेनपुत्री ? देवि ! प्रविश त्वमभ्यन्तरं पद्मावत्या सह । यौगन्धरायण—न खलु न खलु प्रवेष्टव्यम् । मम भगिनी खल्वेषा । राजा—किं भवानाह । महासेनपुत्री खल्वेषा ? p 120). His prose is simple and vigorous. He is fond of writing short, pithy and proverbial sentences (cf. अनतिक्रमणीयो हि विधिः । (p. 68) सर्वजनमनोभिरामं खलु सौभाग्यं नाम । (p. 32) etc. The use of colloquial particles like हम्, आम् etc. and expressions like कः कालः (p. 46), को नाम (p. 46) etc are also met within. The feelings of the speaker are often conveyed through the device of reduplicating the words. (cf. भवतु भवतु (p. 8), त्वरतां त्वरतां (p. 36), स्वैरं स्वैरम् (p. 62), धारयतु धारयतु (p. 68). Often some characteristic sentences are repeated. cf. आर्यपुत्रोऽपि नाम परकीयः संवृतः (pp. 38 & 44); अकरुणाः खलु ईश्वराः (pp. 40, 88) अविधा वासवदत्ता । कुत्र वासवदत्ता । चिरात् खलुपरता वासवदत्ता । (pp 68, 92).

Bhāsa's descriptions are picturesque. His descriptions of the flying cranes (IV. 2) ; of the bed in the sea-house ; (V. 4.) of the

hermitage in general (I. 3) of the hermitage (I. 12); and of the evening time (I. 16) are instances in the point. They are brief but not sketchy; with vivid outlines they present before us the picture intended by the author.

The verses in the play are simple and somewhat prosaic. Rarely do we find the lyrical element expressed in them Cf. कामनोज्जयिनीं गते मयि, (IV 1); श्लाघ्यामवन्निवृत्तेः—(V.1); श्रुतिमुखनिन्दे—(VI.1); श्रोणी-समुद्रह्न—(VI 2) etc.

The play Svapnavāsavadattam is the product of the mature genius of Bhāsa. It has become the most popular and immemorable drama with its unique features like psychological treatment of theme and characters, the presentation of the profound nobility of characters through a delicate conflict of emotions, the unusual dramatic situations full of dramatic irony and suspense, practical stageability and crisp but vigorous and pointed dialogues. No wonder then that even Agni could not burn the play Svapnavāsavadattam.” (स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः । - राजशेखर)

Social conditions as reflected in the play

The play Svapnavāsavadattam throws a good deal of light on the social customs and manners of the contemporary period.

The character of Tāpasī indicates that women also took to the forest life in old age. On the whole, people had respect for religion and ascetics. Ascetics used to wear a tawny garment and lived a contented and peaceful life. They performed sacrifices, and were known for their mercy, kindness and hospitality. It appears that there were hypocrites or 'false Sādhus' who resorted to monkhood for earning their livelihood. People had faith in the predictions of sooth-sayers and in the efficacy of the herbs endowed with mysterious and miraculous powers.

Kings entered into military alliances, being induced by the relationships. In battle, the usual methods of dividing the enemy's camp, safeguarding an attack on the 'rear of the army', and securing the co-operation of people by duly consoling and assuring them were known. The king combined in himself the duties of the state, legislature executive and judiciary. He was assisted by several ministers, astrologers and sooth-sayers. The army consisted of four

parts elephants, chariots, cavalry and infantry Ascetics were respected by the king and other officers of the state.

Polygamy appears to be prevalent in the Royal class; Mahāsena had 16 queens. The parents of Vāsavadatta performed a rite after the Gāndharva (and Rākṣasa) marriage of Udayana and Vāsavadattā. Besides, the marriage of Padmāvatī was performed with details like कौतुकमङ्गल, विवाहसाला etc. This indicates that the Brāhma form of marriage was quite common. Early marriages were not in vogue. The desires of bride and bridegroom were considered while contracting a marriage The case of Vāsavadattā indicates that elopement was also resorted to at times. Women observed the vows of chastity. They also used a veil to avoid the sight of strangers. The palaces had inner-apartments with a garden and wells attached to it. The reference to Viracikā indicates that the love-intrigues in a palace were not unknown.

There were different centres of learning to which students came for study. During the period of study, the students lived with the teacher. At the end of the study, a 'fee' known as Guru-Dakṣiṇā was given to the teacher. Often the rich persons helped the students to give Dakṣiṇā to their teacher.

Fine arts—particularly painting and music were practised both by common men and royal persons. The walls of the palaces were painted with figures of animals and birds.

Each part of a country had its own distinct mode of dressing. This helped Vāsavadattā to pass off as an Āvantikā easily.

Both men and women used toilet and cosmetics.

The palaces were luxuriously built and decorated They had arch-gates, several apartments, the open quadrangle, baths, jewelled pavements and a well laid-out garland Cool resorts like Samudragṛha were also constructed. Royal persons moved out with all pomp and dignity.

॥ श्रीः ॥

महाकविभासप्रणीतं
स्वप्नवासवदत्तम्

॥ श्रीः ॥
महाकविभासप्रणीतं
स्वप्नवासवदत्तम्

प्रथमोऽङ्कः

[नान्द्यन्ते, ततः प्रविशति सूत्रधारः ।]

सूत्रधारः—

उद्यनवेन्दुसवर्णावासवदत्ताबलौ बलस्य त्वाम् ।

पद्मावतीर्णपूर्णो वसन्तकम्प्रौ भुजौ पाताम् ॥१॥

एवमार्यमिश्रान्विज्ञापयामि । अये ! किं नु खलु मयि विज्ञापनव्यग्रे शब्द
इव श्रूयते । अङ्ग ! पश्यामि ।

(नेपथ्ये)

उत्सरह उत्सरह अय्या ! उत्सरह । [उत्सरतोत्सरतार्याः ! उत्सरत ।]

सूत्रधारः—भवतु, विज्ञातम् ।

भृत्यैर्मगधराजस्य स्निग्धैः कन्यानुगामिभिः ।

धृष्टमुत्सार्यते सर्वस्तपोवनगतो जनः ॥ २ ॥

(निष्क्रान्तः)

स्थापना

(प्रविश्य)

भटौ—उत्सरह उत्सरह अय्या ! उत्सरह । [उत्सरतोत्सरतार्याः !
उत्सरत ।]

(ततः प्रविशति परिव्राजकवेषो यौगन्धरायण आवन्तिकःवेषधारिणी वास-
वदत्ता च ।]

यौगन्धरायणः—(कर्णं दत्त्वा ।) कथमिहाप्युत्सार्यते । कुतः,—

१ पृष्ठमु० २ (ततः प्रविशतः साधारणौ) ३ साधारणौ

SHRI
SVAPNAVĀSAVADATTAM

First Act

(*At the end of the Nāndī, enters the stage-manager.*)

Sūtradhāra—

May the arms of Bala (*i. e. Balarāma*) protect you—(*the arms*) which are similar in colour to the new moon at the rising, to which full vigour (*ābalam*) is given by wine, which are full of splendour due to the presence of (*the goddess of*) Beauty, and which are lovely as spring. (1)

Thus, I beg to inform honourable gentlemen.....Ah ! What indeed is this? Something like a sound is heard, as I am busy requesting (the audience). Oh ! Let me see.

(*Behind the scene*)

Get away, get away, gentlemen ! Make way.

Sūtradhāra—

Well, I (*now*) understand (*what it is*).

The people of the penance-grove are being rudely turned away by the devoted servants of the king of Magadha, who are escorting the princess. (2)

[*Goes out.*]

End of Prologue

(*Entering*)

Two guards—

Get away, keep out of the way, worthy sirs !

Get away.

(*Then enter Yaugandharāyaṇa disguised as a wandering ascetic and Vāsavadattā dressed as a lady of Avantī.*)

Yaugandharāyaṇa—

(*listening*) How, even here are (*the people*) being turned away !

धीरस्याश्रमसंश्रितस्य वसतस्तुष्टस्य वन्यैः फलै-
 र्मानार्हस्य जनस्य बलकलवर्तस्त्रासः समुत्पाद्यते ।
 उत्सिको विनयादपेतपुरुषो भाग्यैश्चलैर्विस्मितः
 कोऽयं भो ! निभृतं तपोवनमिदं ग्रामीकरोत्याज्ञया ॥३॥

वासवदत्ता—अय्य ! को एसो उत्सारेदि ? [आर्य ! क एष उत्सा-
 रयति ?]

यौगन्धरायणः—भवति ! यो धैर्मादात्मानमुत्सारयति ।

वासवदत्ता—अय्य ! ण हि एवं वत्तुकामा । अहं वि णोम उत्सा-
 रइदव्वा होमि त्ति । [आर्य ! न हेवं वत्तुकामा । अहमपि नामोत्सारयितव्या
 भवामीति ।]

यौगन्धरायणः—भवति ! एवमनिर्ज्ञातानि दैव्रतान्यप्यवधयन्ते ।

वासवदत्ता—अय्य ! तह परिस्समो परिखेदं ण उप्पादेदि जह अअं
 परिभवो । [आर्य ! तथा परिश्रमः परिखेदं नोत्पादयति यथाऽयं परिभवः ।]

यौगन्धरायणः—भुक्तोज्झित एष विषयोऽर्त्रभवत्या । नात्र चिन्ता
 कार्या । कुतः,—

पूर्वं त्वयाऽप्यभिमतं गतमेवभासी-

च्छ्लाघ्यं गमिष्यसि पुनर्विजयेन भर्तुः ।

कालक्रमेण जगतः परिवर्तमाना

चक्रारपाङ्कुरिव गच्छति भाग्यपङ्क्तिः ॥ ४ ॥

भटौ—उत्सरह अध्या ! उत्सरह । [उत्सरतार्याः ! उत्सरत ।]

१ सोऽयम् २ त्युत्सुकौ ॥ ३ ' योऽधर्मं आत्मानं विनियोजयति । ' ४ दाव
 (तावत्) ५ अविज्ञातानि ६ 'यस्तत्र ७ नात्र भवत्या ८ उभौ; साधा०

Why is terror caused to people, who are sober, who are dwelling in hermitage, who are content with forest-fruits, who are worthy of respect and who wear bark-garments ? Oh, who is this person, insolent, stranger to modesty, and arrogant with unsteady fortune, that is turning this peaceful penance-grove into a (*noisy*) village by (*his*) command ? (3)

Vāsavadattā—

Sir, who is this that is driving away ?

Yaugandharāyaṇa—

Noble lady, (*it is*) he, who turns himself away from righteousness (*virtue*).

Vāsavadattā—

Venerable sir, I did not mean thus, (*but*) am I also to be turned away ?

Yaugandharāyaṇa—

Madam, even deities are thus disregarded (*insulted*) when unrecognised.

Vāsavadattā—

Sir, fatigue does not cause as much pain as this humiliation (*insult*).

Yaugandharāyaṇa—

This thing (*honour*) has been enjoyed by your ladyship (*before*) and then has been discarded. You should not worry on this account. For,

Formerly you also have thus moved in a dignified manner. You will again move about in this respectable manner with the victory of your husband. Like the row of the spokes in a wheel, does revolve, with the course of time, the cycle of fortune in the world. (4)

Two guards—

Make way, gentlemen, make way.

(ततः प्रविशति काञ्चुकीयः ।)

काञ्चुकीयः—सम्भषक ! न खलु न खलत्सारणा कार्या ।
पश्य,—

परिहरतु भवान् नृपापवादं
न परुषमाश्रमवासिषु प्रयोज्यम् ।
नगरपरिभवान् विमोक्तुमेते
वनमभिगम्य मनस्विनो वसन्ति ॥५॥

उभौ—अय्य ! तह । [आर्य ! तथा ।]

(निष्कान्तौ)

यौगन्धरायणः—हन्त सविज्ञानमस्य दर्शनम् । वत्से ! उपसर्पावस्ता-
वदेनम् ।^३

वासवदत्ता—अय्य ! तह । [आर्य ! तथा ।]

यौगन्धरायणः—(उर्षसृत्य) भोः ! किंकृतेयमुत्सारणा ?

काञ्चुकीयः—भोस्तपस्विन्—

यौगन्धरायणः—(आत्मगतम्) तपस्विन्निति गुणवान् खल्वयमालापः ।
अपरिचयात्तु न ल्लिष्यते मे मनसि ।

काञ्चुकीयः—भोः ! श्रूयताम् । एषा खलु गुरुभिरभिहितनामधेयस्या-
स्माकं महाराजदर्शकस्य भगिनी पद्मावती नाम । सैषा नो महाराजमातरं महा-
देवीसाश्रमस्थामभिगम्यानुज्ञाता तत्रभवत्या राजगृहमेव यास्यति । तदद्यास्मिन्ना-
श्रमपदे वासोऽभिप्रेतोऽस्याः । तद् भवन्तः,—

तिर्थोदकानि, समिधः, कुसुमानि दर्भान्
स्वैरं वनादुपनयन्तु तपोधनानि ।
गर्मप्रिया नृपसुता न हि धर्मपीडा-
मिच्छेत् तपस्विषु कुलव्रतमेतदस्याः ॥६॥

१ °परिभवाद्धि मो० २ साधारणौ ३ °नम् । (उपगम्यं) भोः ! ४ उपगम्य
५ तपोधनानाम् ।

(Then enters the Chamberlain.)

Chamberlain—

Sambhaṣaka, not indeed, not indeed, should the driving away (of the people) be made (here). Look—

You should avoid reproach (*being attached*) to the king. Harshness should not be employed towards the residents of the hermitage. To escape the insults that are received in a city, these high-minded people stay in the forest having gone there (i. e. having resorted to it. (5)

Both—

All right, sir.

(They go out.)

Yaugandharāyaṇa—

Ah! His observation is intelligent.

Child, let us approach him.

Vāsavadattā—

Revered sir, be it so.

Yaugandharāyaṇa—

(*approaching*) Sir, what is the purpose of this driving away?

Chamberlain—

O ascetic—

Yaugandharāyaṇa—

(*To himself*) 'Ascetic' this indeed is an honourable (*excellent*) (*form of*) address. But it is unfamiliar and hence does not appeal to my mind.

Chamberlain—

Listen Sir! This indeed is Padmāvati, the sister of our king who is named by his elders as Dars'aka. She, after having paid a visit to the mother of our great king, Mahādevī, who is staying in the hermitage, would proceed to Rājagṛha itself, when permitted by her. So, today she intends to stay in this hermitage. Therefore, you,

May freely fetch from the forest the holy water sacrificial sticks, flowers and Darbha grass, (*which form*) the treasure of penance. The princess who loves religious rites (*piety*) would not, indeed, wish hindrance (*being caused*) to the piety of hermits (*for*) this is her family-vow.

योगन्धरायणः—(स्वगतम्) एवम् । एषा सा मगधराजपुत्री^१ पद्मावती नाम, या पुष्पकभद्रादिभिरादंशिकैरादिष्टा स्वामिनो देवी भविष्यतीति । ततः,—

प्रद्वेषो बहुमानो वा सकल्पादुपजायत ।
भर्तृदाराभिलाषित्वाद्स्यां म महती स्वता ॥७॥

वासवदत्ता—(स्वगतम्) राअदारिअ ति सुणिअ भइणिआसिणेहो वि मे एत्थ संपज्जइ । [राजदारिकेति ध्रुत्वा भगिनीकास्नेहोऽपि मेऽत्र सम्पद्यते ।]

[ततः प्रविशति पद्मावती सपरिवारा चेटी च ।]

चेटी—एँदु एदु भट्टिदारिआ, इदं अस्समपदं पविसदु । [एत्वेतु भर्तृदारिका । इदमाश्रमपदं प्रविशतु ।]

(ततः प्रविशत्युपविष्टा तापसी ।)

तापसी—साअदं राअदारिआए । [स्वागतं राजदारिकायाः ।]

वासवदत्ता—(स्वगतम्) इअं सा, राअदारिआ । अभिजणागुरूवं खु से रूवं । [इयं सा राजदारिका । अभिजनानुरूपं खल्वस्या रूपम् ।]

पद्मावती—अद्ये ! वंदामि । [आर्ये ! वन्दे ।]

तापसी—चिरं जीव । पविस जादे ! पविस । तपोवणाणि णाम अदि-हिजणस्स सअगेहं । [चिरं जीव । प्रविश जातं ! प्रविश । तपोवनानि नामातिथिजनस्य स्वगेहम् ।]

पद्मावती—भोदु भोदु । अद्ये ! विस्सैत्थमिह । इमिणा बहुमाणवअणेण अणुग्गहिदमिह । [भवतु, भवतु, आर्ये ! विश्वस्ताऽस्मि । अनेन बहुमानवचने-नानुग्रहीतास्मि ।]

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१ सा राज० २ ०त्री या पुष्प० ३ योगन्धरायणस्य भाषणस्य पूर्वं इयं उक्तिः ।  
४ इदो इदो ( इत इतः ) ५ विस्ससिहि ( विश्वसिहि ) ।

**Yaugandharāyaṇa—**

(*to himself*)—I see! So this is that Padmāvati, the Magadha princess, who, as predicted by soothsayers such as Puṣpakabhadra, would become the queen of (*my*) master. Therefore,

Deep hatred or high respect arises out of (*our*) viewpoint (*of looking at a thing*). I feel a great affinity to her, on account of my desire for her to be my master's wife. (7)

**Vāsavadattā—**

(*to herself*) On hearing that she is a princess, I feel even a sisterly affection towards her.

(*Then enters Padmāvati accompanied by her retinue and a maid.*)

**Maid—**

Come, Princess come! May (*you*) enter this hermitage.

(*A lady-hermit is seen seated.*)

**Lady-hermit—**

Welcome to the princess.

**Vāsavadattā—**

(*To herself*) (*So*) this is that princess! Really her beauty is befitting her noble birth.

**Padmāvati—**

Revered Lady, I bow down to you.

**Lady-hermit—**

May you live long! Come in, dear child, come in. Penance-groves are, indeed, (*their*) own home to all the guests.

**Padmāvati—**

Be it, so, be it so; Revered Lady, I feel quite at ease. I am favoured by this expression (*i. e. words*) of great honour.

**वासवदत्ता**—(स्वगतम्) ण हि ख्वं एव्व वाआ वि खु से मधुरा ।  
[ न हि रूपमेव वागपि खल्वस्या मधुरा । ]

**तापसी**—भद्रे ! इमं दाव भद्दमुहस्स भइणिअं कैोच्चि राआ ण वरेदि ?  
[ भद्रे ! इमां तावद् भद्रमुखस्य भगिनिकां कश्चिद्राजा न वरयति ? ]

**चेटी**—अत्थि राआ पज्जोदो णाम उज्जइणीए । सो दारअस्स कार-  
णादो दूदसंपादं करेदि । [ अस्ति राजा प्रद्योतो नामोज्जयिन्याः । स दारकस्य  
कारणाद्दूतसंपातं करोति । ]

**वासवदत्ता**—(आत्मगतम्) भोदु भोदु । एसा अ अत्तणीआ दाणिं  
संवुत्ता । [ भवतु भवतु । एषा चात्मीयेदानीं संवृत्ता । ]

**तापसी**—अर्हा खु इअं आइदी इमस्स बहुमाणस्स । उभआणिं राअउळाणि  
मँहत्तराणि त्ति सुणीअदि । [ अर्हा खल्वियमाकृतिरस्य बहुमानस्य । उभे राज-  
कुले महत्तरे इति श्रूयते । ]

**पद्मावती**—अय्य ! किं दिट्ठो मुणिजणो अत्ताणं अणुग्गहीदुं । अभि-  
प्पेदाप्पदाणेण तवस्सिजणो उवणिमंतीअदु दाव को किं एत्थ इच्छदि त्ति ।  
[ आर्य ! किं दृष्टो मुनिजन आत्मानमनुग्रहीतुम् । अभिप्रेतप्रदानेन तपस्वीजन  
उपनिमन्त्र्यतां तावत्कः किमत्रेच्छतीति । ]

**काञ्चुकीयः**—यँदभिप्रेतं भवत्यै । भो भो आश्रमवासिनस्तपस्विनः !  
शृण्वन्तु शृण्वन्तु भवन्तः । इहात्रभवती मगधराजपुत्र्यनेन विस्त्रम्भेणोत्पादित-  
विस्त्रम्भा धर्मार्थमर्थेनोपनिमन्त्रयते ।

कस्यार्थः कलशेन को मृगयते वासो यथानिश्चितं  
दीक्षां पारितवान् किमिच्छति पुनर्देयं गुरोर्यद्भवेत् ।  
आत्मानुग्रहमिच्छतीह नृपजा धर्माभिरामप्रिया  
यँद् यस्यास्ति समीप्सितं वदतु तँत कस्याद्य किं दीयताम्॥८॥

१ को वि (कोऽपि) २ महाहाणि (महाहँ) ३ णि मह० ४ भवति ! तथा  
(परिक्रम्य) भोः ५ भवतु भवत्यै । ६ यद्यद्यस्य ७ तत्तस्याद्य



Vāsavadattā—

(*To herself*) Not only her form but her speech also is sweet indeed.

Lady-hermit—

Good maid, does not some king seek the hand of this sister of the blessed one (*i. e. king Darśaka*) ?

Maid—

Why, there is a king of Ujjayinī, named Pradyota. He has been sending messengers for the sake of his son.

Vāsavadattā—

(*To herself*) Well, well ! And now she has become my own (*relation*).

Lady-hermit—

This noble form is, indeed, worthy of this great honour. Both the royal families are very great, I hear.

Padmāvati—

Sir, did you find some ascetics to favour me (*by accepting my gifts*) ? Let then first, the ascetics be invited with the offer of the desired (*thing*), with (*the words*) ‘who desires for what here ?’

Chamberlain—

As your ladyship desires. Oh ascetics dwelling in this hermitage listen, do listen sirs ! Here, her ladyship, the princess of Magadha, in whom regard (*for you*) is produced by this (*your*) cordial treatment, invites you to accept gifts (*offered*) in the cause of righteousness :

Who needs a pitcher ? Who seeks a garment ? Who again having finished his course of studies, according to his resolve, desires (*to have that*) which is to be given to the preceptor ? Here, the daughter of the king, to whom those devoted to piety are dear, desires favour to herself (*from you by accepting her gifts*). Let any one say whatever is desired by him. What should be given to whom to-day ?

यौगन्धरायणैः—( आत्मगतम् ) हन्त दृष्ट उपायः । ( प्रकाशम् )  
भो ! अहमर्थी ।

पद्मावती—दिट्टिआ सहलं मे तत्रोवणाभिगमणं । [ दिष्टया सफलं मे  
तपोवनाभिगमनम् । ]

तापस्ती—संतुष्टतपस्विजणं इदं अस्समपदं । औअंतएण इमिणा होदव्वं ।  
[ संतुष्टतपस्विजनमिदमाश्रमपदम् । आगन्तुकेनानेन भवितव्यम् । ]

काञ्चुकीयः—भोः ! किं क्रियताम् ?

यौगन्धरायणः—इयं मे स्वसा । प्रोषितभर्तृकामिमामिच्छाम्यत्र भवत्या  
कञ्चित्कालं परिपाल्यमानाम् । कुतः,—

कार्यं नैवार्थैर्नापि भोगैर्न वस्त्रै-

र्नाहं काषायं वृन्निहेतोः प्रपन्नः ।

धीरा कन्येयं दृष्टधमेप्रचेचारा

शक्ता चारित्रं रक्षितुं मे भगिन्याः ॥ ९ ॥

वासवदत्ता—( आत्मगतम् ) <sup>३</sup>हं ! इह मं णिक्खिविदुकामो अय्य-  
योगन्धरायणो । होदु, अविआरिअ कम्मं ण करिस्सदि । [ हम् ! इह मां निक्षेप्तु-  
काम आर्ययौगन्धरायणः । भवतु, अविचार्ये कम्मं न करिष्यति । ]

काञ्चुकीयः—भवति ! महती खल्वस्य व्यपाश्रयणा । कथं प्रति-  
जानीमः ? कुतः,—

सुखमर्थो भवेद्दातुं सुखं प्राणाः सुखं तपः ।

सुखमन्यद्भवेत्सर्वं दुःखं न्यासस्य रक्षणम् ॥ १० ॥

१ °उपायः । भवतु, एवं तावत्करिष्ये । २ °न्तुपणा वि° ( °न्तुकेना पि )  
३ हा ! ४ स अवि°

**Yaugandharāyaṇa—**

(*To himself*)—Ah, a device is seen  
(*to gain my object*). Sir, I would ask for a favour.

**Padmāvati—**

I am happy that my visit to the penance-grove  
has become fruitful.

**Lady-hermit—**

This hermitage has contented ascetics. This  
one must be a stranger.

**Chamberlain—**

Sir, what should be done (*for you*) ?

**Yaugandharāyaṇa—**

This is my sister. I desire that she, whose  
husband has gone on a journey, should be looked after,  
by her ladyship, for some time. For,

I have no use at all of money nor of enjoyments, nor  
of garments. I have not taken to this reddish garment  
(*i. e. become a recluse*) for the purpose of a livelihood.  
This wise girl (*i. e. the princess*), whose observance of  
religious duties is seen (*by me*), is able to protect the  
character (*chastity*) of my sister. (9)

**Vāsavadattā—**

(*to herself*) Hum ! The noble Yaugandharāyaṇa  
intends to keep me here (*under the princess*). Well, he  
will not take a step without thinking.

**Chamberlain—**

Your ladyship, great, indeed, is his request.  
How can we accept it ? For,

It is easy to give wealth, easy (*to sacrifice*) life, easy  
(*to give fruit of*) penance. Everything else it would be  
easy to give; but it is hard to guard a deposit. (10)

पद्मावती—अद्य ! पदमं उरघोसिअ को किं ईच्छदि त्ति अजुत्त दाणिं विआरिदुं । जं एसो भैणादि तं अनुचिदुदु अद्यो । [ आर्य ! प्रथममुद्घोष्य कः किमिच्छतीत्युक्तमिदानीं विचारयितुम् । यदेष भणति तदनुतिष्ठत्वार्थः । ]

काञ्चुकीयः—अनुरूपमेतद्भवत्याभिहितम् ।

चेटी—चिरं जीवदु भट्टिदारिआ एवं सच्चवादिणी । [ चिरं जीवतु भर्तृदारिकैवं सत्यवादिनी । ]

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

काञ्चुकीयः—भवति ! तथा । ( उपगम्य ) भोः ! अभ्युपगतमत्रभवतो भगिन्याः परिपालनमत्रभवत्या ।

योगन्धरायणः—अनुगृहीतोऽस्म्यत्रैभवत्या । वत्से ! उपसर्पात्रभवतीम् ।

वासवदत्ता—( आत्मगतम् ) का गई । एसा गच्छामि मन्दभाआ । [ का गतिः । एषा गच्छामि मन्दभागा । ]

पद्मावती—भोदु भोदु । अत्तणीआ दाणिं संवुत्ता । [ भवतु भवतु । आत्मीयेदानीं संवृत्ता । ]

तापसी—जा ईदिसी से आइदी इयं वि राअदारिअ त्ति तक्केमि । [ या ईदृश्यस्या आकृतिः, इयमपि राजदारिकेति तर्कयामि । ]

चेटी—सुदु अद्या भणादि । अहं वि अणुदुदसुहत्ति पेक्खामि । [ सुष्टु आर्या भणति । अहमप्यनुभूतसुखेति पश्यामि । ]

**Padmāvati—**

Worthy sir, having first proclaimed, 'who wants what?', it is now improper to think (*i. e. hesitate*). Your honour should do what he says.

**Chamberlain—**

What your ladyship has said is proper.

**Maid—**

Long live the princess, who thus speaks the truth (*i. e. is true to her word*).

**Lady-hermit—**

Long live (*you*) blessed one.

**Chamberlain—**

Your ladyship, be it as you say. (*approaching*)  
Sir, her ladyship has undertaken the guardianship of your honour's sister.

**Yaugandharāyaṇa—**

I am favoured by your ladyship. Child;  
approach her ladyship.

**Vāsavadattā—**

(*to herself*)—What help! Here I go unfortunate (*as I am*).

**Padmāvati—**

Well, Well! She has become now mine own.

**Lady-hermit—**

(*Since*) such is her form, I guess, she too is a princess.

**Maid—**

Rightly speaks the venerable lady. I also observe (*feel*) that she has lived happily.

**यौगन्धरायणः**—( आत्मगतम् ) हन्त भोः ! अर्धमवसितं भारस्य ।  
यथा मन्त्रिभिः सह समर्थितं तथा परिणमति । ततः प्रतिष्ठितं स्वामिनि तत्रभव-  
तीनुपनयतो मे इहात्रभवती मगधराजपुत्री विश्वासस्थानं भविष्यति । कुतः,—

पद्मावती नरपतेर्महिषी भवित्री

दृष्ट्वा विपत्तिरर्थयैः प्रथमं प्रदिष्टा ।

तत्प्रत्ययात्कृतमिदं न हि सिद्धवाक्या-

न्युत्क्रम्य गच्छति विधिः सुपरीक्षितानि ॥ ११ ॥

( ततः प्रविशति ब्रह्मचारी । )

**ब्रह्मचारी**—( ऊर्ध्वमवलोक्य ) स्थितो मध्याह्नः । दृढमस्मि परिश्रान्तः ।  
अथ कस्मिन्प्रदेशे विश्रमयिष्ये ? ( परिक्रम्य ) भवतु, दृष्टम् । अभितस्तपो-  
वनेनने भवितव्यम् । तथा हि,—

विस्रब्धं हरिणाश्चरन्त्यर्चाकेता देशागतप्रत्यया ,

वृक्षाः पुष्पफलैः समृद्धविटपाः सर्वे दयारक्षिताः ।

भूयिष्ठं कपिलानि गोकुलधनान्यक्षेत्रवत्यो दिशो

निःसंदिग्धमिदं तपोवनमयं धूमो हि बह्वाश्रयः ॥१२॥

यावत्प्रविशामि । ( प्रविश्य ) अये ! आश्रमविरुद्धः खल्वेष जनः ।  
( अन्यतो विलोक्य ) अथवा तपस्विजनोऽप्यत्र । निर्दोषमुपसर्पणम् । अये !  
स्त्रीजनः ।

**काञ्चुकीयः**—स्वैरं स्वैरं प्रविशतु भवान् । सर्वजनसाधारणमाश्रमपद  
नाम ।

**वासवदत्ता**—हम् ।

१ ०रपि २ न्युत्क्रम्य ३ विस्रब्धाः ४ प्रत्ययात् ५ विभवाः

Yaugandharāyaṇa—

(*To himself*)—Oh joy! Half of the burden is ended (*removed*). This is all happening as planned with the ministers. So, when (*my*) master will be established (*on the throne*) and when I will take her ladyship (*i. e. Vāsavadattā*) to him, this ladyship, here, the princess of Magadha will be the abode of confidence (*to me*). For,

The calamity, which was first predicted by those (astrologers) is now experienced. (By the same astrologers it is predicted that) Padmāvati would become the queen of the King Udayana. Relying on that, this has been done (*by me*). Indeed Destiny does not transgress the well-considered words of the seers. (11)

(*Then enters a Student.*)

Student—

(*looking upwards*) It is mid-day. I am quite tired. Now, where shall I rest? (*moving about*) Well, I see. There must be a penance-grove around. For,

The deer are grazing freely, and without any fear, having gathered confidence about (*the safety of*) the place. The trees with their branches rich in flowers and fruit are preserved with compassion (*by the sages*). The wealth in the form of the herds of tawny cows (*is*) abundant (*here*). The quarters do not have ploughed fields. Undoubtedly, this is a penance grove, (*for*) this smoke is rising from many places (*where yāgas have been commenced*). (12)

I shall just enter. (*entering*) Oh! This person (*i. e. chamberlain*) is, indeed, out of place in a hermitage. (*looking elsewhere*) But there are ascetics also here. There is nothing wrong in proceeding further. Oh! Ladies (*too are here*).

Chamberlain—

Enter, sir, freely, quite freely. A hermitage, verily, is common to all.

Vāsavadattā—

Hum!

पद्मावती—अम्मो परपुरुषदंसर्णं परिहरदि अय्या । भोदु, सुपरिवाळ्णीओ खु मण्णासां । [ अम्मो परपुरुषदर्शनं परिहरत्यार्या । भवतु, सुपरिपालनीयः खलु मन्न्वासः । ]

काञ्चुकीयः—भोः ! पूर्वं प्रविष्टाः स्मः । प्रतिगृह्यतामतिथिसत्कारः ।

ब्रह्मचारी—( आचम्य ) भवतु भवतु । निवृत्तपरिश्रमोऽस्मि ।

यौगन्धरायणः—भोः ! कुत आगम्यते, क्व गन्तव्यं, काधिष्ठान-मार्यस्य ?

ब्रह्मचारी—भो ! श्रूयताम् । राजगृहतोऽस्मि । श्रुतिविशेषणार्थं वत्स-भूमौ लावाणकं नाम ग्रामस्तत्रोषितवानस्मि ।

वासवदत्ता—( आत्मगतम् ) हा ! लावाणकं णाम । लावाणकसंकि-त्तणेण पुणो णवीकिदो विअ मे संदाओ । [ हा लावाणकं नाम । लावाणकसं-कीर्तनेन पुनर्नवीकृत इव मे सन्तापः । ]

यौगन्धरायणः—अर्थे परिसमाप्ता विद्या ?

ब्रह्मचारी—न खलु तावत् ।

यौगन्धरायणः—यद्यनवसिता विद्या, किमागमनप्रयोजनम् ?

ब्रह्मचारी—तत्र खल्वतिदारुणं व्यसनं संवृत्तम् । *विशेषतः*

यौगन्धरायणः—कथमिव ?

ब्रह्मचारी—तत्रोदयनो नाम राजा प्रतिवसति ।

यौगन्धरायणः—श्रूयते तत्रभवानुदयनः । किं सः ?

ब्रह्मचारी—तस्यावन्तिराजपुत्री वासवदत्ता नाम पत्नी दृढमभिप्रेता किल ।

१ मे णा० ( मे न्या० ) २ ०थ भोः



Padmāvati—

Oh, the noble lady avoids the sight of strangers.

Well, my deposit is easy for guarding.

Chamberlain—

Sir, we have entered before you did. Please accept the hospitality due to a guest.

Student—

(*sipping water*) It's all right. I am relieved of my fatigue.

Yaugandharāyaṇa—

Sir, whence have you come? Where have you to go? Where is your home?

Student—

Sir, listen, I belong to Rājagṛha. I was staying in the town Lāvāṇaka in the country of Vatsa, for specialising in the Vedas.

Vāsavadattā—

(*To herself*) Ah! (*Did he say*) by name Lāvāṇaka! At the mention of Lāvāṇaka my sorrow is, as it were, renewed again.

Yaugandharāyaṇa—

And is your study completed?

Student—

No, not yet.

Yaugandharāyaṇa—

If your study is completed, what is the purpose of your coming over here?

Student—

There, indeed, has occurred an exceedingly terrible calamity.

Yaugandharāyaṇa—

Of what nature?

Student—

There lives a king by name Udayana.

Yaugandharāyaṇa—

The noble Udayana is heard of (*by us*).  
What about him?

Student—

He loved very much, they say, his wife, by name Vāsavadattā, the princess of Avanti.

यौगन्धरायणः—भवित्तव्यम् । ततस्ततः ?

ब्रह्मचारी—ततस्तस्मिन्मृगयानिष्क्रान्ते राजनि ग्रामदाहेन सा दग्धा ।

वासवदत्ता—(आत्मगतम् ) अळिअं अळिअं खु एदं । जीवामि मंदभाआ ।  
[ अलीकमलीकं खल्वेतन् । जीवामि मन्दभागा । ]

यौगन्धरायणः—ततस्ततः ?

ब्रह्मचारी—ततस्तामभ्यवपत्तुकामो यौगन्धरायणो नाम सचिवैस्तस्मिन्नेवाग्नौ पतितः ।

यौगन्धरायणः—सत्यं पतित इति ? ततस्ततः ?

ब्रह्मचारी—ततः प्रतिनिवृत्तो राजा तद्वृत्तान्तं श्रुत्वा तयोर्वियोगजनितसन्तापस्तस्मिन्नेवाग्नौ प्राणान् परित्यक्तुकामोऽमात्यैर्महता यत्नेन वारितः ।

वासवदत्ता—( आत्मगतम् ) जाणामि जाणामि अय्यउत्तस्स मइ साणुक्कोसत्तणं । [ जानामि जानाम्यार्यपुत्रस्य मयि सानुक्कोशत्वम् । ]

यौगन्धरायणः—ततस्ततः ?

ब्रह्मचारी—ततस्तस्याः शरीरोपभुक्तानि दग्धशेषाण्याभरणानि परिष्वज्यै राजा मोहमुपगतः ।

सर्वे—हँ ।

वासवदत्ता—( स्वगतम् ) सकामो दाणिं अय्यजो अंधराअणो होदु ।  
[ सकाम इदानीमार्ययौगन्धरायणो भवतु । ]

चेटी—भट्टिदारिए ! रोदिदि खु इअं अय्या । [ भर्तृदारिके ! रोदित्ति खल्वियमार्या । ]

Yaugandharāyaṇa—

May be; what next ?

Student—

When that king had gone out a-hunting, she was burnt in the fire that destroyed the whole town (*Grāmadāha*).

Vāsavadattā—

(*To herself*) False, false indeed is this ! I am alive; the unfortunate (*one as I am*).

Yaugandharāyaṇa—

What next ?

Student—

Then a minister named Yaugandharāyaṇa, with the desire to rescue her, fell in (*i. e. entered*) that very fire.

Yaugandharāyaṇa—

Did he really fall ? What then ?

Student—

Then the king after returning heard that news and being distressed at the separation from both of them, desired to give up his life in the same fire, (*but*) was prevented (*from doing so*) with great effort by the ministers.

Vāsavadattā—

(*To herself*) I know, I do know my lord's tenderness towards me.

Yaugandharāyaṇa—

Say further.

Student—

Then the king having clasped the burnt remains of the ornaments that she wore, became unconscious.

All—

Alas !

Vāsavadattā—

(*To herself*) Let noble Yaugandharāyaṇa have his desire fulfilled now !

Maid—

Princess, this lady is actually weeping.

पद्मावती—साणुक्रोसाए होदव्वं । [ सानुक्रोशया भवितव्यम् । ]

यौगन्धरायणः—अथ किमथ किम् ? प्रकृत्या सानुक्रोशा मे भगिनी ।  
ततस्ततः ?

ब्रह्मचारी—ततः शनैः शनैः प्रतिलब्धसंज्ञः संवृत्तः ।

पद्मावती—दिद्विआ धरइ । मोंहं गदो त्ति सुणिअ सुण्णं विअ मे  
हिअअं । [ दिष्ट्या प्रियते । मोहं गतं इति श्रुत्वा शून्यमिव मे हृदयम् । ]

यौगन्धरायणः—ततस्ततः ।

ब्रह्मचारी—ततः स राजा महीतलपरिसर्पणं सुपाटलशरीरः सहसोत्थार्यै,  
हा वासवदत्ते ! हा अवन्तिराजपुत्रि ! हा प्रिये ! हा प्रियशिष्ये ! इति किमपि  
किमपि बहु प्रलपितवान् । किं बहुना,—

नैवेदानीं तादृशश्चक्रवाका  
नैवाप्यन्ये स्त्रीविशेषैर्वियुक्ताः ।  
धन्या सा स्त्री यां तथा वेत्ति भर्ता  
भर्तृस्नेहात्सै हि दग्धाऽप्यदग्धा ॥ १३ ॥

यौगन्धरायणः—अथ भोः ! तं तु पर्यवस्थापयितुं न कश्चिद्यत्नवान-  
मात्यः ?

ब्रह्मचारी—अस्ति रुमण्वान्नामामौत्यो दृढं प्रयत्नवांस्तत्र भवन्तं पर्यवस्था-  
पयितुम् । स हि,—

अनाहारे तुल्यः प्रतैतरुदितक्षामवदनः  
शरीरे संस्कारं नृपतिसमदुःखं परिवहन् ।  
दिवा वा रात्रौ वा परिचरति यत्नैर्नरपतिं  
नृपः प्राणान् सद्यस्त्यजति यदि तस्याप्युपरमः ॥ १४ ॥

**Padmāvati—**

She must be compassionate.

**Yaugandharāyaṇa—**

Yes, to be sure my sister is soft-hearted by nature. What (*happened*) then ?

**Student—**

Then slowly and slowly he regained consciousness.

**Padmāvati—**

(*To herself*) It is fortunate, that he is alive. Having heard that he had fallen in a swoon, my heart was, as it were, depressed.

**Yaugandharāyaṇa—**

What (*happened*) after that ?

**Student—**

Then that king, who had his body reddened by dust, as he rolled on the earth, suddenly got up and began to lament variously and inconsistently thus : 'O Vāsavadattā ! O daughter of the king of Avanti ! O darling ! Alas dear pupil !' Why (*say*) more ? (*i. e. briefly*),

Now, not even the Cakravākas are like him (*in mourning*), not even others separated from their uncommon (*excellent*) wives. Blessed is the woman whom (*her*) husband so regards. Though (*she may have been*) burnt, she is, indeed, not burnt owing to the love of her husband.

(13)

**Yaugandharāyaṇa—**

But sir, did not any minister attempt to console (*steady*) him ?

**Student—**

Yes, the minister Rumaṇvān tried hard to steady him. For, he,

Is like him in not taking food; he has his face emaciated (*i. e. reduced and pale*) owing to continuous weeping; he attends to the purifications (*or toilet*) of his body with, as much pain, as the king. Whether by day or by night, he waits upon the king with efforts. Should the king abandon his life he too would surely cease to exist (*i. e. would die*).

(14)

वामवदत्ता—(स्वगतम्) दिद्विआ सुणिक्खित्तो दाणि अय्यउत्तो ।  
[ दिद्व्या सुनिक्खित्त इदानीमार्यपुत्रः । ]

यौगन्धरायणः—(आत्मगतम्) अहो महद्भारमुद्रहति समणान् ।  
कुतः,—

सविश्रमो ह्ययं भारः प्रसक्तस्तस्य तु श्रमः ।  
तस्मिन् सर्वमधीनं हि यत्राधीनो नराधिपः ॥ १५ ॥

(प्रकाशम्) अथ भोः ! पर्यवस्थापित इदानीं स राजा ?

ब्रह्मचारी—तदिदानीं न जाने । ‘इह तथा सह हसितम्, इह तथा सह कथितम्, इह तथा सह पर्युषितम्, इह तथा सह कुपितम्, इह तथा सह शयितम्’, इत्येवं विलपन्तं तं राजानममात्यैर्महता यत्नेन तस्माद् ग्रामाद् गृहीत्वा-  
ऽपक्रान्तम् । ततो निष्क्रान्तं राजानि प्रोषितनक्षत्रचन्द्रमिव नभोऽरमणीयः सवृत्तः  
स ग्रामः । ततोऽहमपि निर्गतोऽस्मि ।

तापसी—सो खु गुणवंतो णाम राआ, जो आअंतुएण वि इमिणा एव्वं  
पसंसीअदि । [ स खलु गुणवान् नाम राजा, य आगन्तुकेनाप्यनेनैवं प्रशस्यते । ]

चेटी—भद्रिदारिए ! किं णु खु अवरा इत्थिआ तस्स हत्थं गमिस्सदि ?  
[ भर्तृदारिके ! किं नु खल्वपरा स्त्री तस्य हस्तं गमिष्यति ? ]

पद्मावती—(आत्मगतम्) मम हिअएण एव्व सह मंतिदं । [ मम  
हृदयंनैव सह मन्त्रितम् । ]

ब्रह्मचारी—आपृच्छामि भवन्तौ । गच्छामैस्तावत् ।

उभौ—गम्यतामर्थसिद्धये ।

ब्रह्मचारी—तथास्तु ।

( निष्क्रान्तः )

Vāsavadattā—

(To herself) Fortunately my lord is now well placed (is in safe hands).

Yaugandharāyaṇa—

(To himself) oh, Rumaṇvan has to bear a great responsibility. For,

This responsibility (of guarding Vāsavadattā) is with rest, on the contrary his exertion is continuous. For, on him depends everything, on whom depends the king (i. e. his life).

(aloud) Well sir, has that king come into his own (by) now ?

Student—

That I do not know now. The minister went away from that village, taking with them with great difficulty the king, who was thus lamenting : ‘Here I laughed with her, here I walked with her, here I lived with her, here I got angry with her, here I passed the night with her.’ When the king departed, the town became unattractive like the sky from which the stars and the moon have set. Then I too came away.

Lady-hermit—

He must, indeed, be a virtuous king, who is thus praised even by this stranger.

Maid—

(aside) Princess, can some other woman reach his hand ? (i. e. be his wife ?)

Padmāvati—

(To herself) She has surely asked in consultation with my heart. (i. e. I myself was thinking to myself about the same thing.)

Student—

I take leave of you (two viz. Yaugandharāyaṇa and chamberlain). I shall go now.

Both—

May you go to attain your object.

Student—

So be (it).

(goes out.)

यौगन्धरायणः—साधु, अहमपि तत्र भवत्याभ्यनुज्ञातो गन्तुमिच्छामि ।

काञ्चुकीयः—तत्र भवत्याभ्यनुज्ञातो गन्तुमिच्छति किल ।

पद्मावती—अय्यस्त भङ्गिणा अय्येण विना उक्कटिस्सदि । [ आर्यस्य भगिनिकाऽऽर्येण विनोत्कण्ठिष्यते । ]

यौगन्धरायणः—साधुजनहस्तगतैषा नोत्कण्ठिष्यति<sup>१</sup> । ( काञ्चुकीयम-  
वलोक्त्रय ) गच्छामस्तावत् ।

काञ्चुकीयः—गच्छतु भवान् पुनर्दर्शनाय ।

यौगन्धरायणः—तथास्तु ।

( निष्क्रान्तः )

काञ्चुकीयः—समय इदानीमभ्यन्तरं प्रवेष्टुम् ।

पद्मावती—अय्ये ! वंदामि । [ आर्ये ! वन्दे । ]

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

वासवदत्ता—अय्ये वंदामि<sup>२</sup> दाव अहं । [ आर्ये ! वन्दे तावदहम् । ]

तापसी—तुवं वि अद्रेण भत्तारं सैमासादेहि । [ त्वमप्यच्चिरेण भर्तारं  
समासादय । ]

वासवदत्ता—अणुगगहीदम्हि । [ अनुगृहीतास्मि । ]

काञ्चुकीयः—तदागम्यताम् । इत इतो भवत्यैः । संप्रति हि,—

खगा वासोपेताः सलिलमवगाढो मुनिजनः

प्रदीप्तोऽग्निर्भाति प्रविचरति धूमो मुनिवनम् ।

परिभ्रष्टो दूराद्रविरपि च संक्षिप्तकिरणो

रथं व्यावर्त्यासौ प्रविशति शनैरस्तशिखरम् ॥ १६ ॥

( निष्क्रान्ताः सर्वे । )

इति प्रथमोऽङ्कः ।

१ नोत्कण्ठिष्यति । २ वादम् । ३ गच्छामि ४ लभेहि । ५ भवति ! ६ व्यावृत्य ।  
स्व० वा० ४



Yaugandharāyaṇa—

Well, I too would like to go, permitted by her ladyship.

Chamberlain—

He says, permitted by your ladyship, he (*i. e. this hermit*) desires to go.

Padmāvati—

Your honour's sister will be uneasy without your honour.

Yaugandharāyaṇa—

She will not feel lonely being in the hands of good people. (*looking to the Chamberlain*) I am going then.

Chamberlain—

Your honour may go to see us again.

Yaugandharāyaṇa—

Be it so. (*Goes out.*)

Chamberlain—

It is time to enter inside.

Padmāvati—

Revered lady, I bow to you.

Lady-hermit—

Child, may you obtain a husband worthy of you.

Vāsavadattā—

Revered lady, I also salute you.

Lady-hermit—

You too may meet your husband, before long.

Yāsavadattā—

Thank you. (*lit. I am favoured.*)

Chamberlain—

Come then. This way, this way your ladyship.

For now,

The birds have returned to their nests (*Vāsa*); the ascetic people have plunged in water (*i. e. are bathing*). The enkindled fire shines brightly. The smoke is moving over the grove of the hermits. Slipping down a great height (*i. e. descended low from high*) this sun too has withdrawn his rays (*i. e. has contracted his rays*); having turned back his chariot, he is slowly entering the peak of the setting mountain.

(16)

(*All go out.*)

End of First Act

## अथ द्वितीयोऽङ्कः ।

( ततः प्रविशति चेटी । )

चेटी—कुञ्जरिए ! कुञ्जरिए ! कहिं कहिं भट्टिदारिआ पदुमावदि ? किं भणसि,—एसा भट्टिदारिआ माहवीळदामंडवस्स पस्सदो कंदुएण कीळदि<sup>३</sup> तिं ? जाव भट्टिदारिअं उपसप्पामि । ( परिक्रम्यावलोक्य । ) अम्मो, इअं भट्टिदारिआ उक्खरिदकण्णचूळिएण वा आमसंजादसेदविंदुविइत्तिदेण परिस्संतरमणीअदंसणेण मुहेण कंदुएण कीळंरी इदो एव्व आअच्छदि । जाव उवसप्पिस्सं । [ कुञ्जरिके ! कुञ्जरिके ! कुत्र कुत्र भर्तृदारिका पद्मावती ? किं भणसि,—एषा भर्तृदारिका माधवीळतामण्डपस्य पार्श्वतः कन्दुकेन क्रीडतीति ? यावद् भर्तृदारिकामुपसर्पामि । अम्मो, इयं भर्तृदारिका उत्कृतकर्णचूळिकेन व्यायामसञ्जातस्वेदविंदुविचित्रितेन परिश्रान्तरमणीयदर्शनेन मुखेन कन्दुकेन क्रीडन्तीति एवागच्छति । यावदुपसर्प्यामि । ]

( निष्क्रान्ता )

प्रवेशकः ।

( ततः प्रविशति कन्दुकेन क्रीडन्ती पद्मावती सपरिवारा वासवदत्तया सह । )

वासवदत्ता—हळा ! एसो दे कंदुओ । [ हला ! एष ते कन्दुकः । ]

पद्मावती—अद्ये ! भोदु दाणि एत्तअं । [ आर्ये ! भवत्विदानी-  
मेतावत् । ]

वासवदत्ता—हळा ! अदिचिरं कंदुएण किळिअ अहिअसंजादराआ परकेरआ विअ दे हत्था संवुत्ता । [ हला ! अतिचिरं कन्दुकेन क्रीडित्वाऽधिक-  
सञ्जातरागौ परकीयाविव ते हस्तौ संवृत्तौ । ]

१ °दारिआ पदुमावदी ( ०पद्मावती ) २ पस्सगदा ( पार्श्वगता ) ३ कीळन्दी ४ °त्ति ।  
गच्छ तुवं । ५ अहं वि ६ वसप्पामि । ७ आवन्तिकावेषधारिणी वासवदत्ता च ।  
८ हळा ! किणिमित्तं वारेसि । ( किंनिमित्तं वारयसि । )

## Act II

( *Then enters a maid.* )

Maid—

Kunjarikā, oh Kunjarikā ! Where, where is Princess Padmāvati ? What do you say ? 'Here the princess is playing with a ball by the side of the Mādhavi creeper'. I shall just approach the princess. ( *walking round and observing* ) Oh ! Here only is coming the princess, playing with a ball, with her face having its ear-rings tossed up, bestrewed with (the) drops of perspiration caused by exercise and looking charming owing to exhaustion. I shall just approach her.

( *goes out* )

### End of the Interlude

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( *Then enters Padmāvati, playing with a ball, attended by her retinue, along with Vāsavadattā.* )

Vāsavadattā—

Friend, this is your ball.

Padmāvati—

Madam, now let this much (*play*) be enough.

Vāsavadattā—

Friend, as you have played with the ball for a long time, your hands have become all the more red, and they seem, as it were, to belong to some one else.

चेटी—कीळदु कीळदु दाव भट्टिदारिआ । णिव्वत्तीअदु दाव अअं कण्णा-  
भावरमणीओ काळो । [ क्रीडतु क्रीडतु तावद्धर्तृदारिका । निर्वर्त्यतां तावदयं  
कन्याभावरमणीयः कालः । ]

पद्मावती—अये ! किं दाणिं मं ओहसिदुं विअ णिज्झाअसि ।  
[ आर्ये ! किंसिदानीं मामपहसितुमिव निध्यायसि ? ]

वासवदत्ता—णहि णहि; हळा ! अधिअं अज्ज सोहंसि । अभिदो विअ  
दे अज्ज वरमुहं पेक्खामि । [ नहि, नहि; हळा ! अधिकमय शोभसे ।  
अभित इव तेऽय वरमुखं पद्यामि । ]

पद्मावती—अवेहि; मा दाणिं मं ओहस । [ अपेहि; मेदानीं माम-  
पहस । ]

वासवदत्ता—एसांमिह तुण्हीआ भविस्सम्महासेणवह्वे ? [ एषास्मि  
तूष्णीका भविष्यन्महासेनवधु ! ]

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

वासवदत्ता—अत्थि उज्जइणीओ राआ पज्जोदो णाम । तस्स षळप-  
रिमाणणिव्वुत्तं णामहेअं महासेणो त्ति । [ अस्त्युज्जयिनीयो<sup>३</sup> राजा प्रद्योतो नाम  
तस्य बरुपरिमाणनिर्वृत्तं नामधेयं महासेन इति । ]

चेटी—भट्टिदारिआ तण्णे रज्जा सद संबंधं णेच्छदि । [ भर्तृदारिका तेन  
राज्ञा सह सम्बन्धं नेच्छति । ]

वासवदत्ता—अह केण खु दाणिं अभिळसदि ? [ अथ केन खल्विदा-  
नीमभिलषति ? ]

चेटी—अत्थि वच्छराओ उदअणो णाम । तस्स गुणाणि भट्टिदारिआ  
अभिळसदि । [ अस्ति वत्सराज उदयनो नाम । तस्य गुणान् भर्तृदारिकाऽभि-  
लषति । ]

१ सोहदि ( शोभते ) । २ षवहूए ३ उज्जयिन्याः ४ णं भत्ता ( णं भर्ता )

**Maid—**

Let the princess play on, play on for some time (*more*).  
Let this period which is delightful on account of maiden-  
hood be enjoyed (*by her*).

**Padmāvati—**

Noble lady, why do you look intently at me, as  
though, to make fun of me ?

**Vāsavadattā—**

No, not at all ! Friend, you look more lovely  
today. I am observing your lovely face from all angles.  
(*or with a pun—I think your husband's face is round  
about.*)

**Padmāvati—**

Get away (*-away with you*) ! Pray do not make  
fun of me.

**Vāsavadattā—**

Here I keep quiet, O would-be daughter-in-law  
of Mahāsena !

**Padmāvati—**

Who is this Mahāsena ?

**Vāsavadattā—**

There is a king of Ujjayinī, named Pradyota;  
the name Mahāsena is given to him, on account of the  
vastness of his army.

**Maid—**

(*Our*) princess does not desire any (*family*) relation  
with that King.

**Vāsavadattā—**

Then with whom does she now desire it ?

**Maid—**

There is a king of Vatsa country, Udayana by name.  
The princess appreciates his virtues.

वासवदत्ता—( आत्मगतम् ) अय्यउत्तं भर्तारं अभिळ्सदि । ( प्रकाशम् )  
केण कारणेण ? [ आर्यपुत्रं भर्तारमभिलषति । केन कारणेन ? ]

चेटी—साणुक्कोसं त्ति । [ सानुक्कोश इति । ]

वासवदत्ता—( आत्मगतम् ) जाणामि, जाणामि । अअं वि जणो एव्वं  
उम्मादिदो । [ जानामि, जानामि । अयमपि जन एवमुन्मादितः । ]

चेटी—भट्टिदारिए ! जदि सो राआ विरूओ भवे ? [ भर्तृदारिके ! यदि  
स राजा विरूपां भवेत् ? ]

वासवदत्ता—णहि णहि; दंसणीओ एव्व । [ नहि नहि; दर्शनीय एव । ]

पद्मावती—अय्ये ! क्कहं तुवं जाणासि ? [ आर्ये कथं त्वं जानासि ? ]

वासवदत्ता—( आत्मगतम् ) अय्यउत्तपक्खवादेण अदिकं दो समुदाआरो ।  
किं दाणिं करिस्सं ? हांडु दिट्ठं । ( प्रकाशम् ) हला ! एव्वं उज्जइणीओ जणो  
मंतेदि । [ आर्यपुत्रपक्षपातेनातिक्रान्तः समुदाचारः । किमिदानीं करिष्यामि ? भवतु,  
दृष्टम् । हला ! एवमुज्जयिनीयौ जनो मन्त्रयते । ]

पद्मावती—जुज्जइ । ण खु एसो उज्जइणीदुल्लहो । सव्वजणमणोभि-  
रामं खु सोभगं णाम । [ युज्यते, न खल्वेष उज्जयिनीदुर्लभः । सर्वजनमनो-  
भिरामं खल्वसौभाग्यं नाम । ]

( ततः प्रविशति धात्री<sup>३</sup> । )

धात्री—जेहुँ भट्टिदारिआ । भट्टिदारिए ! दिण्णासि । [ जयतु भर्तृदा-  
रिका । भर्तृदारिके ! दत्तासि । ]

वासवदत्ता— अय्ये ! कस्स ? [ आर्ये ! कस्मै ? ]

धात्री—वच्छराअस्स उदअणैस्स । [ वत्सराजायोदयनाय । ]

१ उज्जइणीजणो २ उज्जयिन्या ज० ३ प्रविश्य ४ जडु जेडु ५ \*णस्स दिण्णा ( दत्ता ) ।

Vāsavadattā—

( *To herself* ) She wants my lord for her husband ! ( *aloud* ) For what reason ?

Maid—

As he has a tender heart.

Vāsavadattā—

( *To herself* ) I know ! This person ( *i. e. I myself* ) too was just in this same way, mad ( *after him* ).

Maid—

Princess, ( *but* ) if that king happens to be ugly ?

Vāsavadattā—

Not at all, not at all. Surely ( *he is* ) handsome.

Padmāvati—

Noble lady, how do you know ?

Vāsavadattā—

( *To herself* ) My partiality ( *i. e. love* ) for my lord has made me transgress the bounds of decorum ( *samudācārah* ). What shall I do now ? Well, I see ( *a way* ). ( *aloud* ) Friend, this is how the people of Ujjayinī say.

Padmāvati—

Just possible ! He would not be difficult ( *to be seen* ) to ( *the people in* ) Ujjayinī. Real beauty is that, which charms the minds of all people.

( *Then enters a nurse.* )

Nurse—

Victory to the princess ! Princess, you are betrothed ( *i. e. given away in marriage* ).

Vāsavadattā—

Good lady, to whom ?

Nurse—

To Udayana, the Vatsa-king.

वासवदत्ता—अह कुसली सो राआ ? [ अथ कुशली स राजा ?

धात्री—कुसली सो इह आअदो । तस्स भट्टिदारिभा पडिच्छदा अ ।  
[ कुशली स इहागतः । तस्य भर्तृदारिका प्रतीष्टा च । ]

वासवदत्ता—अच्चाहिदं<sup>१</sup> । [ अत्याहितम् । ]

धात्री—किं एत्थ अच्चाहिदं ? [ किमत्रात्याहितम् ? ]

वासवदत्ता—ण हु किंचि । तह णाम संतप्पिअ उदासीणो होदि  
त्ति । [ न खलु किंचित् । तथा नाम संतप्योदासीनो भवतीति । ]

धात्री—अय्ये ! आअमप्पहणाणि सुळुपय्यवत्थाणाणि<sup>३</sup> महापुरुवहिअआणि  
होन्ति । [ आर्ये ! आगमप्रधानानि सुळुभपर्यवस्थानानि महापुरुपहृदयानि भवन्ति । ]

वासवदत्ता—अय्ये ! सअं एव्व तेन वरिदा ? [ आर्ये ! स्वयमेव तेन  
वरित्तो ? ]

धात्री—णहि णहि; अण्णप्पओअणेण इह आअदस्सअभिजणविञ्जाणवओ-  
रूवं पेक्खिअ सअं एव्व महाराएण दिण्णा । [ नहि नहि; अन्यप्रयोजनेनेहागत-  
स्याभिजनविज्ञानवयोरूपं प्रेक्ष्य स्वयमेव महाराजेन दत्ता । ]

वासवदत्ता—( आत्मगतम् ) एव्वं । अणवरद्धो दाणिं<sup>५</sup> एत्थ अय्य-  
उत्तो । [ एवम् । अनपराद्ध इदानीमत्रार्यपुत्रः । ]

१ सो आअदो । २ हिदं खु एदं । ( खल्वेतत् । ) ३ वत्थावणाणि ४ होन्ति सोअसु-  
ण्णानि ( शोकशल्यानि ) । ५ वृत्ता ६ वृद्धा ७ णिं अय्य०



Vāsavadattā—

Is the king all right ?

Nurse—

He is quite well, ( *and* ) he has come here. And the princess has been accepted by him.

Vāsavadattā—

( *What* ) a calamity !

Nurse—

What is the calamity in this ?

Vāsavadattā—

Nothing indeed ( *other than this* )—That after having lamented in that manner he could be so indifferent !

Nurse—

Noble lady, the hearts of great men are influenced by Scriptures and ( *hence* ) they are easily consoled.

Vāsavadattā—

Good lady, did he himself choose ( *her as* ) a bride ?

Nurse—

Not at all. She was offered by our king himself ( *to him* ) on noticing his noble birth, knowledge, youth and charms of him ( *Udayana* ), who had come here for some other purpose.

Vāsavadattā—

( *To herself* ) So ( *it is* ). My lord, then, is free from blame in this matter.

चेटी—( प्रविश्य ) तुवरदु तुवरदु दाव अय्या । अज्ज एव्व किल्ल सोभणं  
णक्खत्तं । अज्ज एव कांदुअमंगळं कादव्वं त्ति अम्हाणं भट्टिणी भणादि ।  
[ त्वरतां त्वरतां तावदार्या । अद्यैव किल्ल शोभनं नक्षत्रम् । अद्यैव कौतुकमङ्गलं  
कर्तव्यमित्यस्माकं भट्टिनी भणति । ]

वासवदत्ता—( आत्मगतम् ) जह जह तुवरदि, तह तह अंधीकरेदि मे  
हिअअं । [ यथा यथा त्वरते, तथा तथाऽन्धीकरोति मे हृदयम् । ]

धात्री—एदु एदु भट्टिदारिआ । [ एत्वेतुँ भर्तृदारिका । ]

(निष्क्रान्ताः सर्वे ।)

इति द्वितीयोऽङ्कः ।

१ भट्टिदारिआ । ( भर्तृदारिका । ) २ अन्धकारेण पिहितं विअ० ( अन्धकारेण  
पिहितमिव० ) ३ पविसदु दाव अब्भन्तरं ( प्रविशतु तावदभ्यन्तरं )

Maid—

( *entering* ) Hurry up, hurry up, noble lady ! Our queen says, 'The ( *constellation of* ) star is propitious to-day, so the auspicious ceremony of tying the nuptial thread should be performed just to-day.'

Vāsavadttā—

( *to herself* ) The more she ( *i. e. the queen* ) hastens, the more she makes my heart gloomy.

Nurse—

Come, princess, come.

( *All go out.* )

End of Second Act

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## अथ तृतीयोऽङ्कः ।

( ततः प्रविशति<sup>१</sup> विचिन्तयन्ती वासवदत्ता । )

**वासवदत्ता**—विवाहामोदसंकुले अंतैरचउत्साळे परित्तःजअ पदुमावदि इह आअदम्हि पमदवणं । जाव दाणिं भाअधेअणिव्वुत्तं दुःखं विणोदेमि । ( परिक्रम्य । ) अहो अच्चाहिदं । अय्यउत्तो वि णाम परकरेओ संवुत्तो । जाव उवविसामि । । ( उपविश्य ) धैञ्जा खु चक्कवाअवहू जा अण्णोण्णविरहिदा ण जीवइ । ण खु अहं पाणाणि परित्तजामि । अय्यउत्तं पेक्खामि त्ति एदिणा मणोरहेण जीवामि मंदभाआ । [ विवाहामोदसङ्कुलेऽन्तःपुरचतुःशाले परित्यज्य पद्मावतीमिहागतास्मि प्रमदवनम् । यावदिदानीं भागधेयनिर्वृत्तं दुःखं विनोदयामि । अहो अत्याहितम् । आर्यपुत्रोऽपि नाम परकीयः संवृतः । यावदुपविशामि । धन्या खलु चक्रवाकवधूः याऽन्योन्यविरहिता न जीवति । न खल्वहं प्राणान्परित्यजामि । आर्यपुत्रं पश्यामीत्येतेन मनोरथेन जीवामि मन्दभागा । ]

( ततः प्रविशति पुष्पाणि गृहीत्वा चेटी । )

**चेटी**—कहिं णु खु गदा अय्या आवंतिआ ? ( परिक्रम्यावलोक्य च ) अम्मो, इअं चिंतासुञ्जहिअआ णीहारपडिहदचंदळेहा विअ अमंडिदभइअं वेसं धारअंदी पिअंगुसिळापट्टे उवविट्ठा । जाव उवसप्पामि । ( उपसृत्य ) अय्ये ! आवन्तिए ! को काळो तुमं अण्णेसामि ? [ क्र नु खलु गता आर्याऽवन्तिका ? अम्मो ! इयं चिन्ताशून्यहृदया नीहारप्रतिहतचन्द्रलेखेवामण्डितभद्रकं वेषं धारयन्ती प्रियङ्गुशिलापट्टके उपविष्टा । यावदुपसर्पामि । आर्ये ! आवन्तिके ! कः कालः त्वामन्विष्यामि ? ]

**वासवदत्ता**—किण्णिमित्तं ? [ किनिमित्तम् ? ]

१ ०ति वा० २ सूचिन्ता ३ धण्णा ४ पुष्पहस्ता ५ णीहारगता पडिवद० ( प्रति-पद० ) ६ एतन्नस्ति । ७ ०त्ता- ( आत्मगतम् ) कि०

### Third Act

( Enter *Vāsavadattā*, lost in thinking )

**Vāsavadattā—**

Leaving *Padmāvati* in the quadrangle of the harem, which is noisy with wedding festivities, I have come here to the *Pramadavana* ( garden ). Let me now alleviate ( i. e. divert ) the sorrow, brought on ( me ) by ( my ) ill-luck. ( walking round ) Oh the great calamity ! My very lord ( husband ) now belongs to another. Let me sit down. ( sitting ) Blessed, indeed, is the female *Cakravāka*, who when separated ( from her mate ) does not live. I, however, do not give up my life, with the hope 'I shall see my lord'. I live, unfortunate as I am.

( Then enters a maid with flowers. )

**Maid—**

Where, indeed, could noble *Āvantikā* have gone ? ( Walking about and looking ) Oh ! here she is seated on a stone-slab under the *priyangu* creeper, wearing a dress charming though unadorned, and lost in thought and ( looking ) like the digit of the moon obscured by the mist. I shall just approach her. ( approaching ) Noble *Āvantikā*, for what a long time I have been looking for you.

**Vāsavadattā—**

What for ?

चेटी—अम्हाअं भट्टिणी भणादि—‘महाकुलप्रसूता सिण्णिद्धा णिउण्णा आवं-  
तिआ’ त्ति । इमं दाव कोदुअमाळ्ळिअं गुम्हदु अट्ठया । [ अस्माकं भट्टिनी भणति  
‘महाकुलप्रसूता स्निग्धा निपुणा आवन्तिका’ इति । इमां तावत्कौतुकमालिकां  
गुम्फत्वार्या । ]

वासवदत्ता—अह कस्सं किळ गुम्हदव्वं ? [ अथ कस्मै किल गुम्फि-  
तव्यम् ? ]

चेटी—अम्हाअं भट्टिदारिआए । [ अस्माकं भर्तृदारिकायै । ]

वासवदत्ता—(आत्मगतम्) ऐदं पि मए कत्तव्वं औसी । अहो अक-  
रुणा खु इस्सरा । [ एतदपि मया कर्तव्यमासीत् । अहो अकरुणाः खल्वीश्वराः । ]

चेटी—अट्ठये ! मैा दाणिं अळ्ळं चित्तिअ । एसो जामादुओ मणिभूमिए  
ह्हादि । सिग्घं दाव गुम्हदु अट्ठया । [ आर्ये ! मेदानीमन्यच्चिन्तयित्वा । एष  
जामाता मणिभूम्यां स्नायति । शीघ्रं तावद्गुम्फत्वार्या । ]

वासवदत्ता—(आत्मगतम्) णै सक्कुणोमि अण्णं चित्तेदुं । ( प्रकाशम् )  
ह्हा ! किं दिट्ठो जामादुओ ? [ न शक्नोम्यन्यच्चिन्तयितुम् । ह्ला ! किं दृष्टो  
जामाता ? ]

चेटी—आम्, दिट्ठो भट्टिदारिआए सिणेहेण अम्हाअं कोदुह्हेण अ ।  
[ आम्, दृष्टो भर्तृदारिकायाः स्नेहेनास्माकं कौतुहलेन च । ]

वासवदत्ता—कीदिसो जामादुओ ! [ कीदृशो जामाता ? ]

चेटी—अट्ठये ! भणामि द्दौव ण ईरिसो दिट्ठपुरुवो । [ आर्ये ! भणामि  
तावन्नेदृशो दृष्टपूर्वः । ]

वासवदत्ता—ह्हा ! भणाहि भणाहि किं दंसणिओ ? [ ह्ला ! भण भण  
किं दर्शनीयः ? ]

१ णा त्ति । २ इदं वि ३ होइ । ( भवेत् । ) ४ अलं ० अणुचि ० ।

५ कहं ण ( कथं न ) ६ ईदिसो जामादुआ अदिट्ठपुरुवो । ( ईदृशो जामाता  
अदृष्टपूर्वः । )

Maid—

Our queen says : 'Āvantikā is born in a great family, is affectionate and skilful'. May the noble lady string this wedding garland.

Vāsavadattā—

And for whom is it to be woven ?

Maid—

For our princess.

Vāsavadattā—

( *To herself* ) Must this also be done by me ?  
Oh ! really the gods are unkind ( *to me* ).

Maid—

Noble lady, don't think of anything else now. Here, the bridegroom is having his bath on the jewelled pavement. So, may the noble lady weave ( *it* ) quickly.

Vāsavadattā—

( *To herself* ) I am unable to think of anything else. ( *Aloud* ) Friend, did you see the bride-groom ?

Maid—

Yes, ( *he* ) was seen ( *by me* ) through affection for the princess and our own curiosity.

Vāsavadattā—

How does the son-in-law look ?

Maid—

Noble lady, I only say ( *this much* ) that I have never seen any one like him before.

Vāsavadattā—

Tell me, dear friend, tell me, is he handsome ?

चेटी—सैकं भणितुं सरचावहीणो कामदेवो त्ति । [ शक्यं भणितुं शर-  
चापहीनः कामदेव इति । ]

वासवदत्ता—होदु एत्तअं । [ भवत्वेतावत् । ]

चेटी—किंणिमित्तं वारेसि ? [ किंनिमित्तं वारयसि ? ]

वासवदत्ता—अजुत्तं परपुरुससंकित्तणं सोदुं । [ अयुक्त परपुरुषसंकी-  
र्तनं श्रोतुम् । ]

चेटी—तेण हि गुम्हदु अय्या सिग्घं । [ तेन हि गुम्फत्वार्या शीघ्रम् । ]

वासवदत्ता—ईअं गुम्हामि । आणेहि दाव । [ इयं गुम्फामि । आनय  
तावत् । ]

चेटी—गिण्हदु अय्या । [ गृह्णात्वार्या । ]

वासवदत्ता—( वर्जयित्वा विलोक्य ) इमं दाव ओसहं किं णाम् ?  
[ इदं तावदौषधं किं नाम ? ]

चेटी—अविहवाकरणं णाम । [ अविधवाकरणं नाम । ]

वासवदत्ता—( आत्मगतम् ) इदं बहुसो गुम्हिदव्वं मम अ पदुमावदीए  
अ । ( प्रकाशम् ) इमं दाव ओसहं किं णाम् ? [ इदं बहुशो गुम्फितव्यं मम  
च पद्मावत्याश्च । इदं तावदौषधं किं नाम ? ]

चेटी—सवत्तिमद्दणं णाम । [ सपत्नीमर्दनं नाम । ]

वासवदत्ता—इदं ण गुम्हिदव्वं । [ इदं न गुम्फितव्यम् । ]

चेटी—कीसै ? [ कस्मात् ? ]

१ सअं खु भअवं सर० ( स्वयं खलु भगवान्... ) २ कामो त्ति । ( कामः इति । )  
आणेहि । ( आत्मगतम् ) इअं गुम्हामि मन्दभागा । ( वर्जयित्वा विलोक्य ) इमं...  
( आनय । इयं गुम्हामि मन्दभागा । इदं... ) ४ आवर्जयित्वा ५ किंणिमित्तम् ।  
( किं निमित्तम् । )



Maid—

It can be said that he is god of love ( *himself* ) without ( *his* ) arrows and the bow.

Vāsavadattā—

Pray, enough of this ( *talk* ).

Maid—

Why do you stop me ?

Vāsavadattā—

It is improper to hear the description of a stranger ( *another's husband* ).

Maid—

Well then, good lady, weave the garland quickly.

Vāsavadattā—

Here I wreath ( *it* ); just bring ( *the flowers* ).

Maid—

Good lady, take ( *these* ).

Vāsavadattā—

( *Emptying [the basket] and observing* ) What is the name of this herb ?

Maid—

It is called 'Avidhavākaraṇa' ( *i.e.* 'not causing widowhood' ).

Vāsavadattā—

( *To herself* ) This must be strung in plenty ( *both* ) for me and for Padmāvati. ( *aloud* ) And what is the name of this herb ?

Maid—

This is by name 'Sapatnī-mardana' ( 'crush the co-wife' ).

Vāsavadattā—

This must not be strung.

Maid—

Why ?

वासवदत्ता—उवरदा तस्स भय्या, तं णिप्पओअणं त्ति । [ उपरता तस्य भार्या, तन्निष्प्रयोजनमिति । ]

( प्रविश्यापरा )

चेटी—तुवरदु तुवरदु अय्या । एसो जामादुओ अविहवाहिं अब्भंतरच-  
उस्साळं पवेसीअदि । [ त्वरतां त्वरतामार्या । एष जामाता अविश्रवाभिरभ्यन्त-  
रचतुःशलं प्रवेश्यते । ]

वासवदत्ता—अहं वदामि, गण्ह एदं । [ अयि वदामि, गृहाणैतत् । ]

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

( उभे निष्क्रान्ते । )

वासवदत्ता—गदा ऐसा । अहो अच्चाहिदं । अय्यउत्तो वि णाम  
परकेरओ संवुत्तो । अविदो सय्याए मम दुक्खं विणोदेमि यदि णिदं लभामि ।  
[ गतैषा । अहो अत्याहितम् । आर्यपुत्रोऽपि नाम परकीयः संवृत्तः । अविदा  
शय्यायां मम दुःखं विनोदयामि यदि निद्रां लभे । ]

( निष्क्रान्ता । )

इति तृतीयोऽङ्कः ।

—————

१ दाव ( तावत् ) २ इअं तुवराति भद्दे ! गण्ह एदं । ३ वासो आणेअब्बे ।  
अय्ये ( वास आनेतव्यम् । आर्ये ) ४ जाव दाणि भाअधेअणिव्वुत्तं दुक्खं विणोदेमि ।  
५ अह पि ( अहमपि )

Vāsavadattā—

His ( *first* ) wife is dead, so it is purposeless.  
( *Entering [ maid ]* )

( *Another* ) Maid—

Hurry up, hurry up, noble lady. Here,  
the son-in-law is being conducted to the inner-quadra-  
ngle by the unwidowed ( *i.e. auspicious* ) ladies.

Vāsavadattā—

Well, I say take this.

Maid—

Excellent ! Noble lady, I go now.  
( *The two maids go.* )

Vāsavadattā—

She is gone. Oh the calamity ( *has befallen* ) !  
Even my noble lord now belongs to another. Alas !  
I shall relieve ( *my* ) sorrow in bed, if ( *at all* ) I can  
get sleep.

( *goes out.* )

End of Third Act

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## अथ चतुर्थोऽङ्कः ।

( ततः प्रविशति विदूषकः । )

**विदूषकः**—( सहर्षम् ) भो । दिट्टिआ तत्तहोदो वच्छराअस्स अभिप्पे-  
दविवाहमंगळरमणिज्जो कालो दिट्ठो । भो ! को णाम एदं जाणादि-तादिसे  
वयं अणत्थसळ्ळिआवत्ते पविखत्ता उण उम्मज्जिजस्सामो त्ति । इदाणि पासादेसु  
वसीअदि, अंदेउरदिग्घिआसु ण्हाईअदि, पकिदिमउरसुउमाराणि मोदअखज्जआणि  
खज्जिअंति त्ति अणच्छरसंवासो उत्तरकुहवासो मए अणुभवीआदि । एक्को खु  
महंतो दोसो, मम आहारो सुट्ठु ण परिणमदि । सुप्पच्छदणाए सय्याए णिहं ण  
ळमामि, जह वादमोणिदं अभिदो विअ वत्तदि त्ति पेक्खामि । भो ! सुहं  
णाम अपरिभूदं अकळवत्तं च । [ भोः ! दिट्ठ्या तत्रभवतो वत्सराजस्याभिप्रेत-  
विवाहमङ्गलरमणीयः कालो दृष्टः । भोः ! को नामैतज्जानाति-तादृशे वयमनर्थस-  
ल्लिआवत्ते प्रक्षिप्ताः पुनरुन्मङ्क्ष्याम इति । इदानीं प्रासादेपूज्यते, अन्तःपुरदीर्घि-  
कासु स्नायते, प्रकृतिमधुरसुकुमाराणि मोदकखाद्यानि खाद्यन्त इत्यनप्सरस्संवास  
उत्तरकुहवासो मयानुभूयते । एकः खलु महान् दोषः, ममाहारः सुष्टु न परि-  
णमति, सुप्रच्छदनायां शय्यायां निद्रां न लभे, यथा वातशोणितमभित इव वर्तते  
इति पश्यामि । भोः ! सुखं नामयपरिभूतमकल्यवर्तं च । ]

( ततः प्रविशति चेटी । )

**चेटी**—कहिं णु खु गदो अय्यवसंतओ ? ( परिक्रम्यावलोच्यै ) अम्मो,<sup>३</sup>  
एसो अय्यवसंतओ । ( उर्पेगम्य ) अय्य वसंतअ ! को कालो तुमं अण्णेसामि ।  
[ कुत्र न खलु गत आर्यवसन्तकः ? अम्मो, एष आर्यवसंतकः । आर्य वसन्तक !  
कः कालस्त्वामन्विष्यामि । ]

**विदूषकः**—( दृष्ट्वा ) किणिमित्तं भद्दे ! मं अण्णेससि ? [ किंनिमित्तं  
भद्रे ! मामन्विष्यसि ? ]

**चेटी**—अम्हाणं भट्टिणी भूणादि-अवि ण्हादो जामाडुओ त्ति । ] अस्माकं  
भट्टिणी भणति-अपि स्नातो जामातेति । ]

## Fourth Act

( Then enters Vidūṣaka. )

**Vidūṣaka—**

( *with joy* ) Oh, fortunately, the time charming on account of the auspicious and desired marriage of his Honour, the King of Vatsa, is seen (*by me*). Ah, who possibly could have thought (*lit. known*) that we, who were flung in the whirlpool of disaster of that kind, would again emerge out of it ! Now I live in palaces, bathe in the pleasure-tanks of the inner apartments, eat dishes of food naturally sweet and dainty (*i. e. delicate*)—thus I am enjoying a stay in Paradise (*i. e. uttarakurus*) except that there is no company of the Apsarases (*i. e. heavenly nymphs*). ( *Yet* ) There is, indeed, one great drawback (*viz.*) my food is not well digested; I do not get sleep (*even*) on a bed (*furnished*) with fine bed-sheets. I feel (*lit. see*) that gout (*i. e. Vātaśoṇitam*) is, as though, (*hovering*) round me. Oh ! Being overpowered by a disease and (*consequently*) not being able to enjoy a good meal is not real happiness.

( Then enters a maid. )

**Maid—**

Where, indeed, could the noble Vasantaka have gone ? ( *walking and looking round* ) Oh, here is the noble Vasantaka. ( *approaching* ) Noble Vasantaka, what a (*long*) time I have been searching for you.

**Vidūṣaka—**

( *Having seen* ) Good girl, for what purpose were you searching me ?

**Maid—**

Our queen asks 'Has the son-in-law taken his bath ?'

**विदूषकः**—किंणिमित्तं भोदी<sup>१</sup> पुच्छदि ? [ किंनिमित्तं भवति पृच्छति ? ]

**चेटी**—किमण्णं । सुमणावण्णअं आणेदुं । [ किमन्यत् । सुमनोवर्ण-  
कमानेतुम् । ]

**विदूषकः**—ण्हादां तत्तभवं । सव्वं आणेदु भोदी वज्जिअ भोअणं ।  
[ स्नातस्तत्रभवान् । सर्वमानयतु भवती वर्जयित्वा भोजनम् । ]

**चेटी**—किंणिमित्तं वारेसि भोअण ? [ किंनिमित्तं वारयसि भोजनम् ? ]

**विदूषकः**—अधण्णस्स मम कोइळणं अक्खिपरिवट्ठो विअ कुक्खिपरिवट्ठो  
संवुत्तो । [ अवन्यस्य मम कोकिलानामक्षिपरिवर्त इव कुक्षिपरिवर्तः संवृत्तः । ]

**चेटी**—ईदिसो एव्व होहि । [ ईदृश एव भव । ]

**विदूषकः**—गच्छदु भोदी । जाव अहं वि तत्तहोदो सआसं गच्छामि ।  
[ गच्छतु भवती । यावदहमपि तत्रभवतः सकाशं गच्छामि । ]

( निष्क्रान्तौ )

प्रवेशकः ।

(ततः प्रविशति सपरिवारा पद्मावती आवन्तिकावेषधारिणी वासवदत्ता च । )

**चेटी**—किंणिमित्तं भट्टिदारिआ पमदवणं आअदा ? [ किंनिमित्तं भर्तृदा-  
रिका प्रमदवनमागता ? ]

**पद्मावती**—हळा ! ताणिं दाव सेहाळिआगुम्हआणि पेक्खामि कुसु-  
मिदाणि वा ण वेत्ति । [ हळा ! ते तावत् शेफालिकागुल्मकाः पश्यामि कुसुमिता  
वा न वेत्ति । ]

**चेटी**—भट्टिदारिए ! ताणि कुसुमिदाणि णाम, पवाळंतरिदेहिं विअ  
मोत्तिआळम्बएहिं आइदाणि कुसुमेहिं । [ भर्तृदारिके ! ते कुसुमिता नाम,  
प्रवालान्तरितैरिव मौक्तिकालम्बकैराचिताः कुसुमैः । ]

१ भोदि ( भवति ) २ आणेमीत्ति । ( आनयामीति । ) ३ ०ती वास० ४ ०णि  
सेहा०

Vidūṣaka—

Why does her ladyship inquire ?

Maid—

What else for, but that flowers and cosmetics may be brought to him.

Vidūṣaka—

His Highness has bathed. You may bring everything excluding food.

Maid—

Why do you ask me not to bring food ?

Vidūṣaka—

Unfortunate that I am, my belly has got derangement (*i. e. turning round*) as the cuckoos have the rolling of their eyes.

Maid—

May it be like this with you (*for ever*).

Vidūṣaka—

You may go. In the mean while I too would go near His Highness.

(*They go out.*)

### End of the Interlude

(*Then enter Padmāvati with her retinue and Vāsavadattā, dressed as a woman from Āvanti.*)

Maid—

(*May I know*) Why the princess has come to the Pramadvana (*garden*) ?

Padmāvati—

Friend, I (*may*) just see whether those clusters of Śephālikā have flowered or not.

Maid—

Princess, they have, indeed, blossomed. They are covered with flowers (*and look*) like pendants of pearls interspersed with coral.

पद्मावती—हळा ! जदि एव्वं, कि दाणि विळंबेसि ? [ हळा ! यद्येवं किमिदानीं विलम्बसे ? ]

चेटी—तेण हि इमस्सि सिळावट्टए मुहुत्तअं उपविसदु भट्टिदारिआ । जाव अहं वि कुसुमावचअं करेभि । [ तेन ह्यस्मिन् शिलापट्टके मुहूर्तकमुपविशतु भर्तृदारिका । यावदहमपि कुसुमावचयं करोमि । ]

पद्मावती—अद्ये ! किं एत्थ उपविसामो ? [ आर्ये ! किमत्रोपविशवः ? ]

वासवदत्ता—एव्वं होदु । [ एवं भवतु । ]

( उभे उपविशतः । )

चेटी—( तथा कृत्वा ) पेक्खदु पेक्खदु भट्टिदारिआ अँद्धमणसिळावट्टएहि विअ सेहाळिआकुसुमेहिं पूरिअँ मे अंजळि । [ पश्यतु पश्यतु भर्तृदारिका अर्धमनःशिलापट्टकैरिव शेफालिकाकुसुमैः पूरितं मेऽञ्जलिम् । ]

पद्मावती—( दृष्ट्वा ) अहो विइत्तदा कुसुमाणं । पेक्खदु पेक्खदु अट्टया । [ अहो विचित्रता कुसुमानाम् । पश्यतु पश्यत्वार्या । ]

वासवदत्ता—अहो दस्सणीअदा कुसुमाणं । [ अहो दर्शनीयता कुसुमानाम् ! ]

चेटी—भट्टिदारिए ! किं भूयो अँवइणुस्सं ? [ भर्तृदारिके ! किं भूयोऽवचेष्यामि ? ]

पद्मावती—हळा ! मा मा भूयो अवइणिअ । [ हळा ! मा मा भूयोऽवचित्य । ]

वासवदत्ता—हळा ! किंनिमित्तं वारेसि ? [ हळा ! किंनिमित्तं वारयसि ? ]

१ अद्धा मण० ( अद्धा मन० ); अद्धा मणसिळावेष्टहिं ( अद्धा मनःशिलावृन्तकैः )

२ पूरिदा

३ वि अ विजणिस्सं ? ( अपि च विचेष्यामि ? )



Padmāvati—

Friend, if that be so, why do you now delay ?

Maid—

Then, let the princess be seated for a moment on this stone-slab, while I gather flowers.

Padmāvati—

Noble lady, shall we sit here ?

Vāsavadattā—

Be it so. ( *Both sit down.* )

Maid—

( *Having done so i. e. having gathered the flowers* )

Oh, look princess ! Look ! The cavity of my hands is full of Śephālikā flowers, which are like ( *i. e. look like* ) pieces of red arsenic.

Padmāvati—

( *looking* ) Oh, the varied hue of the flowers !  
Look, noble lady, look.

Vāsavadattā—

Oh, how lovely the flowers are !

Maid—

Princess, shall I gather some more ?

Padmāvati—

No dear ! Don't gather any more.

Vāsavadattā—

Friend, why do you forbid ( *her* ) ?

पद्मावती—जैदि अय्यउत्तो इह दौव आअच्छिअ इमं कुसुमसमिद्धि, पेक्खेदं सम्माणिदा भवेअं । [ यथार्यपुत्र इह तावदागत्येमां कुसुमसमृद्धिं प्रेक्षेत, सम्मानिता भवेयम् । ]

वासवदत्ता—हृळा ! पिआं दे भत्ता ? [ हृळा ! प्रियस्ते भर्ता ? ]

पद्मावती—अय्ये ! ण जाणामि, अय्यउत्तेण विरहिदा उक्कंठिदं होमि । [ आर्ये ! न जानामि, आर्यपुत्रेण विरहितोत्कण्ठिता भवामि । ]

वासवदत्ता—( आत्मगतम् ) दुक्खरं खु अहं करेमि । इअं वि णाम एव्वं मंतेदि । [ दुक्करं खत्वहं करोमि । इयमपि नामैवं मन्त्रयते । ]

चेटी—अभिजादं खु भट्टिदारिआए मंतिदं 'पिआो मे भत्ता' त्ति । [ अभिजातं खलु भर्तृदारिकया मन्त्रितं 'प्रियो मे भर्ता' इति । ]

पद्मावती—एँको खु मे संदेहः । [ एकः खलु मे सन्देहः । ]

वासवदत्ता—किं किं ? [ किं किम् ? ]

पद्मावती—जह मम अय्यउत्तो, तह एव्वं अय्याए वासवदत्ताए त्ति । [ यथा ममार्यपुत्रः, तथैवार्याया वासवदत्ताया इति । ]

वासवदत्ता—अदो वि अहिअं । [ अतोऽप्यधिकम् । ]

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

वासवदत्ता—( आत्मगतम् ) हं,<sup>१</sup> अय्यउत्तपक्खवादेण अदिक्कंदो समुदाआरो । एँव्वं दाव भणिसं । ( प्रकाशम् ) जइ अप्पो सिणेहो सा सज्जणं परित्तजदि । [ हम्, आर्यपुत्रपक्षपातेनातिक्रान्तः समुदाचारः । एवं तावद्भणिष्यामि । यद्यल्पः स्नेहः, सा स्वजनं न परित्यजति । ]

पद्मावती—होदँव्वं । [ भवितव्यम् । ]

१ अन्यउत्तो इह आअच्छिअ इमं कुसुमसमिद्धिं पेक्खेअं सम्माणिदा भवेअं । ( आर्यपुत्रेण इहागत्येमां कुसुमसमृद्धिं प्रेक्ष्य संमानिता वयम् । ) २ नास्ति । ३ पेक्खिअ ( प्रेक्ष्य ) ४ °दा विअ हो° ५ एत्तओ ( एतावान् ) ६ अधिअं । ७ हा ञ °सिणेहेण ( स्नेहेन ) ८ होडु । ( भवतु । ) ९ जुज्जइ । ( युज्यते । )

**Padmāvati—**

If my noble lord having come here, sees this wealth of flowers I shall feel honoured.

**Vāsavadattā—**

Friend, is your husband (so) dear to you ?

**Padmāvati—**

Noble lady, I do not know that; but when I am separated from my lord I feel uneasy.

**Vāsavadattā—**

(*To herself*) A difficult thing, indeed, I am doing! Even this one says thus.

**Maid—**

The Princess has, indeed, said, 'I love my husband' in a polite manner.

**Padmāvati—**

I have, indeed, one doubt.

**Vāsavadattā—**

What is it? What is it?

**Padmāvati—**

Whether my lord was so (*dear*) to Vāsavadattā, as he is to me.

**Vāsavadattā—**

Why, even more than this.

**Padmāvati—**

How do you know (*it*)?

**Vāsavadattā—**

(*To herself*) Ah! Owing to partiality (*love*) towards my lord, the bounds of propriety have been transgressed (*by me*). I shall say thus. (*aloud*) Had her love been less, she would not have abandoned her relatives (*lit. own people*).

**Padmāvati—**

It is possible.

चेटी—भट्टिदारिए ! साहु भट्टारं भणाहि—अहं पि वीणं सिक्खिसामि त्ति ।  
[ भट्टिदारिके ! साधु भर्तारं भण—अहमपि वीणां शिक्षिष्य इति । ]

पद्मावती—उत्तो मए अद्यउत्तो । [ उक्तो मयार्थपुत्रः । ]

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

पद्मावती—अभणिअ किच्चि दिग्घं णिस्ससिअ तूष्णीओ संवुत्तो ।  
[ अभणित्वा किञ्चिद्दीर्घं निःश्वस्य तूष्णीकः संवृतः । ]

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

पद्मावती—तक्केमि अय्याए वासवदत्ताए गुणाणि सुमरिअ दक्खिण्णदाए  
मम अग्गदो ण रोदिदि त्ति । [ तर्कयाम्यार्याया वासवदत्ताया गुणान् स्मृत्वा  
दक्षिणतया समाग्रतो न रोदितीति । ]

वासवदत्ता—(आत्मगतम्) धञ्जा खु ह्मि, जदि एव्वं सच्चं भवे ।  
[ धन्या खलवस्मि, यद्येवं सत्यं भवेत् । ]

(ततः प्रविशति राजा विदूषकश्च ।)

विदूषकः—ही ही ! पचिअँपडिअबंधुजीवकुसुमविरळ्ळोदरमणिज्जं पमदवणं ।  
इदो<sup>१</sup> दाव भवं । [ ही ही ! प्रचितपतितबन्धुजीवकुसुमविरलवातरमणीयं प्रमदवनम् ।  
इतस्तावद्भवान् । ]

राजा—वयस्य ! वसन्तक ! अयमागच्छामि ।

कामेनोज्जयिनीं गते मयि तदा कामप्यवस्थां गते

दृष्ट्वा स्वैरभवन्तिराजतनयां पञ्चेषवः पातिताः ।

तैरद्यापि सशल्यमेव हृदयं भूयश्च विद्धा वयं

पञ्चेषुर्मदनो यदा कथमयं षष्ठः शरः पातितः ॥ १ ॥

१. किं तक्केसि ? २. दक्खिण्णदाए (दाक्षिण्यतया) ३. णवविवद्धिअ० (नववि-  
वर्धित०) ४. संपाद० (संपात) ५. दो इदो दा० ६. अयमयमाग० अयमहमाग०

Maid—

Princess, nicely say to your husband, 'I also would like to learn (to play on) the lute'.

Padmāvati—

I spoke to him about it.

Vāsavadattā—

And what did he say ?

Padmāvati—

Without saying anything, he heaved a deep sigh and remained quiet.

Vāsavadattā—

What do you infer from that ?

Padmāvati—

I think, he remembered the virtues of her ladyship Vāsavadattā; (*only*) he did not weep in my presence out of courtesy.

Vāsavadattā—

Blessed, indeed, am I, if that be true.  
(*Then enter the king and the Vidūṣaka.*)

Vidūṣaka—

Hi, hi! (*i. e.* O joy!) How charming is the Pramādvana (*garden*) with the thickly fallen Bandhujīva flowers and the gentle breeze! This way your honour.

King—

Friend Vasantaka, here I come.

When I, who had gone to Ujjayinī, saw freely (*unchecked*) the daughter of the king of Avanti (*i. e.* Vāsavadattā) and was reduced to an indescribable condition, (*all*) the five arrows were discharged at me by Kāma (*the god of love*). My heart, even to this day, has their barbs in it and I am pierced once more! When God of love has five arrows (*only*), how was this sixth arrow discharged (*by him at me*)? (1)

**विदूषकः**—कहिं णु खु गदा तत्तहोदी पदुमावदी ? छदामण्डवं गदा भवे, उदाहो असणकुसुमसंचिदं वग्धन्ममाङ्गुटिदं विअ पव्वदतिळ्ळं णाम सिळापट्टं गदा भवे, आटु अधिअकट्टुअगंधसत्तच्छदवणं पविट्ठा भवे, अहव आळिहिदमिअपक्खिसंकुळं दारुपव्वदं गदा भवे । ( ऊर्ध्वमवलोक्य ) ही ही ! सरअकाळणिम्मळे अंतरिक्खे पसारिअँवळदेवद्वाहुदंसणीअं सारसपंति जाव समाहिदं गच्छंति पेक्खदु दाव भवं । [ कुत्र नु खलु गता तत्रभवती पद्मावती ? लतामण्डपं गता भवेत्, उताहो असण-कुसुमसञ्चितं व्याघ्रचर्मावगुण्डितमित्र पर्वततिलकं नाम शिलापट्टकं गता भवेत्, अथवा अधिककट्टुकगन्धसप्तच्छदवनं प्रविष्टा भवेत्, अथवाऽऽलिखितमृगपक्षिसङ्कुलं दारुपर्वतकं गता भवेत् । ही ही, शरत्कालनिर्मलेऽन्तरिक्षे प्रसारितबलदेवबाहुदर्शनीयां सारसपङ्क्तिं यावत्समाहितं गच्छन्ती पश्यतु तावद्भवान् । ]

**राजा**—वयस्य ! पश्याम्येनाम्,—

ऋज्वायतां च विरलां च नतोन्नतां च  
सतर्षिवंशकुटिलां च निवर्तनेषु ।  
निर्मुच्यमानभुजगोदरनिर्मलस्य  
सीमामिचाम्बरतलस्य विभज्यमानाम् ॥ २ ॥

**चेटी**—पेक्खदु पेक्खदु भट्टिदारिआ एँदं कोकणदमालापंडररमणीअं सारसपंति जाव समाहिदं गच्छंति । अम्मो, भट्टा । [ पश्यतु पश्यतु भर्तृदारिका एतां कोकनदमालापण्डुररमणीयां सारसपङ्क्तिं यावत्समाहितं गच्छन्तीम् । अम्मो, भर्ता । ]

**पद्मावती**—हं\*, अय्यउत्तो । अय्ये ! तव कारणादो अय्यउत्तदंसणं परिहरामि । ता इमं दाव माह्वीळ्ळामंडवं पविसामो । [ हम्, आर्यपुत्रः । आर्ये ! तव कारणादार्यपुत्रदर्शनं परिहरामि । तदिमं तावन्माध्वीळ्ळामण्डपं प्रविशामः । ]

१ °दगदा २ पसादिअ (प्रसादित); पसाधिअ (प्रसाधित) ३ एसा... रमणिज्जसारसपन्ती...समाहिदा गच्छदि । ४ हळा अ०; हा अ०

**Vidūṣaka—**

Where could the revered Padmāvati have gone? Could she have gone to the bower of creepers; or has gone to the stone-slab named Parvata-Tilaka, which is spread over with Asana flowers and looks as if covered with a tiger's skin? Or did she enter the grove of Saptacchada trees, of powerful pungent smell? Or could she have gone to Dāruparvataka (*wooden-hillock*), densely painted with beasts and birds? (*looking upwards*) Hi, hi! May my lord just see the row of cranes moving calmly in the clear autumnal sky and looking beautiful like stretched out arms of Baladeva.

**King—**

Friend, I am looking at it—

Now straight and long, now spread out, now sinking low and again rising high and how crooked like the group of seven sages (*i. e. the constellation of Great Bear*), at turnings, (*looking like*) a boundary line that divides the expanse of the sky, spotless like the belly of a serpent, being freed (*from its slough i. e. skin*).

**Maid—**

Look, Princess, look, this row of cranes moving in a formation (*or calmly*) and (*looking*) charming and white like a garland of Kokanada (*lotuses*). Oh! The Master! (*i. e. the king*.)

**Padmāvati—**

Oh, my lord! Noble lady, for your sake, I shall avoid seeing the lord. So, let us enter this bower of Mādhavī creeper.

वासवदत्ता—एवं होडु । [ एवं भवतु । ]

( तथा कुर्वन्ति । )

विदूषकः—तत्तहोशी पदुमावती इह आअच्छिअ णिग्गदा भवे । [ तत्रभवती पद्मवर्णहागत्य निर्गता भवेत् । ]

राजा—कथं भवान् जानाति ?

विदूषकः—इमाणि अवइदकुसुमाणि शेफालिआगुच्छआणि पेक्खडु दाव भवं । [ इमानवचितकुसुमान् शेफालिकागुच्छकान् प्रेक्षतां तावद्भवान् । ]

राजा—अहां, विवित्रता कुसुमस्य वसन्तक !

वासवदत्ता—( आत्मगतम् ) वसंतअसंकित्तणेण अहं पुण जाणामि उज्जयणीए वत्तामि त्ति । [ वसन्तकसङ्कीर्तनेनाहं पुनर्जानामि उज्जयिन्यां वर्त इति । ]

राजा—वसन्तक ! अस्मिन्नेवासीनौ शिलातले पद्मावतीं प्रतीक्षिष्यावहे ।

विदूषकः—भो ! तहा । ( उपविश्योत्थाय ) ही ही सरअक्काळतिक्खो दुस्सहो आदवो । ता इमं दाव माहवीमंडवं पविसामो । [ भाः ! तथा । ही ही शरत्कालतीक्ष्णो दुःसह आतपः । तदिमं तावन्माधवीमण्डपं प्रविशावः । ]

राजा—बाढम् । गच्छाप्रतः ।

विदूषकः—एवं होडु । [ एवं भवतु । ]

( उभौ परिक्रामतः । )

पद्मावती—सव्वं आउळं कत्तुकामो अय्यवसंतओ ! किं दाणिं करेम्ह ? [ सर्वमाकुलं कर्तुकाम आर्यवसन्तकः । किमिदानीं कुर्मः ? ]

चेटी—भट्टिदारिए ! एदं महुअरपरिणिळीणं ओळंबळदं ओधूय भट्टारं वारइस्सं । [ भर्तृदारिके ! एतां मधुकरपरिनिळीनामवलम्बलतामवधूय भर्तारं वारयिष्यामि । ]

१ एवं करेमि । ( एवं करोमि । ) एदं०



Vāsavadattā—

All right.

(They do so.)

Vidūṣaka—

Her ladyship Padmāvati must have gone away,  
after having come here.

King—

How do you know ?

Vidūṣaka—

Your honour should look at these Śephālikā  
clusters, from which the flowers have been plucked.

King—

What a variety (*of the colours*) of flower ! Oh  
Vasantaka !

Vāsavadattā—

(*To herself*) The mention of (*the name of*)  
Vasantaka makes me feel, as if I am once more in Ujjayinī.

King—

Vasantaka, sitting on this very stone-slab we  
shall wait for Padmāvati.

Vidūṣaka—

Well, Sir ! (*sitting and getting up*) Hey ! Hey,  
the heat, fierce in autumnal season, is unbearable. Let  
us, therefore, enter this bower of Mādhavi creeper.

King—

All right, go ahead. (*i. e. show the way*).

Vidūṣaka—

Be it so.

(*Both turn round.*)

Padmāvati—

Revered Vasantaka is about to upset everything.  
What shall we do now ?

Maid—

Princess, shaking this hanging creeper (*at the  
entrance*), on which bees are settled, I shall keep the  
lord away.

पद्मावती—एवं करेहि । [ एवं कुरु । ]  
( चेटी तथा करोति । )

विदूषकः—अविहा अविहा, चिद्रु चिद्रु दाव भवं । [ अविधा अविधा तिष्ठतु तिष्ठतु तावद्भवान् । ]

राजा—किमर्थम् ?

विदूषकः—दासीएपुत्तेहि महुअरेहि पीडितो म्हि । [ दास्याःपुत्रैर्मधुकरैः पीडितोऽस्मि । ]

राजा—मा मा भवानेवम् । मधुकरसन्त्रासैः परिहार्यः । पश्य,—

मधुमदकला मधुकरा मदनार्ताभिः प्रियाभिरुपगूढाः ।  
पादन्यासविषण्णा वयमिव कान्तावियुक्ताः स्युः ॥ ३ ॥  
तस्मादिहैवासिष्यावहे ।

विदूषकः—एवं होदु । [ एवं भवतु । ]

( उभौ उपविशतः । )

[ राजा—( अवलोक्य )

पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम् ।  
चूनं काचिदिहासीना मां दृष्ट्वा सहसा गता ॥ ४ ॥ ]

चेटी—भट्टिदारिए ! रुद्धा खु म्ह वयं । [ भर्तृदारिके ! रुद्धाः खलु स्मो वयम् । ]

पद्मावती—दिट्टिआ उवविट्ठो अय्यउत्तो । [ दिष्टयोपविष्ट आर्यपुत्रः । ]

वासवदत्ता—( आत्मगतम् ) दिट्टिआ पाकदित्थसरीरो अय्यउत्तो ।  
[ दिष्ट्या प्रकृतिस्थशरीर आर्यपुत्रः । ]

१ अविह अविह २ अथ किम् । ३ ०सं ४ मो तह । ( तथा । ) ५ अयंश्लोकः श्रीरामचन्द्रप्रणीते नाट्यदर्पणे अनुमानोदाहरणप्रसङ्गे “यथा भासकृते स्वप्नवासवदत्ते शेफालिकामण्डपशिलातलमवलोक्य वत्सराजः” इति उपन्यासपूर्वकं उदाहृतः । श्रीमद्भिः गणपतिशास्त्रिभिः अयं श्लोकः योग्यतया अत्रैव निवेशितः ।

Padmāvati—

Do so.

(The maid does accordingly.)

Vidūṣaka—

Help! Help! May your honour stop (*i. e. not enter*).

King—

Why?

Vidūṣaka—

I am harassed by the bloody bees.

King—

You should not (*say or do*) so. Frightening the bees should be avoided. See—

The bees humming sweetly with the intoxication of honey, (*and*) closely embraced by their love-lorn beloveds would, like us, be separated from (*their*) sweet-hearts, (*if*) disturbed by our foot-steps. (3)

Therefore, we shall sit just here (*only*).

Vidūṣaka—

So be it.

(Both sit dawn.)

King—(*looking*)

(*Here*) The flowers are crushed under feet, and this stone-slab is warm. Therefore, some female who was sitting here, must have, indeed, gone away suddenly, on seeing me. (4)]

Maid—

Princess, we are indeed blocked up.

Padmāvati—

Fortunately, my lord has seated himself.

Vāsavadattā—

(*To herself*) Good luck; that my noble lord is in good health.

चेटी—भट्टिदारिए ! सस्सुपादा खु अय्याए दिट्ठि । [भर्तृदारिके ! साश्रुपाता खन्वार्याया वृष्टिः । ]

वासवदत्ता—एसा खु महुअराणं अविणआदो कासकुसुमरेणुणा पडिडेण सोदका मे दिट्ठि । [ एषा खलु मधुकराणामविनयात् काशकुसुमरेणुना पतितेन सोदका मे वृष्टिः । ]

पद्मावती—जुज्जइ । [ युज्यते । ]

विदूषकः—भो ! सुष्णं खु इदं पमदवणं । पुच्छिदव्वं किञ्चि अत्थि । पुच्छामि भवतं । [ भो ! शून्यं खल्विदं प्रमदवनम् । प्रष्टव्यं किञ्चिदस्ति पृच्छामि भवन्तम् । ]

राजा—छन्दतः ।

विदूषकः—का भवदो पिआ—तदाणि तत्तहोदी वासवदत्ता इदाणि पदुमावती वा ? [ का भवतः प्रिया—तदानीं तत्रभवती वासवदत्ता इदानीं पद्मावती वा ? ]

राजा—किमिदानीं भवान् महति बहुमानसंकटे मां न्यस्यति ?

पद्मावती—हळा ! जादिसे संकटे निक्खित्तो अय्यउत्तो । [ हळा ! यादृशे सङ्कटे निक्षिप्त आर्यपुत्रः । ]

वासवदत्ता—( आत्मगतम् ) अहं अ मंदभाआ । [ अहं च मन्दभागा । ]

विदूषकः—सेरं सेरं भणाहु भवं । एक्का उवरदा, अपरा असण्णिहिदा । [ स्वैरं स्वैरं भणतु भवान् । एकोपरता, अपरा असन्निहिता । ]

राजा—वयस्य ! न खल्ले न खल्लु ब्रूयाम् । भवांस्तु मुखरः ।

पद्मावती—एत्तएण भणिदं अय्यउत्तेण । [ एतावता भणितमार्यपुत्रेण । ]

१ खल्लु ब्रूयाम् ।

**Maid—**

Princess, the eyes of this noble lady *i. e.* (*Vāsavadattā*) are, indeed, full of tears that are about to drop down.

**Vāsavadattā—**

These my eyes are full of tears on account of the pollens (*i. e. dust*) of the *Kāsa* flowers, fallen (*i. e. scattered*) by the violence of the bees.

**Padmāvati—**

Quite so.

**Vidūṣaka—**

Sir, this *Pramadavana* (*garden*) is indeed lonely. I desire to ask you something. (*So*) I ask your honour.

**King—**

Freely (*you can ask*).

**Vidūṣaka—**

Who is dear to you, her ladyship *Vāsavadattā* of that time or *Padmāvati* of the present time ?

**King—**

Why do you, Sir, throw me in this great difficulty of (*expressing my*) high regard (*for one of the two*) ?

**Padmāvati—**

Friend, what a kind of difficulty my lord is thrown in (*by vidūṣaka*) ?

**Vāsavadattā—**

(*To herself*) and I (*am*) unfortunate.

**Vidūṣaka—**

Freely, (*quite*) freely may your Honour speak. One is dead, the other is not near.

**King—**

Friend, no ! Not indeed, I would say (*anything*). For, you are talkative.

**Padmāvati—**

By this much my lord has said (*what he wanted to*).

**विदूषक**—भो ! सञ्चेर्णं सवामि । कस्स वि ण आचक्खिस्सं । एसा संदद्र्ठा मे जीहा । [ भोः ! सत्येन शपामि । कस्मा अपि नाख्यास्ये । एषा सन्दद्र्ठा मे जिहा । ]

**राजा**—नोत्सहे सखे ! वक्कुम् ।

**पद्मावती**—अहो इमस्स पुरोभाइदा । एत्तएणं हिअैअं ण जाणादि । [ अहो अस्य पुरोभागिता । एतावता हृदयं न जानाति । ]

**विदूषक**—किं ण भणादि मम ? अणान्चक्खिअ इमादो सिळावट्टआदो ण सक्कं एकपदं वि गमितुं । एसो रुद्धो अत्तभवं । [ किं न भणति मम ? अनाख्यायास्मान्छिलापट्टकान्न शक्यमेकपदमपि गन्तुम् । एष रुद्धोऽत्रभवान् । ]

**राजा**—किं<sup>०</sup> बलात्कारेण ?

**विदूषक**—आं, बलात्कारेण । [ आम्, बलात्कारेण । ]

**राजा**—तेन हि पश्यामस्तावत् ।

**विदूषक**—पसीददु पसीददु भवं । वअस्सभावेण साविदो सि, जइ सच्चं न भणासि । [ प्रसीददु प्रसीददु भवान् । वयस्यभावेन शापितोऽसि, यदि सत्यं न भणसि । ]

**राजा**—का गतिः ? श्रूयताम् ।

**पद्मावती** बहुमता मम यद्यपि रूपशीलमाधुर्यैः ।  
वासवदत्ताबद्धं न तु तावन्मे मनो हरति ॥ ५ ॥

**वासवदत्ता**—( आत्मगतम् ) भोदु भोदु । दिण्णं वेदणं इमस्स परिखे-  
दस्स । अहो अञ्जादवासं पि एत्थ बहुगुणं संपज्जइ । [ भवतु भवतु । दत्तं  
वेतनमस्य परिखेदस्य । अहो अज्ञातवासोऽप्यत्र बहुगुणः सम्पद्यते । ]

१ खलु ब्रूयाम् । २ एत्तिण्ण ३ ०अण जाणीअदि । ( ज्ञायते ) । ४ कथं ण०  
५ ०सि ६ जइ अणाचिक्खिअं ( यद्यनाख्येयं ) ७ कथं

**Vidūṣaka—**

Sir, I swear by truth. I shall not tell it to any one.  
(*Here*) this tongue of mine is bitten.

**King—**

Friend, I do not feel like speaking (*it out*).

**Padmāvati—**

Oh, his forwardness (*or persistence*)! He does not understand the heart (*i. e. mind of my lord*) even by this much.

**Vidūṣaka—**

So then, will your honour not tell me? Without telling (*me about it*) it will not be possible (*for you*) to move even a step from this stone-slab. Here, your Honour, is blocked up.

**King—**

What, by force?

**Vidūṣaka—**

Yes, by force.

**King—**

Well then, let us just see.

**Vidūṣaka—**

Be pleased, your Honour, be pleased. Your Honour is conjured by our friendship, if you do not tell the truth.

**King—**

What help! Listen—

Even though, I hold Padmāvati in high regard on account of (*her*) beauty, character, and sweetness, yet she does not capture my mind, which is attached to Vāsavadattā. (5)

**Vāsavadattā—**

(*To herself*) Well, well. This my suffering is compensated. Oh, even the stay in disguise has turned out to be of great merit, in this case.

चेटी—भट्टिदारिए ! अदक्खिञ्जो खु भट्टा । [ भर्तृदारिके ! अदाक्षिण्यः खलु भर्ता । ]

पद्मावती—हला ! मा मा एवं । सदक्खिञ्जो एव्व अय्यउत्तो, जो इदाणि वि अय्याए वासवदत्ताए गुणाणि सुमरदि । [ हला ! मा मैवम् । सदाक्षिण्य एवार्यपुत्रः, य इदानीमप्यार्याया वासवदत्ताया गुणान् स्मरति । ]

वासवदत्ता—भदे ! अभिजणस्स सदिसं मंतिदं । [ भदे ! अभिजनस्य सदृशं मन्त्रितम् । ]

राजा—उक्तं मया । भवानिदानीं कथयतु । का भवतः प्रिया तदा वासवदत्ता, इदानीं पद्मावती वा ?

पद्मावती—अय्यउत्तो पि वसंतओ संवुत्तो । [ आर्यपुत्रोऽपि वसन्तकः संवृतः । ]

विदूषकः—किं मे विप्पळविदेण ? उभओ वि तत्तहोदीओ मे बहुमदाओ । [ किं मे विप्रलपितेन ? उभे अपि तत्रभवत्यौ मे बहुमते । ]

राजा—वैधेय ! मामेवं बलाच्छुत्वा किमिदानीं नाभिभाषसे ?

विदूषकः—किं मं पि बलत्कारेण ? [ किं मामपि बलात्कारेण ? ]

राजा—अथ किं, बलात्कारेण ।

विदूषकः—तेण हि ण सकं सोढुं । [ तेन हि न शक्यं श्रोतुम् । ]

राजा—प्रसीदतु प्रसीदतु महाब्राह्मणः । स्वैरं स्वैरमभिधीयताम् ।

विदूषकः—इदाणि सुणादु भवं । तत्तहोदी वासवदत्ता मे बहुमदा । तत्तहोदी पद्मावती तरुणी दंसणीया अकोवणा अणहंकारा महुरवाआ सदक्खिञ्जा । अअ च अवरो मैहंतो गुणो सिणिद्वेण भोअणेण मं पच्चुगच्छइ<sup>१</sup> “कहिं णु खु गदो अय्यवसंतओ ति” । [ इदानीं शृणोतु भवान् । तत्रभवती वासवदत्ता मे बहुमता । तत्रभवती पद्मावती तरुणी दर्शनीया अकोपना अनहङ्कारा मधुरवाक् सदाक्षिण्या । अयं चापरो महान् गुणः स्त्रियेन भोजनेन मां प्रत्युद्गच्छति “कुत्र नु खलु गत आर्य वसन्तकः” इति । ]

१ अदिद० ( अतिदा० ) २ तेण हि सु ३ विसेसो महन्तो ( विशेषो म० )  
४ ०इ वासवदत्ता “ कहिं



**Maid—**

Princess, His Majesty is, indeed, impolite.

**Padmāvati—**

Friend, please do not (*say*) so. My lord is certainly courteous, as he even now remembers the virtues of noble Vāsavadattā.

**Vāsavadattā—**

Dear friend, you have said what is befitting your noble birth.

**King—**

I have said, you may tell now whom do you like better—Vāsavadattā that was or Padmāvati of the present time ?

**Padmāvati—**

My lord too has become (*i. e. is playing the role of*) Vasantaka.

**Vidūṣaka—**

What is the use of my idle talk ? I have high regard for both their ladyships.

**King—**

Fool, having thus forcibly (*made me speak and*) heard me (*i. e. my view*) why don't you speak now ?

**Vidūṣaka—**

What, would you force me too (*to speak*) ?

**King—**

Of course, by force !

**Vidūṣaka—**

Then, it is not possible (*for you*) to hear (*from me*).

**King—**

Be pleased, O Great Brahmin, be pleased. You may speak quite freely.

**Vidūṣaka—**

May your Highness listen now ! I have high regard for her ladyship Vāsavadattā. The honourable Padmāvati is young, beautiful, gentle, free from pride, sweet-tongued, and courteous. And moreover, she has this great merit viz. she welcomes (*greets*) me with delicious food saying 'where possibly could the noble Vasantaka have gone ?'

वासवदत्ता—( आत्मगतम् ) भोदु, भोदु, वसंतअ ! सुमरेहि दाणिं एदं । [ भवतु भवतु, वसन्तक ! स्मरेदानीमेतत् । ]

राजा—भवतु भवतु, वसन्तक ! सर्वमेतत्कथयिष्ये देव्यै वासवदत्तायै ।

विदूषकः—अविहा वासवदत्ता ! कर्हि वासवदत्ता ? चिरा खु उवरदा वासवदत्ता । [ अविधा वासवदत्ता ! कुत्र वासवदत्ता ? चिरात्खल्लपरता वासवदत्ता । ]

राजा—( सविषादम् ) एवम् । उपरता वासवदत्ता । वयस्यै,

अनेन परिहासेन व्याक्षिप्तं मे मनस्त्वया ।

ततो वाणी तथैवेयं पूर्वाभ्यासेन निस्सृता ॥ ६ ॥

पद्मावती—रमणीओ खु कहाजोओ णिसंसेण विसंवादिओ । [ रमणीयः खलु कथायोगो नृशंसेन विसंवादितः । ]

वासवदत्ता—( आत्मगतम् ) भोदु, भोदु, विस्सत्थम्हि । अहो पिअं णाम ईदिसं वअणं अप्पच्चक्खं सुणीअदि । [ भवतु, भवतु, विश्वस्तास्मि । अहो प्रियं नाम ईदशं वचनमप्रत्यक्षं श्रूयते । ]

विदूषकः—धारेदु धारेदु भवं । अणदिक्कणीओ हि विही । ईदिसं दाणिं एदं । [ धारयतु धारयतु भवान् । अनतिक्रमणीयो हि विधिः । ईदशमिदानीमेतत् । ]

राजा—वयस्य ! न जानाति भवानवस्थाम् । कुतः—

दुःखं त्यक्तुं बद्धमूलोऽनुरागः ।

स्मृत्वा स्मृत्वा याति दुःखं नवत्वम् ।

यात्रा त्वेषा यद्विमुच्येहै बाष्पं

प्राप्तानृण्या याति बुद्धिः प्रसादम् ॥ ७ ॥

**Vāsavadattā—**

( *To herself* ) Well, well Vasantaka now, just remember this ( *what you have said* ).

**King—**

( *Mind* ) well, ( *mind* ) well, Vasantaka, I shall report all this to queen Vāsavadattā.

**Vidūṣaka—**

Alas ! Vāsavadattā ! Where is Vāsavadattā ? Vāsavadattā is, indeed, dead long back.

**King—**

( *with grief* ) So ( *it is* ) ! Vāsavadattā is dead. Friend—  
My mind was distracted by you with this jest. And so these words slipped out ( *of my mouth* ) as a result of the former habit. ( 6 )

**Padmāvati—**

Truly, a delightful piece of conversation has been spoilt by ( *this* ) wicked fellow.

**Vāsavadattā—**

( *To herself* ) Well, well, I feel comforted. How happy, indeed, it is to hear such words unobserved !

**Vidūṣaka—**

Have courage, have courage. your Highness ! Fate, indeed, cannot be transgressed. It is thus ( *only* ) now ( *i. e. we have to face the reality* ).

**King—**

Friend, you do not understand ( *my* ) condition. For,—

It is hard to abandon deep-seated love. Grief becomes fresh with repeated remembrance. It is the way of the world that the mind gets free from the debt, after shedding tears ( *i. e. in this world, for the dead* ) and becomes calm. ( 7 )

**विदूषकः**—अस्सुपादक्लिण्णं खु तत्तहांदो मुहं । जाव मुहोदअं  
आणेमि । [ अश्रुयात्तक्किन्नं खलु तत्रभवतो मुखम् । यावन्मुखोदकमानयामि । ]

( निष्क्रान्तः । )

**पद्मावती**—अय्ये । बप्फपडळंतरिदं अय्यउत्तस्स मुहं । जाव णिक्कमम्ह ।  
[ आर्ये ! बाष्पपटलान्तरितमार्यपुत्रस्य मुखम् । यावन्निष्क्रामामः । ]

**वासवदत्ता**—एवं होदु । अहव चिट्ट तुवं । उक्कंठिदं भत्तारं उज्झिअ  
अजुत्तं णिग्गमणं । अहं एव्व गमिस्सं । [ एवं भवतु । अथवा तिष्ठ त्वम् ।  
उत्कण्ठितं भर्तारमुज्झित्वाऽयुक्तं निर्गमनम् । अहमेव गमिष्यामि । ]

**चेटी**—सुट्टु अय्या भणादि । उवसप्पदु दाव भट्ठिदारिआ । [ सुष्ठु  
आर्या भणति । उपसर्पतु तावद्भर्तृदारिका । ]

**पद्मावती**—किं णु खु पविसामि ? [ किं नु खलु प्रविशामि ? ]

**वासवदत्ता**—हळा ! पविस । [ हला ! प्रविश । ] ( इत्युक्त्वा  
निष्क्रान्ता । ]

( प्रविश्य )

**विदूषकः**—( नलिनीपत्रेण जलं गृहीत्वा ) अई, तत्तहोदी पदुमावदी ।  
[ अयि, तत्रभवती पद्मावती । ]

**पद्मावती**—अय्य ! वसंतअ ! किं एदं ? [ आर्य वसन्तक ! किमेतत् ? ]

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

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

१ बप्फाउळपडन्तरिदं ( बाष्पाकुलपटान्तरितं ) २ ण युत्तं दाणि उक्कण्ठिअं अय्यं  
एआइणं विसज्जि अगन्तुं । ( न युक्तमिदानीमुत्कण्ठितमार्यमेकाकिनं विसृज्य गन्तुम् । )  
३ एसा ( एषा ) ४ भोदि एदं । । पद्मा० किं एदं णाम । विदू० भोहि एदं०

Vidūṣaka—

The face of his Highness is wet with tears, I shall just bring water for (*washing*) the face. (*goes out.*)

Padmāvati—

Noble lady, the face of my husband is screened (*i. e. concealed*) by the veil of tears. In the meantime let us depart.

Vāsavadattā—

So be it. Or rather you wait. It is not proper (*for you*) to go away leaving (*your*) husband who is uneasy. I alone shall go.

Maid—

The noble lady says properly. May the Princess just approach (*the king*).

Padmāvati—

Should I really enter ?

Vāsavadattā—

Friend, (*do*) enter. (*so saying she goes.*)  
(*entering*)

Vidūṣaka—

(*Taking water in a lotus-leaf*) Oh, her ladyship Padmāvati !

Padmāvati—

Noble Vasantaka, what is this ?

Vidūṣaka—

That is this.....this is that.

Padmāvati—

Speak out, Sir, speak.

**विदूषकः**—भोदि ! वादणीदेण कासकुसुमरेणुणा अक्खिण्णिपडिदेण  
संस्सुपादं खु तत्तहोदो मुहं । ता गण्हदु होदी<sup>२</sup> इदं मुहोदअं । [ भवति ! वात-  
नीतेन काशकुसुमरेणुनाक्षिणिपतितेन साश्रुपातं खलु तत्रभवतो मुखम् । तद्  
गृहातु भवतीदं मुखोदकम् । ]

**पद्मावती**—( आत्मगतम् ) अहो सदक्खिण्णस्स जणस्स परिजणो वि  
सदक्खिण्णो एवं होदि । ( उपेत्य ) जेदु अय्यउत्तो । इअं मुहोदअं । [ अहो  
सदाक्षिण्यस्य जनस्य परिजनोऽपि सदाक्षिण्य एव भवति । जयत्वार्चपुत्रः । इदं  
मुखोदकम् । ]

**राजा**—अये, पद्मावती । ( अपवार्य ) वसन्तक ! किमिदम् ?

**विदूषकः**—( कर्णे ) एवं विअ । [ एवमिव । ]

**राजा**—साधु, वसन्तक ! साधु । ( आचम्य ) पद्मावति ! आस्यताम् ।

**पद्मावती**—जं अय्यउत्तो आणवेदि । [ यदार्चपुत्र आज्ञापयति । ]

( उपविशति । )

**राजा**—पद्मावति !

शरच्छशाङ्कगौरेण वाताविद्धेन भामिनि ।  
काशपुष्पलवेनेदं साश्रुपातं मुखं मम ॥ ८ ॥

( आत्मगतम् )

इयं बाला नवोद्गाहा सत्यं श्रुत्वा व्यथां व्रजेत् ।  
कामं धीरस्वभावेयं स्त्रीस्वभावस्तु कातरः ॥ ९ ॥

१ अस्सुपादकिण्णं ( अश्रुपातक्लिन्नम् ) २ भोदी ३ देवि ! ४ ०मधी०

**Vidūṣaka—**

Your ladyship, the face of his Highness is, indeed, full of falling tears (*caused*) by the dust of the Kāśa flower that was blown by the wind and entered his eye. May your Ladyship take this water for (*washing*) his face.

**Padmāvati—**

(*To herself*) Oh even a servant of a courteous person is courteous only. (*approaching*) Victory to my lord ! Here is water for (*washing*) the face.

**King—**

Oh, Padmāvati ! (*aside*) Vasantaka, what is this ?

**Vidūṣaka—**

(*In [ his ] ear*) [ *It is* ] like this.

**King—**

Well (*done*) Vasantaka, well (*done*). (*Having sipped [ the water ]*), Padmāvati, have a seat.

**Padmāvati—**

As my lord commands. (*sits down.*)

**King—**

Padmāvati,

This my face, oh beautiful one, was full of a flow of tears due to the pollen of the Kāśa flower, white as the autumnal moon, (*and*) tossed about by the wind. (*To himself*) (8)

This girl, who is newly wedded, will be pained to learn the truth. It is true, that she is courageous by nature, but the nature of woman is nervous. (9)

विदूषकः—उद्दं तत्तहांदो मअधराअस्स अवरण्हकाळे भवंतं अगगदो करिअ सुहिज्जणदंसणं ! सक्कारो हि णाम सक्कारेण पडिच्छिदो पीदिं उप्पादेदि । ता उद्देदु दाव भवं । [ उच्चितं तत्र भवतो मगधराजस्यापराह्णकाले भवन्तमग्रतः कृत्वा सुहृज्जनदर्शनम् । सत्कारो हि नाम सत्कारेण प्रतीष्टः प्रीतिसुत्पादयति । तदुत्तिष्ठतु तावद्भवान् । ]

राजा—( उत्थाय ) बाढम् । प्रथमः कल्पः ।

गुणानां वा विशालानां सत्काराणां च नित्यशः ।  
कर्तारः सुलभा लोके विज्ञातारस्तु दुर्लभाः ॥ १० ॥

( निष्क्रान्ताः सर्वे । )

चतुर्थोऽङ्कः ।



**Vidūṣaka—**

It is proper for his Highness, the king of Magadha, to receive his friends, in the afternoon, giving you the place of honour. For reception accepted with honour creates ( *reciprocal* ) affection. So, let your Honour just get up.

**King—**

( *Rising* ) Well, an excellent idea !

It is always easy to find in this world ( *people* ) who practise virtues and offer high receptions ( *to others* ); but rare indeed, are such who ( *can* ) properly appreciate ( *them* ).

(10)

( *All go out.* )

**End of Fourth Act**

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अथ पञ्चमोऽङ्कः

( ततः प्रविशति पद्मिनिका । )

पद्मिनिका—महुअरिए ! महुअरिए ! आअच्छ दाव सिग्घं । [ मधुकरिके ! मधुकरिके ! आअच्छ तावच्छीग्रम् । ]

( प्रविश्य )

मधुकरिका—हळा ! इअग्घि, किं करीअदु ? [ हला ! इयमस्मि, किं क्रियताम् ? ]

पद्मिनिका—हळा ! किं ण जाणासि तुवं भट्टिदारिआ पदुमावदी सीसैवेदणाए दुक्खाविदे त्ति ? [ हला ! किं न जानासि त्वं भर्तृदारिका पद्मावती शीर्षवेदनया दुःखितति ? ]

मधुकरिका—हद्धि । [ हा धिक् । ]

पद्मिनिका—हळा ! गच्छ सिग्घं । अय्यं आवंतिअं सद्दावेहि । केवलं भट्टिदारिआए सीसवेदणं एव्व णिवेदेहि । तदो सअं एव्व आगमिस्सदि । [ हला ! गच्छ शीग्रम् । आर्याभावन्तिकां शब्दापर्यै । केवलं भर्तृदारिकायाः शीर्षवेदनामेव निवेदय । ततः स्वयमेवागमिष्यति । ]

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

पद्मिनिका—सा हु दाणिं महुराहि कहाहि भट्टिदारिआए सीसवेदणं विणोदेदि । [ सा खल्विदानीं मधुराभिः कथाभिर्भर्तृदारिकायाः शीर्षवेदनां विनोदयति । ]

मधुकरिका—जुज्जइ । कहिं सअणीयं रइदं भट्टिदारिआए ? [ युज्यते । कुत्र शयनीयं रचितं भर्तृदारिकायाः ? ]

पद्मिनिका—समुद्दिगिहके किल सेज्जात्थिण्णो । गच्छ दाणिं तुवं । अहं वि भट्टिणो णिवेदणत्थं अय्यवसंतअं अण्णेसामि । [ समुद्रगृहके किल शय्या-स्तीर्णा । गच्छेदानीं त्वम् । अहमपि भर्त्रे निवेदनार्थमार्यवसन्तकमन्विष्यामि । ]

**Fifth Act**

( *Then enters Padminikā* )

**Padminikā—**

Madhukarikā, ( *oh* ) Madhukarikā ! Just come quickly.

( *entering* )

**Madhukarikā—**

Friend, here I am. What is to be done ?

**Padminikā—**

Friend, don't you know that princess Padmāvati is suffering from headache ?

**Madhukarikā—**

Oh, alas !

**Padminikā—**

Friend, go quickly and call the noble Āvantikā. Tell her only of the headache of the Princess; and she will come of her own accord.

**Madhukarikā—**

What will she do, friend ?

**Padminikā—**

She will, surely, soothe the pain of the headache of the Princess by ( *telling her* ) interesting stories.

**Madhukarikā—**

That's right. Where is arranged the bed for the Princess ?

**Padminikā—**

Her bed is spread, as I learn, in the Sea-house. You go now. I, too, shall find out the noble Vasantaka to inform the Master about it.

मधुकरिका—एवं होडु । [ एवं भवतु । ] ( निष्क्रान्ता । )

पद्मिनिका—कहिं दाणिं अय्यवसंतअं पेक्खामि ? [ कुत्रेदानीमार्य-  
वसन्तकं पश्यामि ? ]

( ततः प्रविशति विदूषकः । )

विदूषकः—अज्ज खु देवीविओअविहुरैहिअस्स तत्तहोदो वच्छराअस्स  
पदुमावदीपाणिगहणसमीरिअस्स अच्चंतसुहावहे मङ्गलोसवे मदणग्गिदाहो अहिअदरं  
वडुइ । ( पद्मिनिकां विलोक्य ) अयि, पदुमिणीआ । पदुमिणिए ! किं इहै वत्तदि ?  
[ अय खलु देवीवियोगविधुरहृदयस्य तत्रभवतो वत्सराजस्य पद्मावतीपाणिग्रहणसमीरि-  
तस्यात्यन्तसुखावहे मङ्गलोत्सवे मदनाग्निदाहोऽधिकतरं वर्धते । अयि पद्मिनिका ।  
पद्मिनिके ! किमिह वर्तते ? ]

पद्मिनिका—अय्य वसंतअ ! किं ण जाणासि तुवं भट्टिदारिआ पदु-  
मावदी सीसवेदणाए दुक्खाविदेत्ति ? [ आर्य वसन्तक ! किं न जानासि त्वं  
भर्तृदारिका पद्मावती शीर्षवेदनया दुःखितेति ? ]

विदूषकः—भोदि ! सच्च ण जाणामि । [ भवति ! सत्यं न जानामि । ]

पद्मिनिका—तेण हि भट्टिणो । णिवेदेहि णं । जाव अहं वि सीसाणुळेवणं  
तुवारेमि । [ तेन हि भर्त्रे निवेदयैनाम् । यावदहमपि शीर्षानुलेपनं त्वरयामि । ]

विदूषकः—कहिं सअणीअं रइदं पदुमावदीए ? [ कुत्र शयनीयं रचितं  
पद्मावत्याः ? ]

पद्मिनिका—समुद्दग्गिहके किळ सेज्जाधिण्णो । [ समुद्रगृहके किल  
सञ्चयास्तीर्णा । ]

विदूषकः—गच्छडु भोदी । जाव अहं वि तत्तहोदो णिवेदइस्सं ।  
[ गच्छतु भवती । यावदहमपि तत्रभवते निवेदयिष्यामि । ]

( निष्क्रान्तौ । )

प्रवेशकः ।

१ विदुरस्स ( विधुरस्य ) २ समीरिदो ( समीरितः ) ३ किं एदं वत्तदि । ( किमेतद्  
वर्तते । ) ४ ०विदत्ति ५ ०सञ्चयात्तिण्णो ।

**Madhukarikā—**

All right.

( goes out )

**Padminikā—**

Where can I find now the noble Vasantaka ?  
( Then enters Vidūṣaka. )

**Vidūṣaka—**

Today indeed, on the very happy and auspicious festive occasion, the burning caused by the fire of Love, has greatly increased in his Highness, the Vatsā king, whose heart is tortured by the loss of his queen ( *Vāsavadattā* ) and who is excited by his marriage with Padmāvati. ( *noticing Padminikā* ) Oh, Padminikā ! What's the news, Padminikā ?

**Padminikā—**

Noble Vasantaka, don't you know that Princess Padmāvati is suffering from headache ?

**Vidūṣaka—**

Madam, really I do not know.

**Padminikā—**

Then, tell the lord about her ( *illness* ). In the meanwhile, I also will hurry up with ointment for the head.

**Vidūṣaka—**

Where is the bed for Padmāvati arranged ?

**Padminikā—**

I hear, the bed is spread in the Samudragṛha.

**Vidūṣaka—**

You may go. In the meanwhile I also shall report to his Highness.

( Both go. )

End of the Interlude

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( ततः प्रविशति राजा । )

राजा—

श्लाघ्यामचन्तिनृपतेः सदृशीं तनूजां  
कालक्रमेण पुनरागतदारभारः ।  
लाघाणके हुतवहेन हृताङ्गयष्टिं  
तां पद्मिनीं हिमहतामिव चिन्तयामि ॥ १ ॥

( प्रविश्य )

विदूषकः—तुवरदु तुवरदु दाव भवं । [ त्वरतां त्वरतां तावद्भवान् । ]

राजा—किमर्थम् ?

विदूषकः—तत्तहोदी पदुमावती सीसवेदणाए दुक्खाविदा । [ तत्रभवती  
पद्मावती शीर्षवेदनया दुःखिता । ]

राजा—कैवमाह ?

विदूषकः—पदुमिणिआए कहिदं । [ पद्मिनिकया कथितम् । ]

राजा—भोः ! कष्टम्,—

रूपश्रिया समुदितां गुणतश्च युक्तां  
लब्ध्वा प्रियां मम तु मन्द इवाद्य शोकः ।  
पूर्वाभिघातसरुजोऽप्यनुभूतदुःखः  
पद्मावतीमपि तथैव समर्थयामि ॥ २ ॥

अथ कस्मिन् प्रदेशे वर्तते पद्मावती ?

विदूषकः—समुद्गिहके किल सेज्जात्थिण्णा । [ समुद्रगृहके किल  
शय्यास्तीर्णा । ]

राजा—तेन हि तस्य मार्गमादेशय ।

विदूषकः—एदु एदु भवं । [ एत्वेतु भवान् । ]

( उभौ परिक्रामतः । )

( Then enters the king. )

King—

I, on whom, in course of time, the burden of married life (*lit. wife*) has come (*i. e. devolved*) again, (*even now*) think of that praise-worthy daughter of the king of Āvantī, whose slender body was consumed (*lit. taken away*) by the fire at Lāvāṇaka, like a lotus-plant withered by frost. (1)

( entering )

Vidūṣaka—

Hurry up, hurry up, your Honour.

King—

What for ?

Vidūṣaka—

Her Ladyship Padmāvati is suffering from headache.

King—

Who says so ?

Vidūṣaka—

It was reported by Padminikā.

King—

Oh, alas !

Though I am still suffering the pain of the former blow (*of the fate*), my grief had become as it were a little diminished to-day, having obtained a beloved, endowed with superb beauty, and possessed of virtues. (*But*) Having experienced misery before, I feel that Padmāvati also will fare similarly. (2)

Well, where's Padmāvati ?

Vidūṣaka—

Her bed is arranged, I hear in the Samudragṛha.

King—

Then, show me the way to it.

Vidūṣaka—

Come, come your Highness.

( Both walk about. )

**विदूषकः**—इदं समुद्रगिहकं । पविसर्दु भवं । [ इदं समुद्रगृहकम् । प्रविशतु भवान् । ]

**राजा**—पूर्वं प्रविश ।

**विदूषकः**—भो ! तह । ( प्रविश्य ) अविहा चिद्दु चिद्दु दाव भवं । [ भोः ! तथा । अविहा तिष्ठतु तिष्ठतु तावद्भवान् । ]

**राजा**—किमर्थम् ?

**विदूषकः**—एसो खु दीपप्पभावैसूइदरुवो वसुधातळे परिवर्तमानो अं काओदरो । [ एष खलु दीपप्रभावसूचितरूपो वसुधातळे परिवर्तमानोऽयं काकोदरः । ]

**राजा**—( प्रविश्यावलोक्य सस्मितम् ) अहो सर्पव्यक्तिवैधेयस्य,—

ऋज्वायतां हि मुखतोरणलोलमालां  
 भ्रष्टां क्षितौ त्वमवगच्छसि मूर्ख ! सर्पम् ।  
 मन्दानिलेन निशि या परिवर्तमाना  
 किञ्चित्करोति भुजगस्य विचेष्टितानि ॥ ३ ॥

**विदूषकः**—( निरूप्य ) सद्दु भवं भणादि । ण हु अं काओदरो । ( प्रविश्यावलोक्य ) तत्तहोदी पदुमावदी इह आअच्छिअणिग्गदा भवे । [ सुष्ठु भवान् भणति । न खल्वयं काकोदरः । तत्रभवती पद्मावतीहागत्य निर्गता भवेत् । ]

**राजा**—वयस्य ! अनागतया भवितव्यम् ।

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

**राजा**—किमत्र ज्ञेयम् । पश्य,—

शय्या नावनता तथास्तृतसमा न व्याकुलप्रच्छदा  
 न क्लिष्टं हि शिरोपधानममलं शीर्षाभिघातोषधैः ।  
 रोगे दृष्टिविलोमनं जनयितुं शोभा न काचित्कृता  
 प्राणी प्राप्य रुजौ पुनर्न शयनं शीघ्रं स्वयं मुञ्चति ॥४॥



Vidūṣaka—

This is the Samudragṛha, may your honour enter.

King—

You enter first.

Vidūṣaka—

All right, Sir! (*entering*) Help! Stand (*back*), just stand (*back*), your Honour.

King—

Why?

Vidūṣaka—

Here, indeed, is a serpent rolling on the ground; its form is revealed by the light of the lamp.

King—

(*entering and observing with a smile*) Oh, the manifestation (*i. e. the illusion*) of a serpent of the fool!

The straight and extended garland, hanging at the front arch, (*and now*) fallen on the ground, you, oh fool, consider to be (*i. e. mistake for*) a serpent. It is rolling about by a gentle breeze at night (*and*) slightly makes the movements of a snake. (3)

Vidūṣaka—

(*Looking minutely*) Rightly says your honour. This is not indeed a snake. (*entering and seeing*) Her Ladyship Padmāvati must have gone out after having come here.

King—

Friend, she could not have come here.

Vidūṣaka—

How does your Honour know?

King—

What is to be known here? See—

The bed is not pressed down. It is as level as (*when*) it was spread out. It has not its covering sheet ruffled. The clean pillow is not indeed stained by the medicines for headache. No decoration whatsoever is arranged to create diversion for the eye (*of the patient*) in ailment. A person going to bed through illness does not so quickly leave it again, of his own accord. (4)

**विदूषकः**—तेण हि इमिस्सि सध्याएँ मुहुत्तअं उपविसिअ तत्ताहोदिं पडिवाळेदु भवं । [ तेन ह्यस्यां शय्यायां मुहूर्तकमुपविश्य तत्रभवतीं प्रतिपालयतु भवान् । ]

**राजा**—बाढम् । ( उपविश्य ) वयस्य ! निद्रा मां बाधते । कथयतां काचित् कथा ।

**विदूषकः**—अहं कहइस्सं । 'हो' ति करेदुँ अत्तभवं । [ अहं कथयिष्यामि । हो' इति करोत्वत्र भवान् । ]

**राजा**—बाढम् ।

**विदूषकः**—अत्थि णअरी उज्जइणी णाम । तहिँ अहिअरमणीआणि उदअण्हाणाणि वत्तंति किल्ल । [ अस्ति नगर्युज्जयिनी नाम । तत्राधिकरमणीयान्युदकस्तानानि वर्तन्ते किल । ]

**राजा**—कथमुज्जयिनी नाम ?

**विदूषकः**—जइ अणभिप्पेदा एसा कहा, अण्णं कहइस्सं । [ यद्यनभिप्रेतैषा कथा, अन्यां कथयिष्यामि । ]

**राजा**—वयस्य ! न खलु नाभिप्रेतैषा कथा । किन्तु,—

स्मराम्यवन्त्याधिपतेः सुतायाः

प्रस्थानकाले स्वजनं स्मरन्त्याः ।

बाष्पं प्रवृत्तं नयनान्तलभ्रं

स्नेहान्ममैवोरसि पातयन्त्याः ॥ ५ ॥

अपि च,—

बहुशोऽप्युपदेशेषु यया मामीक्षमाणया ।

हस्तेन स्रस्तकोणेन कृतमाकाशवादितम् ॥ ६ ॥

१ सज्जाय २ होन्ति ( हुंक्वतिम् ) ३ ंदु दाव भ० ४ बन्दतः । ५ उदअण्हाणाणि ( उदयज्ञानानि ) ६ प्रवृद्धम्

Vidūṣaka—

Well then, your Highness may sit on this bed for a while and wait for her Ladyship.

King—

All right ! (*sitting down*) Friend, I feel sleepy. Tell me some story.

Vidūṣaka—

I will tell. Your Honour should say 'Hum' (*by way of response*).

King—

All right.

Vidūṣaka—

There is a city Ujjayinī by name. It is said that there are extremely delightful baths in it.

King—

What ! Ujjayinī by name ?

Vidūṣaka—

If this story is not agreeable (*to you*), I will tell you another.

King—

Friend, not that this story is not liked (*by me*). But, I remember with sorrow, the daughter of the king of Avantī, who remembering her relations at the time of (*her*) departure (*with me*), shed on my own bosom, the tears which arose out of love and clung to the corners of her eyes. (5)

(*I remember her*) Moreover,

Who many a time, even during lessons (*in music*), looked at me, and played in the air with her hand, from which the bow had slipped.

(6)

**विदूषकः**—भोदु, अण्णं कहइस्सं । अत्थि णअरं बम्हदत्तं णाम । तहिं किळ राआ कंप्पिळ्ळो णाम । [ भवतु, अन्यां कथयिष्यामि । अस्ति नगरं ब्रह्मदत्तं नाम । तत्र किळ राजा काम्पिल्यो नाम । ]

**राजा**—किमिति किमिति ?

**विदूषकः**—( पुनस्तदेव पठति । )

**राजा**—मूर्ख ! राजा ब्रह्मदत्तः, नगरं काम्पिल्यमित्यभिधीयताम् ।

**विदूषकः**—किं राआ बम्हदत्तो, णअरं कंप्पिळ्ळं ? [ किं राजा ब्रह्मदत्तः, नगरं काम्पिल्यम् ? ]

**राजा**—एवमेतत् ।

**विदूषकः**—तेणै हि मुहुत्तअं पडिवाळेदु भवं, जाव ओट्टगअं करिस्सं । राआ बम्हदत्तो, णअरं कंप्पिळ्ळं । ( इति बहुशस्तदेव पठित्वा ) इदाणि सुणाहु भवं । अयि सुत्तो अत्तभवँ । अदिसीदळा इअं वेळा । अत्तणो पावरँअं गण्हिअ आअमिस्सं । [ तेन हि मुहूर्तकं प्रतिपालयतु भवान्, यावदोष्ठगतं करिष्यामि । राजा ब्रह्मदत्तः, नगरं काम्पिल्यम् । इदानीं शृणोतु भवान् । अयि सुप्तोऽत्रभवान् । अतिशीतलेयं वेला । आत्मनः प्रावारकं गृहीत्वागमिष्यामि । ]

( निष्क्रान्तः । )

( ततः प्रविशति वासवदत्ता आवन्तिकावेषेण चेटी च । )

**चेटी**—एदु एदु अय्या । दिढं खु भट्टिदारिआ सीसवेदणाए दुक्खाविदा । [ एत्वेत्वार्या । दढं खलु भर्तृदारिका शीर्षवेदनया दुःखिता । ]

**वासवदत्ता**—हद्धि, कहिं सअणीअं रइदं पदुमावदीए ? [ हा धिक्, कुत्र शयनीयं रचितं पद्मावत्याः ? ]

१ वि २ जइ एव्वं ( यथेवम् ) ३ पठति । ४ हम् । ५ पावरअं ( प्रावरकं ) ६ इह लहुअदरं एदु० ( इह लघुकतरमेतु० ) ७ ०रिआ पदुमावदी

Vidūṣaka—

Let it be, I shall tell you another (*story*). There was a city by name Brahmadata. There (*ruled*) a king called Kāmpilya.

King—

What is it? What is it (*that you said*)?

Vidūṣaka—

(*Repeats the same.*)

King—

Fool! 'King Brahmadata, city Kāmpilya'—thus it should be said.

Vidūṣaka—

What (*do you say*)? The King Brahmadata and city Kāmpilya?

King—

That's it!

Vidūṣaka—

Then, let your Highness wait for a moment, while I get it fixed on my lips. King Brahmadata, city Kāmpilya. (*having repeated the same many times*) Now your Highness may listen. Oh! his Highness is asleep. Very cold is this hour. I shall (*go and*) come with my blanket.

(*goes out.*)

(*Then enter Vāsavadattā in the dress of a lady from Avantī and a maid.*)

Maid—

Come, noble lady, come. The Princess is, indeed, suffering from a terrible headache.

Vāsavadattā—

Oh, alas! where is the bed for Padmāvati arranged?

चेटी—समुद्गृहिके किल सेज्जात्थिर्णा । [ समुद्रगृहके किल शय्या-  
स्तीर्णा । ]

वासवदत्ता—तेण हि अग्गदो याहि । [ तेन ह्यग्रतो याहि । ]

( उभे परिक्रामतः । )

चेटी—इदं समुद्गृहिकं । पविसदु अय्या । जाव अहं वि सीसाणुळेवणं  
तुवारेमि । [ इदं समुद्रगृहकम् । प्रविशत्वार्या । यावदहमपि शीर्षानुलेपनं  
त्वरयामि । ]

( निष्क्रान्ता । )

वासवदत्ता—अहो अकरुणा खु इस्सरा मे<sup>२</sup> । विरहपय्युस्सुअस्स  
अय्यउत्तस्स विस्ममत्थाणभूदा इअं पि णाम पदुमावदी अस्सत्था जादा । जाव  
पविसामि । ( प्रविश्यावलोक्य ) अहो परिजणस्स पमादो ! अस्सत्थं पदुमावदिं  
केवलं दीवसहाअं करिअ पैरित्तजदि । इअं पदुमावदी ओसुत्ता । जाव उवविसामि ।  
अहवा अब्बासणपरिग्गहेण अप्पो विअ सिणेहो पडिभादि । ता इमस्सिं सय्याएँ  
उवविसामि । ( उपविश्य ) किं णु खु एदाए सह उवविसंतीए अज्ज परळादि<sup>३</sup>दं  
विअ मे हिअअं । दिट्ठिआ अक्किञ्छिण्णसुहणिससासा । णिव्वुत्तरोआए होदव्वं ।  
अहव एअदेससविभाअदाए सअणीअस्सै सूएदि म आळिगेहि त्ति । जाव सइस्सं ।  
( शयनं नाटयति । ) [ अहो अकरुणाः खल्वीश्वरा मे । विरहपर्युत्सुकस्यार्थपुत्रस्य  
विश्रमस्थानभूतेयमपि नाम पद्मावत्यस्वस्था जाता । यावत्प्रविशामि । अहो परि-  
जनस्य प्रमादः ! अस्वस्थां पद्मावतीं केवलं दीपसहायां कृत्वा परित्यजति ।  
इयं पद्मावत्यवसुप्ता । यावदुपविशामि । अथवान्यासनपरिग्रहेणाल्प इव स्नेहः  
प्रतिभाति । तदस्यां शय्यायामुपविशामि । किं नु खल्वेतया सहोपदिशन्त्या अद्य  
प्रह्लादितमिव मे हृदयम् । दिष्ट्याविच्छिन्नसुखनिःश्वासा । निवृत्तरोगया भवितव्यम् ।  
अथवैकदेशसंविभागतया शयनीयस्य सूचयति मामात्तिङ्गेति । यावच्छयिष्ये । ]

१ सय्यात्तिण्णा २ मम वि ( ममापि ) ३ विसज्जिअ णिग्गदो ।। ( विसृज्य  
निर्गतः । ) ४ सेज्जाये मुहुत्तं उ० ५ ०ह्लादि ६ स्स आआरेण ( ०स्य आकारेण )

**Maid—**

I hear, (*kīla*) the bed is spread in the Samudragṛha.

**Vāsavadattā—**

Then, go ahead.

(*Both walk about.*)

**Maid—**

This is the Samudragṛha. May the noble lady enter. In the meanwhile, I shall hurry up with the ointment for the head.

(*goes out*)

**Vāsavadattā—**

Oh! Unkind indeed, are the gods to me! Even this Padmāvati who had become the source of comfort to my husband, who is distressed due to separation (from me) has become unwell. I shall just enter. (entering and looking about) Oh what a carelessness of the servants! They have left Padmāvati, who is indisposed, with only a lamp for her companion. This Padmāvati is fast asleep. I shall just sit down. But (*athavā*), by taking a different seat, (*my*) affection (*for her*) would appear, as though less. So, I shall sit on this (*very*) bed. (*sitting*) Why is it that while I sit near her, to-day, my heart is, as though filled with a great joy? Happily, she has her breathing continuous and easy; she is, probably, free from her ailment. Or, by occupying only a part of the bed, she seems to suggest that I should embrace her. So, I shall sleep (*by her side*).

(*gesticulates lying down*)

राजा—( स्वप्नायते ) हा वासवदत्ते !

वासवदत्ता—( सहसोत्थाय ) हं, अय्यउत्तो ? ण ढुं पदुमावदी किं णु खु दिद्वग्धि ? महंतो खु अय्ययोगंधराअणस्स पडिण्णाहारो मम दंसणेण णिप्फळो संवुत्तो । [हम्, आर्यपुत्रः ? न खलु पद्मावती, किं तु खलु दृष्टास्मि ? महान् खल्वार्ययोगन्धरायणस्य प्रतिज्ञाभारो मम दर्शनेन निष्फलः संवृत्तः । ]

राजा—हा अवन्तिराजपुत्रि !<sup>३</sup>

वासवदत्ता—दिद्विआ सिविणाअदि खु अय्यउत्तो । णं एत्थ कोच्चि जणो । जावं मुहुत्तअं चिद्विअ दिद्वि हिअअ च तोसेमि । [दिष्टया स्वप्नायते खल्वार्यपुत्रः । नात्र कश्चिज्जनः । यावन्मुहूर्तकं स्थित्वा दृष्टिं हृदयं च तोषयामि । ]

राजा—हा प्रिये ! हा प्रियशिष्ये ! देहि मे प्रतिवचनम् ।

वासवदत्ता—आळ्वामि भट्टा ! आळ्वामि । [ आलपामि भर्तः ! आलपामि । ]

राजा—किं कुपितासि ?

वासवदत्ता—णहि णहि, दुक्खिदग्धि । [ नहि नहि दुःखितास्मि । ]

राजा—यद्यकुपिता, किमर्थं नालंकृतासि ?

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

राजा—किं विरचिकां स्मरसि ?

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

१ खु २ मन्दभाआए मए किं किदं । (मन्दभाग्यया मया किं कृतम् । ) ३ वासवदत्ते ! ४ आवन्तिका ५ ण खु ए० ६ भोडु । ७ कि पि ८ वरं ९ विरचिताम्; विरचिकां



King—

( *talks in dream* ) O Vāsavadattā !

Vāsavadattā—

( *getting up suddenly* ) Hum ! It is my husband and not Padmāvati indeed ! Is it that I am seen ? By my being seen, surely, the great burden of the vow of the noble Yaugandharāyaṇa has become fruitless.

King—

O daughter of the king of Avanti !

Vāsavadattā—

Oh good ! My lord is only talking in dream. There is no one here. I shall just stay on, here for a while and gladden my sight and heart.

King—

O darling ! O dear pupil ! Give me a reply.

Vāsavadattā—

I am speaking, my lord, I am speaking.

King—

Are you angry ?

Vāsavadattā—

No, not at all; I am unhappy.

King—

If you are not angry, why have you not put on ornaments ?

Vāsavadattā—

What else than this ( grief of separation from you, can be the cause of not wearing the ornaments ) ?  
( What is going to be the next question ? )

King—

Are you thinking of Viracikā ?

Vāsavadattā—

( *Angrily* ) Ah, begone ! Viracikā even here  
( in your mind ) ?

राजा—तेन हि विरचिकार्थं भवतीं प्रसादयामि ।

( हस्तौ प्रसारयति । )

वासवदत्ता—चिरं ठिदम्हि । को विं मं पेक्खे । तां गमिस्सं । अहव सय्यावलंबिअं अय्यउत्तस्स हत्थं सअणीअ आरोविअ गमिस्सं । [ चिरं स्थितास्मि । कोऽपि मां पश्येत् । तद्गमिष्यामि । अथवा शय्यावलम्बितमार्यपुत्रस्य हस्तं शयनीय आरोप्य गमिष्यामि । ]

( तथा कृत्वा निष्क्रान्ता । )

राजा—( सहस्रोत्थाय ) वासवदत्ते ! तिष्ठ तिष्ठ । हा धिक्,

निष्कामन् सम्भ्रमेणाहं द्वारपक्षेण ताडितः ।

ततो व्यक्तं न जानामि भृतार्थोऽयं मनोरथः ॥ ७ ॥

( प्रविश्य )

विदूषकः—अइ, पडिबुद्धो अत्तभवं । [ अयि, प्रतिबुद्धोऽत्रभवान् ! ]

राजा—वयस्य ! प्रियमावेदये । धरते खलु वासवदत्ता ।

विदूषकः—अविहा, वासवदत्ता ? कर्हि वामवदत्ता ? चिरा खु उवरदा वासवदत्ता । [ अविहा, वासवदत्ता । कुत्र वासवदत्ता ? चिरात्खलुपरता वामवदत्ता । ]

राजा—वयस्य ? मा मैवम्,—

शय्यायामवसुप्तं मां बोधयित्वा सखे ! गता ।

दग्धेति ब्रूयता पूर्वं चञ्चितोऽस्मि हम्पञ्चता ॥ ८ ॥

१ वि जणो ( अपि जनो ) २ ण जुत्तं चिट्ठिस्सं । अहव सज्जाव० ३ सय्याप्रलम्बिअं ( शय्याप्रलम्बितम् )

४ Add स्वञ्चितपद्मकपाटं नयनद्वारं स्वरूपतोऽनेन उद्घाट्य सा प्रविष्टा हृदयगृहं मे नृपतनूजा ॥

King—

If so, I beg your forgiveness for Viracikā. (*stretches out his hands.*)

Vāsavadattā—

I have stayed (*here*) for long. Some one might notice me. I shall go. Or, I shall go after having put back on the bed my husband's hand, that is hanging down from it (*bed*).

(*She does so and goes out.*)

King—

(*Getting up suddenly*) Stay, stay—Vāsavadattā ! Oh alas !

Going out in haste, I was hit by the panel of the door. And now I do not know clearly, whether it was a reality or the desire of my heart. (7)

(*entering*)

Vidūṣaka—

Oh ! your Honour has got up from sleep !

King—

Friend, I give you a happy news. Vāsavadattā is alive

Vidūṣaka—

Alas, Vāsavadattā ! Where is Vāsavadattā ? Vāsavadattā is dead long back.

King—

Friend do not, do not (*say*) so. Having awakened as I lay asleep in the bed, she went away, my friend ! I was deceived by Rumaṅvān before, when he told me that she was burnt. (8)

**विदूषकः**—अविहा, असंभावणीअं एद<sup>२</sup>, ण । आ, उदअणहाण संकि-  
त्तणेण तत्तहोदिं चिंतअंतंण सा सिविणे दिद्दा भवे । [ अविहा, असम्भावनीयमेतद् ।  
न आ उदकस्नानसंकीर्तनेन तत्रभवतीं चिन्तयता सा स्वप्ने दृष्टा भवेत् । ]

**राजा**—एवं, मया स्वप्नो दृष्टः ।

यदि तावदयं स्वप्नो धन्यमप्रतिबोधनम् ।

अथायं विभ्रमो वा स्याद् विभ्रमो ह्यस्तु मे चिरम् ॥ ९ ॥

**विदूषकः**—भो<sup>१</sup> वयस्स ! इमस्सि णअरे अवंतिसुंदरी णाम जक्खिणी  
पडिवसदि । सा तुए दिद्दा भवे । [ भो वयस्य ! एतस्मिन्नगरेऽवन्तिसुन्दरी  
नाम यक्षिणी प्रतिवसति । सा त्वया दृष्टा भवेत् । ]

**राजा**—न न,—

स्वप्नस्यान्ते विबुद्धेन नेत्रविप्रोषिताञ्जनम् ।

चारित्रमपि रक्षन्त्या दृष्टं दीर्घालकं मुखम् ॥ १० ॥

अपि च वयस्य ! पश्य पश्य,—

योऽयं सन्त्रस्तया देव्या तया बाहुर्निपीडितः ।

स्वप्नेऽप्युत्पन्नसंस्पर्शो रोमहर्षं न मुञ्चति ॥ ११ ॥

**विदूषकः**—मा दाणिं भवं अणत्थं चिंतिअ । एद्दु एद्दु भवं चउस्साळं  
पविसामो । [ मेदानीं भवाननर्थं चिन्तयित्वा । एत्वेतु भवान् । चतुःशालं  
प्रविशावः । ]

१ मा दाणिं भवं अदिमत्तं सन्तपिदुं उद० ( मा इदानीं भवान् अतिमात्रं सन्तप्तुम् ।  
उद० ) ; मा दाणिं अणत्थं चिन्तिअ उद० ( मा इदानीमनर्थं चिन्तयित्वा । उद० )

२ एदं ण; एदं । आ ३ राजा—यदि

४ मा दाणिं भवं अत्ताणं ओहसिअं कादुं । किन्तु इमस्सि राअउले अवन्ति०  
( मेदानीं भवानात्मानमवहसितं कर्तुम् किन्त्वास्मिन् राजकुले अवन्ति० )

Vidūṣaka—

○ pity ! It is impossible ! *Is is not ?* Oh ! I see !  
She must have been seen in a dream by your Honour,  
who has been thinking of her ladyship, on account of my  
mentioning of the swimming baths.

King—

Thus then, a dream was seen by me !

If this were a dream, not to be awakened from it  
would be a bliss. If it were an illusion, would that  
illusion lasts me for long. (9)

Vidūṣaka—

Oh friend, in this city lives a fairy, Avantisundari  
by name. May be, that she was seen by you.

King—No, No.

By me, who awoke at the end of the dream, was  
seen the face, with eyes devoid of collyrium and with  
long tresses, of her, who was guarding her character  
also. Moreover, see, friend, do see, (10)

This my arm, which was pressed by that agitated  
queen (*i. e. Vāsavddattā*) does not give up (*i. e. cease  
to have*) the thrill of joy (*i. e. horripilation*), even when  
it felt her touch in dream (*or sleep*). (11)

Vidūṣaka—

Let not your Honour think of such absurd  
things now. Come, your Honour, come. Let us enter  
the quadrangle.

( प्रविश्य )

काञ्चुकीयः—जयत्वार्यपुत्रः । अस्माकं महाराजो दशको भवन्तमाह—  
एष खलु भवतोऽमात्यो रुमण्वान् महता बलसंसुदयेनोपयातः खल्वारुणिम-  
भिघातयितुम् । तथा हस्त्यश्वरथपदातीनि मामकानि विजयाङ्गानि सन्नद्धानि ।  
तदुत्तिष्ठतु भवान् । अपि च,—

भिन्नस्ते रिपवो भवद्गुणरताः पौराः समाश्र्वासिताः  
पाष्णीं चापि भवत्प्रयाणसमये तस्या विधानं कृतम् ।  
यद्यत् साध्यमरिप्रमाथजननं तत्तन्मयानुष्ठितं  
तीर्णा चापि बलैर्नदी त्रिपथगा वत्साश्च हस्ते तव ॥१२॥

राजा—( उत्थाय ) बाढम् । अयमिदानीम्,—

उपेत्य नागेन्द्रतुरङ्गैतीर्णे  
तमारुणिं दारुणकर्मदक्षम् ।  
विकीर्णबाणोग्रतरङ्गभङ्गे  
महार्णवाभे युधि नाशयामि ॥ १३ ॥

( निष्क्रान्ताः सर्वे । )

इति पञ्चमोऽङ्कः

( entering )

**Chamberlain—**

May the noble lord be victorious! Our king Darśaka says to your Honour : Here has arrived your minister Rumaṇvat with a huge army to attack Āruṇī. Similarly, my own (*ever*) victorious limbs (*or divisions*) of army, consisting of elephants, cavalry, chariots, and infantry are fully equipped (*i. e. are ready for battle*). So your Majesty should rise up.

Moreover,

Your enemies are divided. Your subjects, who are attached to you on account of your virtues have been cheered up (*i. e. reassured*). Measures have been adopted for guarding the rear (*Pārṣṇī*) when you march ahead. Whatever is possible to secure, for bringing about the destruction of the enemy, all that has been done by me. Even the river Ganges (*lit. three-coursed river*) is crossed by (*our*) forces. The Vatsas (*i. e. the kingdom of Vatsa*) is (*as good as*) in your hands. (12)

**King—**

(*Rising*) Very good ! Here now,

Having engaged that Āruṇī, who is skilful in performing dreadful deeds, I shall destroy him in the battle, which is crossed over (*i. e. won*) with lordly elephants, and horses (*with pun—the ocean in which water-horses resembling lordly elephants float*), in which arrows are scattered all round like furious breakings of waves (*with pun—in which furiously breaking waves, resembling volleys of arrows are scattered*) and which (*hence*) resembles a mighty ocean. (13)

( *All go out.* )

**End of Fifth Act**

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अथ षष्ठोऽङ्कः ।

( ततः प्रविशति काञ्चुकीयः । )

काञ्चुकीयः—क इह भोः काञ्चनतोरणद्वारमश्लयं कुरुते ?

( प्रविश्य )

प्रतीहारी—अध्य ! अहं विजया । किं करिअदु ? [ आर्य ! अहं विजया । किं क्रियताम् ? ]

काञ्चुकीयः—भवति ! निवेद्यतां निवेद्यतां वत्सराज्यलाभप्रवृद्धोदयायो-  
दयनाय—एष खलु महासेनस्य सकाशाद् रैम्यसगोत्रः काञ्चुकीयः प्राप्तः,  
तत्रभवत्या चाङ्गारवत्या प्रेषितार्या वसुन्धरा नाम वासवदत्ताधायिनी च, प्रतीहार-  
सुपस्थिताविति ।

प्रतीहारी—अध्य ! अदेसकालो पडिहारस्स । [ आर्य ! अदेशकालः  
प्रतीहारस्य । ]

काञ्चुकीयः—कथमदेशकालो नाम ?

प्रतीहारी—सुणादु अद्यो । अज्ज भट्टिणा सुँव्यामुहप्पासादगदेण केण  
वि वीणा वादिदा । तं च सुणिअ भट्टिणा भणिअं—घोसवदिए संहो विअ  
सुणीअदि त्ति । [ शृणोत्वार्थः । अद्य भर्तुः सूर्यामुखप्रासादगतेन केनापि वीणा  
वादिता । तां च श्रुत्वा भर्त्रा भणितं—घोषवत्याः शब्द इव श्रूयत इति । ]

काञ्चुकीयः—ततस्ततः ?

१ रत्न० काञ्चनरत्न० २ विजये ३ सुआमुण० ( सुयामुन० ) ०सय्यामहाप्प,  
( शय्यामहाप्र० )



## Sixth Act

(Then enters the Chamberlain)

**Chamberlain—**

Oh, who is here on duty at the gate of the Golden Arch ?

(entering)

**Portress—**

Sir, it is I, Vijayā. What is to be done ?

**Chamberlain—**

Lady, inform, do inform Udayana, whose glory has greatly increased by the acquisition of the Vatsa kingdom, (thus :) 'Here has come from Mahāsenā, a chamberlain of the Raibhya family and Vāsavadattā's nurse by name Vāsundharā, sent by her Ladyship Aṅgāravatī. They are waiting at the door.'

**Portress—**

Sir, this is not the (*proper*) time and place for (*conveying*) a message.

**Chamberlain—**

How possibly (*do you say*) that (*this is*) not a proper place and time ?

**Portress—**

Worthy Sir, may you listen. To-day, by some one who had gone to His Majesty's 'Sūryāmukha' palace, a lute was played upon. On hearing, His Majesty said, 'A sound like that of Ghoṣavatī is heard'.

**Chamberlain—**

What then ?

**प्रतीहारी**—तदो तर्हि गच्छिअ पुच्छिदो—कुदो इमाए वीणाए आगमो  
 त्ति । तेण भणिअं—अम्हेहि णम्मदातीरे कुय्यैगुम्मळगगा दिट्ठा । जइ प्पओअणं  
 इमाए, उवणीअदु भट्ठिणौ त्ति । तं च उवणीदं अंके करिअ मोहं गदो भट्ठा ।  
 तदो मोहप्पन्नागदेण बप्फपय्याउल्लेणं मुहेण भट्ठिणा भणिअं—दिट्ठासि घोषवदि !  
 सा हु ण दिस्सदि त्ति । अय्य ! ईदिसो अणवसरो । कंहं णिवेदेमि ? [ ततस्तत्र  
 गत्वा पृष्ठः—कुतोऽस्या वीणाया आगम इति । तेन भणितम्—‘ अस्माभिर्नर्मदा-  
 तीरे कूर्चगुल्मलग्ना दृष्टा । यदि प्रयोजनमनया, उपनीयतां भर्त्रे’ इति । तां  
 चोपनीतामङ्गे कृत्वा मोहं गतो भर्ता । ततो मोहप्रत्यागतेन बाष्पपर्याकुलेन मुखेन  
 भर्त्रा भणितं—दृष्टासि घोषवति ! सा खलु न दृश्यत इति । आर्य ! ईदृशोऽ-  
 नवसरः । कथं निवेदयामि ? ]

**काञ्चुकीयः**—भवति ? निवेद्यताम्<sup>५</sup> । इदमपि तदाश्रयमेव ।

**प्रतीहारी**—अय्य ! इअं णिवेदेमि<sup>६</sup> । एसो भट्ठा सुँय्यामुहप्पासादादो  
 ओदरइ । ता इह एव्व णिवेदइस्सं । [ आर्य ! इयं निवेदयामि । एष भर्ता  
 सूर्यामुखप्रासादादवतरति तदिहैव निवेदयिष्यामि । ]

**काञ्चुकीयः**—भवति ! तथा ।

( उभौ निष्क्रान्तौ । )

**मिश्रविष्कम्भकः ।**

१. कोय्य; कुच्च २ ०६ वीणाए ३ भट्ठिणोत्ति ( भर्त्रे ) इति ४ बप्फपय्याउला-  
 च्छूणमुहेण ( बाष्पपर्याकुलोच्छूनमुखेन ) ५ ०ताम् निवेद्यताम् । ६ ०मि । ( निष्क्रान्ता )  
 मिश्रवि० ७ सय्यामहप्पा० ( शय्यामहाप्रा० )

Portress—

Then, going there (*that player on the lute*) was asked, 'Where did you get this lute?' He replied, 'It was seen by us lying in a thicket of '*kṛca*' grass, on the bank of the river Narmadā; if it is of any use, let it be taken to the king.' When it was brought to the Master, he placed it in his lap and fainted. After recovery from the swoon the Master, with his face stained with tears, said, 'Thou art seen O Ghoṣavati, but she (*i. e. Vāsavadattā*) is not indeed, to be seen.' Thus, Sir, the time is improper (*unsuitable*). How can I report?

Chamberlain—

Report it, madam. This is also connected with that (*i. e. the same topic*).

Portress—

Sir, here I report. Here, his Highness is coming down from the Sūryāmukha palace, so I shall inform him just here.

Chamberlain—

Lady, (*do*) so.

(*Both go out.*)

End of Mixed Interlude

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( ततः प्रविशति राजा विदूषकश्च । )

राजा—

श्रुतिसुखनिन्दे ! कथं नु देव्याः  
स्तनयुगले जघनस्थले च सुप्ता ।  
विहगगणरजोविकीर्णदण्डा  
प्रतिभयमध्युषितास्यरण्यवासम् ॥ १ ॥

अपि च, अस्निग्धासि घोषवति ! या तपस्विन्या न स्मरसि,

श्रोणीसमुद्ग्रहनपार्श्वनिपीडितानि  
खेदस्तैरान्तरसुखान्युपगूहितानि ।  
उद्दिश्य मां च विरहे परिदेवितानि  
वाद्यान्तरेषु कथितानि च तस्मितानि ॥ २ ॥

विदूषकः—अळं दाणिं भवं अदिमत्तं संतप्पिअं । [ अलमिदानीं  
भवानतिमात्रं सन्तप्य । ]

राजा—वयस्य ! मा मैवं,—

चिरप्रसुप्तः कामो मे वीणया प्रतिबोधितः ।  
तां तु देवीं न पश्यामि यस्या घोषवती प्रिया ॥३॥

वसन्तक ! शिल्पीजनसैकाशान्नवयोगां घोषवतीं कृत्वा शीघ्रमानय ।

विदूषकः—जं भवं आणवेदि । [ यद्भवानाज्ञापयति । ]

( वीणां गृहीत्वा निष्क्रान्तः । )

(प्रविश्य) प्रतीहारी—जेदु भट्टा । एसो खु महासेणस सआसादो रब्भसगोत्तो कञ्जुईओ देवीए अङ्गारवदीए पेसिदा अय्या वसुन्धरा णाम वासवदत्ताधती अ पडिहारं उवट्ठिदा । [ जयतु भर्ता । एष खलु महासेनस्य सकाशाद् रैभ्यसगोत्रः काञ्चुकीयो देव्याङ्गारवत्या प्रेषितार्या वसुन्धरा नाम वासवदत्ताधात्री च प्रतीहार-सुपस्थितौ । ]

१ ०मधुरे २ कथासु ३ ०स्वेद० ४ ०सन्तपिदुं ( सन्तप्तुम् ) ५ ०संकाश गत्वा  
६ ०ए पे०

( Enter the king and Vidūṣaka )

King—

O (*lute*), whose notes are pleasing to the ear, (*you*) who (*once*) slept (*i. e. reposed*) on the pair of breasts and in the lap of the queen (*Vāsavadattā*), how possibly (*nu*) could you take up to (*bear or undergo*) the dreadful residence in the forest, with your staff strewn over with dust by the flocks of birds (*there*) ? (1)

Moreover, O *Ghoṣavatī*, you are not affectionate; as you do not remember the poor lady's (*i. e. Vāsavadattā's*)

Claspings of your sides, while carrying you on (*her*) hips, pleasing embraces between the breasts, when fatigued, lamentations about me, when separated (*from me*), and talks with smiles in the intervals of music. (2)

Vidūṣaka—

Your Honour, enough of this excessive grief, now.

King—

Nay, do not (*say*) so.

My love (*or passion*) which had been sleeping (*or dormant*), has been roused by the lute. But I do not see that queen to whom *Ghoṣavatī* was dear. (3)

*Vasantaka*, getting *Ghoṣavatī* newly strung (*i. e. repaired*) by an artist, bring it quickly.

Vidūṣaka—

As your Highness commands.

(*goes out, taking the lute.*)

(*entering*)

Portress—

Victory to the lord. Here have arrived at the gate, a chamberlain of the *Raibhya* family from (*the king*) *Mahāsena* and the noble nurse of *Vāsavadattā*, by name *Vasundharā*, sent by *Aṅgāravatī*.

राजा—तेन हि पद्मावतीं तावदाहूयताम् ।

प्रतीहारी—जं भट्टा आणवेदि । [ यद्भर्ताज्ञापयति । ]

( निष्क्रान्ता । )

राजा—किं नु खलु शीघ्रमिदानीमयं वृत्तान्तो महासेनेन विदितः ।

( ततः प्रविशति पद्मावती प्रतीहारी च । )

प्रतीहारी—एदु एदु भट्टिदारिआ ! [ एत्वेतु भर्तृदारिका । ]

पद्मावती—जेदु अय्यउत्ततो । [ जयर्त्वायपुत्रः । ]

राजा—पद्मावति ! किं श्रुतं महासेनस्य सकाशाद् रैभ्यसगोत्रः काञ्चुकीयः प्राप्तः, तत्रभवत्या चाङ्गारवत्या प्रेषितार्या वसुन्धरा नाम वासवदत्ताधात्री च, प्रतीहारमुपस्थिताविति ?

पद्मावती—अय्यउत्त ! पिअं मे जादिकुळस्स कुसळवुत्तं सोढुं ।  
[ आर्यपुत्र ! प्रियं मे ज्ञातिकुलस्य कुशलवृत्तान्तं श्रोतुम् । ]

राजा—अनुरूपमेतद् भवत्याभिहितं—वासवदत्तास्वजनो मे स्वजन इति ।  
पद्मावति ! आस्यताम् । किमिदानीं नास्यते ?

पद्मावती—अय्यउत्त ! किं मए सह उवविट्ठी एदं जणं पेक्खिस्सदि !  
[ आर्यपुत्र ! किं मया सहोपविष्ट एतं जनं प्रेक्षिष्यते ? ]

राजा—कोऽत्र दोषः ?

पद्मावती—अय्यउत्तस्स अवरो परिग्गहो २त्ति उदासीणं विअ होदि !  
[ आर्यपुत्रस्यापरः परिग्रह इत्युदासीनमिव भवति । ]

राजा—कलत्रदर्शनाहं जनं कलत्रदर्शनात् परिहरतीति बहुदोषमुत्पादयति ।  
तस्मादास्यताम् ।

King—

Then, let Padmāvati be called first.

Portress—

As your Highness commands.

(goes out.)

King—

Can it be that Mahāsenā got this news so quickly ?

(Then enter Padmāvati and Pratihāri.)

Portress—

Come, Princess, come.

Padmāvati—

May my noble lord be victorious.

King—

Padmāvati, did you hear that a chamberlain of the Raibhya family has come from (the king) Mahāsenā and Vāsavadattā's nurse, Vasundharā by name, sent by the revered Aṅgāravati, and that they are at the door ?

Padmāvati—

My lord, I shall be very happy to hear the news about the well-being of my relations.

King—

In saying that the relatives of Vāsavadattā are your own relatives, your Ladyship has said what befits you. Have a seat. Why don't you sit down now ?

Padmāvati—

Will my lord (like to) meet these people seated with me ?

King—

What harm is there ?

Padmāvati—

My noble lord has another wife so it may look like (showing) indifference (i. e. may look like being indifferent to their feelings).

King—

(But) It will be a great fault, (if they think that) I avoid showing my wife to those who deserve to see her. Therefore, be seated.

पद्मावती—जं अय्यउत्तो आणवेदि । ( उपविश्यं ) अय्यउत्तो ! तादो वा अंवा वा किं णु खु भणिस्सदि त्ति आविग्गा विअ संवुत्ता । [ यदार्यपुत्र आज्ञापयति । आर्यपुत्र ! तातो वाम्बा वा किं नु खलु भणिष्यतीत्याविग्गेव संवुत्ता । ]

राजा—पद्मावति ! एवमेतत् ।

किं वक्ष्यतीति हृदयं परिशङ्कितं मे  
कन्या मयाप्यपहृता न च रक्षिता सा ।  
भाग्यैश्चलैर्महदवातगुणोपघातः  
पुत्रः पितुर्जनितरोष इवास्मि भीतः ॥ ४ ॥

पद्मावती—र्णं किं सक्कं रक्खिदुं पत्तकाले<sup>१</sup> ? [ ननु किं शक्यं रक्षितुं प्राप्तकाले ? ]

प्रतीहारी—एसो कंचुईओ घत्ती अ पडिहारं उवडिदा । [ एष काञ्चुकीयो धात्री च प्रतीहारमुपस्थितौ । ]

राजा—शीघ्रं प्रवेश्यताम् ।

प्रतीहारी—जं भट्ठ आणवेदि । [ यद्भर्ताज्ञापयति । ]

( निष्क्रान्ता )

(ततः प्रविशति काञ्चुकीयो धात्री प्रतीहारी च । )

काञ्चुकीयः—भोः !

सम्बन्धिराज्यमिदमेत्य महान् प्रहर्षः  
स्मृत्वा पुनर्नृपसुतानिधनं विषादः ।  
किं नाम दैव ! भवता न कृतं यदि स्याद्  
राज्यं परैरपहृतं कुशलं च देव्याः ॥ ५ ॥

१ ( उपविशति ) ३ सत्यमेतत् । ३ ०वाप्य गुणोपघातम् ४ ण ( न ) किं ; ण किं वि सक्कं ( न किमपि शक्यं ) ५ पत्तकालं ( प्राप्तकालम् )



**Padmāvati—**

As my lord commands. (*sitting*) My lord, I have grown somewhat uneasy thinking what could be the message of the father and the mother.

**King—**Padmāvati, so it is.

At the thought, ' what would he say ', my heart is full of fear. I, on my part, carried away their daughter but did not protect her. Having received a severe blow to (*my*) virtues (*or merits*) owing to the fickleness of fortune, I am afraid like a son, who has roused the anger of his father. (4)

**Padmāvati—**

What indeed can be protected when its time (*of destruction*) has come ?

**Portress—**

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

**King—**

Bring them in quickly.

**Portress—**

As my master commands.

(*Goes out.*)

(*Enter the chamberlain, the nurse and the portress*)

**Chamberlain—**Oh,

Having come to this kingdom of our relation, (*I feel*) great joy. But (*I feel*) dejection, remembering the death of the Princess (*i. e. Vāsavadattā*). What, possibly, would not have been done by you, (O) Fate, if (*only*) the kingdom had been taken away by the enemies and the queen safe? (*Or if the kingdom seized by the enemies had been safe i. e. secured back and the queen too were safe*). (5)

प्रतीहारी—एसो भट्टा; उवसप्पदु अट्ठयो । [ एष भर्ता, उपसर्पत्वार्थः । ]

काञ्चुकीयः—( उपेत्य ) जयत्वार्थपुत्रः ।

धात्री—जेदु भट्टा । [ जयतु भर्ता । ]

राजा—( सवहुमानम् ) आर्य !

पृथिव्यां राजवश्यनामुदयास्तमयप्रभुः ।

अपि राजा स कुशली मया काङ्क्षितवान्धवः ? ॥ ६ ॥

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

राजा—( आसानादुत्थाय ) किमाज्ञापयति महासेनः ?

काञ्चुकीयः—सदृशमेतद् वैदेहीपुत्रस्य । नन्वासनस्थेनैव भवता श्रोतव्यो महासेनस्य सन्देशः ।

राजा—यदाज्ञापयति महासेनः । ( उपविशति । )

काञ्चुकीयः—दिष्ट्या परैरपहृतं राज्यं पुनः प्रत्यानीतमिति ।  
कुतः,—

कातरा येऽप्यशक्ता वा नोत्साहस्तेषु जायते ।

प्रायेण हि नरेन्द्रश्रीः सोत्साहैरेव भुज्यते ॥ ७ ॥

राजा—आये ! सर्वमेतन्महासेनस्य प्रभावः । कुतैः,—

अहमवजितः पूर्वं तावत्सुतैः सह लालितः

दृढमपहृता कन्या भूयो मया न च रक्षिता ।

निधनमपि च श्रुत्वा तस्यास्तथैव मयि स्वता

ननु यदुचितान् वत्सान् प्राप्तुं नृपोऽत्र हि कारणम् ॥ ८ ॥

Portress—

Here is the master. You may approach Sir.

Chamberlain—

May your Highness be victorious.

Portress—

Victory to my Master.

King—

(*With great respect*) Sir,

Is that king well, who controls the rise and fall of the persons born in the royal families on the earth, and marriage relationship with whom was sought by me? (6)

Chamberlain—

Yes, Mahāsenā is well. He asks if everything is well here too.

King—

(*Rising up from his seat*) What does Mahāsenā command?

Chamberlain—

This (*respect*) is worthy of the son of the princess of Videha (*country*). But (*pray*) the message of Mahāsenā, should be heard by your Highness, being seated.

King—

As Mahāsenā commands. (*Sits down.*)

Chamberlain—

Congratulations because the kingdom, seized by the enemies is regained (*by you*). For,

Those that are timid and weak in them no enthusiasm (*or enterprise*) arises. The royal glory is, generally, enjoyed by those only, who are energetic. (7)

King—

Sir, all this is (*due to*) Mahāsenā's greatness. For, Formerly, I was conquered and yet was fondled along with (*his*) sons. Again, his daughter was forcibly (*dṛḍham*) carried away by me but was not protected. Even after hearing of her death, he has the same affection for me. That, (*I was capable*) of regaining my own Vatsa (*Kingdom*), indeed, even in this, the king (*Mahāsenā*) is the cause. (8)

कान्चुकीयः—एष महासेनस्य सन्देशः । <sup>१</sup>देव्याः सन्देशमिहात्रभवती  
कथयिष्यति ।

राजा—हा अम्ब !

षोडशान्तपुरज्येष्ठा पुण्या नगरदेवता ।

मम प्रवासदुःखार्ता माता कुशलिनी ननु ? ॥ ९ ॥

धात्री—अरोआ भट्टिणी भट्टारं सब्वगदं कुशलं पुच्छदि । [ अरोगा  
भट्टिनी भर्तारं सर्वगतं कुशलं पृच्छति । ]

राजा—सर्वगतं कुशलमिति । अम्ब ! ईदृशं कुशलम् ।

धात्री—मा दाणिं भट्टा अदिमत्तं संतप्पिंदुं । [ मेदानीं भर्तातिमात्रं  
सन्तप्तुम् । ]

कान्चुकीयः—धारयत्वार्थपुत्रः । उपरताप्यनुपरता महासेनपुत्री एव-  
मनुकम्प्यमानैर्यपुत्रेण । अथवा,—

कः कं शक्तो रक्षितुं मृत्युकाले

रज्जुच्छेदे के घटं धारयन्ति ।

पवं लोकस्तुल्यधर्मो वनानां

काले काले छिद्यते रुह्यते च ॥ १० ॥

राजा—आर्थ ! मा मैवम्,—

महासेनस्य दुहिता शिष्या देवी च मे प्रिया ।

कथं सा न मया शक्या स्मर्तुं देहान्तरेष्वपि ॥ ११ ॥

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१ उत्त्रभवत्याः दे० २ ०सन्तप्पिअ । ईरिसं दाणिं एदं । । (०सन्तप्य । ईदृश-
मिदानीमेतत्) । ३ ०ना ह्यार्थं ४ तुल्यधर्मा

Chamberlain—

This is the message from Mahāsenā. Here, this noble lady will deliver the queen's message.

King—

Alas, mother !

Is it well with the mother, who is the senior most of the sixteen queens (*Antaḥpura*), the holy goddess of city, and who was pained with grief at my departure ?

(9)

Nurse—

The queen who is well (*lit. free from disease*) inquires of your Lordship the well-being of all (*here*).

King—

Well-being of all ? Mother, such is the well-being !

Nurse—

Let not the master torment himself excessively.

Chamberlain—

Let the noble lord compose himself (*i. e. have courage*). The daughter of Mahāsenā (*i. e. Vāsavadattā*) who is thus lamented by the noble lord though dead, is not (*really*) dead. Or rather.

Who is able to protect (*i. e. save*) whom in the hour of death ? Who can hold the pitcher (*water-pot*), when the rope gives way. Thus men have the same law as the trees; in season it (*the-forest*) is cut, in season it grows.

(10)

King—

Nay, do not say so, Sir.

Mahāsenā's daughter, (*was*) my pupil and beloved queen. How is it possible that she cannot be remembered by me even in other births (*i. e. future births*) ?

(11)

धात्री—आह भट्टिणी—उवरदा वासवदत्ता । मम वा महासेणस्य वा जादिसा गोवाळअपाळआ तादिसो एव्व तुमं पुढमं एव्व अभिप्पेदो जामादुअत्ति । एदण्णिमित्तं ऊज्जइण्णि आणीदो । अणग्गिसक्खिअं वीणाववद्वेसेण दिण्णा । अत्तणो चवळदाए अणिव्वुत्तविवाहमंगळो एव्व गदो । अह अ अम्हेहिं तव अ वासवदत्ताए अ पडिकिदि चित्तफळआए आळिहिअ विवाहो णिव्वुत्तो । एसा चित्तफळआ तव सआसं पेसिदा । एदं पेक्खिअ णिव्वुदो होहि । [आह भट्टिणी—उपरता वासवदत्ता । मम वा महासेनस्य वा यादृशौ गोपालपालकौ तादृश एव त्वं प्रथममेवाभिप्रेतो जामातेति । एतन्निमित्तमुज्जयिनीमानीतः । अनग्निसाक्षिकं वीणाव्यपदेशेन दत्ता । आत्मनश्चपलतया निवृत्तविवाहमङ्गल एव गतः । अथ चावाभ्यां तव च वासवदत्तायाश्च प्रतिकृतिं चित्रफलकायामालिख्य विवाहो निवृत्तः । एषा चित्रफलका तव सकाशं प्रेषिता । एतां प्रेक्ष्य निवृत्तो भव ।]

राजा—अहो, अतिस्निग्धमनुरूपं चाभिहितं तत्रभवत्या ।

वाक्यमेतन् प्रियतरं राज्यलाभशतादपि ।

अपराद्धेष्वपि स्नेहो यदस्मासु न विस्मृतः ॥१२॥

पद्मावती—अध्यउत्त । चित्तगदं गुरुअणं पेक्खिअ अभिवादेदुं इच्छामि । [आर्यपुत्र ! चित्रगतं गुरुजनं दृष्ट्वाऽभिवादयितुमिच्छामि ।]

धात्री—पेक्खदु पेक्खदु भट्टिदारिआ ।

[पश्यतु पश्यतु भर्तृदारिका ।] (चित्रफलकं दर्शयति ।)

पद्मावती—(दृष्ट्वा आत्मगतम्) हुं, अदिसदिसी खु इअं अय्याए आवन्तिआए । (प्रकाशम्) अध्यउत्त ! सदिसी खु इअं अय्याए ? [हम्, अतिसदृशी खल्वियमार्याया आवन्तिकायाः । आर्यपुत्र ! सदृशी खल्वियमार्यायाः ?]

राजा—न सदृशी । सैवेति मन्ये । भोः ! कष्टम्,—

अस्य स्निग्धस्य वर्णस्य विपत्तिर्दारुणा कथम् ।

इदं च मुखमाधुर्यं कथं दूषितमग्निना ? ॥ १३ ॥

Nurse—

(My) Mistress (*i. e. Aṅgīravatī*) says—Vāsavadattā is dead. To me or to Mahāsenā you are just like our (sons) Gopālaka and Pālaka and from the very first (*you were*) desired as a son-in-law. It is for this reason that you were brought to Ujjayinī. She (*i. e. Vāsavadattā*) was given to you without the fire as witness, under the pretext of (*learning*) the lute. But owing to your rashness, you went away (*taking her with you*) without the auspicious (*marriage*) rite having been performed. So, the marriage was celebrated by us (*two*) having got your and Vāsavadattā's picture painted on the board. Here is the picture-board sent to you. Be consoled looking at it.

King—

Oh, the words of her ladyship are very affectionate and appropriate !

These words are dearer (*to me*) than the acquisition of even a hundred kingdoms, since her affection even towards us, who have offended (*her*) has not been forgotten. (12)

Padmāvati—

My lord, I would like to bow down to the elderly person (*i. e. Vāsavadattā*) on seeing her drawn in the picture.

Nurse—

Look, may the Princess look.
(*shows her the picture-board*)

Padmāvati—

(*Having seen, to herself*) Oh ! Very similar, indeed is this one to the noble Āvantikā ! (*aloud*) My lord, is this (*portrait*) really like the noble lady (*i. e. Vāsavadattā*) ?

King—

Not only similar, I think it to be she herself. O, alas !
How could the terrible calamity (*befall*) such a lovely complexion ! How was this sweetness of the face marred by fire ? (13)

पद्मावती—अय्यउत्तस्स पडिकिदिं पेक्खअ जाणामि इअं अय्याए सदिसी ण वेत्ति । [आर्यपुत्रस्य प्रतिकृतिं प्रेक्ष्य जानामीयमार्यया सदृशी न वेत्ति ।]

धात्री—पेक्खदु पेक्खदु भट्टिदारिआ । [पश्यतु पश्यतु भर्तृदारिका ।]

पद्मावती—(दृष्ट्वा) अय्यउत्तस्स पडिकिदीए सदिसदाए जाणामि इअं अय्याए सदिसी त्ति । [आर्यपुत्रस्य प्रतिकृत्याः सदृशतया जानामीयमार्यया सदृशीति ।]

राजा—^२देवि ? चित्रदर्शनात्प्रभृति प्रहृष्टोद्विभ्रामेव त्वा पश्याम । किमिदम् ?

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

राजा—किं वासवदत्तायाः ?

पद्मावती—आम् । [आम् ।]

राजा—तेन हि शीघ्रैमानीयताम् ।

पद्मावती—अय्यउत्त ! मम कण्णाभावे केण वि बम्हणेण मम भङ्गि-
अत्ति ण्णासो णिक्खित्तो । पोसिदभत्तुआ परपुरुसदंसणं परिहरदि । ता अय्यं
मए सह आअदं पेक्खअ जाणादु अय्यउत्तो । [आर्यपुत्र ! मम कन्याभावे
केनापि ब्राह्मणेन मम भगिनिकेति न्यासो निक्षिप्तः । प्रोषितभर्तृका परपुरुषदर्शनं
परिहरति । तैदार्या मया सहागतां प्रेक्ष्य जानात्वार्यपुत्रः]

१ ०उत्तपडिकिदिसादिसाभाए (०पुत्रप्रतिकृतिसदृशाभायाः) २ पद्मावति । ३ ०अं प्रवेश्यताम् । ४ अथ्या पेक्खदु सदिसी ण वेत्ति । (तदार्या प्रेक्षतां सदृशी न वेत्ति ।)

Padmāvati—

Having seen the portrait of my lord, I shall know whether this (*portrait*) is similar to her ladyship (*i. e. Vāsavadattā*) or not.

Nurse—

See, Princess, see.

Padmāvati—

Due to the likeness of this portrait to my lord, I am sure (*lit. know*) that this is similar to the noble lady.

King—

Queen, since you saw the picture, I find (*lit. see*) you as though delighted and uneasy. What is this ?

Padmāvati—

My lord, there lives one here only who resembles this portrait.

King—

What ! (*resembling the portrait*) of Vāsavadattā ?

Padmāvati—

Yes.

King—

Then, let she be brought (*here*) quickly.

Padmāvati—

My lord, in my maidenhood (*i. e. before my marriage*) that lady was placed as a deposit (*with me*) by some Brāhmaṇa, saying that she was his sister. She, whose husband is away (*i. e. has gone on journey*) avoids the sight of strangers (*i. e. men—Parapuruṣa*). So, let the noble lord know, having seen her coming (*i. e. moving*) with me.

राजा—

यदि विप्रस्य भगिनी व्यक्तमन्या भविष्यति ।
परस्परगता लोके दृश्यते रूपतल्यता ॥ १४ ॥

(प्रविश्य)

प्रतीहारी—जेदु भट्ट । एसो उज्जइणीओ बम्हणो, भट्टिणीए हत्थे मम भइणिअत्ति ण्णासो निक्खित्तो, तं पडिग्गहिदुं पडिहारं उवट्ठिदो । [जयतु भर्ता । एष उज्जयिनीयो ब्राह्मणः, भट्टिन्या हस्ते मम भगिनिकेति न्यासो निक्षिप्तः, तं प्रतिग्रहीतुं प्रतीहारसुपस्थितः ।]

राजा—पद्मावति ! किं नु स ब्राह्मणः ?

पद्मावती—हांदव्वं । [भवितव्यम् ।]

राजा—तेन हि शीघ्रं प्रवेश्यतामभ्यन्तरसमुदाचारेण स ब्राह्मणः ।

प्रतीहारी—जं भट्ट आणवेदि । [यद्गताज्ञापयति ।]

(निष्क्रान्ता ।)

राजा—पद्मावति त्वमपि तामानय ।

पद्मावती—जं अव्यउत्तो आणवेदि । [यदार्यपुत्र आज्ञापयति ।]
(निष्क्रान्ता)

(ततः प्रविशति यौगन्धरायणः प्रतीहारी च ।)

यौगन्धरायणः—(आत्मगतम्) भोः

प्रच्छाद्य राजमहिषीं नृपतेहितार्थं
कामं मया कृतमिदं हितमित्यवेक्ष्य ।
सिद्धेऽपि नाम मम कर्मणि पार्थिवोऽसौ
किं वक्ष्यतीति हृदयं परिशङ्कितं मे ॥ १५ ॥

King—

If (*she be*) the sister of a Brāhmaṇa, it is clear that she is some different (*woman*). Resemblance of appearance existing between two persons is seen in the world.

(14)

(*Entering*)

Portress—

May the Master be victorious. Here a Brāhmaṇa from Ujjayinī has arrived at the door to take back that deposit, which he placed in the hands of her Ladyship, saying 'she is my sister.'

King—

Padmāvati, could he possibly be the same Brāhmaṇa ?

Padmāvati—

Quite likely.

King—

Then, let that Brāhmaṇa be brought in quickly, with the formalities of the (*i. e. proper to the*) inner apartment.

Portress—

As the Master commands. (*goes out*)

King—

Padmāvati, you too bring her (*i. e. Avantikā*) here.

Padmāvati—

As my noble lord commands. (*goes out*)
(*Then enter Yaugandharāyaṇa and the portress.*)

Yaugandharāyaṇa—

(*To himself*) Oh !

It is true that, having concealed the queen, for the benefit of the king, I did (*all*) this, thinking it to be beneficial to him. Though my task is really (*Nāma*) successful, my heart is apprehensive (*i. e. is full of fear and doubt*) with the thought what he would say.

प्रतीहारी—एसो भद्रा । उदसप्पदु अय्यो । [एष भर्ता । उपसर्प-
त्वार्थः ।]

यौगन्धरायणः—(उपसृत्य) जयतु भवान् जयतु ।

राजा—श्रुतपूर्व इव स्वरः । भो ब्राह्मण ! किं भवतः स्वसा पद्मावत्या
हस्तं न्यास इति निक्षिप्ता ?

यौगन्धरायणः—अथ किम् ?

राजा—तेन हि त्वर्यतां त्वर्यतामार्यस्य भगिनिका ।

प्रतीहारी—जं भद्रा आणवेदि । [यद्भर्ताज्ञापयति ।]

(निष्क्रान्ता)

(ततः प्रविशति पद्मावती^३ आवन्तिका प्रतीहारी च ।)

पद्मावती—एदु एदु अय्या । पिअं दे णिवेदेमि । [एत्वेत्वार्था ।
प्रियं ते निवेदयामि ।]

आवन्तिका—किं किं ? [किं किम् ?]

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

आवन्तिका—दिट्ठिआ इदाणि पि सुमरदि । [दिष्ट्येदानीमपि स्मरति ।]

पद्मावती—(उपसृत्य) जेदु अय्यउत्तो । एसो ण्णासो । [जय-
त्वार्थपुत्रः । एष न्यासः ।]

राजा—निर्यातय पद्मावति^४ ! साक्षिमन्न्यासो निर्यातयितव्यः । इहात्र-
भवान् रैभ्यः अत्रभवती चाधिकरणं भविष्यतः ।

पद्मावती—अय्यै ! णीअदां दाणिं अय्या । [आर्य ! नीयतामि-
दानीमार्या ।]

१ एदु एदु अय्यो । २ ०जा-त्वं० ३ ०ती सपरिवारा वासवदत्ता च ।) ४
०ति । अथवा साक्षि० ५ अम्ब ! अय्य ! इअं दाणि ! अय्या । (अम्ब ! आर्य !
इयमिदानीमार्या ।)

Portress—

ere is his Majesty; approach him, Sir.

Yaugandharāyaṇa—

(*Approaching*)

May your Highness be victorious; be victorious,

King—

The voice is as though heard before. Oh, Brāhmaṇa, was your sister placed in the hands of Padmāvati, as a deposit ?

Yaugandharāyaṇa—

Certainly.

King—

Then, do hasten the noble one's sister, here.

Portress—

As your Majesty commands.

(*goes out*)

(*Then enter Padmāvati, Āvantikā and the portress.*)

Padmāvati—

Come, come noble lady. I shall tell you a happy news.

Āvantikā—

What is it ?

Padmāvati—

Your brother has come.

Āvantikā—

It is fortunate that he remembers me at least now.

Padmāvati—

(*approaching*) Victory to my noble lord. Here is the deposit.

King—

Return it, Padmāvati. But a deposit should be returned with (*i. e. in the presence of*) witnesses. So here the noble Raibhya and her ladyship (*i. e. Vasundharā, the nurse*) will be witnesses (*lit. Court*).

Padmāvati—

Sir, now take away the revered lady.

धात्री—(आवन्तिकां निर्वर्ण्य) अम्भो, भट्टिदारिआ वासवदत्ता । [अम्भो, भर्तृदारिका वामवदत्ता ।]

राजा—कथं महासेनपुत्री ? देवि ! प्रविश त्वमभ्यन्तरं पद्मावत्या सह ।

यौगन्धरायणः—न खलु न खलु प्रवेष्टव्यम् । मम भगिनी खल्वेषा ।

राजा—किं भवानाह । महासेनपुत्री खल्वेषा ।

यौगन्धरायणः—भो राजन् !

भारतानां कुले जातो विनीतो ज्ञानवाञ्छुचिः ।

तैन्नार्हसि बलाद्धर्तुं राजधर्मस्य देशिकः ॥ १६ ॥

राजा—भवतु, पश्यामस्तावद् रूपसादृश्यम् । संक्षिप्यतां यवनिका ।

यौगन्धरायणः—जयतु स्वामी ।

वासवदत्ता—जेदु अय्यउत्तो । [जयत्वार्यपुत्रः ।]

राजा—अये, असौ यौगन्धरायणः, इयं महासेनपुत्री ।

किं नु सत्यमिदं स्वप्नः सा भूयो दृश्यते मया ।

अनयाप्येवमेवाहं दृष्टया वञ्चितस्तदा ॥ १७ ॥

यौगन्धरायणः—स्वामिन् ! देव्यपनयेन कृतापराधः खल्वहम् । तत् क्षन्तुमर्हति स्वामी । (पादयोः पतति ।)

राजा—(उत्थाप्य) यौगन्धरायणो भवान् ननु ।

मिथ्योन्मादैश्च युद्धैश्च शास्त्रदृष्टैश्च मन्त्रितैः ।

भवद्यत्नैः खलु वयं मज्जमानाः समुद्धृताः ॥ १८ ॥

यौगन्धरायणः—स्वामिभाग्यानामनुगन्तारो वयम् ।

Nurse—

(*observing closely*) Oh, the princess Vāsavadattā !

King—

What ! the daughter of Mahāsenā ! Queen, enter you the inner apartment with Padmāvati.

Yaugandharāyaṇa—

No, no, she should not go inside. She is surely my sister.

King—

What do you talk ? She is assuredly the daughter of Mahāsenā.

Yaugandharāyaṇa— O king,

(*you are*) born in the race of the descendants of Bharata, disciplined, learned and pure. It does not behove you, who are the teacher of kingly duties, to take her away forcibly.

King—

Well, let us first (*tāvāt*) see the resemblance of forms. Let the veil be taken off.

Yaugandharāyaṇa—

May your Highness be victorious.

Vāsavadattā—

May my noble lord be victorious.

King—

Oh, this is Yaugandharāyaṇa and this (*is*) the daughter of Mahāsenā.

Is this a reality or a dream that she is being seen by me again ? I was deceived by her only who was then seen exactly in this same manner. (17)

Yaugandharāyaṇa—

My lord, I have committed an offence (*against you*) by taking away the queen. Pardon me, Sir, for that.

[*falls at (his) feet*]

King—

(*Raising him up*) So, you are Yaugandharāyaṇa !

By your efforts, indeed, (*such as*) pretended madness, battles, counsels taught (*lit. seen*) in the books on political science, we who were being drowned, were lifted up (*i. e. rescued*). (18)

Yaugandharāyaṇa—

We (*only*) follow the fortunes of our lord.

पद्मावती—अम्महे^१ अय्या खु इअं ! अय्ये ! सहिजणसमुदाआरेण अजाणंतीएँ अदिक्कंदो समुदाआरो । ता सीसेण पसादेमि । [अहो आर्या खल्वियम् ! आर्ये ! सखीजनसमुदाचारेणाजानन्त्यातिक्रान्तः समुदाचारः । तच्छीर्षेण प्रसादयामि ।]

वासवदत्ता—(पद्मावतीमुत्थाप्य) उद्वेहि उद्वेहि अविहवे ! उद्वेहि । अत्थिसअं णाम सरिरं अवरद्धइ । [उत्तिष्ठात्तिष्ठाविधवे ! उत्तिष्ठ । अर्थिस्वं नाम शरीरमपराध्यति ।]

पद्मावती—अणुमगहिदम्मिह । [अनुगृहीतास्मि ।]

राजा—वयस्स्ये यौगन्धरायण ! देव्यपनये का कृता ते बुद्धिः ?

यौगन्धरायणः—कौशाम्बीमात्रं परिपालयामीति ।

राजा—अथ पद्मावत्या हस्ते किं न्यासकारणम् ?

यौगन्धरायणः—पुष्पकभद्रादिभिरादेशिकैरादिष्टा स्वामिनो देवी भविष्यतीति ।

राजा—इदमपि रुमण्वता ज्ञातम् ।

यौगन्धरायणः—स्वामिन् ! सर्वैरेव ज्ञातम् ।

राजा—अहो शठः खलु रुमण्वान् ।

यौगन्धरायणः—स्वामिन् ! देव्याः कुशलनिवेदनार्थमद्यैव प्रतिनिवर्ततामत्र भवान् रैभ्योऽत्र भवती च ।

राजा—न न, सर्व एव वयं यास्यामो देव्या पद्मावत्या सह ।

यौगन्धरायणः—यदाज्ञापयति स्वामी ।

(भरतवाक्यम्)

इमां सागरपर्यन्तां हिमवद्विन्ध्यकुण्डलाम् ।

महीमेकातपत्राङ्गां राजसिंहः प्रशास्तु नः ॥ १९ ॥

(निष्क्रान्ताः सर्वे ।)

षष्ठोऽङ्कः ।

इति स्वप्नवासवदत्तं^० समाप्तम् ।

१ ०अम्मो २ एतन्नास्ति ३ अत्थि सअं (अस्ति स्वं); अथ सअं (अथ स्वकं)
४ ०स्य देव्यं ५ भ्योऽह्हात्रं ६ ०जा—ननु सर्वं ७ ०स्वप्ननाटक (म) वसितम् ।
स्वप्नवासवदत्ता समाप्ता । ८ ०अवसितम्

Padmāvati—

Oh, this is the noble lady (*i. e. queen Vāsavadattā*). Your Ladyship, by treating you as a friend (*though you are queen*) I transgressed the limits of courtesy. Therefore, I beg to be forgiven (*i. e. apologize you*) with (*my*) head (*bent low*).

Vāsavadattā—(*Raising Padmāvati*)

Rise up rise up O blessed lady (*i. e. one whose husband is alive*). The body, which is the (*only*) possession of a supplicant (*Arthī*), indeed, offends itself.

Padmāvati—

I am favoured.

King—

Friend Yaugandharāyaṇa, what was your idea in taking away the queen ?

Yaugandharāyaṇa—

That I may save entire Kausāmbī.

King—

And what was the purpose in placing her as a deposit in the hands of Padmāvati ?

Yaugandharāyaṇa—

Because fortune-tellers Puṣpakabhadra and others had foretold that she would be the queen of your Lordship.

King—

Was this also known to Rumanvān.

Yaugandharāyaṇa—

My lord, it was known to all.

King—

Ah, Rumanvān is really a rogue !

Yaugandharāyaṇa—

Lord, let the noble Raibhya and the worthy lady (*i. e. the nurse*) go back (*to Mahāsena*) to-day only for communicating (*the news of*) well-being of the queen Vāsavadattā.

King—

No, no; we shall all go, along with queen Padmāvati.

Yaugandharāyaṇa—

As your Highness commands.

(*Epilogue*)

May our king Rājasīmha rule over this earth, bounded by the oceans, having for its ear-ornaments the Himavat and Vindhya (*mountains*) and marked by a single royal umbrella.

(*All go out*)

End of the Sixth Act

Thus ends (*the drama*) Svapnavāsavadattam.

NOTES

FIRST ACT

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श्रीः—This word is used at the beginning of a work, as an auspicious sign. श्री denotes the goddess लक्ष्मी and hence also the material prosperity in general. श्री is also the name of सरस्वती (the goddess of learning and speech). Here the word श्रीः is used as a नङ्गत्तराब्ध at the commencement of the work. It may be noted that the poet माव has used the word श्री in the last stanza of each canto of his दिशुपालवध (one of the पञ्चनहाकाव्यस of the Sanskrit literature). Gajendragadkar and Bhatt read अथ in place of श्रीः अथ too, (like the mystic syllable ॐ), is an auspicious syllable occurring at the commencement of a work. अथ and ॐ are believed to have sprung up from the throat of ब्रह्मा, cf. ओकारश्चाथराब्धश्च द्रावेतौ ब्रह्मणः पुरा । कण्ठं मित्वा विनिर्यातो तेन माङ्गलिकादुभौ ॥ Gajendragadkar rightly remarks : “The present अथ is probably not Bhāsa’s but has been inserted by some religious-minded scribe later on”. T. Gaṇapati Sāstri reads श्रीः at the beginning of this work.

स्वप्नवासवदत्तम्—This is the title of the play. It is explained in five different ways as follows :

- (i) स्वप्नदृष्टा वासवदत्ता स्वप्नवासवदत्ता । ताम् अधिकृत्य कृतं नाटकं स्वप्न-वासवदत्तम् । i. e. a drama composed with reference to वासवदत्ता, who was seen in a dream. In accordance with अधिकृत्य कृते ग्रन्थे (पा. 4. 3. 87), which prescribes the तद्धित—affix अण् (in the sense of ‘a work composed with reference to’) and तद्धितेष्व-चामादेः (पा. 7. 2. 117), we expect the form स्वप्नवासवदत्तम्. However the form स्वप्नवासवदत्तम् can be justified in view of कात्यायन’s वार्तिके viz. लुवाख्यायिकाभ्यां बहुलम्—of course, understanding आख्यायिकाभ्यः as आख्यायिकादिभ्यः (i. e. in its उपलक्षणार्थे). (ii) स्वप्नदृष्टा वासवदत्ता स्वप्नवासवदत्ता । (मध्यमपदलोपी समासः) सा एव अभेदोपचारात् स्वप्नवासवदत्तम् । Here, the word स्वप्नवासवदत्ता is metaphorically identified (अभेदोपचारः) with the नाटकं in which वासवदत्ता is seen by the king in a dream. Thus the word स्वप्नवासवदत्तम् is understood as neuter and as an adjective to the word नाटकम्.
- (iii) स्वप्नदृष्टा वासवदत्ता स्वप्नवासवदत्ता । (मध्यमपदलोपी समासः). स्वप्न-वासवदत्ता अस्ति अस्य तत् नाटकं स्वप्नवासवदत्तम् । i. e. the drama containing (the scene of) वासवदत्ता seen in a dream (Read act

V; particularly verses 9, 10) This form is in accordance with अशीआदिभ्योऽच् (पा. 5. 2. 127). (iv) स्वप्ने वासवदत्ता यस्मिन् तत् नाटकं स्वप्नवासवदत्तम् । Here स्वप्ने means स्वप्ने दृष्टा. The form is व्यधिकरण बहुव्रीहि समास. (v) वासवदत्तायाः स्वप्नः स्वप्नवासवदत्तः । उपचारात् च नाटकं अपि स्वप्नवासवदत्तम् । i. e. a drama containing the dream of (i. e. about) वासवदत्ता. (vi) स्वप्नः च वासवदत्ता च स्वप्नवासवदत्तम् । (द्वन्द्व समासः) [cf. सर्वो द्वन्द्वो विभाषया एकवद् भवतीति वाच्यम् । नपुंसकम् ।] i. e. a drama which contains स्वप्न and वासवदत्ता. The title स्वप्नवासवदत्तम् has reference to the incident in the fifth act (cf. text p. 90) wherein the king उदयन (the hero) sees वासवदत्ता (who was supposed to be dead) in a dream. This dream scene is considered to be one of the finest and significant scenes in this play; hence our play is entitled after this scene. This play is also known as स्वप्नवासवदत्त, स्वप्नवासवदत्ता and स्वप्ननाटकम्.

नान्द्यन्ते ततः प्रविशति सूत्रधारः—In the Sanskrit plays of कालिदास, भवभूति, हर्ष and others, the stage-direction 'नान्द्यन्ते' occurs after the benedictory stanza (नान्दीश्लोक or मङ्गलश्लोक). The expression ततः प्रविशति सूत्रधार. is not found in those plays as the entry of the सूत्रधार (who recites the नान्दीश्लोक) is presumed. This is corroborated by the fact that we invariably find the speech of the सूत्रधार after the stage-direction नान्द्यन्ते. The stage-direction indicating the entry of the सूत्रधार (or of any other person), before the नान्दीश्लोक, is perhaps purposely omitted as nothing should precede the benediction. It may be noted that according to the rules laid down by भरत, (नाट्यशास्त्र 5-149-50, साहित्यदर्पण 6-26) नान्दी is recited by the स्थापक, after the exit of the सूत्रधार, when पूर्वरङ्ग is over. However, it appears, as विश्वनाथ, the author of साहित्यदर्पण, points out, that later on, the elaborate पूर्वरङ्ग was omitted and only the recitation of the नान्दीश्लोक (which is a part of the पूर्वरङ्ग) was performed by the सूत्रधार who conducted the प्रस्तावना also. In these plays, wherein the word नान्द्यन्ते occurs after the मङ्गलश्लोक, it is beyond doubt that the word नान्दी refers to the (preceding) benedictory stanza (or stanzas). It is regarded as a compulsory item of the पूर्वरङ्ग. cf प्रत्याहारादिकाङ्गान्यस्य भूयांसि यद्यपि । तथाप्यवश्यं कर्तव्या नान्दी विघ्नोपशान्तये ॥ (साहित्यदर्पण 6-23). It contains the praise of some favourite deity and the benediction for the audience. नान्दी is supposed to remove all obstacles and lead the undertaking to success. (Read

also अन्नभट्ट's दीपिका on तर्कसंग्रह) It is recited by the सूत्रधार in the medium-tone and consists of either eight or twelve पद's. (cf. सूत्रधारः पठेत्तत्र मध्यमं स्वरमाश्रितः । नान्दी पदैर्द्वादशभिरष्टभिर्वाप्यलङ्कृतान् ॥ (नाट्यशास्त्र 5-98). The term नान्दी is derived from नन्द् with the addition of the fem. affix ई (डीप्. Some connect the derivation to the practice of worshipping the stage through नन्दिन्, the bull of Śiva who was supposed to have been transformed into the celestial stage. The word नान्दी (meaning benediction) is explained as: नन्दति देवता अस्याम् । or नन्दन्ति देवताः अस्याम् । or नन्दयति देवतां देवताः वा । i. e. 'that in which a god (or gods) finds delight' or 'that which pleases the deity'. Obviously, the gods are pleased with the नान्दी as it contains their glorification. The word may be explained thus also—नन्दन्ति सामाजिकाः अस्याम् । or नन्दयति सामाजिकान् । or नन्दिः आनन्दः सामाजिकानामित्यर्थः तस्याः इयं नान्दी । as it also contains a blessing for the audience.

But in the plays ascribed to भास (except in the चारुदत्तन्) the stage-direction नान्द्यन्ते ततः प्रविशति सूत्रधारः । occurs before मङ्गलश्लोक. Naturally, therefore, the word नान्द्यन्ते, cannot mean 'after the benediction'. Hence, in these plays the word नान्दी means a drum. cf. दुन्दुभिस्त्वानको मेरी भेभा नासथ नान्द्यपि । (वैजयन्ती) Thus, नान्द्यन्ते means 'at the end of the beating of the drum'. This refers to a custom of the Cākyāras of the South Indian (i. e. Kerala) Sanskrit Theatre. The Cākyāras used to beat drum before the commencement of the play in order to draw the attention of the audience which is impatient or busy in gossip. Even to-day a bell is sounded before the commencement of a drama (and of every act therein also) in order to quiet the audience and thus to bring them in the mood to enjoy the performance. It may also be observed that the South Indian manuscripts of even classical plays of कालिदास etc. contain the stage-direction नान्द्यन्ते ततः प्रविशति सूत्रधारः । before the नान्दीश्लोक.

The absence of the stage-direction नान्द्यन्ते before the नान्दीश्लोक in the later plays, is explained by Gajendragadkar as "due to the evolution of stage-craft, which probably made the beating of the drum at the commencement of a play unnecessary." This, however, is not much convincing. Some means must have been used to mark the commencement of the later plays even when staged. And what else than the beating up

of the drum (or some music) can be more befitting? It appears that only Cākyārs have preserved that custom in writing in their manuscripts (i. e. the stage-copies). The other manuscripts, probably, do not contain such stage-direction as it is too common and deemed to be known to everybody concerned. The belief that nothing should precede the नान्द्रीश्लोक must have, probably, led to the omission of this stage-direction in other manuscripts (i. e. non-stage-copies).

सूत्रधारः— सूत्र (प्रयोगानुष्ठानं) धारयति असौ सूत्रधारः। i. e. One who holds the strings (of a drama). He is the stage-manager who is in-charge of the production of the play. He may be compared to a director of a modern play. He is supposed to be an expert in all the branches of dramatics such as music, costume, make-up, gestures, etc. The word सूत्रधार suggests the origin of the Sanskrit drama from the puppet-shows wherein the different movements of the puppets were controlled by skilled person by holding the strings (सूत्र) in his hand. According to दशरूपक (3.3-4) a सूत्रधार is required to appear on the stage in a dress befitting the divine or the human character of the play, to please the audience with melodious verses describing a season and with eloquent style (भारती वृत्ति) to announce the names of the play and playwright and to introduce the play proper. (Read साहित्यदर्पण 6. 26-32).

Stanza 1 Construe:—

उदयनवेन्दुसवणा आसवदत्ताबलौ पद्मावनीर्णपूर्णौ वसन्तकर्मो बलस्य भुजौ त्वां पाताम्। (Metre-आर्या)।

This is a मङ्गलश्लोक (or नान्द्री) in praise of बलराम the elder brother of श्रीकृष्ण. The arms of बलराम are invoked to protect the audience.

उदयनवेन्दुसवणौ (भुजौ)—उदये नवः इन्दुः तेन सवणौ। i. e. (the arms) that are similar in colour to the moon that has recently appeared (on the horizon). The moon, at her rise, has reddish tinge. The fair arms of बलराम also have reddish tinge either naturally (as full of pure blood) or due to his being flushed with intoxicating wine. The word उदय may refer to उदयपर्वते. The expression उदयपर्वते नवः इन्दुः would mean 'the moon (that has) recently (appeared) on the rising mountain.' उदयपर्वते नवः and उदये नवः have the same sense. The word नवेन्दुः

does not refer to the New-moon (i. e. the crescent moon seen on the first (प्रतिपद्) or second (द्वितीय) day of the bright half (शुक्लपक्ष) of a month for she is not as charming and reddish on those days as on a full-moon day. (Besides, the New-moon cannot be seen on उदयरवत्). The word नवेन्दुः refers to the full-moon risen anew i. e. नवोदितः इन्दुः. The word नव may also be explained as स्वदेव नवः। i. e. 'one that appears charming at every fresh appearance'. A really beautiful thing unfolds fresh charm at every appearance. cf. क्षणे क्षणे यन्नवतामुपैति तदेव रूपं रमणीयतायाः। प्रतिदर्शनं च सर्वमपि रम्यं वस्तुजान नवमेव।

आसवदत्तावलौ (भुजौ)—आसवेन दत्त आ (समन्तात्) बल यान्यां तौ। i. e. : ' (the arms) to which all-sided strength is imparted by wine. Balarāma's arms became more powerful as they were stimulated by the wine. Balarāma's fondness for wine is too well-known (cf. शिशुपालवध 2.16). Even to-day an army when ordered to march, is fortified with wine (particularly 'rum'). The expression आसवदत्तावलौ may also be explained in two other ways as : (i) आसवेन दत्त अवल यान्यां तौ। i. e. (the arms) to which loss-of-strength (i. e. weakness) is brought by wine. This explanation is not acceptable as it does not go well with the purpose of this stanza viz. त्वां पाताम्. Some defend this explanation by saying that 'the langour is only a passing phase in the omnipotence of the deity's arms. (ii) दत्त आसवं (मदिरा) यस्यै सा आसवदत्ता। आसवदत्ता अवला (रेवती) यान्यां तौ। i. e. (the arms) with which he offered wine to his beloved रेवती. This too is not acceptable as बलराम is not much known for offering wine to रेवती. Rather रेवती is known for gracefully offering wine to बलराम. (cf. हित्वा हालामभिमनरसां रेवतीलोचनाङ्गाम्।—मेघदूत) Moreover, this meaning has no bearing on the principal sense of the stanza viz. त्वां पाताम्. आसवः (mas.) is the wine prepared from the sun-boiled juice of sugar-cane or from the ripe fruits (which are fermented) and water. cf. सीधुरिक्षुरसैः पक्कैरपक्कैरासवः स्मृतः। मैरेयं धातकीपुष्पगुडधानाम्बुसांहितम् ॥ यश्च पक्कोषाम्बुभ्यां सिद्धं मद्यं स आसवः। The word is derived from आसु (5 conj.) 'to enliven' (Vedic). cf. आसवद्रुः—the name of a palmyra tree.

बलस्य—of बलराम. Bhāsa has special fancy for बलराम; cf. प्रसारितबलदेवबाहुदर्शनीयां सारसपाङ्क्तिम्—act IV स्वप्न. He is also known as बलदेव, बलभद्र, हलायुध, हली, सीरपाणि and मुसली. He was the seventh son of वसुदेव and देवकी. He was transferred to the womb of S. 9

रोहिणी to save him from the hands of कंस. This gives him the name रोहिण्य. He was the elder brother of श्रीकृष्ण and had pestle and ploughshare (हल) as his weapons. He was known for his strength; hence he was called बलराम. He was fair in complexion and was much addicted to wine. He was an expert mace-fighter. He is believed to be the incarnation of the शेषनाग. His name is supposed to be auspicious and capable of destroying calamities cf. हरिहरोहरिश्चन्द्रो हनुमांश्च हलायुधः । पञ्चतान्संस्मरेन्नित्यं महासकटनाशनम् ॥

त्वाम्—to you. i. e. to the audience. त्वाम्, though singular, refers to the सामाजिकान्. For a similar use of singular instead of the plural, cf. the Nāndī verses of मालतीमाधव, प्रसन्नराघव and अविमारक. Some explain त्वाम् as referring to the king who was present at the premier performance of the play. This, however, does not appear to be convincing.

पद्मावनीर्णपूर्णौ (सुजौ)—पद्मायाः अवतीर्ण (प्रकटता) तेन पूर्णौ (सम्पन्नौ) । i. e. (the arms) which are filled with the appearance of beauty (i. e. शोभायुक्तौ). The word अवतीर्ण, in the compound, is redundant, but is still employed by the author to suggest the name of पद्मावती, the second heroine of the play. अवतीर्ण (past passive participle of अव + वृ) is used as an abstract noun, meaning अवतरणम्. (cf. पा. 3.3.114) The arms of बलराम are supposed to be quite long and muscular and hence they are described as 'graceful'.

वसन्तकञ्चौ (सुजौ)—वसन्तः इव कञ्चौ (मनोज्ञौ) । i. e. (the arms) which are charming like the spring season. The naturally charming spring appears more charming with sprouts, flowers and fruits. Similarly the fair arms of बलराम appeared more graceful with ornaments. The word वसन्त may refer to the ताल (in music) called वसन्त, which is very pleasing to the ear. This meaning is not preferred as the उपमेय (i. e. सुजौ) is 'to be seen' rather than 'to be heard'. Some explain the compound वसन्तकञ्चौ as वसन्ते कञ्चौ । i. e. the arms which are (more) charming in the spring season (on account of the special decoration of spring-flowers etc. cf. सर्वं प्रिये चारुतर वसन्ते-कलुसंहार 6.2) कञ्च—an adj. from कम् 'to love' with the addition of र्, the कृत—termination. (cf. पा. 3.2.167) cf. नञ्, from नम्.

This मङ्गलश्लोक describes the grace, the strength and the charm of the arms of बलराम and invokes them for protecting the audience.

This नान्दी-stanza has all the characteristics of a नान्दी viz. स्तुतिः, आशी, चन्द्रसकीर्तनम् and अष्टपदत्वम्. It praises बलराम (through the praise of his arms) and contains benediction to the audience by praying for their protection. It mentions the moon (cf. इन्दु) and has eight पदस (i. e. words) viz. (i) उदयनत्रेन्दुसवर्णौ (ii) वासवदत्तावलौ (iii) बलस्य (iv) त्वाम् (v) पद्मावतीर्णपूर्णौ (vi) वसवन्तकौ (vii) सुजौ and (viii) पाताम्. It is also काव्यार्थसूचक in as much as the words are deliberately so arranged as to indicate the names of the principal characters in the play; viz. उदयन, वासवदत्ता, पद्मावती and वसन्तक. Such an attempt on the part of the author to give suggestion of the plot constitutes सुद्रालङ्कार. cf. सच्यार्थसचनं सुद्रा प्रकृतार्थपरैः पदैः । (कुवलयानन्द-139).

The present नान्दी is technically called पत्रावली because it contains the suggestion of the plot. cf. यस्यां वीजस्य विन्यासो ह्यभिधेयस्य वस्तुनः । श्लेषण वा समाप्तोक्त्या नान्दी पत्रावली च सा ॥ (नाट्यदर्पण). It can also be called नीली—type of नान्दी as in it there is a mention of the moon cf. नीली शुद्धेति रंदेन सा नान्दी द्विविधा भवेत् । उपादानं वर्णनं वा भवेद्यत्रेन्दुमूर्धयोः । सा नीली स्यात् तदन्या तु शुद्धेति परिगीयते ॥ (काव्येन्दुप्रकाश).

The commentators are well-known for their ingenious ways of twisting of the words of नान्दीश्लोक so as to dig up some suggestion of the plot therein. In the present नान्दीश्लोक, the suggestion of the plot is obtained by interpreting the stanza thus : उदयनवा—इन्दुसवर्णा—वासवदत्ता—वलौ बलस्य त्वाम् । पद्मावती—ईर्ण—पूर्णौ वसन्त—कौ सुजौ पाताम् ॥ i. e. “May the (two) arms of the mighty one (बल i. e. उदयन) protect you—(the arms) whose strength is Vāsavadattā, (वासवदत्तावलौ) whose complexion is like the moon (इन्दुसवर्णा) and who is devoted to Udayana (उदयन—वा i. e. उदयन वाति गच्छति इति उदयनवा ।), (the arms) which have become fully equipped (पूर्णौ) by the acquisition of Padmāvatī and on account of the (company of) Vasanta (i. e. Vasantaka, the Viḍuṣaka). One need hardly observe that this is far-fetched and quite artificial.

Some scholars explain बल as referring to द्यौगन्धरायण (who is ‘strong’ in intelligence) and सुजौ as referring to his two schemes viz. (i) depositing वासवदत्ता in disguise and (ii) securing back उदयन’s kingdom by bringing about the marriage between उदयन and पद्मावती. The expression वासवदत्तावलौ refers to the willing cooperation and successful participation of वासवदत्ता in the scheme of द्यौगन्धरायण.

एवम् i. e. एवं बुद्धिस्थप्रकारेण । (comm); एवं मनःस्थितप्रकारेण ।—thus as proposed. (दिप्पणी). आर्यमिश्रान्—आर्याः च ते मिश्राः च तान् । i. e. to worthy and respectable (members of the audience). आर्याः (from ऋ ‘to go’) refers to a person born in a noble family and possessed of good character and virtues. cf. कुल शील दया दान धर्मः सत्यं कृतज्ञता । अद्रोह इति ये ध्वेतत्तानार्यान्सिप्रचक्षते । (भरत). आराध्याता दूरे गता ग्राम्यत्वादिदोषेभ्यः । आर्य is a title of respect and is prefixed to the name of a person; e. g. आर्य यौगन्धरायणः, आर्य चारुदत्तः cf. the similar use of ‘Mr.’ before the proper name. मिश्र is also a title of respect but it is suffixed to the name of a person and is always used in the plural, e. g. मण्डनमिश्राः. Here both the words आर्य and मिश्र are employed to suggest great respect for the audience.

विज्ञापयामि—(causal of वि+ज्ञा) I beg to inform; I respectfully request. अये (ind.) indicates surprise at the unexpected disturbance of the noise. It may also indicate the सूत्रधार’s displeasure at the sudden intervention. विज्ञापनव्यग्रे—(—विज्ञाप्तिपरे) i. e. busy in making the request. cf. व्यग्रे व्यासक्त आकुले । (अमर०) व्यग्र (वि+अग्र) is used with the instrumental or locative case. शब्दः इव—something like a word or speech. The word इव indicates the lack of knowledge (on the part of the सूत्रधार) of the exact nature of the sound. As the sound was coming from a distance and as he himself was busy in requesting the audience, he could not, at first, make out what exactly that sound was.

अङ्ग is a vocative particle meaning ‘oh!’ It implies attention or desire अङ्ग पश्यामि—I shall find out or ascertain.

नेपथ्ये is a stage-direction, meaning ‘behind the curtain’ (i. e. the back-curtain). The word नेपथ्य is derived from नि (neu) ‘the eye’ or नि (mas.) ‘the leader’. The word has four meanings viz. (i) the curtain (ii) the curtain-room i. e. the actor’s room for dressing and toilet (iii) the toilet or decoration i. e. the materials of make-up and (iv) the actor’s costume. All these things are called नेपथ्य as they are pleasing to the eye. cf. नेपथ्यं स्याज्जवत्तिका रङ्गभूमिः प्रसाधनम् । कुशीलवकुटुम्बस्य स्थलं नेपथ्यमुच्यते ॥ रामादिव्यञ्जको वेपो नटे नेपथ्यमुच्यते (अस्त).

Some connect the word नेपथ्य with the Prakrit word नेवच्छ. The stage-direction नेपथ्ये is a device adopted when a character approaches the stage while speaking. It is also employed to convey some information to the audience without introducing

the character on the stage. Conveying such information from behind the curtain is called चूलिका i. e. intimation scene. cf. अन्तर्जवनिकासंस्थंश्चूलिकार्थस्य सूचनम् । (दशरूपक 1-6) Here नेपथ्ये indicates the entry of the servants while shouting. उत्सरत...etc. उत्सरत उत्सरत. The repetition of the word shows the impatience and embarrassment of the soldiers to clear the way as the princess पद्मावती is about to arrive. The soldiers are clearing the way for पद्मावती by driving away the people. The rudeness of the soldiers is quite transparent in their harsh and loud words viz. उत्सरत उत्सरत.

भवतु, विज्ञातम्—When the soldiers were shouting from a distance, the सूत्रधार could not well understand that indistinct sound. Now as the soldiers come nearer, he is able to understand it precisely and describes the same in the following verse.

Stanza 2 Construe :

मगधराजस्य स्निग्धैः कन्यानुगामिभिः भृत्यैः सर्वैः तपोवनगतजनः धृष्टम् उत्सार्थते ।
(Metre—अनुष्टुम्)

In this verse, the सूत्रधार explains the cause of the sound that came from behind the curtain.

भृत्यैः मगधराजस्य—by the servants of the king of मगध. Note that the word राजन् becomes राज at the end of a तत्पुरुष compound. (पा. 5. 4. 91.)—मगध is the southern part of the modern province of Bihār. Its capital was राजगृह, which corresponds to modern Rājgir in the district of Gayā. The king of मगध referred to in our play is दर्शक, the son of अजातुशत्रु and the elder brother of पद्मावती. स्निग्धैः (भृत्यैः)—‘by those who are devoted or loyal (to the king)’—As these servants enjoyed the confidence of the king they were rightly entrusted with the work of escorting the princess पद्मावती, who was on her visit to the तपोवन. कन्यानुगामिभिः (भृत्यैः)—by those who accompanied the princess. कन्या refers to पद्मावती, the younger sister of दर्शक, the king of मगध. कन्या is derived from कन् ‘to shine’ or from कम् ‘to love’. A girl appears bright in her youth, is loved and makes love. cf. कन्या कमनीया भवति । (यास्क).

धृष्टम्—(adv. p. p. from धृष् ‘to be bold’)—roughly, rudely. Being soldiers they were accustomed to behave roughly towards the citizens. In the तपोवन also, they are behaving with the same roughness, without any regard for the sober

and pious inmates of the hermitage. उत्सार्यते—Causal of present pass. 3 sing. of drive away'. सर्वैः—everyone whether old or young, male or female; without any distinction. The उत्सारणा is done by the भृत्य's who have no discriminative power. तपोवनगतो जनः i. e. तपोवननिवासी जन—people residing in the penance-grove. The word गम् is used in the sense of "belonging to", cf. भवन्त्योः सखागत किमपि पृच्छामः । (शाकुन्तल) also ul. 2. 1. 24. तपोवनम् (तप. प्रधानम् वनम्)—a penance-grove.

This stanza connects the स्थापना with the main scene of the first act. The entry of the guards is clearly suggested by this verse. It also indicates that the main scene of the first act takes place in a penance-grove in the Magadha country.

निष्क्रान्तः—p. p. of निष् + क्रम् 'to go out'. This is a stage-direction indicating the exit of an actor from the stage.

स्थापना—(from the causal of स्था 'to arrange'; to 'introduce') Prologue. It is also known as प्रस्तावना or आनुखम्. Its place is immediately after the नान्दी-श्लोक. Usually a prologue consists of a dialogue between the सूत्रधार and his wife नदी or his assistant पारिपाश्विक. Sometimes the विदूषक also participates in this dialogue. It is the course of their conversation, they introduce the play, the playwright and the occasion of the performance of the play and pay warm compliments to the audience. Often, the सूत्रधार entertains the spectators with some song sung, by the नदी. It connects itself with the play either by naming the character who is about to enter the stage or by stressing the similarity of mood or action between the सूत्रधार and the character about to enter or by hinting at some incident with which the drama commences.

The prologue is defined as follows, नदी विदूषको वापि पारिपाश्विक एव वा सूत्रधारेण संहिताः संलापं यत्र कुर्वते । चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिमिर्मिथः आनुखं तच्च विज्ञेयं नान्ना प्रस्तावनापि सा ॥ (साहित्यदर्पण.) It is of five types. (i) उद्घातक (ii) कथोद्घात (iii) प्रयोगातिशय (iv) प्रवक्तक and (v) अवगलित. Technically our स्थापना is of the प्रयोगातिशय type, as while the सूत्रधार is requesting the audience, the other incident of driving away the people is simultaneously introduced and thereby the entry of the soldiers immediately after the exit of the सूत्रधार is suggested. cf. यदि प्रयोग एकस्मिन् प्रयोगोऽन्यः प्रयुज्यते । तेन पात्रप्रवेशश्चेत् प्रयोगातिशयस्तदा ॥ (साहित्यदर्पण. 6.36).

The स्थापना of our play has no other character than the सूत्रधार. It does not give any information about the play, the

playwright or the occasion of the performance. A similar स्थापना is also found in the other six plays of भास viz. पञ्चरात्र, मध्यमव्यायोग, दूतघटोत्कच दूतवाक्य, कर्णभार and बालचरित.

The name स्थापना indicates the older custom according to which the स्थापक having entered the stage after the completion of the पूर्वरङ्ग by the सूत्रधार conducted the prologue known as स्थापना. Later on, the स्थापक was dispensed with and the सूत्रधार himself conducted the prologue after the पूर्वरङ्ग. In our play though the स्थापक is not introduced, the prologue is named स्थापना (and not प्रस्तावना). This indicates the antiquity of the plays of भास. It may be noted that the prologue in कर्णभार is called प्रस्तावना (and not स्थापना as in the rest of the plays) of भास.

प्रविश्य—The use of gerund as a stage-direction at the beginning of an act is rather unusual and unconventional. The stage-direction प्रविश्य is preferred to ततः प्रविशति साधारणौ, as the speech of the soldiers is already introduced in the स्थापना. सटौ—the (two) soldiers, or military guards. The word is derived from भट् 'to receive wages'. The reading साधारणौ (=menials) is not preferred as the सटौ would be more competent to protect the princess and to clear the way for her. Though the word भृत्यैः (in stanza 2 indicates 'many servants', only two भट्स are introduced on the stage. The reason for this appears to be that the सूत्रधार thought of many servants from the indistinct and comingling speech of the two soldiers who were at a distance. Or, perhaps, of the 'many' soldiers, only two are introduced on the stage for achieving the economy of characters.

परिव्राजकवेषः—परिव्राजकस्य वेषः इव वेषः यस्य सः। (cf. the compound मृगलोचना) i. e. one who is dressed as a wandering ascetic. Some explain the compound as परिव्राजकस्य वेषः परिव्राजकवेष इव वेषः यस्य सः परिव्राजकवेषः (cf. the compound खरमुखः). This is in accordance with the वार्तिक No. 12 (on पा. 2.2.24) viz. सप्तशुपमान-पूर्वपदबहुव्रीहिरुत्तरपदलोपश्च। (cf. कष्टेकालः, उष्ट्रमुखः) The word परिव्राजक is explained as one who wanders from place to place. A wandering ascetic, having renounced the world, is not expected to stay at any one place for long lest he might form attachment for the same. cf. परित्यज्य सर्वं व्रजति इति परिव्राजकः। **यौगन्धरायणः**—युगन्धरस्य अपत्यं पुमान्। (पा. 6.1.99) the son of युगन्धर, यौगन्धरायण is the chief minister of उदयन, the king of Vatsa-country. He

is known for his sharp intelligence, shrewd ways and for his great loyalty to his master. His father (i. e. युगन्धर) was also the chief minister of सहस्रानीक (the father of उद्दयन). This accounts for वासवदत्ता's full and unhesitating confidence in him. आवन्तिकावेषधारिणी अवन्तिषु अवन्त्यां वा जाता आवन्तिका (cf. पा. 4.2.154). आवन्तिकायाः वेष धारयति असौ। i. e. one who is dressed like a lady from अवन्ति. The country of अवन्ति can be identified with the western part of modern Malva. Its capital city was उज्जयिनी, one of the seven sacred cities of the Hindus. वासवदत्ता has disguised herself as a woman from Avanti country. It appears that in those days the people of different parts dressed differently. Even to-day a Maharashtrian or a Bengali or a Punjabi can be distinguished by his or her dress. वासवदत्ता—is the princess of Avanti, the daughter of the king प्रद्योत (also known as महासेन). Her mother is अङ्गारवती and she has two elder brothers गोपालक and पालक. वासवदत्ता is so called as she was born as a result of the boon given by Indra. (वासवेन इन्द्रेण दत्ता इति।). यौगन्धरायण and वासवदत्ता have disguised themselves as a परिव्राजक and an आवन्तिका respectively as the former wants others to believe that they are dead being consumed in the fire at लावाणक कर्णं दत्त्वा—listening attentively. कथम् इहापि उत्सार्यते—यौगन्धरायण is surprised and irritated to find the soldiers clearing the way, in a rough manner, even (अपि) in the penance-grove. One expects उत्सारणा (i. e. driving away the people for clearing the way) in the hum-drum of a city and not in a तपोवन which is inhabited by peace-loving and respectable ascetics.

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Stanza 3 Construe :

धीरस्य आश्रमसंश्रितस्य (वने) वसतः, वन्यैः फलैः तुष्टस्य, मानार्हस्य, बल्कलवतः जनस्य त्रासः समुत्पाद्यते। कः अयं उत्सिक्तः, चलैः भाग्यैः विस्मितः, विनयात् अप्रेतपुरुषः इदं निमृत् तपोवनं आजया ग्रामीकरोति।

(Metre—शादूलविक्रीडित)

In this stanza, यौगन्धरायण describes the peaceful life of the holy sages and expresses his wonder at the immodest behaviour of the soldiers.

धीरस्य (जनस्य)—to the sober (people). आश्रमसंश्रितस्य (जनस्य)—आश्रमं संश्रितः तस्य। i. e. to those who are residing in the hermitage. वसतः—Construe वसतः with आश्रमसंश्रितस्य i. e. dwelling

having resorted to the आश्रम'. Or Construe वसतः as तपोवने (supplied) वसतः—to those who are residing in a penance grove. Gajendragadkar considers this adjective as redundant—as its sense is covered by आश्रमसंश्रितस्य. The adjective आश्रमसंश्रितस्य indicates the infinite pains of the ascetics for practising the penance while the adjective तपोवने indicates their indifference (detachment) to the pleasures of a city-life. Read : आसमन्तात् श्रमन्ति तपोव्रतादिना इति आश्रमः (दिप्पणी) or आसमन्तात् श्रमः यत्र स्वधर्मसाधनलक्षणात्। (व्याख्या); तपोवने पर्णकुटीरादिक निर्माय वसतः। अनेन तेषां गृहारामसौख्ये निरीहा ध्वन्यते। (व्याख्या) वसतः can be construed as वन्यैः फलैः तुष्टस्य वसतः i. e. to those who are residing contended with wild fruits. वन्यैः—वने भवैः वन्यैः। (with fruits) growing in forest. मानार्हस्य (जनस्य)—मानं अर्हति असौ तस्य। i. e. to those who deserve respect. जनस्य—to the people i. e. to the ascetics. It is used in singular as it refers to a class of people. वल्कवतः (जनस्य)—to those who put on bark—garments. वल्कल (वल् 'to cover') is a garment made from the bark of a tree. त्रास—harassment; trouble. समुत्पाद्यते—is produced—Present Passive 3rd sing. of causal of सम् + उत् + पद् to produce, उत्सिङ्गः—(p. p. of उत् + सिच्) arrogant; insolent. विनयादपेतपुरुषः—विनयात् अपेतः च असौ पुरुषः च। i. e. the person who is stranger to modesty; an immodest person. The expression विनयादपेतपुरुषः can also be explained as a बहुव्रीहि compound thus : विनयात् अपेता. पुरुषा (सेवकाः) यस्य सः। i. e. he who has his servants behaving rudely. Thus यौगन्धरायण considers the master to be insolent whose servants behave rudely. However in view of the words of काञ्चुकीय in stanza No. 5, this interpretation is not preferable. Besides the word अयम् shows that यौगन्धरायण refers to some one who is quite near. Thus the expression विनयादपेतपुरुषः (singular in the collective sense) refers to the two soldiers. It may be noted that the expression 'विनयादपेतपुरुषः is quite unusual: one expects either विनयापेतः or विनयापेतपुरुषः. भाग्यैः चलैः विस्मितः—(वि + स्मि)—who is proud owing to the prosperity which is unsteady. लक्ष्मी, the goddess of fortune or prosperity is supposed to be fickle. cf. शरदभ्रच्छला हि श्रियः। The soldiers are puffed up with pride forgetting that prosperity is never permanent. The words चल and विस्मित suggest that the soldiers are proud and almost blind to the way of the world. भोः suggests disrespect for the person doing उत्सारणा. निभृतम्—(p. p. of नि + भृ)—quiet; peaceful; tranquil. ग्रामीकरोति—This is a च्वि formation, which

is explained thus : न ग्राम. अग्राम. । अग्रामं ग्रामं करोति ग्रामीकरोति. A च्वि form takes place when a certain thing is metaphorically looked upon as having become that other thing. (e. g. कृष्णीकरोति etc.) cf. कृभ्वस्तियोगे सपद्यकर्तरि च्विः । (पा. 5. 4. 40); अभूत-तद्भाव इति वक्तव्यम् । (वार्तिक). Here, the तपोवन cannot be really turned into a village. But because of the rude behaviour of the soldiers, the तपोवन is metaphorically looked upon as "being turned into ग्राम". In प्रतिमानाटक we have a similar idea : cf. रेणुः समुत्पतति लोभ्रसमानगौरः, संप्रावृणोति च दिशः पवनावधूताः । शङ्खध्वनिश्च पटहस्ववीरनादः समूर्च्छितो वनमिदं नगरीकरोति ॥ (7.4)

आज्ञया—by the order (to clear away). If 'क.' refers to the soldiers then the आज्ञा is the order of the soldiers but if क. is understood as referring to the master then the आज्ञा is the order of the king which is carried out by the soldiers. We have already observed above that कः refers to the soldiers only.

The adjectives (in the first row lines of this stanza) which describe the peaceful and contented life of the ascetics, are intended to show the contrast between the people in the city and ascetics. The city-dwellers are fickle (अधीराः), luxurious (गृहरामसंश्रिताः), passionate (भोग्यवस्तुमध्ये वसन्तः), discontented (अवृत्ताः), not worthy of respect (मानानर्हाः) and fond of gorgeous dress (नानाचित्रविचित्रवसनपरिधानरक्ताः) as opposed to the ascetics who are धीराः, आश्रमसंश्रिताः, तपोवने वसन्तः, तुष्टाः, मानार्हाः and वक्त्रवन्तः. One can justify if, on some occasions, soldiers behave rudely in the city. But on no account, rude behaviour towards the pious peaceful ascetics can be justified. Rightly, therefore, यौगन्धरायण feels that one who rudely behaves in a तपोवन must be thoughtless, immodest and unduly proud.

आर्य—is a respectable term of address meaning 'Sir, a respectable person'. वासवदत्ता, though a queen, addresses the minister as आर्य. This shows the high respect that she has for यौगन्धरायण. क एष उत्सारयति—With this question वासवदत्ता snows her indignation and disapproval of the उत्सारणा. भवति—Vocative sing. of भवती (a respectable lady) यः धर्मात् आत्मानम् उत्सारयति who turns (i. e. drives) himself away from righteousness. The idea is that one who drives away his own self from the righteous conduct (i. e. the religious path—धर्म). यौगन्धरायण's bitter anger and total disapproval are well

revealed by this remark. वासवदत्ता uses the word 'उत्सारयति' in the sense of 'physical driving away, while the same word is employed by यौगन्धरायण in the sense of 'metaphorical driving away' of one's own self. The sentence constitutes the निदर्शना अलङ्कार.

न हि एवं वक्तुकामा । अहमपि...भवामि—वासवदत्ता points out to यौगन्धरायण that he has not understood her question properly. He thought she wanted to know the person who is driving away the people. She now makes it clear that she is not interested in knowing 'who' (or 'what type of person') is driving away the people. She rather wants to know whether even she—the queen of the Vatsa-country—is to be driven away in an impudent manner ? वक्तुकामा—desirous of speaking. The nasal of the infinitive (वक्तुम्) is dropped before काम and मनस्. (cf. तत्त्वबोधिनी on पा. 6.3.109). वासवदत्ता, though in disguise, is unable to forget her position of a queen hence, she expresses her resentment at the humiliation which she has to suffer. Note that यौगन्धरायण disapproves of the उत्सारणा of hermit in general, while वासवदत्ता resents the उत्सारणा of herself, the queen. नाम—suggests the anger.

एवम् अनिर्ज्ञातानि दैवतानि अपि अवधूयन्ते । —अनिर्ज्ञातानि—not recognised; not known. दैवतानि—(from दैवतम् neu.)—gods, or, देवतोपमानि दैवतानि (i. e. god-like persons). अवधूयन्ते—(3rd plu. present pass, of अव + धू) are insulted, are spurned. The shrewd यौगन्धरायण tries to console वासवदत्ता by saying that even gods, when unrecognised, are insulted; what of mortals then ? To illustrate, people even kick the लिङ्ग of महादेव, when it is fallen in the midst of stones on a bank of a river. यौगन्धरायण wants her to remember that now she is आवन्तिका and not the queen and requests her to adjust herself to the circumstances. Gajendragadkar finds in this sentence "the implied compliment that वासवदत्ता is a divinity". यौगन्धरायण, while saying दैवतानि अपि intends the contrast between gods and the human being (वासवदत्ता) and thus very effectively, impresses on वासवदत्ता's mind that the rude behaviour meted out to her is not purposeful or deliberate but is quite natural. Hence he desires that she should not be too touchy about it.

परिश्रमः—physical fatigue. परिखेदः—mental agony. तथा परिश्रमः परिखेदं...परिभवः—वासवदत्ता accepts the consolation of यौगन्धरायण,

Yet she is not able to persuade her mind to forget her queenhood. She has travelled on foot, from लावाणक to this तपोवन. She does not feel physical exertion in spite of the fact that she, as a queen, was not used to such hard physical undertaking. She feels the humiliation of being driven away and not the physical fatigue. We all know that a noble person feels the mental agony more than the physical pain.

भुक्तोऽङ्कितः—आदौ मुक्तः पश्चात् उङ्कितः ॥ (cf. स्नातानुलिप्तः—पा. 2.1.49) i.e. which is formerly enjoyed and now abandoned. एषः विषयः refers to the dignified way of going while the guards clear the way in front. अत्रभवती—अत्र or तत्र is prefixed to the forms of the pronoun भवत् for showing greater respect. The prefix अत्र is used when the person is before the speaker while तत्र is used when the person is not nearby.

भुक्तोऽङ्कितः एषः विषयः अत्रभवत्या—This is another attempt of यौगन्धरायण to console वासवदत्ता. He tells her that she has enjoyed the pomp and dignity of a queen. When she went out, as a queen, the road was in this same way cleared by the guards. But now she has agreed to abandon temporarily her queenhood for the sake of her husband. She is now an आवन्तिका and as such she should prepare herself for such insults without being sentimental about them. The emphasis is on उङ्कितः in the expression मुक्तोऽङ्कितः.

Some explain मुक्तोऽङ्कितः विषयः as (i) you have first thought (मुक्त) of such difficulties and you have agreed (उङ्कितः) to bear insults. (ii) you have faced (मुक्तः) and surmounted (उङ्कितः) such difficulties formerly i. e. before she could marry उदयन. Both these interpretations are far fetched; hence not satisfactory.

न अत्र चिन्ता कार्या—यौगन्धरायण tells वासवदत्ता not to brood over the उत्सारणा and the insults arising therefrom.

Stanza 4 Construe :

पूर्वम् एवं गतं त्वया अपि अभिमतं आसीत् । भर्तुः विजयेन (एव) पुनः श्लाघ्यं
(यथा तथा) गमिष्यसि । चक्रारपङ्क्तिः रिव परिवर्तमाना जगतः भाग्यपङ्क्तिः कालक्रमेण
गच्छति । (Metre—वसन्ततिलका.)

In this stanza यौगन्धरायण consoles वासवदत्ता by showing hopes of future prosperity and by philosophising.

पूर्वम्—formerly when she moved as a queen and as a princess.
—एवं अभिमतं गतम्—moving thus in a dignified manner as a queen.

Gajendragadkar construes: एवं गत त्वया अभिमतम् आसीत् । i. e. you had approved the dignified way of your going. The idea is that वासवदत्ता, as a queen, had approved of such a dignified going with guards clearing the way in front. Now when some one else is going in the same manner and when she is being driven away she is complaining. वासवदत्ता should not grudge to others what she herself has formerly enjoyed and approved of. This explanation is not appealing as it involves a taunt which is not expected from shrewd यौगन्धरायण at this moment. Besides, he, emphasising the temporary character of the आवन्तिका—disguise, points out to वासवदत्ता that she who enjoyed dignified going once will soon enjoy the same. cf. अभिमतं गत आसीत्; श्लाघ्यं (गमनं) गमिष्यसि. The idea of taunt in the first line does not go well with the अर्थान्तरन्यास expressed in the last two lines. श्लाघ्य गमिष्यसि—You will move in a dignified manner (of a queen after the victory of your husband). श्लाघ्यम् is adverb here. श्लाघ्यम् may also be construed as an adjective to पदम् supplied. विजयेन भर्तुः—वासवदत्ता and यौगन्धरायण have disguised themselves to help उदयन to regain his kingdom from Āruni. जगतः भाग्यपङ्क्तिः—the cycle of the fortune of the world परिवर्तमाना—revolving. चक्रारपङ्क्तिः—चक्रस्य अराः (अराणि वा) तेषां पङ्क्तिः । i. e. the series of the spokes of a wheel. कालक्रमेण . भाग्यपङ्क्तिः—These lines contain an अर्थान्तरन्यास (i. e. generalisation). Just as the spokes of a revolving wheel go up and down so also the fortunes of the people in this world change frequently in turns. यौगन्धरायण consoles वासवदत्ता by telling her that the present unhappy days will end and in the course of time, she would have her fortune smiling on her. cf. ओ हि वतन्ते रथेव चक्राऽन्यमन्यमुप तिष्ठन्त राय । (ऋग्वेद X-117.) नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण । (मेघदूत उरक्तं 50) चक्रवन्परिवर्तन्ते दुःखानि च सुखानि च । (मनु).

यौगन्धरायण advances three arguments to console वासवदत्ता, who is feeling humiliated at the rough treatment : (i) Even the gods are humiliated when they are not recognised. (ii) वासवदत्ता herself has agreed to accept staying in disguise for the sake of her husband and (iii) The dignified position of a queen will be, once again, attained by her after उदयन's victory.

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काञ्चुकीयः—the chamberlain. He is also called कञ्चुकी or कञ्चुकीयः. He is so called because of the long robe (कञ्चु) he

puts on. He is an household officer of the king, old in age Brahmin by caste and virtuous in conduct. Often he is represented as complaining about his old age and infirmities. Because of his old age and virtuous conduct, his duty is mostly in the harem. In the plays ascribed to भास the chamberlain is called काञ्चुकीयः and he is not shown complaining about his age. This indicates the antiquity of the plays ascribed to भास. Read: अन्तःपुरचरो वृद्धो विप्रो गुणगणान्वितः । सर्वकार्यधिकुशलः कञ्चुकीत्यभिधीयते ॥ ये नित्य सत्यसंपन्नाः कामदोषविवर्जिताः । ज्ञानविज्ञानकुशलाः काञ्चुकीयास्तु ते स्मृताः ॥

न खलु न खलु—The repetition shows the disapproval of the chamberlain. सम्भषक—is the name of one of the two भट्ट's (भक्क' is a barking dog; this soldier सम्भषक is also shouting).

Stanza 5 Construe :

भवान् नृपापवाद परिहरतु । आश्रमवासिषु परुषं न प्रयोज्यम् । एते मनस्विनः नगरपरिभवान् विमोक्तुं वनम् अभिगम्य (तत्र) वसन्ति । (Metre—पुष्पिताग्रा)

In this stanza, the chamberlain explains to the guard why the ascetics should not be driven away.

भवान्—is used to flatter the soldiers. नृपापवादम्—नृपस्य अपवादम् (i. e. नृपात् अपवादम्) i. e. the blame of (i. e. from) the king. The idea is that the king may blame the soldiers for their rough behaviour towards the ascetics. The word नृपापवादम् may also be explained as नृपम् उद्दिश्य अपवादम् । or नृपे अपवादम् । i. e. the blame to the king. If the guards behave in an insolent manner, naturally the people may blame the king. Often the master is blamed for the faults of his servant. Gajendragadkar thinks that 'the soldiers had received no instructions to clear the people away. In doing so they were acting on their own'. It appears that soldiers had general instruction to escort the princess. They, however, forget that it is improper to clear the way in a तपोवन as in a नगर; and it is this impropriety of their action that is emphasised by the chamberlain. परुषम्—harshness either in words or deeds. It is used in the sense of the abstract noun पारुष्यम्. न प्रयोज्यम्—pot. p. p. of प्र+युज् should not be employed or practised नगरपरिभवान्—नगरे परिभवान् । i. e. humiliations which are likely to be inflicted in a city-life. विमोक्तुम्—to avoid. मनस्विनः—self-willed persons; persons of spirit; high-souled persons. The word is explained as : प्रशस्तं मनः अस्ति येषां ते । (cf. पा. 2.5.122)

एते हि हृदयमर्मच्छिदः संसारभावाः येष्यो वीभत्समानाः सत्यज्य सर्वान् कामानरण्ये विश्राम्यन्ति मनीषिणः । (उत्तररामचरित act I). The stanza constitutes a figure of speech called काव्यलिङ्ग.

The chamberlain restrains the guards from roughly driving away the sages because (i) it would earn for them the king's blame or the blame to the king (ii) it is improper to humiliate the ascetics when they have come to stay in the forest for escaping such humiliation.

तथा—The guards immediately obey the command of the chamberlain. हन्त—a particle expressing joy, sorrow, compassion and the beginning of a sentence. Here it expresses joy. cf. हन्त हर्षेऽनकम्पायां वाक्यारम्भविषादयोः (अमरकोष) सविज्ञानम्—विज्ञानेन सह i. e. full of knowledge; having the power of discrimination; intelligent. दर्शनम्—outlook; view. यौगन्धरायण appreciates the outlook of the chamberlain and decides to approach him. वत्से—O child. यौगन्धरायण addresses वासवदत्ता as वत्से as she, as an आवन्तिका, is supposed to be his younger sister. This address is also justified in view of his old age. किंकृता—केन कारणेन कृता. The expression has become clumsy as कि is compounded with the word कृता. गुणवान्—excellent; pleasing आलापः—form of address. न श्लिष्यते—is not pleasing. The root श्लिष् is transitive and परस्मैपद. Here it is used as an intransitive and आत्मनेपद, which is irregular according to पाणिनि. Or consider श्लिष्यते as a reflexive passive form (like ओदनः पच्यते.) indicating the easiness of the action. (cf. पा. 3. 1. 87) However the grammarian चन्द्र sanctions this use. यौगन्धरायण likes to be addressed as a तपस्विन् (a covetable title) but as he is not used to this form of address and as he is not really an ascetic (but a scheming politician), he does not feel happy when thus addressed.

गुरुभिः अभिहितनामधेयस्य—of (our king) who is named (thus) by his elders. It is not proper on the part of youngsters to take the name of an elderly person; hence the chamberlain resorts to the round-about speech viz. 'the king who is named by his elders as दर्शक'. Gajendragadkar considers this expression as similar to सुगृहीतनामन् or सुगृहीतनामधेय, meaning 'one whose name is auspiciously taken'. The idea is that even the elders utter the name of the king दर्शक for acquiring merit. This is rather too complimentary. The chamberlain adopts this expression—गुरुभिः अभिहितनामधेयस्य in accorda-

nce with the custom of those days which forbade directl
uttering the names of respectable persons like a king, teacher
etc. cf. आचार्यं चैव तत्पुत्रं तद्भार्यो दीक्षितं गुरुम् । पितरं च पितृव्यं च मात
मानुषं तथा । हितैषिणं च विद्वांसं श्वशुरं पतिमेव च । न त्र्यान्नामतो विद्वान् मातुः
भगिनीं तथा ॥ The तद्धित affix वेय is added to the words रूप, ना
and भाग without any change in their meaning. दर्शक—the kin
of the मगध country. He was the son of अजातरात्रु and belonge
to the dynasty called शिशुनाग. महादेवीम् आश्रमस्थाम्— this indicate
that महादेवी, the mother of दशक and पद्मावती, had retired to the
forest after the death of her husband. Even women, when
widowed, were allowed to lead a life as in वानप्रस्थाश्रम अभ्यनुज्ञाता—
p. p. p. of अभि+अनु+ज्ञा, permitted. राजगृह—the capital cit
of the country of मगध. वास—residence. अभिप्रेतः—p. p. p. o
अभि+प्र+इ. पद्मावती intends to stay in the hermitage.

Stanza 6 Construe :

तीर्थोदकानि समिधः कुसुमानि दर्भान् तपोधनानि वनात् स्वैरम् उपनयन्तु
धर्मप्रिया नृपसुता तपस्विषु धर्मपीडां न हि इच्छेत् । एतत् अस्याः कुलव्रतम् । (Metre-
वसन्ततिलका)

In this verse the chamberlain assures the ascetics that
they will not be disturbed on account of the arrival of the
princess पद्मावती in the तपोवन.

तीर्थोदकानी—तीर्थेभ्यः उदकानि i. e. waters from the holy
rivers etc. समिधः—sacred fuel. दर्भान्—sacred grass used at
sacrifices. स्वैरम् (adv.) freely, at will. The word is
explained as स्वः ईरः यस्मिन् कर्मणि यथा स्यात् तथा । Note the
peculiar सन्धिः स्व+इर=स्वैर (for स्वैर). * तपोधनानि—तपसः धनानि ।
i. e. the materials that are very essential for the perform-
ance of penance. The materials like तीर्थोदक, समिधः, etc. are
said to be the wealth of the ascetics. The word तपोधनानि is
in apposition to all the words in the accusative case, in the
first line. The v. l. तपोधनानाम् means the materials which are
very useful for the ascetics who are rich in penance. धर्मप्रिया—
प्रिय धर्मः यस्याः सा प्रियधर्मा धर्मप्रिया वा । (cf. the वार्तिक—वा प्रियस्य,
cf. गुडप्रियः । प्रियगुडः ।)—the lover of religious observances.
धर्मपीडाम्—obstacles or hindrances in the practice of religious
observances. एतद् धर्मबाधे अनभिलषणम् । i. e. not-desiring any
obstruction to the religious observances. This assurance of
the chamberlain removes the ill-feeling caused by the उत्सारणा
and also reveals the pious character of पद्मावती.

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एवम्—shows that यौगन्धरायण has now understood the reason for the उत्सारणा. Or it expresses his surprise at the unexpected arrival of पद्मावती. एषा सा—This refers to पद्मावती about whom यौगन्धरायण had heard from the astrologers. cf. सोऽयं देवदत्तः । पुष्पक-भद्र is the name of an astrologer, probably attached to the court of उदयन . Some understand this as two names viz. पुष्पक and भद्र. आदेशिकैः—by the astrologers. The word आदेशिकः is derived from आ + दिश् to predict, to foretell. The word is formed with the addition of suffix इक् to the word आदेशः (cf. पा. 4.4.12) स्वामिनः देवी भविष्यति इति—The astrologers had declared two things about the king उदयन viz. (i) He will lose a part of his kingdom and (ii) He will marry पद्मावती. cf. stanza 11, in this act. Of these two, the first one had come true as Āruni had conquered a part of the kingdom of उदयन while the latter was busy with love-sports with वासवदत्ता and the game of hunting. It was not possible for उदयन to regain his kingdom on his own. The shrewd यौगन्धरायण thought that if उदयन marries पद्मावती, he would be able to secure an alliance with the king दशक and thus would regain his lost kingdom. But the marriage of उदयन with पद्मावती was not possible as long as वासवदत्ता was alive. Hence यौगन्धरायण thought of a scheme. Accordingly, वासवदत्ता is supposed to have been dead; and उदयन and पद्मावती are married (act III); the kingdom is regained (act V) and वासवदत्ता is restored to her position of a senior queen (act VI).

Stanza 7 Construe :

(यस्मिन्कस्मिन्नपि वस्तुनि पुरुषस्य) प्रद्वेषः बहुमानः वा संकल्पाद् उपजायते भर्तृदाराभिलाषित्वात् अस्यां मे महतौ स्वता (उपजायते) । (Metre—अनुष्टुम्)

In this verse यौगन्धरायण explains how and why one entertains hatred or love towards another, in this world. प्रद्वेषः—deep hatred. बहुमानः—great respect. संकल्पात्—from (one's) viewpoint. The word संकल्पः is derived from सं+क्लृप् 'to think'. उपजायते—is born; arises in the mind. भर्तृदाराभिलाषित्वात्—भर्तुः (उदयनस्य) दाराः तत्स्वरूपेण अभिलाषः यस्य अस्ति इति भर्तृदाराभिलाषी । तस्य भावः । तस्मात् i. e. because I am desirous of securing पद्मावती as the wife of my master (i. e. उदयन). Some explain this expression as meaning 'on account of her being desirous of

becoming the wife of master'. This is not convincing because his बहुमान for her would arise from *his* inclination or attitude to look at her. Besides, in this sense the expression ought to be भर्तृदाराभिलाषिणीत्वात्. दाराः—(mas.) a wife. The word is always used in plural. It is explained as दारयन्ति भेदयन्ति भ्रातृन् इति । i. e. one who separates her husband from his brothers. Rarely the word दाराः is used in singular. Read : पत्नी पाणिग्रहीती च द्वितीया सहधर्मिणी । भार्या जायाऽथ पुंभूम्नि दाराः । (अमर०) अस्याम्—towards पद्मावती. स्वता—स्वस्य भावः । i. e. the feeling one's own; of being (i. e. आत्मीयता), affinity.

यौगन्धरायण declares that one's likes and dislikes are due to one's own way of thinking. Here, यौगन्धरायण is ordinarily expected to be indifferent to पद्मावती. Yet he feels a great attachment for her (in spite of the fact that on her account the उत्सारणा was caused) because she is destined to be his master's wife. Thus our own motives play a great part in our likes and dislikes. The worldly wisdom of यौगन्धरायण is revealed here.

राजदारिका—princess. The word दारिका (from the causal of दृ) is explained as दारयति शोकेन पितृहृदयम् असौ । i. e. one who breaks the heart of her father with grief. A daughter is generally supposed to be the cause of grief and worry for parents. cf. the explanation of the word दुहिता viz. दूरे सति सा पितुः हिता भवति इति दुहिता । Also read : संभवे स्वजनदुःखकारिका संप्रदान-सनयेऽर्थहारिका । यौवनेऽपि बहुदोषकारिका दारिका हृदयदारिका पितुः ॥ भगिनिका-स्नेहः अपि—even the sisterly affection. वासवदत्ता, in the beginning, was upset at the उत्सारणा that was caused. Having learnt from the chamberlain's speech that, पद्मावती, the princess, is coming, she feels sisterly affection for her, because she herself was a princess. (cf. Blood is thicker than water). The word अपि indicates that the feeling of indignation has now disappeared and has given place to sisterly affection. Gajendragakar construes अपि with मे; thus मे अपि भगिनिकास्नेहः अत्र सम्पद्यते means 'even I (i. e. like यौगन्धरायण) feel the sisterly affection for her i. e. पद्मावती. This presupposes that वासवदत्ता has heard the स्वगत—speech of यौगन्धरायण. This is just not possible. Some understand the word अपि differently. Even though वासवदत्ता was knowing that पद्मावती would be very soon her co-wife, yet she feels sisterly affection for her (and not jealousy i. e.

सपत्नीभाव) on hearing that she is a princess. This is not convincing. Did वासवदत्ता not know that पद्मावती was a princess when she knew her as her would-be co-wife ? अत्र—i. e. अन्याम्; in (i. e. for) पद्मावती. सपरिवारा—with retinue. परिवारः is derived from परि + वृ 'to surround'.

भन्वृदारिका—the daughter of the master; the princess. cf. वाच्या प्रकृतिभी राज्ञः कुमारी भन्वृदारिका । (साहित्यदर्पण 6.154)

प्रविशति उपविष्टा—enters while seated. This seems to be a strange stage-direction. If the तापसी is seated how can she enter ? This, probably, refers 'to the lifting up of the (middle) curtain,' to enact the next scene. The तापसी was already seated but she was concealed by the [middle-curtain. Now that the curtain goes up, तापसी is seen on the stage as seated. Thus प्रविशति really means नैपथ्यापनयनेन सर्वेषां दर्शनपथमवतरति । Even to-day the practice of 'lifting up of the middle-curtain' is quite common. तापसी—an ascetic woman. She appears to be elderly woman, probably deputed to welcome पद्मावती. स्वागतं राजदारिकायाः Note that generally स्वागतम् governs dative. सा—refers to पद्मावती as described and introduced by the chamberlain,

अभिजनानुरूपम्—अनुगत रूपम् अनुरूपम् । अभिजनस्य अनुरूपम् इति i. e. befitting the noble birth. वासवदत्ता is impressed by पद्मावती's arresting beauty and pays compliments by saying that पद्मावती possesses beauty befitting her noble birth. The idea that beauty is associated with noble birth is quite common in Sanskrit literature.

जाते—(voc. of जाना; lit. 'born') child; dear child. It is a term of endearment. प्रविश प्रविश—The repetition indicates that पद्मावती should not hesitate to enter the तपोवन. She should enter it freely, as if it is her own home. नाम—as is well known; indeed. तपोवनानि नाम.. स्वगोहम्—The तापसी says that the guests should regard the तपोवन as their own home; hence they should enter it as and when they like. The ever-available hospitality of the hermits is well brought out here. अतिथि— a guest. The word is explained as follows (i) अतति (गच्छति) इति अतिथिः । i. e. one who keeps on moving i. e. one who does not wait for a long time at one place (ii) न विद्यते द्वितीया तिथिः यस्य । i. e. one who does not stay at one place for more than one day (iii) न तिथिः यस्य । i. e. one who comes without any previous intimation. cf. एकरात्रं तुं निवसन्नतिथिब्राह्मणः स्मृतः । अनित्यं हि स्थितो यस्मात् तस्मादतिथिरुच्यते ॥ (मनु० 3. 102) Some

explain the word as न विद्यते तिथिः तिथिज्ञानं सततप्रवसनाद् यस्य । i. e. who does not know the तिथि on account of his constant travelling. 'An अतिथि was highly respected in ancient India. cf. अतिथिदेवो भव । भवतु भवतु—The repetition shows that पद्मावती is overwhelmed with the warm reception of the तापसी. Moreover, this repetition is characteristic of भास. विश्वस्ता—(वि + थस्)—confident; quite at ease. बहुमानवचनेन—with words of great honour. (viz. जाते ।...स्वगेहम् ।) पद्मावती expresses her gratefulness for the warm welcome.

न हि रूप...मधुरा—वासवदत्ता is much impressed by the polite words of पद्मावती. She, therefore, pays compliments to पद्मावती by saying that her words are as sweet as her personality. Note how वासवदत्ता gradually feels more and more attached to पद्मावती. वाचा—Nom. sing. This is an alternative form of वाच् cf. दिशा. भद्रे—good girl. This is addressed to the चैटी.

भद्रमुखस्य—of the blessed one. The word भद्रमुखः literally means 'one whose face is auspicious'. This word is used to show respect. It refers here to the king दर्शक.

इमां तावद्...न वरयति—This is a characteristic inquiry of old women. The lady-hermit asks this question to the चैटी and not directly to पद्मावती as the latter, if asked, may feel bashful and embarrassed.

प्रद्योतः—He was the king of Avanti. He was also known as महासेन as he possessed a very big army. He was also known as चण्डमहासेन as he had obtained a boon from the goddess चण्डी. He had two sons गोपालक and पालक. Being pleased with प्रद्योत's celebration of Indra-festival Indra gave him a boon, as a result of which वासवदत्ता was born. दारकस्य कारणात्—for the sake of his son i. e. the elder son गोपालक.

दूतसम्पातम्—the sending of messengers persistently (सम्). प्रद्योत was sending off and on his messengers to दर्शक for the marriage of his son with पद्मावती. भवतु भवतु—The repetition expresses the joy of वासवदत्ता. एषा refers to पद्मावती. आत्मीया—(आत्मन् + इय) i. e. one's own. वासवदत्ता is happy with the prospect of the marriage of पद्मावती with her brother. Thus पद्मावती would be the sister-in-law of वासवदत्ता. Hence she declares that पद्मावती has become her own (relation). Gajendragadkar thinks that "this sentiment in the mind of वासवदत्ता is exceedingly strange...when वासवदत्ता hears that her father is negotiating with the Magadha king for securing पद्मावती as a bride for

his son, she should have grown anxious regarding the success of her plot". It may be observed that वासवदत्ता is not irresponsible. In fact, she does not know all the details of योगन्धरायण's plan. She probably does not yet know पद्मावती as her would-be co-wife. Hence there is no reason why she should not welcome her as her sister-in-law. However, very soon, she is to learn that पद्मावती is not her आत्मीया भ्रातृजाया but आत्मीया सपत्नी. अर्हा—worthy; deserving. अर्हा...बहुमानस्य—The तापसी feels that the uncommon personality of पद्मावती deserves to be sought as a bride for his son even by the powerful king प्रद्योत. Generally the bride's father seeks the bridegroom : here the bridegroom's father seeks the bride—thanks to the attractive personality of पद्मावती. महत्तरे—very great. उभे...श्रयते—तापसी feels that प्रद्योत's attempt to secure पद्मावती as his daughter-in-law would be successful as both the families are high and worthy of each other.

आर्य...अनुग्रहीतुम्—पद्मावती is slightly embarrassed at the talk of her proposed marriage. Hence, in order to change the topic of conversation, she asks the chamberlain to do his duty. दृष्टाः—seen; ascertained. आत्मानम् refers to पद्मावती and not to the chamberlain. Kale takes आत्मानम् as 'ourselves' i. e. as referring to पद्मावती and her party.

अनुग्रहीतुम् is to be understood as अनुग्राहयितुम्, i. e. to make (the sages) to show favour. पद्मावती inquires of the chamberlain whether he had seen hermits who would oblige her by accepting her gifts. By giving gifts to holy persons, she would accumulate merit. Thus willingness of the hermits to accept gifts from her is really a favour done to her by them. अभिप्रेतप्रदानेन—for the gift (प्रदान) of their desired object. This is हेत्वर्थे कृतीया. उपनिमन्त्रयताम्—(3 sing. present pass. of उप + नि + मन्त्र) —be invited. अभिप्रेत...इच्छति—पद्मावती tells the chamberlain to extend a general invitation to all ascetics for gifts of their choice.

यत् अभिप्रेतम्—as desired (by your ladyship). This refers to the निमन्त्रण for the ascetics. श्रुण्वन्तु श्रुण्वन्तु—The repetition is due to the respect for the sages or for quickly arresting the attention of the sages all around. अनेन विश्रम्भेण उत्पादित-विश्रम्भा—अनेन विश्रम्भेण भवतां विश्वासेन प्रणयेन उत्पादितः विश्रम्भः विश्वासः यस्यां सा—She in whom the confidence is produced by your confidence (in her). The idea is that पद्मावती feels confident on

account of the cordial behaviour of the sages towards her. धर्मार्थम्—for the sake of righteousness. The idea is that by giving gifts पद्मावती desires to do धर्म, as she is धर्माभिरामप्रिया (stanza 8). Kale explains the word धर्मार्थम् as “so that the sage may perform their धर्म”, and prefers this as it contains ‘no selfish motive’. This is rather unusual and not in keeping with ‘आत्मानम् अनुग्रहीतुम्’ in the preceding speech. Some explain धर्मार्थम् as for the sake of धर्म and अर्थ (i. e. material prosperity). This is not in keeping with the pious character of पद्मावती (cf. धर्माभिरामप्रिया नृपजा—stanza 8). अर्थेन—with the wealth (of पद्मावती); with the object desired by the sages उपनिमन्त्रयते (present 3rd person singular of उप + नि + मन्त्र; invites with respect (उप). Supply भवतः as the object.

Stanza 8 Construe :

कस्य अर्थः कलशेन, कः वासः मृगयते, दीक्षां यथानिश्चितं पारितवान् कः पुनः गुरोः यद् देयं तद् इच्छति । धर्माभिरामप्रिया नृपजा इह आत्मानुग्रहम् इच्छति यद् यस्य समीप्सितम् अस्ति तत् (सः) वदतु । अद्य कस्य किं दीयताम् । (Metre—शाङ्खिलविक्रीडितम्)

In this stanza, the chamberlain invites the ascetics to ask without hesitation for the gifts from पद्मावती.

अर्थः (from अर्थ ‘to request’, or from कृ ‘to go’)—purpose; need. cf. अर्थ्यते प्रार्थ्यते असौ । अर्थ्यते गम्यते अधिभिः असौ । It is used with the instrumental of the thing sought for and with the genitive of the person seeking it. cf. कस्य अर्थः कलशेन. वासः (Acc. sing. of वासस्; from वस्)—garment. वस्यते अनेन इति वासः । यथानिश्चितम्—निश्चितं निश्चयम् अनतिक्रम्य यथा तथा । Construe it with दीक्षां पारितवान् in the next line, meaning ‘one who has completed his study as desired or planned’ Some construe यथानिश्चितम् with वासः ‘garment, as per ones’ resolve. दीक्षाम् (from दीक्ष् to dedicate oneself to the study or to the period of investiture which began immediately after the उपनयन. This period, according to मनु, lasted for either 36, 18 or 9 years. पारितवान्—(active p. from पारित which is p.p. of पार् 10 u.) who has completed.

देयं गुरोः—what should be given to the receptor i. e. the गुरुदक्षिणा. देयम् is pot. p. p. of दा. This line refers to a स्नातक In ancient days, the स्नातक, after completing his studies used to give दक्षिणा—a gift, to his teacher. Read : न पूर्वं गुरवे किञ्चिदुपकुर्वीत धर्मवित् । स्नास्यंस्तु गुरुणाज्ञप्तः शक्त्या सुवर्धमाहरेत् ॥ क्षेत्रं हिरण्यं गामश्च द्यत्रोपानहमासनम् । धान्यं शाकं च वासांसि गुरवे प्रीतिमावहेत् ॥

आत्मानुग्रहम् इच्छति—आत्मनि अनुग्रहम् ।—desires to favour herself i. e. desires you to favour her. This is the characteristic Indian thought viz. that by giving charity one obliges not the needy but one's own self. धर्माभिरामप्रिया—धर्मे अभिरामः एषां ते धर्माभिरामाः । धर्माभिरामाः प्रियाः यस्याः सा । i. e. to whom those devoted to piety are dear. Some explain the expression in two different ways viz. (i) धर्मः अभिरामः प्रियः यस्याः सा । i. e. she to whom piety is delightful and dear and (ii) धर्मे अभिरामः रतिः येषां ते । तेषां प्रिया । i. e. who is dear to those delight in piety. The purport of the expression is to convey the pious nature of पद्मावती. अभिरामः—(from अभि + रम्) delight. Some scholars think that it would have been better if the expression were to be either धर्मेप्रिया or अभिरामधर्मा. यद् i. e. यद् वस्तु । समीप्सितम्—(p. p. p. of the desiderative of सम् + आप्)—desired. अद्य—today; just now.

The stanza gives the idea of simple and frugal needs of the ascetics, and of the pious nature of पद्मावती. The wise chamberlain mentions the various things so that the ascetics should not feel shy to ask for anything

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हन्त—expresses joy. यौगन्धरायण is happy as he has found a good opportunity to fulfil his object viz depositing वासवदत्ता in safe hands. दृष्टः उपायः—a device or a plan is seen. The उपाय is to deposit वासवदत्ता with पद्मावती under the pretext of a प्रोषितभर्तृका woman. The उपाय is hailed by यौगन्धरायण as it would not only guard the virtues of वासवदत्ता but it would also help to testify the same when she is taken back to the king.

अर्थी—(अर्थः अस्ति अस्य ।) supplicant. cf. वनीयको याचनको मार्गणो याचकार्थिनौ । (अमर०)

दिष्ट्या (ind.)—fortunately. It is really the inst. sing. of दिष्टिः (from दिश्) meaning 'luck, fortune.' It is similar to 'thank God' in English. दिष्ट्या...अभिगमनम्—पद्मावती considers her arrival in the तपोवन as fruitful because she has found at least one supplicant whom she can satisfy.

संतुष्ट...भवितव्यम्—The तापसी is surprised to find an अर्थी in that तपोवन. Generally, the people staying in a तपोवन are contented with their lot. They do not desire or yearn for anything else. The तापसी knew well that the ascetics in that तपोवन were quite contented. But as somebody has come

forward as an अर्थी, she feels sure that he must be a stranger (i. e. a person not belonging to the तपोवन). आगन्तुकेन भवितव्यम् is an impersonal construction (भावे प्रयोग).

किं क्रियताम्—Supply अस्माभिः तवार्थे—what should be done by us for you i. e. what do you want? इयं refers to वासवदत्ता. स्वसा—sister. प्रोषितभर्तुकाम्—प्रोषितः भर्ता यस्याः सा ताम् । प्रोषित is p. p. of प्र+वम् to go on a journey. The suffix क is added in accordance with पा. 5. 4. 153. प्रोषितभर्तुका is one of the eight kinds of नायिका. She is one whose husband has gone on a journey for some time. She is supposed to avoid all decorations and pastimes and to lead a simple and pious life. Read: तथा प्रोषितकान्तासु मदनाभिहतासु च । वेषो वै मलिनः कार्यैः शिरश्चाप्येकत्रेणिकम् ॥ (नाट्यशास्त्र) and नानाकार्यवशाद्यस्या दूरदेशं गतः पतिः । सा मनोभवदुःखार्ता भवेत् प्रोषितभर्तुका ॥ (स्महित्यदर्पण 3 84)

अत्र भवत्या refers to पद्मावती—‘by this respected lady’.

परिपाल्यमानाम्—causal pass. present participle of परि+पाल् ‘to protect’—(I desire that this one) should be guarded or looked after (for some days by her ladyship). कुतः—For.

Stanza 9 Construe :

अर्थैः (मे) कार्यं नैव (अस्ति), भोगैः अपि न, वस्त्रैः न । अहं वृत्तिहेतोः काषायं न प्रपन्नः । दृष्टधर्मप्रचारा धीरा इयं कन्या मे भगिन्याः चारित्रं रक्षितुं समर्था (भवति) । (वैश्वदेवी).

In this stanza यौगन्धरायण declares his unselfish desire and requests wise and religious पद्मावती to look after his sister वासवदत्ता.

कार्यम्—purpose; use. भोगैः—with the objects of enjoyment such as jar etc. काषायम्—(काषायेण रक्तं वस्त्रं काषायम् । cf. पा. 4. 2.1) the red garment of the ascetics. वृत्तिहेतोः—for the sake of livelihood (वृत्ति). प्रपन्नः (p. p. of प्र+पद् to go to)—gone to; resorted to. यौगन्धरायण points out that he has not resorted to monkhood (or to the red garments) as a means to earn his livelihood. This indicates the existence of some hypocrite monks who must be exploiting the pious capture of the people by showing off themselves as ‘great ascetics’. Note the irony in नाहं काषायं वृत्तिहेतोः प्रपन्नः । यौगन्धरायण, of course, has not taken to monkhood for (स्व) वृत्तिः but, as we well know for (स्व)काय or for उदनोत्कर्ष.

धीरा—wise. cf. धीरो मनीषी ज्ञः प्रज्ञः संख्यावान् पण्डितः कविः । (मूअमर०) । कन्या इयं refers to पद्मावती. दृष्टधर्मप्रचारा—दृष्टः धर्मस्य

प्रचारः आचरणं यस्याः सा । i. e. one whose practice of piety is seen. यौगन्धरायण has seen the great concern of पद्मावती for the ascetics. The expression may be explained as : दृष्टः जातः धर्मस्य प्रचारः आचरणं तत्त्वानि वा यया । i. e. by whom the practice (or the essence) of piety is known. शक्ता—Because पद्मावती is धीरा and दृष्टधर्मप्रचारा she is competent enough to guard the virtues of वासवदत्ता. Being herself pious, she will take care to see that वासवदत्ता also leads a pious life. चारित्र्यम्—purity of conduct. यौगन्धरायण declares his unselfish motive and requests पद्मावती to take care of his प्रोषितभर्तृका—sister वासवदत्ता as she alone being pious is capable of guarding her virtues.

हम्—Shows the surprise. वासवदत्ता knew that she is to remain in disguise till यौगन्धरायण achieves his purpose. But she never expected that he would leave her so soon and so near the territory of उदयन. Hardly a few days have passed since he left लावाणक. Besides, she feels that it would be difficult—nay risky—for her to stay in disguise so near as that. Hence, her surprise (हम्). However, she agrees to this as she has full faith in the wisdom of यौगन्धरायण.

~ The word हम् may also show her disapproval. She is sorry because she will have to stay as an ordinary person under a princess, though herself a queen. She would have much preferred to stay with an ordinary person यौगन्धरायण, of course, has his own reasons for keeping वासवदत्ता under पद्मावती. cf. ततः प्रतिष्ठिते स्वामिनि. विश्वासस्थानं भविष्यति । (p. 16)

इह—i. e. with पद्मावती. नेत्रेणुक्तामः (cf. वक्तुकामा)—निक्षेप्तुं कामः यस्य सः—he who desires to deposit. The word is derived from नि + क्षिप् and is used with the locative of the person with whom a deposit is kept. भवतु—वासवदत्ता has all confidence in यौगन्धरायण, hence she accepts his decision without any grudge. क्रमम्—step; a course of action. अविचार्यं क्रमम् न करिष्यति in a compliment paid to यौगन्धरायण. वासवदत्ता knows well that यौगन्धरायण is shrewd, far-sighted and quite calculating. She, therefore, is quite certain that he would not do anything without the proper thought or calculation.

भवति—addressed to पद्मावती. महती—great; difficult to fulfil; full of responsibility. अस्य—i. e. परिव्राजकस्य—of the ascetic यौगन्धरायण. व्यापाश्रयणा (from वि + अप + आ + श्रि—to request.)

कथं प्रतिजानीमः—How can we accept? The chamberlain feels that guarding a deposit (and that too a deposit in the

form of a woman) is a difficult task; hence, as a man of practical wisdom he cautions पद्मावती. प्रतिजानीम.—from प्रति + ज्ञा present, 1st plu.—to promise.

Stanza 10 construe :

अर्थः सुखं (यथा तथा) दातुं (शक्यः) भवेत् । प्राणाः सुखम् (दातुं शक्याः) तपः सुखम् (दातुं शक्यम्) । सर्वम् अन्यत् सुखं भवेत् । (किन्तु) न्यासस्य रक्षणं दुःखम् ।

In this stanza the chamberlain explains that it is very difficult to guard a deposit. सुखम् (adv.)—construe : सुखं दातुं i. e. easy to give; easy to part with. Supply शक्यः and construe अर्थः सुखं दातुं शक्यः भवेत् । अर्थः wealth. तपः—penance i. e. the fruit of the penance. अन्यत् सर्वम्—everything else; any other thing irrespective of its 'value' to the donor (can be given away easily). दुःखं न्यासस्य रक्षणम्—This is a proverbial line expressing the exalted notion of trusteeship. It is most difficult to guard a deposit, for if one loses it, one loses not only the deposit but one's prestige also. One may be able to compensate for the lost deposit; but it is impossible to re-establish the lost confidence of the depositor. दुःखम् i. e. दुःखकरम्; न्यासस्य (from नि + अस्)—or the deposit.

The stanza reveals the wisdom of the chamberlain.

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प्रथमम्...आर्यः—पद्मावती immediately snubs the chamberlain. She declares that it is improper to think over the request of यौगन्धरायण, when she herself had invited the ascetics to select their gifts. She has given the promise that she would give anything that the ascetics desire. For now, it would be improper, nay unbecoming, for her to go back upon the promise just because the supplicant wants a difficult thing to be done. This reveals the nobility, courage and truthfulness of पद्मावती. Note that यौगन्धरायण's judgement about पद्मावती that she is धीरा and दृष्टधर्मप्रचारा has come true. उद्घोष्य—absolutive of उद् + घुष् 'to proclaim'. इदानीम् i. e. after having heard the request of the supplicant; at the time when the request is to be fulfilled. विचारयितुम्—to think; to give a second thought to hesitate. एषः refers to यौगन्धरायण. अनुतिष्ठतु—(अनु + स्था)—should do; should carry out.

अनुरूपम्—proper or befitting to the noble character and family of पद्मावती. The chamberlain had to take back his

proposal and pay compliments to पद्मावती. This is the characteristic behaviour of the courtiers. एदं सत्यवादिनी—thus being true to one's own words. Note that the chamberlain, the maid-servant and the तापसी spontaneously pay compliments to पद्मावती for her truthfulness.

अभ्युपगतम्—(अभि + उप + गम्)—accepted; अत्रभवतः refers to यौगन्धरायण. परिपालनम्—guardianship; protection from all sides. अत्रभवत्या refers to पद्मावती. का गतिः—what help? वासवदत्ता thinks that since she has undertaken to co-operate with the scheme of यौगन्धरायण, there is no other alternative for her but to concede to his desires. Though she feels sorry to leave यौगन्धरायण, yet she has no other choice; hence she remarks एषा गच्छामि मन्दभागा । मन्दभागा—मन्दः भागः यस्याः सा ।—unfortunate one. She considers herself as unfortunate as now she, though a queen, will have to live alone in a new atmosphere among the strangers. भवतु भवतु—The repetition shows the extreme satisfaction of पद्मावती. आत्मीया (i. e. आत्मसंबन्धिनी)—one's own relation. इदानीम्—now, that she is under her guardianship. आत्मीयेदानी संवृत्ता—पद्मावती now feels that वासवदत्ता is her own person and not a mere stranger. Note how पद्मावती naturally feels attachment for वासवदत्ता (without knowing that very soon she is going to be her co-wife). Also note वासवदत्ता's similar remark—एषा च आत्मीया इदानी संवृत्ता । (in a different context) on p. 10.

या ईदृशी...तर्कयामि—The personality of वासवदत्ता is not less noble or dignified than that of पद्मावती. Hence, the तापसी, at the very first close look at her, remarks that she, though an ordinary, आवन्तिका—woman, appears like a princess. cf. न तादृशा आकृतिविशेषा गुणविरोधिनो भवन्ति । (शाकुन्तल 4) आकृतिविशेषेषु आदरः पदं करोति । etc. Note the irony : वासवदत्ता is really a राजदारिका (and also a राजमहिषी) yet she is only suspected to be a राजदारिका. इयमपि—even this one; i. e. not only पद्मावती but even वासवदत्ता. The idea is that both पद्मावती and वासवदत्ता look like princesses. सुदु...भणति—The smart चैटी immediately declares her agreement with the तापसी's conjecture, अनुभूतसुखा—अनुभूतं सुखं यथा सा अनुभूतसुखा । i. e. one who has enjoyed happiness. (of a palace-life). पश्यामि—I think; I believe. Note that while चैटी and तापसी both suspect आवन्तिका to be a princess, पद्मावती believes the words of यौगन्धरायण.

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हन्त—expresses joy. यौगन्धरायण is happy as the events turn out to be favourable to him. अर्धं अवसितं भारस्य—The half of the burden (i. e. task) is over, viz. safely depositing वासवदत्ता. The other half viz. to secure उदयन's marriage with पद्मावती and thus to regain the lost kingdom with the help of the king दशक, is yet to be attained. अवसितम्—p. p. p. of अव + सौ to complete; to finish. मन्त्रिभिः—with ministers like रुमण्वान् and others. यथा समर्थितम्—(सम् + अर्थ) as deliberated; as planned. परिणमति—is taking its fruition; is turning out. यौगन्धरायण says that everything is happening as per his plan. ततः—afterwards; later on. प्रतिष्ठिते स्वामिनि—when the master i. e. the king उदयन will be established on the throne of the entire वत्स-country. तत्रभवतीम् refers to वासवदत्ता. उपनयतः मे—as I take (her) back (to the king). इह i. e. in the matter of वासवदत्ता; in the matter of testifying the virtuous conduct of वासवदत्ता, during her stay in disguise. विश्वासस्थानम्—the abode of confidence; the person who will inspire the confidence; the person who will inspire the surety. The idea is this: वासवदत्ता will disclose herself after उदयन's regaining the lost kingdom. At that time, उदयन will be suspicious about her character. पद्मावती would then certainly certify the pure character of वासवदत्ता by saying that she (वासवदत्ता) was all the time with her only, and that she was living a virtuous life. The king, no doubt, will be thus convinced about वासवदत्ता's conduct, for who else can be a better witness, for वासवदत्ता's conduct than पद्मावती—the co-wife of वासवदत्ता? यौगन्धरायण's foresight and great concern about future happiness of वासवदत्ता are commendable.

Stanza 11 Construe :

वैः विपत्तिः प्रथमं प्रदिष्टा अथ (सा अस्माभिः) दृष्टा । (तैः) पद्मावती नरपतेः महिषी भवित्री (इति प्रदिष्टम्) । तत्प्रत्ययात् इदं कृतम् । विधिः सुपरीक्षितानि सिद्धवाक्यानि उक्तान्य न हि गच्छति । (Metre—वसन्ततिलका)

In this stanza यौगन्धरायण justifies the course of action he has adopted.

नरपतेः—of the king उदयन. महिषी—the crowned queen; the queen; the wife. cf. कृताभिवेका महिषी । (अमर०) भवित्री—is to be; destined to be; वैः प्रथमं पूर्वं प्रदिष्टा विपत्तिः अथ (अस्माभिः) दृष्टा प्रत्यक्षीकृता—the calamity which was formerly foretold by those (astro-

logers) is now seen (by us). The astrologers had predicted two things viz. (i) the loss of kingdom and (ii) उदयन's marriage with पद्मावती. Of these two prophecies, the first one had come true as आरुणी had usurped a part of उदयन's kingdom. Hence, यौगन्धरायण feels that even the second prophecy will come true. It is with this confidence that he deposits वासवदत्ता with पद्मावती. Please change the translation of the first two lines as follows: The calamity which was first predicted by those (astrologers) is, now, experienced. (By the same astrologers it is predicted that) Padmavati would become the queen of the king (i. e. Udayana). Some construe the first two lines as follows. यः (आदेशिकः इयं) विपत्तिः प्रथमं दृष्टा (तै एव) अथ पद्मावती नरपतेः महिषी भवित्री (इति) प्रदिष्टा । i. e. "those (sooth-sayers) who first predicted this calamity, have afterwards predicted पद्मावती (to be) the future or prospective or destined queen of the king". तत्प्रत्ययात्—on account of the confidence in that (prophecy of the astrologers). इदम्—refers to the depositing of वासवदत्ता in disguise with पद्मावती. सिद्धवाक्यानि—the utterances (वाक्यानि) of the astrologers (सिद्ध). सिद्धः—a perfect being, possessed of सिद्धि i. e. miraculous powers Here it refers to the astrologers—दैवज्ञ or त्रैकालिकज्ञानवान्.

उत्क्रम्य गच्छति—(i. e. उत्क्रामति)—goes (beyond) having transgressed (the words of the astrologers). विधिः—Fate; Destiny.

सुपरीक्षितानि (adj. of सिद्धवाक्यानि)—well examined; well thought over. यौगन्धरायण pays a compliment to the astrologers by saying that even Destiny does not transgress the predictions of the astrologers. The truth is that real astrologers predict only such things as are destined; hence there is no conflict between their predictions and the Destiny. The stanza constitutes a figure of speech called अर्थान्तरन्यास. Read : लौकिकानां हि साधूनामर्थं वागनुवर्तते । ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति ॥ (उत्तररामचरित्—1.10)

ब्रह्मचारी—ब्रह्म चरितुं शीलमस्य स ब्रह्मचारी । (cf. पा. 3. 2. 80; 3. 2. 78)—one who practises ब्रह्म i. e. Veda i. e. the vows to be observed for the study of the Veda. Thus ब्रह्मचारी is a student of वेद. Later on the word came to be understood as denoting a student in general. A Vedic Student was required to observe celibacy, and hence the word ब्रह्मचारिन् is also understood to denote a celibate. ऊर्ध्वं अवलोक्य—having looked up for ascertaining

the time of the day, from the position of the Sun in the sky. मध्याह्नः—(mas.) मध्यम् अह्नः मध्याह्नः. Note that in तत्पुरुषसमास, the word अह्नन्, when preceded by a word denoting a part of the whole, is changed to अन्ह. (cf. पा. 5.4.88)

दृढम्—much. परिश्रान्तः—physically tired. विश्रमयिष्ये—1st sing. second future of the causal of वि+श्रम् to take rest. Either supply आत्मानम् or understand the causal in the sense of primitive. भवतु दृष्टम्—well, I see or understand. अभितः—all around ; near about ; in front. cf. समीपाभयतः शीघ्रसाकल्याभिमुखेऽभितः । (अमर० 3.2.54) the student feels that he is in a penance-grove.

Stanza 12 Construe :

देशागतप्रत्ययाः (अत एव) अचकिताः हरिणाः विस्रब्धं चरन्ति । सर्वे वृक्षाः पुष्पफलैः समृद्धवितपाः दयारक्षिताः (च सन्ति) । कपिलानि गोकुलधनानि भूयिष्ठ (वर्तन्ते) । दिशः अक्षेत्रवन्यः (विद्यन्ते) । निःसंदिग्धम् इदं तपोवनम् । धूमो हि (अत्र) बह्वाश्रयः (अस्ति) । (शार्दूलविकीर्णित)

In this stanza, the Brahmacharin enumerates the indications which show him that he is in a penance-grove. विस्रब्धम् (adv.)—विश्वासयुत निर्भयं यथा स्यात् तथा । freely; as if at home. अचकिताः—without any fear. Kale finds a tautology in these words: विस्रब्धम् and अचकिताः. However, विस्रब्धम् suggests the familiarity with the place and अचकिताः suggests the absence of any fear in the place. देशागतप्रत्ययाः—देशे तपोवनविषये आगतः प्राप्तः प्रत्ययः विश्वासः येषां ते ।—those who have gathered confidence about the place i. e. the penance-grove. The deer are confident that they will be undisturbed in the तपोवन. Hence they are grazing as they like, without any fear. cf. विश्वासोपगमाद्-मित्रगतयः शब्दं सहन्ते मृगाः । शाकु० I-14.

पुष्पफलैः समृद्धवितपाः (वृक्षाः)—trees whose branches are rich with flowers and fruits. This is an example of सपेक्षसमास and एकदेशी अन्वय as पुष्पफलेः goes with समृद्ध, a part of the compound समृद्धवितपाः. Or construe पुष्पफलैः सहिताः समृद्धवितपाः । i. e. luxuriant branches together with the flowers and fruits. वितप (mas. neu.) a branch; a twig. The word वितप is explained as वित शब्दं पाति रक्षति । i. e. one which protects the sound (made under it) or as विद्यान् कामुकान् पाति रक्षति । i. e. one which protects or shelters the lovers.

दयारक्षिताः—protected with affection (दया). The idea is that the sages do not pluck the flowers and fruits from the trees. Rather they nourish them with affection. When in

need, they collect only those flowers and fruits that have naturally fallen down on the ground. For a similar idea cf. चादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवम् । (शाकुन्तल-IV-9) भूयिष्ठम्— for the most part; abundant. Supply वतन्ते. कपिलानि गोकुलधनानि—the wealth in the form of the herds of cows that are tawny. कपिल—tawny; reddish—brown. Such cows are regarded auspicious. cf. कडारः कपिलः पिङ्गपिशङ्गो कडुपिङ्गलो । (अमर) स्तितपीतहरिद्रक्तः कडारस्तुण-वन्निहवत् । अयन्नूद्रिक्तरीताङ्गः कपिलो गोविभूषणः ॥ (शब्दार्णव) अञ्जित् कपिला सत्री राजा भिक्षुः महोदधिः । दृष्टमात्राः पुनन्त्येते तस्मात् पश्येत् नित्यशः ॥ (मल्लिनाथ on रघुवंश 17.74)

गोकुलधनानि—गवां कुलानि गोकुलानि । गोकुलानि धनानि इव । (उपमानोत्तरपद—कर्मधारयसमासः). The cows, being the source of sacrificial offerings such as ghee, cow-dung, etc. formed the wealth of the ascetics.

अक्षेत्रवत्यः दिशः—न क्षेत्र विद्यते यासु ताः दिशः । i. e. the quarters in which no cultivated field (क्षेत्र) is seen. क्षेत्रम् is a cultivated field. The ascetics do not cultivate the fields. They subsist on fruits, roots and the wild rice (नीवार) which grow, in uncultivated places निःसंदिग्धम्—निर्गत संदिग्धं संदेहः यस्मिन् कर्मणि यथा स्यात् तथा । i. e. without doubt, most certainly. The word संदिग्ध is p. p. of सं + दिह् 'to doubt'. धूमः—smoke coming out from the sacrificial fire. बह्वाश्रयः—बहवः आश्रयाः प्रवृत्तयज्ञादिभूस्थानानि यस्य । i. e. which has many places. Or explain the word as बहूनि समिद्धृतिलादीनि आश्रयो यस्य । i. e. which has many things like समिध्, धृत, तण्डुल, etc. as its source. The stanza graphically describes the peaceful तपोवन. The undisturbed deer, the rich trees, the herds of cows, the uncultivated land and the smoke rising from many places assures the celibate student that the place is undoubtedly a तपोवन.

अये—indicates the surprise of the ब्रह्मचारिन् as he never expected persons other than the ascetics. पृष जनः refers to the chamberlain who was least expected in the तपोवन, in his official dress. तपस्विजनः refers to the तापसी and यौगन्धरायण who is dressed as an ascetic. निर्दोषमुपसर्पणम् seeing the ascetics, the ब्रह्मचारिन् feels assured that the place is a तपोवन, hence he proceeds further. अये comes once again, as the ब्रह्मचारिन् is now much more surprised to find women in the तपोवन. स्त्रीजनः refer to पद्मावती, वासवदता and चेटी. Seeing the women, the ब्रह्मचारिन् is hesitating to go further. Hence the chamber-

lain's attempt in the next sentence to remove the embarrassment of the ब्रह्मचारिन्.

स्वैरम्—freely. सर्वजन-नाम—An hermitage is open (साधारण) to all. Anybody can walk in it as and when he likes. Hence the chamberlain points out to the student that he should not feel surprised on seeing the urban people and the royal officers in the तपोवन.

हम्—shows the unwillingness of वासवदत्ता to face the ब्रह्मचारिन्, who is a stranger. Perhaps, her fear is that she may be recognised.

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अम्भो—shows that पद्मावती has noticed the gesture (viz. veiling the face) of वासवदत्ता. परपुरुषदर्शनम्—the sight of a stranger. भवतु shows the approval of वासवदत्ता's gesture. सुपरिपालनीयः खलु मन्व्यासः—सुखेन परिपालनीयः रक्षणीयः इति । पद्मावती feels happy to learn that वासवदत्ता avoids the sight of strangers because it would be now quite easy for her to guard the virtue of वासवदत्ता who herself is very keen to preserve her virtues. A woman not keen to guard her conduct would have welcomed the company of the strangers. The expression सुपरिपालनीयः can also be explained as सुष्ठु समीचीनतया वा परिपालनीयः । i. e. वासवदत्ता is to be carefully protected. The idea is that since वासवदत्ता avoids the sight of strangers, पद्मावती should specially take care to see that she (i. e. वासवदत्ता) is not required to face the strangers. cf. पद्मावती—आर्ये तव कारणादार्य-पुत्रदर्शनं परिहरामि । (Act IV)

पूर्वम्—(Supply भवतः)—before you. The chamberlain requests the ब्रह्मचारिन् to accept the hospitality as he (and his party) had entered the तपोवन first (i. e. before the ब्रह्मचारिन्). अतिथिसत्कारः—अतिथेः अतिथियोग्यः वा सत्कारः । i. e. honour due to a guest. आचम्य—having sipped (the water). भवतु भवतु—The repetition shows the embarrassment at the warm hospitality offered to the ब्रह्मचारिन्. He indicates that he is quite comfortable.

निवृत्तपरिश्रमः अस्मि—निवृत्तः अवनतः परिश्रमः अध्वखेदः यस्य । The ब्रह्मचारिन् feels relieved of his fatigue at the warm hospitality of the chamberlain. अधिष्ठानम्—(अधि + स्थानम्)—residence; abode राजगृहतः—from Rājagṛha, the capital of the मगध-country.

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