SĀKUNTALĀ.

MONIER WILLIAMS.
ŚAKUNTALĀ

A SANSKRĪT DRAMA, IN SEVEN ACTS,

BY

KĀLIDĀSA.

THE DEVA-NĀGARĪ RECEPTION OF THE TEXT,

EDITED WITH LITERAL ENGLISH TRANSLATIONS OF ALL THE METRICAL PASSAGES, SCHEMES OF THE METRES, AND

NOTES, CRITICAL AND EXPLANATORY,

BY

MONIER WILLIAMS, M.A., D.C.L.,

Hon, Doctor in Law of the University of Calcutta;
Hon, Member of the Bombay Asiatic Society;
Member of the Royal Asiatic Society of Great Britain and Ireland, and of the Oriental Society of Germany;
Boden Professor of Sanskrit in the University of Oxford.

SECOND EDITION.

Oxford:
AT THE CLARENDON PRESS.
M.DCCC.LXXVI.

[All rights reserved.]
PREFACE.

The following pages are the result of an endeavour to furnish English students of Sanskrit with a correct edition of the most celebrated drama of India’s greatest dramatist. About a century has elapsed since Sir W. Jones discovered that there existed in India a number of Nāṭakas or Sanskrit dramas, many of them of great antiquity; some abounding in poetry of undoubted merit, and all of them containing valuable pictures of Hindu life and manners. Eager to apply the means thus gained of filling what was before an empty niche in the Temple of Sanskrit Literature, Sir W. Jones addressed himself at once to translate into English the Śakuntalā, which he was told was the most admired of all the extant plays.

This work is by the illustrious Kālidāsa, who is supposed by some native authorities (though on insufficient grounds) to have lived in Ujjayinī, the capital of king Vikramāditya, whose reign is the starting-point of the Hindu era called Saṃvat, beginning 57 years B.C. Kālidāsa is described as one of the ‘nine gems’ of that monarch’s splendid court. It seems, however, more probable that Kālidāsa flourished in the third century of the Christian era (see p. 474 of Indian Wisdom, published by W. H. Allen & Co., 13, Waterloo Place, London). The Śakuntalā is acknowledged on all hands to be the masterpiece of the great Indian poet. Indeed, no composition of Kālidāsa displays more the richness and fertility of his poetical genius, the exuberance of his imagination, the warmth and play of his fancy, his profound knowledge of the human heart, his delicate appreciation of its most refined and tender emotions, his familiarity with the workings and counter-workings of its conflicting feelings,—in short, more entitles him to rank as ‘the Shakespeare of India.’ On the Continent such men as Goethe,
Schlegel, and Humboldt have all expressed their admiration of the Hindu poet's greatest work. Goethe's four well-known lines, written in 1792, are—

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

Unfortunately the Pandits omitted to inform Sir W. Jones that the multiplication of manuscripts of this play, consequent upon its popularity, had led to a perplexing result,—not, however, unexampled, as has since been proved by what has happened to the Rāmāyaṇa,—namely, that the numerous manuscripts separated themselves into two classes: the one, embracing all those in Deva-nāgarī writing; which, without being uniform, had still a community of character; the other, all those in Bengāli.

These two classes of MSS. are usually distinguished by the names 'Deva-nāgarī recension' and 'Bengāli recension,' which terms may conveniently be adopted. The Deva-nāgarī recension

1 Thus translated by Mr. E. B. Eastwick:

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

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

'Among the Indians, the people from whom perhaps all the cultivation of the human race has been derived, plays were known long before they could have experienced any foreign influence. It has lately been made known in Europe that they have a rich dramatic literature, which ascends back for more than two thousand years. The only specimen of their plays (Nāṭaka) hitherto known to us is the delightful Sakuntalā, which, notwithstanding the colouring of a foreign climate, bears in its general structure a striking resemblance to our romantic drama.'

Alexander von Humboldt, in treating of Indian poetry, observes: 'The name of Kālidāsa has been frequently and early celebrated among the western nations. This great poet flourished at the splendid court of Vikramāditya, and was, therefore, contemporary with Virgil and Horace. The English and German translations of the Sakuntalā have excited the feeling of admiration which has been so amply bestowed upon Kālidāsa. Tenderness in the expression of feelings, and richness of creative fancy, have assigned to him his lofty place among the poets of all nations.' In another place he says: 'Kālidāsa is a masterly describer of the influence which Nature exercises upon the minds of lovers. The scene in the forest, which he introduced in the drama of Vikrama and Urvāṣī, is one of the most beautiful and poetical productions which has appeared in any time.'
is thought by most scholars to be the older and purer. Many of the readings of the Bengali, however, have been defended by Dr. R. Pischel and others; and this recension has been followed by the Sāhitya-darpāna, one MS. of which bears the date 1504 of our era. The MSS. of the Deva-nāgari class are chiefly found in the Upper Provinces of India, where the great demand has produced copyists without scholarship, who have faithfully transcribed what they did not understand, and, therefore, could not designedly alter. On the other hand, the copyists in Bengal have been Paṇḍits whose cacoëthes for amplifying and interpolating has led to much repetition and amplification. Many examples might here be adduced; but I will only refer to the third Act of the Bengali recension, where the love-scene between the King and Śakuntalā has been expanded to four or five times the length it occupies in the MSS. of the Deva-nāgari recension. Even the names of the dramatis personæ have been altered: Dushyanta is changed into Dushmanata; Anasuyā into Anusuyā; Vātāyana into Pārvatāyana; Śānumatī into Miṣrakesī; Taralikā into Pingalikā; Dhanamitra into Dhanavridhiddhi; Mārkaṇḍeya into Sānkocana.

Unhappily it was a MS. of this recension, and not a very good specimen of its class, that Sir W. Jones used for his translation. From him, therefore, was gained, about a century ago, the earliest incorrect knowledge of this, the first Sanskrit play known to Europeans. No edition of the text appeared till about forty years afterwards, when one was produced in 1830, after immense labour, at Paris, by M. Chézy. He deserved great credit for the difficulties he surmounted; but his edition was also from a MS. of the Bengali recension. It abounded also in typographical and other more serious errors. An edition of the Śakuntalā was subsequently printed in Calcutta, also from Bengali MSS. and in Bengali character, by Prema-Śandra, dated Śāka 1761 (A.D. 1839). Several editions of the Bengali recension have been printed at Calcutta in the Deva-nāgari character; one in 1860 by Prema-Śandra (under the superintendence of Professor E. B. Cowell), for European scholars; others in 1864 and 1870.

It was reserved for Dr. Boehtlingk to be the first to edit the Deva-nāgari recension of this play at Bonn in the year 1842. No other edition of the text of this recension was published until my first edition in 1853. An edition of the same recension was published at Bombay in 1861, and one at Breslau in 1872 by
Dr. Burkhard, Professor in the University of Bonn, to which is added a glossary.

The translations which have been published since that of Sir W. Jones and the German version of his translation by Forster, in 1791, are—first, the French of M. Chézy; subsequently the German of Hirzel, Rückert, and Boehtlingk; a Danish translation by Hammerich; and more recently, another German translation in prose and verse by Meier; not to speak of Danish and Italian versions of Sir W. Jones' English; and my own English translation, the fourth edition of which was published (by W. H. Allen & Co., 13, Waterloo Place, London) in 1872.

The great Indian dramatist only wrote two other dramas. Of the Vikramorvasi, the twin play of the Sakuntalā, two editions have appeared on the Continent; one at Bonn, by Lenzen, and a more perfect one at St. Petersburg, by Bollensen: an edition of this play was also printed at the Education press in Calcutta in 1830, and one by myself in 1849, and another at Calcutta in 1869. Translations by Hoefer and Hirzel have been published in Germany; and in England by Wilson in prose and verse, and a literal translation in English prose by Professor Cowell. The third play, called Mālavikāgnimitra, was edited at Bonn, by Tullberg; and a more correct edition, with English notes, by Shankar Paṇḍīt, was published at Bombay in 1869. This drama has been ably translated into German by Professor Weber.

I am bound to acknowledge that I made free use of Dr. Boehtlingk's edition of the text of the Sakuntalā in preparing the first edition for the press. The merit of his work can hardly be overrated; but I may, without presumption, say that I discovered many better readings, corrected a few errors, and introduced much original matter in the shape of annotations. It is no disparagement of Dr. Boehtlingk's labours to say that his edition does not adapt itself to the exigencies of an English student. The notes are in German; they are printed at the end of the volume—a practical obstacle to their utility; and they frequently contain corrections of the text. My experience has led me to prefer a system of synopsis, both in respect of the notes and metres.

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

The MSS. which I principally used, were—

1. A MS. from the Colebrooke Collection, and therefore from the Eastern side of India, numbered 1718.
2. A MS. from the Mackenzie Collection, and therefore from Southern India, numbered 2696.
3. A MS. from the Taylor Collection, and therefore from Western India, numbered 1858, dated Śāka 1734.

All these belong to the India Office Library, and represent the three Indian Presidencies respectively.

4. A copy of a very good MS. at Bombay, presented to me by Mr. Shaw of the Bombay Civil Service.
5. An old Bengālī MS. belonging to the India Office Library, numbered 1060.

I consulted other Bengālī MSS., but rarely admitted readings from them, unless supported by some one of the Deva-nāgari. Thus the verses which I inserted at the beginning of the third Act are supported throughout by my own and the Taylor MS., and partially by that of the Mackenzie Collection.

The following are the three Indian Commentators—

1. Kāṭavema, whose commentary, from the Mackenzie Collection at the India Office, is the only one in the Nāgārī character. He was the son of Kāṭa Bhūpa, minister of Vasanta (himself the author...
of a dramatic work called Vasanta-rājīya), king of Kumāra-giri, a place on the frontiers of the Nizām's dominions. He must have lived after the commencement of the sixteenth century, as he quotes Halāyudha, the author of the Kavi-rahasya (see Westergaard’s preface to the Radices Lingae Sanskritæ). This commentary is very corrupt, but where it is intelligible, is of great use in throwing light on the more difficult passages of this play.

2. Śankara, whose commentary, from the Wilson Collection in the Bodleian Library, is on the Bengālī recension, and written in the Bengālī character. In many places it agrees with the readings of the Deva-nāgarī recension, or at least notices them.

3. Čandra-śekhara, whose commentary, belonging to the India Office, is also on the Bengālī recension, and generally only repeats the words of Śankara. If this Čandra-śekhara is the same person as the father of Viśva-nātha,—author of the Sāhitya-darpaṇa,—he probably lived in the fifteenth century.

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

In this second edition, I have constantly consulted Dr. Burkhard’s text and glossary, and where better readings have been discovered, they are generally mentioned in my notes.

On comparing the present edition with the previous one, it will be observed that the red type has been dispensed with, and the Sanskrit interpretation of the Prākṛit passages has been given in small type below.

In the Hindu drama, as is well known, the women and inferior characters speak in Prākṛit—the name given to the colloquial Sanskrit, prevalent throughout a great part of India in early times. This spoken form of Sanskrit, which was really the precursor of the present vernacular tongues, must have varied greatly, and particular dialects must have belonged to particular districts and classes of men. There is, however, but one principal Prākṛit, peculiar to the plays, viz. the Mahārāṣṭrī, although specimens of some varieties occasionally occur, and two of them may be found in the interlude between the fifth and sixth Acts of this play (see p. 217, note 2, and see Indian Wisdom, p. xxix, note 2).
OTHER IMPROVEMENTS AND ALTERATIONS WILL BE NOTICED. FOR EXAMPLE, THE RULES OF SANDHI HAVE GENERALLY BEEN CARRIED OUT, EVEN IN THE SANSKRIT INTERPRETATION OF THE PRĀKRIT; THE TEXT AND RENDERINGS IN THE NOTES HAVE BEEN CAREFULLY REVISED, AND REFERENCE HAS BEEN CONSTANTLY MADE TO DR. BURKWARD'S EDITION; THE STAGE-DIRECTIONS AND NAMES OF THE SPEAKERS HAVE BEEN PRINTED IN SMALL TYPE.

MR. E. L. HOGARTH, M.A., OF BRASENOSE COLLEGE, WHO HAS ACTED AS DEPUTY PROFESSOR OF SANSKRIT AT OXFORD DURING MY ABSENCE IN INDIA, HAS SUPERINTENDED THE PROGRESS OF THIS SECOND EDITION OF THE ŚAKUNTALĀ THROUGH THE PRESS, AND HAS ADDED A USEFUL INDEX.

MY GRATEFUL ACKNOWLEDGMENTS ARE DUE TO THE DELEGATES OF THE CLARENDON PRESS FOR THE ENCOURAGEMENT THEY ARE GIVING TO THE STUDY OF SANSKRIT AND ORIENTAL LITERATURE GENERALLY, BY UNDERTAKING THE PUBLICATION OF STANDARD WORKS LIKE THE ŚAKUNTALĀ.

M. W.

CAIRO, MARCH 1876.
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amara-k.</td>
<td>Amara-kosha</td>
</tr>
<tr>
<td>B. and R.</td>
<td>Boehtlingk and Roth</td>
</tr>
<tr>
<td>Beng.</td>
<td>Bengali (MSS.) or Bengali recension</td>
</tr>
<tr>
<td>Bhartṛi-h.</td>
<td>Bhartṛi-hari (Bohilen's ed.)</td>
</tr>
<tr>
<td>Bhāṭṭi-k.</td>
<td>Bhāṭṭi-kāvya</td>
</tr>
<tr>
<td>C.</td>
<td>the commentator Candara-śekhara</td>
</tr>
<tr>
<td>chap.</td>
<td>chapter</td>
</tr>
<tr>
<td>cl.</td>
<td>class of verbs</td>
</tr>
<tr>
<td>Deva-n.</td>
<td>Deva-nāgari (MSS.) or Deva-nāgari recension</td>
</tr>
<tr>
<td>Dict.</td>
<td>my Sanskrit-English Dictionary</td>
</tr>
<tr>
<td>Draupadi-h.</td>
<td>Draupadi-haraṇa in Johnson's Selections from the Mahā-bhārata</td>
</tr>
<tr>
<td>ed.</td>
<td>edition</td>
</tr>
<tr>
<td>Gita-g.</td>
<td>Gita-govinda (Lassen's ed.)</td>
</tr>
<tr>
<td>Gram.</td>
<td>my Sanskrit Grammar, 4th ed.</td>
</tr>
<tr>
<td>Hari-v.</td>
<td>Hari-vāṇśa, the last Book of the Mahā-bhārata</td>
</tr>
<tr>
<td>Hitop.</td>
<td>Hitopadesa (Johnson's 1st ed.)</td>
</tr>
<tr>
<td>I. O.</td>
<td>India Office</td>
</tr>
<tr>
<td>K.</td>
<td>the commentator Kāṭavema</td>
</tr>
<tr>
<td>Kumāra-s.</td>
<td>Kumāra-sambhava</td>
</tr>
<tr>
<td>l.</td>
<td>line</td>
</tr>
<tr>
<td>Laghu-k.</td>
<td>Laghu-kaumudi</td>
</tr>
<tr>
<td>Mahā-bh. Sel.</td>
<td>Johnson's Selections from the Mahā-bhārata</td>
</tr>
<tr>
<td>Mālatī-m.</td>
<td>Mālatī-mādhava (the Calcutta ed. 1830)</td>
</tr>
<tr>
<td>Mālavik.</td>
<td>Mālavikāgnimitra (Tullberg's ed.)</td>
</tr>
<tr>
<td>Megha-d.</td>
<td>Megha-dūta</td>
</tr>
<tr>
<td>Mṛīčh. or Mṛīčhak.</td>
<td>Mṛīčhakaṣṭika (Calcutta ed.)</td>
</tr>
<tr>
<td>Mudrā-r.</td>
<td>Mudrā-rākṣasa (Calcutta ed. 1831)</td>
</tr>
<tr>
<td>Nalod.</td>
<td>Nalodaya</td>
</tr>
<tr>
<td>Pāṇi.</td>
<td>Pāṇini (Boehtlingk's ed.)</td>
</tr>
<tr>
<td>Prāk.</td>
<td>Prākrit</td>
</tr>
<tr>
<td>Raghu-v.</td>
<td>Raghu-vaṇśa</td>
</tr>
<tr>
<td>Rāmāy.</td>
<td>Rāmāyaṇa (Schlegel's ed.)</td>
</tr>
<tr>
<td>Ratn.</td>
<td>Ratnāvali (Calcutta ed. 1832)</td>
</tr>
<tr>
<td>rt.</td>
<td>root</td>
</tr>
<tr>
<td>S.</td>
<td>the commentator Sankara</td>
</tr>
<tr>
<td>Sāhit.-d.</td>
<td>Sāhitya-darpaṇa (Calcutta ed. 1828)</td>
</tr>
<tr>
<td>Sk.</td>
<td>Sanskrit</td>
</tr>
<tr>
<td>Vikram.</td>
<td>Vikramorvaśī</td>
</tr>
<tr>
<td>Vishṇu-p.</td>
<td>Vishṇu-purāṇa (Wilson's translation, large ed.)</td>
</tr>
</tbody>
</table>
That visible form, viz. water, which was the first creation of the Creator; (that, viz. fire) which bears the oblation offered-according-to-rule; and (that visible form, viz. the priest) which is the offerer-of-the-oblation; (those) two (visible forms, viz. the Sun and Moon) which regulate time; (that, viz. ether) which perpetually pervades all space, having the quality (sound) perceptible by the ear; (that, viz. the earth) which they call the originator of all created-things; (that, viz. the air) by which living beings are furnished with breath—may Īśa [the supreme Lord], endowed with [manifested in] these eight visible forms, preserve you!

The play begins and ends with a prayer to Śiva (see the last note in this play). After every relative pronoun some case of pratyakṣaṇa tanuḥ must be supplied. Śrishtir ādyā: see Manu i. 8–10, apa eva sasārja ādau, 'the Creator) first created the waters.' Vidhi-kutam = veda-vidhānena agnau kṣiptam, Č. Hotri = dīkṣita-mayī tanuḥ, K., yajamāna-rūpā tanuḥ, Č., 'the Brähman who is qualified by initiation to offer the oblation.' Kālam vidhattaḥ = samayam kurutah, Č.; = srijataḥ, S. Hence the Sun is called divā-kara, 'maker of the day;' and the Moon, niśā-kara, 'maker of the night.' Śruti-śī: the Hindūs reckon five elements, viz. water, fire, ether, earth, and air. Ether (ākāśa) is held to be the vehicle of sound, or of that quality which is the object of perception to the ear (see Manu i. 75). Vyāpya sthitā, i.e. 'keeps pervading.' Compare

Verse 1. The metre is Srāgdharā (a variety of Prakṛti), in which there are twenty-one syllables to the Pāda or quarter-verse, each Pāda being alike.

---

\[ \text{B} \]
vyāpya sthitam rodasi in the opening of Vikramorvasi. Śthā is joined
with an indecl. part. to express continuity of action. Viśva=prapaṇāten,
‘the whole visible universe,’ K. Sarva-bhūta-prakritiḥ, so reads Kāṭa-
vema, followed by my own MS., and supported by Manu ix. 37, Iyam
bhūmīr bhūtānām śāsvatī yonir ucyate, ‘this earth is called the primeval
womb [yonīḥ=kārāṇam, Kul.] of all created things.’ The other MSS.
have sarva-vyā-prakritiḥ. Prakritiḥ=upādāna-kārāṇam, K. ;= utpatti-
sthānam, Č. ;= nidānam, S. Prapannah=upetah, K. The Bengāli MSS.
have prasannon. The worshippers of Śiva, who were Pantheists in
the sense of believing that Śiva was himself all that exists as well as
the cause of all that is, held that there were eight different manifestations
of their god, called Rudras (viz. Rudra, Bhava, Sarva, Īśāna, Paśu-pati,
Bhīma, Ugra, Mahā-deva), and that these had their types or representatives
in the eight visible forms enumerated here. So the Viṣṇu-purāṇa (Wilson,
p. 58, large ed.), ‘Brahmā assigned to them their respective stations:
water, the sun, earth, fire, air, ether, the officiating Brāhmaṇ [dikshito
brāhmaṇāḥ], and the moon; these are termed their visible forms [tana-
vah].’ In the opening of Mālavik. mention is made of Śiva upholding
the universe by means of these forms, asaḥbhāsī tanubhir bīḥratat
kṛītvam jagad api. See also Kumāra-s. iv. 76. Saṅkara, with far-
 fetched subtility, points out how each of these types of Śiva is intended
by the poet to correspond with circumstances in the life of Śakuntalā.
Thus, yā srishṭih, &c., is compared with the sentiment in verse 43; and
ye dve, &c., with the two female friends.

1 ‘At the end of the Nāndī, the Sūtra-dhāra (speaks).’ In the Hindū
drama every piece commences with a prologue, which is preceded by
the Nāndī or opening benediction, invoking the favour of some deity. It is
called Nāndī because it rejoices the hearts of the gods; nandantya asyām
surā yasmāt tena nāndī prakīrtitā, S. The Sāhitya-darpana (p. 135)
says, ‘What is recited in praise of a deity, a Brāhmaṇ, a king, or the like,
combined with a benediction, is called Nāndī.’ It is said to be employed
vighnopāśāntaye, ‘for the removal of obstacles.’ The Sūtra-dhāra was
the principal manager who regulated the thread or rules of the drama;
Yena vartaniya-kathā-sūtram prathamaṁ sūryate, S. He is otherwise, especially when not a Brāhman, called the Stāpaka, ‘he who fixes or establishes the action of the play,’ kāvyārtha-sthāpanāt, Č. Stāpakāḥ sūtradhāra-sadriśa-guṇākāraḥ, ‘the Stāpaka has qualities and an appearance like those of the Sūtra-dhāra,’ Sāhit.-d. p. 137, l. 6. Sūtra-dhāra-padena atra stāpako ‘bhimataḥ stāradhāra-samānākāravāt, S. Bharata says, Sūtradhāraḥ pathen nāndim madhyamam [prathamaṁ, Č.] svaram āśritah, ‘the Sūtra-dhāra should recite the Nāndī, employing a tone neither high nor low.’ He was generally a Brāhman, and therefore qualified to recite the Nāndī in his own person. He did so, however, as a Brāhman, and not in his character of manager, which he did not assume till he had concluded the Nāndī. Nāndy-ante sūtradhāraḥ is therefore equivalent to ‘at the end of the Nāndī, or after reciting the Nāndī, the Sūtra-dhāra continues speaking.’ So Čandra-śekhara, Nāndī, etad-ante sūtradhāro vadati, nāndim paṭhitvā anyad vadati ity arthaḥ. Hence the word praviśya, ‘entering,’ is not required; the reciter of the Nāndī remaining on the stage in the character of manager. [Iti nayena nāndy-ante sūtradhāraḥ-praveśo ‘pāsṭah, Č.] If the manager happened not to be a Brāhman, he seems to have had no right to the title Sūtra-dhāra, nor could he recite the Nāndī, but in that case some Brāhman pronounced the blessing, and the manager was called Stāpaka. Such, at least, seems to be the meaning of Bharata’s aphorism [ranga-pūjām vidhāya ādau sūtradhāre vinirgaye stāpakaḥ praviśet paścāt sūtradhāraguṇākritiḥ], though all the extant plays make the Sūtra-dhāra first recite the benediction, and then carry on the dialogue. The Sāhit.-d., p. 137, has the following: Idānīṁ pūrva-ragnasya samyak-prayogābhāvād eka eva sūtradhāraḥ sarvam prayojayati iti vyavahāraḥ sa stāpakaḥ, ‘in these days, from the want of a complete performance of the Pūrva-ranga, the custom is that the Sūtra-dhāra alone does all, and he is the Stāpaka.’ The blessing is usually followed by some mention of the author of the piece, an appeal to the favour of the audience, and a short dialogue between the manager and an attendant actor (pāripārśvika). In the present play, an actress sings a song for the amusement of the audience.

‘Looking towards the tiring-room,’ which was behind the stage,
Looking behind the scenes.' Nepathyam = vyatiriktaṃ yavanikāntaritaṃ varṇikā-grahaṇādi-yogyam nāṭa-varga-sthānam, K.; = bhūṣhaṇa-sthānam rangād vahih-stham, Č., S. In a Hindu theatre, a curtain [apaṭā, paṭā, yavanikā] suspended across the stage, answered the purposes of scenes. Behind it there was the space called nepathyā, where the decorations were kept, and where the actors attired themselves and remained in readiness before entering the stage; whither also they withdrew on leaving it. When an actor was to come on hurriedly, the stage-direction is paṭākshepaṇa or apaṭā-kshepaṇa, 'with a hurried toss of the curtain.' When he was to say something whilst hidden from the audience in this space behind the curtain, the direction is nepathyē, '(a voice) in the postscenium.'

As to nepathyā-vidhānam in the next line [=prasūṭhaṇa-kriyā, S.], it may be translated, 'the act of decoration,' 'making the toilet,' or perhaps, 'the arrangements of the tiring-room.' Nepathyē yad vidhiyate tan nepathyā-vidhānam. Kātavema has naipathyā. Nepathyam vidhā = nepathyam raac or nepathyam kri. Compare Ratnāvalī, p. 2, l. 16.

1 'For the most part (composed of) learned [educated] men.' The audience consisted chiefly of good judges [abhirūpa = vidvas, paṇḍita, K., Č.] So rāṣṭraṃ śudra-bhūyishtham, Manu viii. 22.

2 'With the new drama called "Token-Sakuntalā," or "Ring-(recognized) Sakuntalā."' Abhariṇā-śakuntalā is an anomalous compound (Gram. 775); not one in which the terms are inverted, but one in which there is uttara-pada-lopa or madhyama-pada-lopa, 'elision of the second member.' On the authority of Čandra-sekharā, the second member to be supplied is smṛiti, 'recognized;' and abhariṇā is 'the token of recognition—the ring.' The compound will thus be equivalent to abhariṇā-smṛiti Śakuntalā, 'Sakuntalā recognized by the token.' So sāka-pārthiva, 'the king of the era,' is equivalent to sāka-prīya-pārthiva, 'the king beloved by the era.'

3 'Therefore let care be applied by each to his own part [or character],' 'let pains be taken by all in their several parts.' Pratipātram = pātre pātre, K. Tat = tasmāt, K. So sveshu sthānesvavahitair bhavitaṃvam, Vikram., Act I.
By reason of your honour's good assignment of the parts of the play (to the several actors), nothing will be wanting; i.e. 'by reason of your skill in casting the characters, nothing is likely to go amiss in the acting;' or, 'by reason of (our) good acting, nothing will be wanting to your honour;' or, 'by reason of your honour's (skill in the) management of the play;' &c. Such are the various interpretations of Kātavema, Čandra-sekharā, and Sāṅkarā: the first seems preferable. So yaḥ prayogo bhavatisu nibaddhaḥ, Vikram., Act II. [prayogam nibandh = prayogam vira].

2 Bhūtārtham = satyam, S.; = satyārtham, K., 'the real truth,' 'the true state of the case.'

3 'I do not consider skill-in-the-representation-of-plays to be good [perfect] until (it cause) the satisfaction of the learned (audience); the mind of those even who are very well instructed has no confidence in itself.' Balavād = sushīthu, Č. A-pratyāya, 'distrustful of,' (with loc.)

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

```
- O O | - - | O O - || O - O | - - | O - O | - - |
 O O O O | O - O | - - || - - | - - | - - | O | - - - |
```
Some MSS. insert san-ГdГt karanlyam.

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

3 'For now (are) the days on-which-there-are-grateful-bathings-in-the-water (and) on-which-silvan-breezes-are-fragrant-from-contact-with-the-trumpet-flower: (now are the days) on-which-sleep-is-easily-induced-in-very-shady-spots (and) which-are-delightful-at-their-close.' Pracēhāya* = prakrīṣṭa-ēhiyā yatra tat sthānam praēhāyaṁ tasmin sulabhā nidrā yeshu te tathoktāḥ, K.; see p. 37, note i of this book. A short vowel is the substitute for the long final of a fem. noun, when compounded with such prepositions as pra, ati, &c.; thus pragrīva from grīvā; atimāla from mālā; see Laghu-k. 1003. Parināma = virāma = sāyan-kāla, 'the evening,' K.

Verse 3. Āpya or GATHA. See verse 2.
Loving [amorous] fair-ones make ear-rings of the S'irisha-blossoms that are very-gently-kissed by bees (and) the points-of-whose-filaments are very-delicate.’ According to S'an-kara, kesara = kusumāni, and the whole compound is a Bahuvrhi, agreeing with śirīsha-kusumāni. There is an allusion to the blossoms of the S'irīsha being thus used in Meghadūta 67, ca'rakarme śirīsham; and Raghu-v. xvi. 48, 61. Compare also karṇa-śirīsha-roḍhī, at the end of Act I. of this play; and Ritu-s. ii. 18, kriṭavatansaiḥ kusumaiḥ, &c. Avatansayanti is a nominal verb from avatansā.

On every side, the audience, having all the feelings of its soul fixed on the melody, is as if formed into a picture,’ i.e. motionless or riveted with attention. Alikhiṭa = niścala, K.; ṛanga applies to the audience as well as to the stage. Prakarana, ‘a subject,’ ‘story,’ ‘poem.’

By your reverence,’ ārya-miśraḥ is here an epithet of the manager, the respectful plural being used. In Vikramorvasī, Act I, ārya-vidagdha-

Verse 4. A variety of ĀBYĀ called UDGĀTHĀ or GĪTI, used in Prākrit. It consists properly of four quarter-verses, containing eighteen measures in the fourth quarter as well as in the second (see verse 69). But in this example the line is divided irregularly.

The first syllable of the second foot [cumīth] is short by a license peculiar to Prākrit prosody. (See Colebrooke’s Essays, new ed., vol. ii. p. 65, note.)
The rule is, that the conclusion of the prelude should prepare the audience for the entrance of one of the dramatis personae. Hence, the manager exclaims, 'I was forcibly carried away by the ravishing melody of thy song, like king Dushyanta here by the very fleet antelope.' Pra-saham, a kind of adverbial indeclinable participle from an old form sabh (= rt. sah) with pra, and meaning 'forcibly;' 'violently;' (see Gram. 567.)

Verse 5. ŚLOKA or ANUSHTUBH, consisting of four Pādas of eight syllables.

```
| ओ  ओ  ओ  |  ओ  -  -  |  ओ  ओ  ओ  |  ओ  -  -  
| ओ  ओ  ओ  |  ओ  -  -  |  ओ  ओ  ओ  |  ओ  -  -  
```

The first four syllables and the last syllable of each Pāda may be either long or short.
'O long-lived one!' a respectful mode of addressing kings. Čandra-šekhara quotes a verse of Bharata, Vāded rājīm ṣa ētēm ṣa bhavatīti vidūshakaḥ, āyushman rathinaṃ sīto vriddham tāteti ētaraḥ. Cf. Manu ii. 125.

1 ‘Casting (my) eye on the black-antelope and on thee with-thy-strung-bow I behold, as it were, Siva visibly present chasing the deer.’ Adhi-jya, ‘having the string [jyā] up;’ at the end of the chase the bow would be śīthila-jya: see verse 40. Sa-jya is used like adhi-jya. Pinākin is Siva, armed with his bow called Pināka. [So the bow of Vishnū has a name Śārṅga, and that of Arjuna, Gaṇḍiva, Megha-d. 48, 50.] In illustration, Kāṭavema refers to Rāghu-v. xi. 44, Dhanuk, yena vṛisha-dhvaṇa vāṇam aṣṭijad vīrūtṛa-kratu-mṛgāṇusārīṇam. Siva, not having been invited to Daksha’s celebrated horse-sacrifice, was so indignant, that with his wife he suddenly presented himself, confounded the sacrifice, dispersed and mutilated the gods, and chasing Yajña, ‘the lord of sacrifice,’ who fled in the form of a fleet deer, overtook and decapitated him. The Vāyu-purāṇa makes Siva create a manifestation of himself as a monstrous being named Vīra-bhadra, who pursues Yajña in the form of a deer: see Vishnū-purāṇa, p. 65.

Verse 6. ŚLOKA or ANUSHTUBH. See verse 5.
There he is now, gracefully by the bending of his neck fixing a glance ever and anon at the chariot which pursues him, by (the contraction of) the hinder half (of his body) repeatedly drawing himself into the fore-(part of his) body through fear of the descent of the arrow; strewing the road with grass half-chewed which drops from his mouth kept open from exhaustion. See! by reason of his lofty boundings he springs forward chiefly in the air, little on the ground.' For badhha-drishṭi, compare Raghu-v.i.40, syandana-baddha-drishṭiṣṭhu. Pravishṭaḥ pūrva-kāyaṁ is equivalent to pravishṭa-pūrva-kāyaḥ, lit. ‘entering the fore-part of his body,’ a Bahuvrīhi compound analogous to baddha-drishṭiḥ and kirṇa-vartmā. In regard to Darbha or Kuśa grass, see note to verse 15.

[With surprise.] How now! the deer has become visible with difficulty [lit. with effort] to me pursuing (him).’ Dr. Burkhard reads this line thus: Sa esha katham anupadam eva prayatna-prekṣaṇīyaḥ saṃveritaḥ.

Because the ground is full of hollows, I have slackened the speed of the chariot by drawing in the reins.’ Uṭkāṭiniḥ, lit. ‘full of excavations.’

Separated by a longer interval or distance.

The expressions nirāpya and nāṭayitvā, which occur so frequently in
the stage-directions, are synonymous, and may both be translated by 'acting,' 'gesticulating,' 'exhibiting by gesticulation.' The properties and paraphernalia of the Hindū stage were as limited as the scenery; and though seats, thrones, weapons, and cars were introduced, yet much had to be supplied by the imaginations of the spectators, assisted by the gesticulations of the actors. Thus, though the car of Dushyanta might have been represented on the stage, the horses would be left to the imagination, and the speed of the chariot would only be indicated by the gesticulations of the charioteer.

1 'The reins being loosed, these chariot-horses gallop along as if with impatience of the speed of the deer [i.e. impatient or emulous of its speed], having the fore-part of their bodies well stretched out, having the chowrie which forms their crest motionless, having the ears erect yet firmly fixed [or bent backwards], not to be overtaken even by the dust raised by themselves.'—The cāmarī or chowrie, formed of the white bushy tail of the Yak or Bos Grunniens, served for whisking off flies; and was used as an emblem of princely rank. It was placed as an ornament between the ears of horses, like the plume of the war-horse of chivalry. The velocity of the chariot caused it to lose its play and appear fixed in one direction, like a flag borne rapidly against the wind. A similar idea occurs in Act I. of the Vikramorvaśi, cītrārambha-viniścālam hayaśirasi cāmaram. There is some difficulty in nibhrūtordhvakarnāḥ. The commentator explains nibhṛita by niścāla, 'motionless.' The most usual sense of nibhṛita is 'secret,' 'modest,' 'depressed,' 'low' (Gita-g. ii. 11, ii. 21; Hitop. passim). In Raghu-v. viii. 15 the sky is described as nibhṛitendra, 'having its moon nearly set' (=astamayā-sannacandra). Hence might flow the acceptation 'bent backwards.' The ears of a horse while running at full speed would be not only erect, but probably bent backwards so as to present the least resistance to the

Verse 8. Vasanta-tilaka (a variety of Śakvari or Śakkari or Śarkari), containing fourteen syllables to the Pāda or quarter-verse, each Pāda being alike.
This interpretation is confirmed by the reading of the Bengali MSS., cyuta-karna-bhanga; but if the sense nisëala be insisted on, translate—'having the ears erect and immovable.'

1 'Truly, the horses are [or appear as if] outstripping the horses of the Sun, and the horses of Indra,' i.e. the speed of the chariot seems like that of the Sun or the Wind. Harito is taken by some commentators as gen. case of harit, 'the Sun,' and harin as acc. case plural of hari, 'a horse.' But da after harin indicates that both harito and harin are acc. cases after atitya. In the Rig-veda we find hari (dual) and harayah and haribhih (I. 16, 1; 101, 10; 16, 4; 52, 8) for 'the horses of Indra;' and haritaḥ for 'the seven horses of Śūrya or the Sun' (I. 50, 8; 115, 4). In Nirukta i. 15 the different vehicles of the gods are given, and among them hari Indrasya, haritaḥ ādityasya. Hence Indra is called hari-haya or hari-vāhana (Vikram., Act III), and in Rig-veda, hari-yojana; and the Sun is called hari-d-aśva. One name of the Sun is saptāśva, 'having seven horses.' The Bengali MSS. read katham atitya hariṇam harayo, &c., but harito harinśeā is supported by all the Deva-nāgarī MSS., and by a parallel passage in Vikram., Act I, anena ratha-veyena vainateyam api āśādayeyam.

2 'That which in my sight (appeared) minute suddenly attains magnitude; that which was divided in half becomes as if united; that also which is by nature [really] crooked (appears) even-lined [straight] to my eyes. Nothing (seems) at a distance from me nor at my side even for a moment, by reason of the velocity of the chariot.' This is a method of describing great velocity of motion, which may be well appreciated by any one, in these days, who may have taken notice of the effect produced upon adjacent objects by an express railway speed of a mile a minute.

Verse 9. Śikhariṇī (a variety of the Atyashti), containing seventeen syllables to the Pāda or quarter-verse, each Pāda being alike.
"With himself as the third," or 'with himself making the third,' i.e. himself and two others. This is a not unusual compound. Compare the expression, Pāṇḍavā mātri-shaśṭāḥ, 'the Pāṇḍavas with their mother as the sixth,' i.e. five persons, or six counting their mother. Again, chāyā-dvitīyo Nalaḥ, 'Nala made two by his shadow,' 'umbra geminatus' (Nala v. 25). Also, aṁhitē baturo vedāṁ ākhyāna-paṇčamān, 'he reads the four Vedas with the Ākhyānas as a fifth' (Nala vi. 9). A similar idiom prevails in Greek, aτός being used after ordinal numbers: thus, πέμπτος aτός, 'himself with four others,' Thucydides I. xlvi. Similarly, τρίτον ἡμιτάλαντον, 'two talents and a half,' and ἐξῆδομον ἡμιτάλαντον, 'six talents and a half,' Herodotus I. 15, 50.

Verse 10. Mālinī or Mānīnī (a variety of Aṭṭi-Śakkārī or Aṭṭi-Śakvarī), containing fifteen syllables to the Pāda or quarter-verse, each Pāda being alike.
"Not indeed, not indeed must this arrow (of thine) be allowed to descend upon this tender body of the deer, like fire upon a heap of flowers. Where, forsooth, on the one hand (éa), is the very frail existence of fawns? and where, on the other (éa), are thy sharp-falling adamantine shafts?" i.e. Where is the suitability or congruity between the one and the other? What has the one to do with the other? How great a contrast or difference is there between the one and the other?

Let not your shafts waste their strength upon an object so frail and tender, but let them be directed towards a mark more fitted to prove their adamantine qualities. This repetition of kva to express great contrast or unsuitability between two things is not uncommon. It is used by Kalidása again at the end of the Second Act of this play, kva vayam, &c.; also in Megha-düta 5, thus, 'Where is a cloud which is a collection of vapour, fire, water, and wind? and where the meaning of messages to be received by intelligent mortals?' i.e. Why deliver a message intended for intelligent human beings to a cloud? What possible connection can there be between objects whose nature is so different? See also Raghu-v. i. 2, 'Where is the race sprung from the sun? and where my scanty powers of mind?' The majority of MSS. read pushpa-rāṣau, some tūla-rāṣau, 'on a heap of cotton.'

Therefore withhold your well-directed [lit. well fitted to the bow] arrow. Your weapon is for the deliverance of the distressed, not to inflict a wound on the innocent.' Sandhā is properly 'to unite or fix an arrow to a bow,' hence 'to take aim' (Draupadi-h. 149); and sandhā-nam, 'the act of taking aim.' Prahārtum is here used where prahara-nāya might be expected, but the infinitive is interchangeable with the dative, and frequently has the force of that case.

Verse 11. Śloka or Anushṭubh. See verse 5.
This is worthy of your honour, who art the light of the race of Puru,' i.e. an illustrious descendant of Puru. Compare in Vikramorvasi, Act I, sadrišam idam soma-vanśa-sambhavasya. In English we have the same idiom, 'this is just like [i.e. worthy of] one born in the Lunar race.' The two great lines or dynasties of kings according to Hindu mythology were the Solar and the Lunar. The Solar begins with Ikshvāku the son of Vaivasvata, the son of Vivasvat, or the Sun, and is carried on through Kakutstha, Dīlīpa, Raghu, Aja, and Daśaratha, to his son, the great Rāma-candra, hero of the Rāmāyaṇa. Under the Lunar come Puru, Dushyanta, Kṛishṇa, and the heroes of the Mahā-bhārata, as, 1. Soma; 2. his son, Budha; 3. his son, Purūravas; 4. his son, Āyus; 5. his son, Nahusha; 6. his son, Yayāti; 7. his sons, Puru and Yadu. From Puru were descended Taṃsu, Anila, Dushyanta, and Bharata. From his brother Yadu came Sātvata, Śūra, Vasu-deva, and his sons Bala-rāma and Kṛishṇa. From Bharata the son of Dushyanta and descendant of Puru came, after a time, Ajamidha, Saṃvaraṇa, Kuru, Sāntanu, Bīṣhma, and Kṛishṇa-dvaipāyana or Vyāsa. The latter was the father of Dhṛita-rāshtra and Pāṇḍu. The quarrels of the hundred sons of Dhṛita-rāshtra with their cousins, the five sons of Pāṇḍu (all of them being thus descended from Kuru and Puru), form the subject of the Mahā-bhārata. These two separate Solar and Lunar lines were occasionally intermingled by marriage, and a cross occurs at the very beginning, by the marriage of Iī (Iḍā), daughter of Vaivasvata, with Budha. Parasurāma, as a Brāhman, belonged to neither dynasty, but was connected with the Solar on his mother's side (see note to verse 22).

"This well becomes you, whose family belongs to the line of Puru, (therefore) be rewarded with a son gifted with all virtues, (and who shall become) a universal emperor." A čakravartin is one who reigns over a čakra, or country reaching from sea to sea. According to the Viṣṇu-purāṇa, a čakravartin is one in whose hand the čakra, or discus of Viṣṇu, is delineated. There have been twelve of these emperors, commencing with Bharata, the son of Dushyanta.

Verse 12. Śloka of Anushṭubh. See verse 5.
This exclamation usually serves to ratify any auspicious prayer or prophecy uttered by a Brāhmaṇa. Brāhmaṇa-vaṇas may be supplied, 'the word of a Brāhmaṇa is accepted.' See the same phrase in Vikram., Act II.

2 Compare Raghu-vana xiv. 70, i. 49.

3 Upa-mālinī-tīram, 'near the banks of the Mālinī;' see Gram. 760. b.

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

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

Verse 13. Ārṣa or Gāthā. See verse 2.
Soma-tirtha is a place of pilgrimage in the West of India, on the coast of Gujrat, near the temple of Somanath. It is also called Prabhāśa. The fable is that Soma, or the Moon, was here cured of the consumption brought upon him by the imprecation of Daksha, his father-in-law (Maha-bh., Salya-p. 2011; Vishnu-p. p. 561). A tirtha is a place of pilgrimage, generally on the bank of some sacred stream, or near some holy spring. The word is derived from tṛi, ‘to cross over,’ implying that the stream has to be passed through, either for the washing away of sin, or for extrication from some difficulty or adverse destiny. Thousands of devotees still flock to the most celebrated Tirthas, Benares, Haridwār, &c.

1 Soma-tirtha is a place of pilgrimage in the West of India, on the coast of Gujrat, near the temple of Somanath. It is also called Prabhāśa. The fable is that Soma, or the Moon, was here cured of the consumption brought upon him by the imprecation of Daksha, his father-in-law (Mahā-bh., Sālya-p. 2011; Vishnu-p. p. 561). A tirtha is a place of pilgrimage, generally on the bank of some sacred stream, or near some holy spring. The word is derived from trī, ‘to cross over,’ implying that the stream has to be passed through, either for the washing away of sin, or for extrication from some difficulty or adverse destiny. Thousands of devotees still flock to the most celebrated Tirthas, Benares, Haridwār, &c.

2 Ātmānam, ‘ourselves.’ The sing. is used for du. and pl., Gram. 232.

3 Abhoga = vistāra, ‘extension,’ ‘amplitude;’ paripārṇa-tā, ‘fulness.’ S., in explaining parināha in the sense of ‘circumference,’ gives ābhoga as a synonym. In Megha-d. 90, gaṇḍābhoga is explained by kapola-maṇḍala, ‘the orb of the cheek;’ and by gaṇḍa-sthala, ‘the region of the cheek;’ and stanābhoga is said to mean ‘fulness of breast.’ Translate, ‘Even without being told, it may be known indeed that here (we are within) the expanse [or exuberant fulness] of the sacred grove.’
For here are the (grains of) wild-rice beneath the trees, fallen from the mouths [openings] of the hollow-trunks (koṭara) filled with parrots; in other places the polished stones (used) for crushing the fruit of the Ingudi are plainly observed; the fawns too, with undeviating step [i.e. not starting aside] from having acquired confidence, bear the sound (of the voice); and the paths of the reservoirs are marked with lines by the drippings from the ends of the bark-clothes. Mukha is used for any opening. Garbha, as the last member of a compound, often denotes 'filled with,' as cīrṇa-garbha nādiḥ, 'a tube filled with powder.' The Ingudī, commonly called Ingua or Jiyaputa, is a tree from the fruit of which necklaces were made of a supposed prolific efficacy; whence the botanical name Nagelia Putran-jiva or Jiva-putraka. In Raghu-v. xiv. 81 there is an allusion to the fruit being used by hermits to supply oil for lamps, and in Act II. to its furnishing them with ointment. The synonym for the tree in the Amara-Kosha is tāpasa-taru, 'the anchorite's tree.' S. calls it muni-pādapa. Abhinna-gati may perhaps be translated 'not running away.' K. explains it by aviḥata-gati, 'not stopping in their walk.' So abhinna-svara, 'one who does not hesitate in speaking.' The sense of the last line is determined by a passage at the end of this Act, where the dust is described as falling 'on the bark dresses, moist with water, hung up (to dry) on the branches of trees' (vīṭa-pa-vishakta-jalāḍra-valkaleshu, verse 32). In carrying these dresses from the tank (tojādhara) to the trees, a line would be formed by the drippings from the edges [āṭhā=aṅkalā, Schol.]
The trees have their roots washed by the waters of canals [trenches], tremulous in the wind; the tint of (those trees which are) bright with fresh-sprouts is diversified [partially obscured] by the rising of the smoke of the clarified butter (burnt in oblations); and in front, these young fawns, free from timidity, leisurely graze on the lawn of the garden, where the stalks of Darbha grass have been mown. The commentators explain *bhinnā* by *anyathā-bhūta*, 'altered,' 'made different;' but it may also mean 'broken,' 'interrupted,' 'partially obscured.' *Aṛvāk = agrataḥ,* 'in front,' 'near.' *Darbha* is another name for *Kuṣa* or sacrificial grass (*Poa Cynosuroides*). This was the plant held sacred by the Hindus, as verbena was by the Romans. Ground prepared for a sacrifice was strewn with the blades of this grass. The officiating Brāhmans were purified by sitting on it, and by rubbing it between their hands. Its sanctifying qualities were various, see Manu ii. 43, 75, 182; iii. 208, 223, 255, 256; iv. 36; v. 115; xi. 149; and Vishṇu-p. p. 106. Its leaves are very long, with tapering points of which the extreme acuteness is proverbial; whence the expression *kusāgra-buddhi* (*Raghu*-v. v. 4), 'one whose intellect is as sharp as the point of a Kuṣa leaf.' In *Atharva*-v. xix. 28 this grass is addressed as a god. According to the commentators this verse and the last afford examples of *anumānālankāra*, or figure called 'Inference.'

Verse 15. *Mandākrāntā* (a variety of *Aṣṭasīṭi*), containing seventeen syllables to the quarter-verse, each quarter-verse being alike. This is the metre of the *Megha-dūta.*

---

The trees have their roots washed by the waters of canals [trenches], tremulous in the wind; the tint of (those trees which are) bright with fresh-sprouts is diversified [partially obscured] by the rising of the smoke of the clarified butter (burnt in oblations); and in front, these young fawns, free from timidity, leisurely graze on the lawn of the garden, where the stalks of Darbha grass have been mown.' The commentators explain *bhinnā* by *anyathā-bhūta*, 'altered,' 'made different;' but it may also mean 'broken,' 'interrupted,' 'partially obscured.' *Aṛvāk = agrataḥ,* 'in front,' 'near.' *Darbha* is another name for *Kuṣa* or sacrificial grass (*Poa Cynosuroides*). This was the plant held sacred by the Hindus, as verbena was by the Romans. Ground prepared for a sacrifice was strewn with the blades of this grass. The officiating Brāhmans were purified by sitting on it, and by rubbing it between their hands. Its sanctifying qualities were various, see Manu ii. 43, 75, 182; iii. 208, 223, 255, 256; iv. 36; v. 115; xi. 149; and Vishṇu-p. p. 106. Its leaves are very long, with tapering points of which the extreme acuteness is proverbial; whence the expression *kusāgra-buddhi* (*Raghu*-v. v. 4), 'one whose intellect is as sharp as the point of a Kuṣa leaf.' In *Atharva*-v. xix. 28 this grass is addressed as a god. According to the commentators this verse and the last afford examples of *anumānālankāra*, or figure called 'Inference.'


1 Compare Manu viii. 2. Dr. Burkhard has vinīta-vesha-pravešyāni.

2 'Giving over his ornaments and bow (to the care) of the charioteer.' Observe the use of the gen. after upaniya; see Gram. 858.

3 Lit. 'let the horses be made wet-backed,' i.e. let them be watered and refreshed. 'Let their fatigue be removed by giving them water and by rubbing their backs,' S.

4 'Acting an omen,' or 'acting as if he observed an omen,' lit. 'manifesting a sign.' Nimitta is any omen or sign, such as the throbbing of the arm or eyelid. If this was felt on the right side it was a good omen in men; if on the left, a bad omen. The reverse was true of women.

5 'This hermitage is tranquil [i.e. a peaceful spot, undisturbed by passion or emotion], and yet my arm throbs; whence can there be any result of this in such a place? But yet the gates of destiny are everywhere.' A quivering sensation in the right arm was supposed to prognosticate union with a beautiful woman. See Raghu-v. xii. 90; Bhaṭṭī-k. i. 27; Vikram., Act II.
"To the right of the grove of trees." Dakshinena governs the acc. case as well as the gen. See Pāṇ. ii. 3, 31; v. 3, 35.

2 'With watering-pots (of a size) proportioned to their strength,' or 'with watering-pots suited to their size,' i.e. not too large for a woman to carry.

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

4 'Occupied in the manner described.' A noticeable Bahuvrihi compound.
Mdlika or mallikā is a kind of double jasmine with large flowers, sometimes called ‘Arabian jasmine,’ from its delicious perfume, and abundant nectar, much frequented by bees. See Raghu-v. xvi. 47.

Alavāla, ‘the trench for water round the root of a tree.’ See Raghu-v. i. 51; also Vikram., end of Act II. (taror mālālavālam).

‘Truly his reverence Kāśyapa is (a man) of little discrimination, inasmuch as he appoints her to the duties [manner of life] of the hermitage [i. e. imposes upon her a hermitage-life; a mode of life such as is usual in a hermitage].’ The sage Kaṇva is here called ‘a descendant of Kāśyapa.’ As a sage and Brāhman he might especially claim this celebrated personage as his progenitor; but Kāśyapa, who was the son of Marićī [who was the son of Brahmā, and one of the seven Prajāpatis], was a progenitor on a magnificent scale, as he is considered to have been the father of the gods, demons, man, fish, reptiles, and all animals, by Aditi, and twelve other daughters of Daksha. He is supposed by some to be a personification of the race who took refuge in the central Asiatic
chain, in which traces of his name may be found, as Koh-kas (or Caucasus), the Caspian, Kaśmīra, &c. (Wilson’s Hindū Theatre, vol. ii. p. 12.)

1 'The sage who expects to make this artlessly-charming form capable of (enduring) penance, certainly attempts to cut a branch of the hard Sāmī wood with the edge of the blue lotus-leaf.' Avyāja-manokaram, ‘that which captivates without art or ornament,’ ‘naturally beautiful.’ For an account of the different orders of Rishis or sages, see rishi in my Sanskrit-English Dictionary. The Sāmī tree is a kind of acacia (Acacia Suma), the wood of which is very hard, and supposed by the Hindūs to contain fire. [Sāmī abhyantarā-tīna-pāvakā, Raghu-v. iii. 9. See also Manu viii. 247.] Sacred fire is kindled by rubbing two dried pieces together. The legend is that Purūravas generated primeval fire by rubbing together two branches of the Sāmī and Āśvattha tree. Other kinds of wood are also held sacred by the Hindūs, such as the Vilva (Bel), and only Brāhmans are allowed to use them as fuel.
This blooming [or youthful] body of hers, by (reason of) the bark dress fastened with delicate knots upon her shoulder (and) covering the orbs of her two breasts, does not exhibit (the fulness of) its own charms, like a flower enveloped by a calyx of pale leaves.’ The first meaning of push, like bhṛi, is ‘to nourish’ or ‘be nourished.’ Thence, like bhṛi, it passes into the sense of ‘maintain,’ ‘support,’ ‘bear;’ and thence into that of ‘possess,’ ‘enjoy,’ ‘exhibit,’ ‘make to appear.’ In these last senses it may be used actively, though conjugated in cl. 4. (See Manu ix. 37; Rāmāy. ii. 94, 10; Raghu-v. xvi. 58; Mahā-bh. vol. ii. p. 186, l. 2607.) It is curious that our English word exhibition may have the sense of ‘maintenance’ (cf. Lat. exhibeo). Two Bombay MSS. read svāṁ abhikhyāṁ instead of svāṁ na sōbhāṁ: the meaning would then be, ‘maintains its own beauty’ [abhikhyā is so used, Raghu-v. i. 46]; and this reading would be more consistent with what follows, but by the next word athavā, as the commentators observe, svoktam ākshipati, he corrects his previous remark. Pi-naddha=api-naddha from api-nah.

Or rather, granted that the bark dress be ill suited to her figure, yet it really does [lit. it does not not] possess the charm of an embellish-
ment; or less literally, 'it really does act as an embellishment to set off the beauty of her person.' Other instances are found in Kālidāsa of two negatives employed to strengthen an affirmative. See Megha-d. 106.

1 'The lotus, though intertwined [or overspread] with the S'aivala, is charming; the speck, though dark, heightens [lit. extends] the beauty of the moon; this graceful one even with her bark-dress is more lovely; for what is not an embellishment of sweet forms?' i.e. everything serves as an ornament to heighten the beauty of a figure which is naturally beautiful. Sarasi-jam, lit. 'that which is born in a pool,' a name applicable to any aquatic plant, but especially to the different kinds of lotus (Nelumbium or Nymphaea). This beautiful plant—the varieties of which, blue, white, and red, are numerous—bears some resemblance to our water-lily. It is as favourite a subject of allusion and comparison with the Hindū poets as the rose with the Persian. It is often figuratively used to express beauty, as 'lotus-face' or 'the lotus of the face,' 'lotus-hands,' 'lotus-feet' (Gita-g. passim). It is also used by women as an ornament (Act III. of this play), and as a cooling remedy (Ratn., Act II). The S'aivala (Vallisneria) is an aquatic plant which spreads itself over ponds, and interweaves itself with the lotus. The interlacing of its stalks is compared in the Śrīṅgāra-tilaka (verse 1) to braided hair (dhammilla). See Sir W. Jones' Works, vol. iv. p. 113. The spots on the moon were thought to resemble those on an antelope, and hence one of the moon's names, harīṇa-kalanka, 'deer-spotted.'

The following verse, which is found in the Beng. MSS. immediately after verse 20, and has been adopted by the Calcutta edition, is omitted in all the Deva-n. MSS., and in the commentaries of Š' and K. It is probably spurious, as it repeats the same sentiment less poetically and with some harshness of expression:

मलिनि न मनसि हेविभुमं स्कृत्यमण्याद्धाति

Verse 20. Mālinī or Māninī (a variety of Ati-Šakvari). See verse 10.
The bark-dress, though rough, is beautiful on this fawn-eyed one. It does not in one's mind cause the slightest impairment of her beauty [or, of my liking for her]; just as its own rough tissue of stalks on the lotus-bed whose lotuses have expanded, so as slightly to release the neck-of-the-flower,' i.e. the pedicle, or that part of the stalk immediately under the flower.

1 'This Kesara tree, with its fingers of young shoots set in motion by the wind, bids me hasten as it were (towards it). I will just go and pay my respects to it.' The Kesara (Mimusops Elengi) is the same as the Bakula or Vakula, frequent mention of which is made in some of the Purāṇas, and in Ratn., Act III. It bears a strong-smelling flower, which is even placed among the flowers of the Hindū paradise. The tree is very ornamental in pleasure-grounds. The caus. of sam-bhū often means 'to honour, or pay one's respects to another in person.' Motion towards the object seems usually, though not always, implied. Thus, sambhāvayāmo rājarśākim, Vikram., Act I; cf. Raghu-v. v. 2, x. 56.

2 'What for!' Dr. Burkhard omits this.

3 'Possessed of a creeper.' Sa-nāṭha, lit. 'having a lord or master;'
it is so used towards the end of this Act, where the devotees are said to be sa-nāthāḥ, ‘possessed of a guardian’ in Dushyanta. A compound verb sandithi-kri, ‘to cause to be possessed of a master,’ occurs in Act II. of this play, and in Hitop. l. 797. But here sa-nātha=sahita, dvitiya, yukta, ‘accompanied,’ ‘joined,’ ‘furnished with.’ The transition into this meaning may be understood from Act VI. of this play, and from Vikram., Act II, where an arbour (mandapa) is said to be mani-sīlā-paṭṭa-saṇātha, ‘having a slab of marble as its master,’ i.e. in which the most prominent object is a marble seat; or in plain words, ‘an arbour furnished with a marble seat.’ Similarly in Act II. of this play the surface of a stone seat (sīlā-tala) is said to be vitāna-saṇātha, ‘furnished with a canopy’ by the shade of a tree. Cf. also Lakṣmī-saṇātha, ‘possessed of Fortune,’ and kusuma-saṇātha, ‘decked with flowers,’ Vikram., Act IV. See also Mālati-m. p. 58, l. 2; Megha-d. ver. 97; Mālavik. p. 5, l. 9.

1 ‘Hence most truly art thou (named) Priyām-vadā’ (i.e. priyām, ‘what is agreeable,’ and vada, ‘one who speaks;’ cf. μελιφθογγος).

2 ‘Though agreeable (still it is) the truth (that) Priyāmvadā says to Sakuntalā. Truly her lip has the colour of a young bud, her two arms resemble flexible stalks. Attractive youth, like the blossom, pervades her limbs.’ Adhāra, properly ‘the lower lip,’ as distinguished from oṣṭha (i.e. ava-stha), ‘the upper lip’ San-naddham = sarvato vyāpakam, Schol.
Here is the young Malika [a kind of double jasmine, see p. 22, n. 1] named by you the Light of the Grove, the self-elected wife of the Sahakāra. Have you forgotten it? The Sahakāra is a sort of fragrant Mango tree. Its union with other plants seems a favourite idea with Kālidāsa; for in Raghu-v. viii. 60, allusion is made to its marriage with the Phalini or Priyāngu. It is said to be a great favourite with bees (Raghu-v. vi. 69). In Ratn. p. 11, l. 7, it is spoken of as maṇḍalā-yaṃāṇa, ‘forming a circle.’ Svayamvara-vadāhū, ‘a wife by self-election.’ The Svayamvara, or ‘selection for one’s self,’ was a form of marriage in which a princess made a free public choice of a husband from a number of assembled suitors. In very early times the princesses of India seem to have enjoyed this singular privilege. It is not mentioned amongst the forms of marriage in Manu iii. 21, &c.; but the provision which is made in Mann ix. 90, proves that a similar custom prevailed at that period. When marriageable, she is there told to wait for three years; and after that time, if she fail to obtain a suitable husband, she is to choose for herself; [samāna-jāti-guṇam varam svayam viṇīta, Schol.] She is then called Svayamvarā. In the Mahā-bh. we have a beautiful account of the Svayamvara of Damayanti (who chooses Nala), and of Draupadi (who chooses Arjuna); and in Raghu-v. vi. of the Svayamvara of Indumati, sister of Bhoja, king of Vidarbha (who chooses Aja, the son of Raghu). See also Nalod. i. 30. Even the goddess Lakshmi is said to have exercised this privilege. See the allusion to the Lakṣmī-svayamvara at the beginning of Act III. of Vikram. Vi-smṛita is also used transitively between verses 129 and 130 of this play. In Raghu-v. xix. 2, vi-smṛita has an acc. after it. See Gram. 896; Pān. iii. 4, 72.
At a charming season, indeed, has the union between this pair, the (Malikā or jasmine) creeper and the (Sahakāra) tree, taken place. The Light of the Grove (has) youthfulness by (its) fresh blossoms [i.e. its fresh blossoms give it all the bloom of a young bride], and the Sahakāra is capable of enjoyment by reason of (its) young shoots (just) formed. Vyatikara is properly ‘mutual action,’ ‘co-operation;’ hence ‘union,’ ‘blending,’ ‘intertwining,’ ‘intermingling.’ See Megha-d. 15. So also vyatikara-sukham, ‘mutual enjoyment.’ The prepositions vi and ati in composition imply both reciprocity and contrariety: hence, in Hitop. l. 2319, vyatikara signifies ‘reverse,’ ‘turn in affairs.’ Buddha-pallavataya, ‘by the state of young shoots formed on it.’ This is an idiomatic use of the instr. case of the abstract noun in tā, to denote ‘by reason of,’ ‘on account of.’ Bandh often means ‘to form,’ ‘produce;’ thus, badhnanti phalam (Raghu-v. xii. 69); drumeshu svayam phalam badalham (Kumāra-s. v. 60). Upabhoga-kshama occurs in connection with grīshma-samaya in p. 6, n. 2, and in Vikram., Act III, with avakāśa. The first meaning of kshama is ‘patient,’ ‘enduring.’ Here and elsewhere it = yogya, ‘capable,’ ‘suitable;’ so drishṭi-kshama, ‘capable of being seen,’ ‘visible.’ So in verse 22, kshatra-parigraha-kshama, ‘capable of marriage with a Kshatriya.’
a. शामें एवं चाहिम्य अवति शामुकं वरं लहेमाणि।

b. यत् यूः तत्यथा ममोर्हो।

राजा।

अपि नाम कुलपतेरियमतवंशक्षेत्रसम्भवा स्यात। अत्रवा कृतं सदेहेन्।

उत्सांशयं भ्रान्धपरियाध्यमा

यदाःप्रैम्याम्भिलाषि मे मनः।

a. नाम एवमहामपि चास्मोऽनुर्ह्यं वरं लहेयेति।

b. एष्ठ नूः तत्यथागतो मनोरः।

1. *Apī nāma,* 'would that!' In this sense it occurs also in Vikram., Act III, *apī nāma Purūravā bhaveyam,* 'would that I were Purūravas!'

2. 'Can this (lady) possibly be sprung from a wife dissimilar in class (to that) of the father of the family!' *Apī nāma* here = 'may be,' 'can it possibly be,' 'I wonder whether,' expressive of some doubt [*evaṃ sambhāvyate,* Schol.] *Kshetra = kalatra,* 'a wife;' *a-savarna = asamāna-jātiya,* 'of a different (and inferior) tribe or caste.' A Brāhmaṇ might marry a Kshatriyā, i.e. a woman of the military or kingly class next below him (Manu iii. 13), and the female offspring of such a marriage would belong to the mixed class called *mūrdhābhishikta* or *mūrdhāvasikta,* 'head-anointed' (Manu x. 6), and would be a suitable object of affection for a Kshatriya, who in his kingly character was a *mūrdhābhishikta* also. But if *Sakuntalā* were a pure Brāhmaṇī woman, both on the mother's and father's side, she would be ineligible as the wife of a Kshatriya (Manu iii. 13).

3. 'But, have done with [away with] doubt.' *Athavā* is used to correct a previous thought [*pakshāntare,*]. *Kritam* used adverbially (like *alam*) requires the instr. case.

Verse 22. *Vāṇśa-sthavila* (a variety of *Jagati*). See verse 18.
Without any doubt she is capable of marriage with a Kshatriya, since my honourable soul has a longing towards her; for in matters that are subjects of doubt, the tendencies [inclinations, promptings] of the hearts of good men are an authoritative guide (to the truth).’ The meaning is, ‘If this damsel be the daughter of a Brahmān by a Brahmāṇi [or woman of the same caste], then why should I be conscious of a sudden liking for one whom I could never hope to marry? This feeling of sympathy could only arise towards a legitimate object: for in such matters, the secret prompting [inner voice] of the heart is decisive.’ He therefore concludes that she must have been of mixed origin, with some Kshatriya or regal blood in her veins; and discovers afterwards that she was, in fact, the daughter of the Rājarshi Viśvāmitra (originally of the Kshatriya or regal tribe) by an Apsaras. Dushyanta, as a king, belonged of course to the Kshatriya caste. This caste came next to the Brāhmaṇical, and according to Manu (i. 87) sprang from the arm of Brahmā. They wore a girdle of māreṇā and a sacrificial cord of hemp (Manu ii. 42, 44), and were properly soldiers. They were said to have been exterminated by Paraśu-rāma, the representative of the Brāhmaṇical tribe, in revenge for the murder of his father, the sage Jamadagni, by the sons of Kārtavirya. This fable is founded on the historical fact that, at some period or other, struggles, arising out of mutual jealousy of each other’s encroachments, took place between the military and sacerdotal classes; and that the former did in the end succumb to the superior power and intelligence of the Brāhmans. The example of Viśvāmitra proves that it was possible for a Kshatriya, by the practice of religious austerities, to raise himself to the rank of a Brāhman. Other anomalies of caste occur. A number of men, half warriors, half priests, Kshatriyas by birth, and Brāhmans by profession, called Āṅgirāsas or ‘descendants of Āṅgiras,’ were said to have sprung from Nabhāga (Vishnū-p. p. 359; Mahā-bh. Sel. p. 23). Kings were never chosen from the Brāhmaṇical class, but were properly Kshatriyas (Manu vii. 2); though there was no positive law against their belonging to the two inferior classes of Vaiśyas and Śūdras, or even to three mixed classes (sankara) formed by inter-marriage with the others, viz. Mūrdhābhishiktas, Mahishyas, and Karaṇas (Manu x. 6). One dynasty of kings of the line of Nanda were actually Śūdras, and kept the Kshatriyas in subjection (Vishnū-p. p. 467).
fact, the king was but a high officer appointed to train the army, instruct in military exercises, administer justice, and execute the laws. These onerous duties were sufficient to deter the Brāhmans from desiring a rank inconsistent with their love of dignified repose. Āryam = sa-maryādam, 'correct,' 'upright' (Schol.) Pramāṇam, 'that by which anything is measured;' hence, 'a criterion or standard of truth,' 'a sure guide,' 'an authority' [pramā-kāraṇam, 'a cause of true knowledge,' Schol.] In this sense it is usually found in the singular number, neuter gender, though in apposition to a masculine or feminine noun, or even to a plural noun, as here. Thus also, Vedāḥ pramāṇam, 'the Vedas are an authority.' See also Hitop. II. 169, 1465. Pravṛtti, 'onward course;' hence, 'a course of action,' 'tendency,' 'inclination.'

1 'Nevertheless [however the suggestions of my heart are to be relied upon] I will accurately ascertain about her.' Upalapsye = jñāsyē, 'I will inform myself.'

2 Nova-mālikā, see p. 22, n. 1.
3 Madhu-kara, 'a honey-maker,' 'a bee;' cf. Lat. mellifcus, mellifer.
4 Literally, 'turns towards,' 'attacks,' 'assaults.'
5 'Good! even her repulse is charming.'
6 'In whichever direction the bee turns towards (her), in that direction

Verse 23. VAṆŚA-STHAVILA (a variety of JAGAT). See verses 18, 22.
her rolling eye is darted; bending her brows through fear, she is already learning coquetish-movements of the eye even though (as yet) uninfluenced-by-love.' Yataḥ and tataḥ are properly 'whence' and 'thence;' tataḥ=tasmāt sthānāt, 'from that place,' S. Shat-carana, 'a six-footed insect,' 'a bee.' Drishṭi-vibhrama, 'coquetish play of the eye,' 'amorous or sidelong glances,' 'rolling motion of the eyes, indicative of amorous feelings' (=drishṭi-vilāsa, S.)

1 'Thou touchest repeatedly her quivering eye, whose outer-corner moves (playfully); going close to her ear, thou art softly humming as if whispering a secret (of love); thou art drinking the lip, containing all the treasures of delight, of her waving her hand; (whilst) we, O bee! through (the necessity for) inquiring into the truth (of her origin), are disappointed (of immediate fruition), thou indeed art in the full enjoyment (of thy desire).' In other words, 'Whilst I am kept in suspense by the necessity of ascertaining whether she be a Brāhmaṇī or a Kṣatriyā woman, thou art in the act of enjoying her charms.' Vyādhunvatyāḥ, gen. case of the pres. part. fem. agreeing with asyāḥ understood. Dhū with vi and ā, 'to shake about.' Verbs of cl. 5 reject the nasal in the fem. of this participle, see Gram. 14.1. c, Pañ. vii. 1, 80. Rati-sarvasvam = rati-nidhānam, 'entirely made up of delight,' 'whose whole essence is delight.' So khadga-sarvasvaḥ, 'one whose whole property consists of a sword.' Adhara, properly 'the lower lip,' in contradistinction to oṣṭha (i.e. ava-stha), 'the upper lip,' but here simply 'the lip.' Adharam pivasi, 'thou art drinking (the moisture of) the lip.' Cf. adharam pātum pravṛttā (Vikram., Act IV), and adhara-madhu ('the nectar of the lip') pivanti (Bhartṛ-h. i. 26). Hata here=mano-hata, 'disappointed,' or rather 'kept in anxious suspense.' Kṛiti=kritārthaḥ or kṛita-kṛityaḥ, 'one who has gained the object of his desire, and is in full enjoyment of it.'

Verse 24. ŚIKHARĪṆI (a variety of ATYASHṬI). See verse 9.
1. Literally, 'ill-trained;' hence, 'ill-behaved,' 'ill-mannered.'

2. 'Who (are) we to rescue (you)?' i.e. 'who are we that we should be able to rescue you? what power have we to rescue you?' [āvayok ko 'dhikāraḥ, S.] In a passage further on (ka tvam visrashṭavyasya, &c.) K. explains ka by na prabhu, avaśa, 'powerless.' All the Deva-n. MSS. read parittāduṃ (Sk. paritrātum), but the Beng. read parittāne (Sk. paritrāne), and the Calcutta kā satī amhe parittāne. The infinitive may well stand for the dative parittānāya (see p. 14, n. 2), especially in Prākrit, which has no dative. A precisely similar construction occurs in the Mālāvik. p. 55, l. 13, kā vayam jetum; and again, p. 40, l. 16, ke āvām parigrāhāya (Prāk. parīgahasse, the gen. being put for Sanskrit dative).
Who is this that is practising rudeness towards the gentle maidens of the hermitks, (and that too) whilst a descendant of Puru [see p. 15, n. 1], a chastiser of the ill-behaved, is governing the earth?" Šasati, loc. of the pres. part., used here absolutely, and liable in this root and in roots of cl. 3 to be confounded with the 3rd pers. pl. present tense. Mugdhaśu = apraudhaśu, apragalbhasu, 'gentle,' 'timid,' 'modest,' 'innocent,' Schol.

Aty-āhita = mahā-bhāti, 'great danger.' According to some, 'great outrage,' 'great crime.' The same word occurs in the beginning of Acts IV. and V. of Vikram. Cf. also Mālavik. 55, 19; 56, 4.

'I trust your devotion prospers,' 'does your piety thrive?' 'is all well with your acts of devotion?' This was the regular salutation on meeting a Brāhman. According to Manu, kuśalam implies an inquiry respecting the well-being of a Brāhman's acts of penance, at all times liable to be obstructed by evil spirits and demons. Manu ii. 127. See also Rāmāy. i. 52, 4.
1 'Now (indeed it does prosper) by the acquisition of a distinguished guest.' The rites of hospitality were enforced amongst the Hindus by very stringent regulations. The observance of them ranked as one of the five great sacraments (madha-yajna), under the title of nri-yajna or manushya-yajna, 'the man-sacrament.' Brahma, Prajapati, Indra, Fire, the Vasus, and the Sun were supposed to be present in the person of a guest, and to partake of the food that was given to him (Vishnu-p. p. 306). No wonder then that reverence of him was said to be conducive to wealth, to fame, to life, and to a heavenly reward (Manu iii. 106). On the other hand, no punishment was thought too severe for one who violated these rites. If a guest departed disappointed from any house, his sins were to be transferred to the householder, and all the merits of the householder were to be transferred to him (Vishnu-p. p. 305; Hitop. l. 361). Some of the things which were to be offered to a guest by even the poorest man were food, vegetables, water for the feet, and if more could not be given, ground on which to lie (Manu iii. 101; Vishnu-p. p. 308).

2 The argha or arghya was a respectful offering to Brahmans of rice, Durva grass, flowers, fruit, &c., with water in a small boat-shaped vessel. Cf. Rāmāy. i. 20, 9. 10; Wilson's note, Megha-d. 5. Upahara=āṇīya prayāchéha, 'having fetched, present.'

3 'This (which we have brought with us for watering our plants) will serve as water for the feet.' Water for the feet was one of the first things invariably presented to a guest in all Eastern countries. Should a guest arrive, a seat is to be offered to him, and his feet are to be washed and food is to be given him (Vishnu-p. p. 305. Cf. also Luke vii. 44). Idam, i.e. vrikshārtham āṇītam udakam, Schol.

4 Śunrītā gīr, 'kind yet sincere language,' 'complimentary and friendly words without flattery' (priyam satyam ca vācānam). This is one of
the four things with which even the poorest man was to greet a guest. 'Grass and earth to sit on, water to wash the feet, and fourthly, friendly yet sincere speech (\textit{vāk sūnrita}) are never refused in the houses of the good, even though they be poor.' \textit{Manu} iii. 101; \textit{Hitop.} 1. 301.

1 'On the raised-seat under the Saptaparnā tree, cool with much shade, having sat down for a short time, let your honour cause removal of fatigue.' According to \textit{S. praćchāya=prakrīṣṭā yā čhāyā, 'excessive shade.'} The other commentators explain it by \textit{prakrīṣṭā čhāyā yatra desah, 'a place where there is excessive shade,'} and by \textit{prakrīṣṭā čhāyā yasyaḥ, 'having excessive shade.'} A parallel passage occurs in the \textit{Mālavik.} p. 3, 1. 20, \textit{praćchāya-śītale śilāpaṭṭake niṣhaṇṇā, &c.} It seems clear that \textit{pra} in this word gives intensity to the original idea. It is needless to regard it either as a Tatpurusha or Karmadharaya compound, although it is in such compounds especially that čhāyā becomes čhāya. (See p. 6, n. 3, and \textit{Raghu-v.} iv. 20, xii. 50; \textit{Megha-d.} 103; \textit{Pān.} ii. 4, 22. 25.) \textit{Sapta-pana}, 'a tree having seven leaves on a stalk,' called also \textit{vishama-čhāda, 'having an odd number of leaves,'} and \textit{viśāla-tvāc, 'having a broad bark'} (\textit{Raghu-v.} iv. 23). \textit{Vedikā=viśrāma-sīhānam, 'place of repose or rest.'} It was probably a quadrangular raised-seat, something in the form of an altar, and covered with a roof supported by pillars, used as a kind of arbour for sitting or standing under. In this case it seems to have been erected under a Saptaparna tree. \textit{Saptaparna-nāmno vrikṣhasya tale niṁmitā yā vedikā, S.'} According to Sir W. Jones this tree, when full-grown, is very large; when young, light and elegant. \textit{Muhūrtā} is properly an Indian hour of forty-eight minutes or two Daṇḍas, but is used for any short space of time.
Atma-gatam and sva-gatam (lit. 'gone to one's self') used in theatrical language, like 'aside,' to denote that the words which follow are spoken privately, as if to the speaker's self, and not in the hearing of any one but the audience (=ananya-prakāsām). Gata, 'gone,' is used loosely at the end of a compound to express relationship and connexion without necessary implication of motion. It may mean simply 'in connexion with,' 'in relation to;' or, as here, 'with exclusive reference to,' 'addressed exclusively to.'

1 'How now! can it really be that, having looked upon this man, I am become susceptible of [lit. accessible to] an emotion inconsistent with a grove devoted to penance? Vikāra is any alteration or transition from the natural and quiescent state of the soul; hence any emotion, whether of joy, grief, anger, &c. Kim is used kutsāyām, 'disdainfully,' and=katham eva jātam, 'how can it have happened?' The use of the gen. after gamaniyā is noticeable.

2 Sauhārda, 'friendship,' an abstract noun from su-hrid. Observe that both su and hrid are vriddhied (see Gram. page 63, Prelim. Obs. c).

3 Janāntikam, 'aside to a person standing near.' This is a theatrical direction similar to ātma-gatam, but the speech which follows is supposed to be audible by one other person, to whom a private signal is
made. 'That which is spoken apart from the rest, with a signal, such as holding up three fingers of the hand (tripataka), being a mutual speech (between two), is called janántikam,' S. and Sāhit.-d. p. 177.

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

2 Prakásam, 'aloud,' another theatrical direction denoting that the words which follow are to be made audible to all, those which precede having been spoken aside.

3 'Which race of royal-sages is adorned by your honour?' Ka-tama, 'which out of many?' A Rājarshi is a king or man of the Kshatriya and military class who has attained to the rank of a Rishi or saint by the practice of religious austerities. Such were Ikshvāku, Purūravas, Dushyanta, &c. There are six other classes of Rishis. The Rājarshi is inferior to the Brahmarchi or 'Brāhman-saint,' but it was possible for a Rājarshi to raise himself to the rank of the latter, and therefore to the state of a Brāhman, by very severe penance, as exemplified in the story of the celebrated Vīśvāmitra, son of Gādhi, and father of Sākuntalā. See p. 43, n. 1; also Rāmāy. i. 20, 20; 65, 18; Astra-siksha, 118.

4 'With its people pining by separation,' i. e. by your absence.
'Or on what account has your person, so very delicate [unaccustomed to hardships] as it (evidently) is, been brought to the point of (undergoing) the fatigue of visiting a grove of penance?'

2 'O (my) heart! be not uneasy, this Anasūyā is giving utterance to all thy thoughts,' i.e. is making inquiry about all those points about which thou art anxious (such as, who this stranger is, whence he has come, &c.)

3 'Or how shall I make concealment of myself?' i.e. how shall I hide my real character? how shall I dissemble? *Apā-hāra = vañcana,* 'deception,' K., or = *ni-hnava* or *sangopana,* 'concealment,' 'dissimulation.' This is a very unusual sense of the word, but all the Deva-n. MSS. agree in reading *apahāra.* The Beng. have *parihāra,* which is also explained by *sangopana.* The oldest Beng. MS. (India Office, 1060) omits the words from *katham vā to karomi.*

4 'O lady!' voc. of *bhavatī.* A Brāhman is to be accosted with the respectful pronoun *bhavat,* and to any woman not related by blood, the address *bhavati,* 'Madam,' or *subhage bhagini,* 'amiable sister,' is to be used (Manu ii. 128, 129).

5 'I, that very person appointed by his majesty, the descendant of Pūru, for the supervision of religion, have arrived at this sacred grove, for the purpose of ascertaining whether the (religious) rites are free from obstruction.' The sacrifices of holy men were liable to be disturbed by evil
spirits called Rakshasas—the determined enemies of piety. No great religious ceremony was ever carried on without these demons attempting to impede its celebration; and the most renowned saints were obliged on such occasions to acknowledge their dependence on the strong arm of the military class for protection. The idea that holy men, who had attained the utmost spiritual power, were unable to cope with the spirits of evil, and the superiority of physical force in this respect is remarkable. (See Rāmāy. bk. i. chaps. 20, 21, 32; and end of Act III. of this play.) In point of fact the Rakshasas were poetical representations of the wild aborigines of the woods.

1 *Sa-nāihāḥ,* 'possessed of a guardian;' see p. 26, n. 3.

2 ‘Understanding the gestures of both,’ i.e. of Sākuntalā and Dushyanta. Ākāra=beshtā or ingita, ‘a gesture,’ ‘sign,’ or rather the state of mind as evidenced by gestures and outward appearances, such as change of colour, &c.

3 ‘What would then happen?’ i.e. if he were near at hand, what would he do? Schol.

4 ‘He would make this distinguished guest happy [possessed of the object of his desire] with all the substance of his life,’ i.e. he would do worthy honour to his guest by offering him the best of his substance and property. *Sarva-sva,* see p. 33, n. 1. *S.* explains *sarva-svam* by phala-mūlādikam, ‘fruits, roots, and other necessaries of life.’ Fruits and roots
were the chief food of anchorites, and constituted their whole substance. With an offering of these they were commanded to honour every one who came to their hermitage (Rāmāy. i. 52, 16; 61, 4; Manu vi. 7). The allusion, however, evidently is to Sakuntalā, who might be regarded as the holy father's most valuable possession.

1 'Get off with you! having formed some (idea) in your heart, you are speaking.' Hridaye or manasi kri is not an unusual idiom for 'to turn or cogitate in the mind' (see Rāmāy. ii. 64, 8). Apetam is the 2nd du. impv. of i, 'to go,' with apa.

2 Sakhi-gatam, 'relating to your friend.' (Sakuntalā-vishayakam, Schol.) This use of gata is noticeable, see note on atma-gatam, p. 38, n. 1. Only one Deva-n. MS. reads bhavatyau; but this is supported by the oldest Bengāli, which also adds kimapi.

3 'His reverence Kāśyapa [see p. 22, n. 1] lives in the constant practice-of-devotion [or in perpetual celibacy].' Brahman is properly the Supreme Spirit from which all created things are supposed to emanate and into which they are absorbed. It may also mean the Veda, or holy knowledge. S. explains brahman by tapas, i.e. bodily mortification and penance; K. by brahma-barya, 'the practice of continence.'
\[1 \] 'There is a certain Rājarshi [see p. 39, n. 3] of great majesty, whose family name is Kauśīka,' i.e. the celebrated Viśvāmitra (descendant of Kuśa or Kuśika), whose story is told in Rāmāy. bk. i. chaps. 35 and 51–65. He is there described as the son of Gādhi (a prince of the Lunar dynasty, king of Gādhi-pur, or the ancient Kanouj), who is the son of Kuśa-nātha, who is the son of Kuśa or Kuśika. According to Vishṇu-p. the following is the pedigree of Viśvāmitra. One of the sons of Purūravas, a prince of the Lunar dynasty (see Vikramorvaśi), was Amāvasu. Thence in direct succession came Bhīma, Kānéana, Jahnu, Sumantu, Ajaka, Valākāśva, and Kuśa. The latter had two sons, Kuṣāmba and Kuśa-nātha; but Gādhi was son of Kuṣāmba, and was said to be an incarnation of Īndra (hence sometimes called Kauśīka); for Kuṣāmba had engaged in great penance, to obtain a son who should be equal to Īndra; and the latter becoming alarmed, took upon himself the character of Kuṣāmba’s son. Gādhi had a daughter, Satyavatī, who married a Brāhmaṇ named Riśīka, son of Bṛhgu. This Riśīka—with the view of securing to himself a son who should be an illustrious Brāhmaṇ, and to his father-in-law a son of great prowess—made two messes of food, one for his own wife, and the other for the wife of Gādhi; infusing into one the qualities suited to a Brāhmaṇ, and into the other the properties of power and heroism. The two wives exchanged messes, and so it happened that the wife of Gādhi had a son, Viśvāmitra, who, though a Kshatriya, was born with the inclinations of a Brāhmaṇ; and the wife of Riśīka had a son, the sage Jamad-agni, who was the father of the warrior-priest Parasūrāma, she having by her entreaties induced her husband to transfer the effects of the exchange of food from her son to her grandson. There is something like anachronism in the history of Viśvāmitra. Satyavatī, his sister, was the grandmother of Parasūrāma, and it was not till the close of the latter’s career that Rāma-çandra appeared on the field and became the pupil of Viśvāmitra. At any rate the Rishi must have been very old. Indeed, in the Rāmāyaṇa he is stated to have mortified himself for two thousand years before he attained the rank of a Rishi; for many years more before his cohabitation with Menakā, which led to the birth of S’akuntalā;
and for many thousand years more before he became a Brāhmaṇa. It was not till after this period that he became the preceptor of Rāma-
ḍraṇa. No chronological inconsistency is too monstrous for Hindū
mythology.

1 'Know him (to be) the father of our dear friend; but father Kaṇva
is the (reputed) father of her, through the fostering of her body, &c.,
when deserted.' Prabhava=janma-hetu, 'the operative cause of being,'
i.e. a father.

2 The story of Viśvāmitra, as told in the Rāmāyaṇa, is briefly this. On
his accession to the throne in the room of his father Gādhi, in the course
of a tour through his dominions, he visited the hermitage of the sage
Vasishṭha (one of the ten Brahmādikas or Prajāpatis, sons of Brahmā).
There the cow of plenty, which granted its owner all desires, and was
the property of Vasishṭha, excited the king's cupidity. He offered the
Muni untold treasures in exchange for the cow, but being refused, pre-
pared to take it by force. A long war ensued between the King and
the Muni (symbolical of the struggles between the Kshatriya and Brāh-
manical classes) which ended in the defeat of Viśvāmitra, whose vexation was such, that he devoted himself to tremendous austerities, hoping to force the gods to make him a Brāhmaṇ that he might fight with the saint Vāṣiṣṭha on equal terms. The Rāmāyaṇa goes on to recount how, by gradually increasing the rigour of his bodily mortification through thousands of years, he successively earned the title of Rājarśi (i. 57, 5), Rīshi (63, 2), Maharśi (63, 19), and finally, Brahmarśi (65, 18). Not till he had gained this last title did Vāṣiṣṭha consent to acknowledge his equality with himself, and ratify his admission into the Brāhmaṇical state. It was at the time of Viśvāmitra’s advancement to the rank of a Rīshi, and whilst he was still a Kshatriya, that Indra and the gods, jealous of his increasing power—exhibited in his transporting king Trī̤ṇaṅku to the region of the stars, and in saving Sūnāḥsepa, the son of his own brother-in-law Rīcīka, out of the hands of Indra, to whom he had been promised by king Ambarīṣha as a victim in a sacrifice—sent the nymph Menakā, to seduce him from his life of continence. The Rāmāyaṇa records his surrender to this temptation, and relates that the nymph was his companion in the hermitage for ten years, but does not allude to the birth of Sākuntalā during that period. It only informs us that at the end of ten years the Rīshi extricated himself from this hindrance (niyama-vighna), and abandoning the nymph, departed into another region. See Indian Wisdom, p. 363.

1 'Such is the dread which the (inferior) gods have of the devotion of others!' Indra and all the deities below Brahma are really, according to the Hindū system, finite beings, whose existence as separate deities will one day terminate, and whose sovereignty in Svarga, or 'heaven,' is by no means inalienable. They viewed with jealousy and alarm any persistency by a human being in acts of penance which might raise him to a level with themselves; and if carried beyond a certain point, might enable him to dispossess them of paradise. Indra was therefore the enemy of excessive devotion, and had in his service numerous nymphs (apsaras), such as Menakā, Rambhā, and Urvaśī, who were called his 'weapons' (Indrasya praharāṇāni, Vikram., Act I), and who were constantly sent by him to impede by their seductions the devotions of holy men.
Then at the season of the descent of Spring, having looked upon the intoxicating beauty [form] of that (nymph). Some commentators consider vasantodāra to be a compound of vasanta and udāra; but udāra is a legitimate Prākrit contraction for avatāra, although avadāra would be equally correct. Cf. odansayanti for avatansayanti (p. 7, n. 1), hodi for havadi or bhavati, jedi for jayadi or jayati, &c. Avatāra is from ava-trī, 'to descend,' and applies especially to the descent of a god from heaven. Vasanta, 'the Spring,' is often personified as a deity. See Vikram., Act II, Pekkhādu bhavam vasantāvadārasūdam assa ahirā-mattaṇam pamadavaṇassa, 'let your honour observe the delightfulfulness of this pleasure-garden manifested by the descent of Spring.' Unmādayitrīkam is for the neut, unmādayi, 'that which causes to go mad or be intoxicated' (=adhairyā-janakam, 'causing unsteadiness').

What (happened) afterwards is quite understood [or guessed by me]. The suffix tāt, in words like parastāt, adhastāt, may stand for the nominative case, as well as for abl. and loc. (Pān. v. 3, 27). Hence parastāt = para-vrīttāntah, 'the rest of the story,' 'the subsequent particulars.'

Exactly so, 'how can it be otherwise?' Athakim is a particle of assent.

It is fitting (that she should be the daughter of an Apsaras).
otherwise could there be the birth of this beautiful-form amongst mortal females? the tremulously-radiant flash does not rise from the surface of the earth (but descends from the skies).’ *Apsaraḥ-sambhavatvam* is to be supplied before *upapadyate*. According to K., *prabhā-taralam* (i.e. *prabhayā cañṭalam*) *jyotis = vidyut*, ‘lightning;’ but S. applies it also to the beams of the sun and moon. The comparison of the unearthly beauty of a nymph to the radiance of lightning is common. Cf. *Megha-d.* 40.

1 ‘My desire has found (free) scope,’ i.e. since it is certain that she is not a Brāhmaṇī woman (*usavrṇatva-niśētayā*, ‘from the certainty of her not being of the same class with the holy father’), it is clear that my desire is directed towards an attainable object. *Avakāsā* means ‘free course,’ ‘range,’ ‘power of expatiating.’ Cf. p. 55, l. 3, *labdhāvakāśā me prārthanā;* K. there explains it by *labdhāśrayaḥ* or *sārtho me manorathah.*

2 Nevertheless, having heard her friend’s prayer for a husband uttered in joke [see p. 30, l. 1], my heart is held in suspense and anxious, i.e. anxious to know the truth, as to whether she is really destined for marriage, or for an ascetic life; and fearful lest at some former time her husband may have been decided upon (*pūrvam asyā varo nirṇito na vā, K.*) S. interprets *vara-prārthanā* by *svāmy-abhilāsha*, ‘wish for a husband.’ *Dhrita-dvaidhībhāva-kātaram* is a complex Dvandva compound. *Dvaidhī-bhāva,* ‘a state of difference, distraction, doubt.’

3 ‘Looking with a smile at Šakuntalā, (and then) turning her face towards the hero-of-the-poem;’ lit. ‘having become with her face turned,’ &c. All the Deva-n. MSS. have this latter clause. *Nāyaka,* in dramatic poetry, is the leading character or hero of the poem, and *nāyikā,* the heroine. Romeo, in Shakespeare, would be the *nāyaka,* and Juliet the *nāyikā.* In every Hindī play there is also a *prati-nāyaka,* or ‘anti-hero,’ and an *upa-nāyaka,* or ‘sub-hero.’ See Indian Wisdom, p. 467.
Sakuntalā threatens [reproves] her friend with her finger, i.e. makes a threatening or chiding gesture, as if she were angry with her friend for leading Dushyanta to pursue his interrogatorises, and were ashamed at the revelation of the particulars of her history (ātmano vṛidda-janaka-svavrittāntodghātanam, K.) According to S. this is an example of the coquettish gesture called lalīta, i.e. though she was really eager to hear all that her lover had to say, yet by her outward gestures she appeared to be the reverse (priyajana-kathā-śusrūshur api vahis tad-ānyathā).

2 ‘Rightly judged by your ladyship; from an eagerness to hear (all the particulars of) the history of pious people, there is still something (that remains) to be asked by us.’

3 ‘Enough of deliberating; ascetic people may surely be questioned unreservedly [freely].’ Aniyantraṇānuyoga = aniyama-prāśna, ‘one to whom a question may be put without any restraint or ceremony,’ K. Alam, in the sense of prohibiting or forbidding, is more usually found with instr. case of a noun, but, like khalu, it may sometimes be used in this sense with an indeclinable participle in tvā and ya, thus alam dattvā, ‘enough of giving,’ or ‘having given, it is enough;’ so khalu pītvā, ‘having drunk, hold!’ See Gram. 918. a. The Beng. MSS. read alam viśāritena.
I wish to ascertain (respecting) your friend—Is this monastic vow, (so) opposed to the ways of love, to be observed by her (merely) until her gift-in-marriage; or else (āho), will she dwell to the end (of her life) along with the female deer, her favourites (from) having eyes like her own?' Dr. Boehlingk remarks that sakhīṁ te jñātum icčhāmi kim anayā, &c., is equivalent to jñātum icčhāmi kim sakhīyā te, &c., 'I wish to know whether this vow is to be observed by thy friend,' &c. He gives instances of a similar construction in Draupadi-h. iv. 5; Mahā-bh. iii. 269. Vaikhānasā, 'relating to a vikāhānas or hermit;' tena kṛitaṁ vā vratam vaikhānasam, tat tu niyatāraṇya-vāsa-rūpam, 'the vow which is performed by him or enjoined on him is called vaikhānasā, and that consists in always living in the woods;' S. Ā pradānāt=pradāna-paryantam, or ā vivāhāt, 'up to the period of her marriage.' In the time of Manu every Hindu girl was given away in marriage before the season of maturity (ritoḥ prāk pradāna-kālaḥ), and that father incurred great disgrace who did not so give her away. It was deemed highly reprehensible if the betrothed husband did not take her to his own house, when the marriageable period of life arrived; (see Manu ix. 4, with commentary.) Vyāpāra-rodhī madanasya=kāma-kriyā-nivārakam, 'hindering amatory actions.' According to K. ātma-sadṛśekṣaṇa-vallabhābhir may be optionally resolved into ātma-sadṛśekṣaṇa-vallabhā ābhir. Āho, a particle of doubt, is used pakshāntare or vikalpe, i.e. antithetically, in stating an opposite alternative.

Verse 27. VASANTA-TILAKĀ (a variety of ŚAKVABI). See verse 8.
Act IV. Manu (ix. 2, 3) declares that women were never to be deemed fit for independence. Day and night they were to be held by their protectors in subjection. But in certain matters, such as lawful recreations, and if they chose to enter upon a religious life, they were to be left at their own disposal. It seems that even in those matters S'akuntalā was not her own mistress. The holy father had enjoined a life of penance upon her, but had settled that it should not be perpetual. Apī sabdena dharmācaranasya sva-tīhandā-karanīyatvam suktam, 'by the word “even” it is indicated that the duties of religion are generally to be performed as a voluntary act,' K. Amara-sīnha explains sankalpaḥ by mānasam karma, ‘a mental act or resolution.’ Vararuci’s rule (i. 22) by which the Sanskrit guru becomes garua in Prākrit only applies to the adjective.

1 ‘This prayer is not difficult of realization,’ i.e. a suitable husband, about whom there is this wish, is not difficult to be obtained; prarthana-śabdena tad-visheyo varo lakṣyate, K., i.e. prarthana is the prayer supposed to have been made by Kaṇva, that he might find a suitable husband for his foster-child.

2 ‘O (my) heart! become hopeful [possessed of desire]; now the certainty (of what was a matter) of doubt has come to pass. That which thou suspectedst (to be) fire, the same (is) a gem capable of being touched.’ Sandeha-nirnaya, ‘arriving at positive certainty on a doubtful point.’ This was the doubt mentioned just before verse 22, see note to verse 22. Antah-karana is there used for hridaya. Yad [Ṣakuntalā-rūpam vastu] agnim tarkayasi, ‘the thing [viz. S'akuntalā] which thou imaginedst fire,’ S'. The power of a Brāhman, especially if exhibited in anger, is compared to fire (verse 41 of this play; Bhaṭṭi-k. i. 23; Mahā-bh. i. 3010). There may be some allusion to this here, or it may
simply mean that, supposing Sakuntala to have been a Brähmanī woman, she would have been as inapproachable to a Kshatriya as a flame of fire. 

1 A-sambaddha, properly ‘unconnected;’ hence, ‘absurd,’ ‘nonsensical.’ A-baddha is used with the same acceptation.

2 Cf. p. 36, n. i. S. quotes an aphorism of Bhrigu, ‘Whosoever does not reverently honour an unknown guest, weary with travelling, and hungry and thirsty, him they call (equal in guilt to) the slayer of a Brähman.’

3 ‘Wishing [making a movement] to arrest (her departure, but) checking himself.’ So read all the Deva-n. MSS. The Beng. have, utthāya jighrikshur iva icchāṁ nigrihyā, ‘rising up as if desirous of holding her (and then) restraining his intention.’ It appears from p. 38, l. 3, that the whole party were seated. The Bengāli reading supposes that, with the idea of arresting her departure, he started up and then checked himself.
Ah! what passes in the mind [the state of mind] of a lover has not a counterpart in his gestures: for, being about to follow the hermit's daughter, all at once I have been restrained from advancing by decorum; although not (really) moving from my place, as if having gone, I have turned back again,' i.e. I feel just as if I had gone and turned back. 

Vainaṇeṇa=kula-māryādayā, S.; = sausūṁyaṇa, K., 'by family honour,' 'by honourable, gentlemanly feeling.'

VARITAPRASARĀ-niruddha-gamana.

With a frown.' Bhrū-bhangā, 'bending of the brow,' was one of the acts of feminine coquetry called su-kumāra, 'very delicate.' Under this head are included all coquetish glances of the eye, S. See p. 32, n. 6; Megha-d. 73.

Thou owest me two waterings of trees,' or according to Sir W. Jones, 'You owe me the labour, according to our agreement, of watering two more shrubs.' Me=mahyam. Dhri in the causal, in the sense of 'to owe,' requires a dative of the person.
For her arms have the shoulders drooping, and the lower part [fore-arm] excessively red through tossing the watering-pot. Even now her unnaturally-strong breathing causes a heaving of her breast; a collection of drops of perspiration, impeding (the play of) the Sriṣa in her ears, has formed upon her face; her dishevelled locks, the fillet (that confined them) having given way [fallen], are held together with one hand. Bāhu is the arm from the shoulder-joint (ansa) to the wrist, and does not include the karabhā, or part from the wrist to the fingers. It is divided into two parts, the upper arm, praganda, or that part of the arm from the elbow to the shoulder; and the lower arm, prakoshtha, commonly called the fore-arm, extending from the elbow to the wrist. Atilohita-talau is a Bahuvrihi comp., in agreement with bāhu; talau cannot, therefore, be translated by 'the palms of the hands.' One meaning of talā is 'fore-arm,' and S. explains it by bhujodara. It may possibly mean the under-surface of the arms, which would be reddened by chafing against the bark-vesture in lifting the watering-pot. Pramāṇādikāh = śvābhāvika-mānād adhikāh, 'more than natural,' 'undue.' Baddham, 'formed' (see p. 29, n. i). Jālaka, 'a net-work;' hence, 'a collection' (=samūha). S. observes that her face was spotted with drops of perspiration resembling net-work. So svedam ānana-vilagna-jālakam, Raghu-v. ix. 68. Karna-sīrīsha-rodhi, see p. 7, n. i. The drops of perspiration would prevent the play of the pendent flower by causing it to adhere to her cheek (sthirī-karaṇāt, S. ; saṃslesha-kāritvāh, K.) A similar idea occurs in Megha-d. 28, where the lotus of the ears is described as faded by the act of removing the perspiration from the cheeks in hot weather. The lotus-flower, or one of its petals, furnished as common an ornament for the ear as the śīrīsha (Megha-d. 69, 46). Paryākulah = vikīrṇāḥ, 'scattered.'

1 'For her arms have the shoulders drooping, and the lower part [fore-arm] excessively red through tossing the watering-pot. Even now her unnaturally-strong breathing causes a heaving of her breast; a collection of drops of perspiration, impeding (the play of) the Sīrīsha in her ears, has formed upon her face; her dishevelled locks, the fillet (that confined them) having given way [fallen], are held together with one hand.' Bāhu is the arm from the shoulder-joint (ansa) to the wrist, and does not include the karabhā, or part from the wrist to the fingers. It is divided into two parts, the upper arm, praganda, or that part of the arm from the elbow to the shoulder; and the lower arm, prakoshtha, commonly called the fore-arm, extending from the elbow to the wrist. Atilohita-talau is a Bahuvrihi comp., in agreement with bāhu; talau cannot, therefore, be translated by 'the palms of the hands.' One meaning of talā is 'fore-arm,' and S. explains it by bhujodara. It may possibly mean the under-surface of the arms, which would be reddened by chafing against the bark-vesture in lifting the watering-pot. Pramāṇādikāh = śvābhāvika-mānād adhikāh, 'more than natural,' 'undue.' Baddham, 'formed' (see p. 29, n. i). Jālaka, 'a net-work;' hence, 'a collection' (=samūha). S. observes that her face was spotted with drops of perspiration resembling net-work. So svedam ānana-vilagna-jālakam, Raghu-v. ix. 68. Karna-sīrīsha-rodhi, see p. 7, n. i. The drops of perspiration would prevent the play of the pendent flower by causing it to adhere to her cheek (sthirī-karaṇāt, S. ; saṃslesha-kāritvāh, K.) A similar idea occurs in Megha-d. 28, where the lotus of the ears is described as faded by the act of removing the perspiration from the cheeks in hot weather. The lotus-flower, or one of its petals, furnished as common an ornament for the ear as the śīrīsha (Megha-d. 69, 46). Paryākulah = vikīrṇāḥ, 'scattered.'

2 This is probably the ring which was afterwards given to Śākuntalā, and served as the abhijñāna or 'token of recognition.'

3 'Both, reading the letters of the seal with the name (of Dushyanta

Verse 30. Śārdūla-vikṛidita (a variety of Atidhṛiti). See verse 14.
stamped on it), look at each other; [asau rājā iti kṛıtavā, 'thinking to themselves, This is the king,' K.] All the Deva-n. MSS. read nāma-mudrākṣaraṇī. Mudrā is here, not a 'seal-ring,' but 'the seal or engraved stone on the ring;' nāma-mudrā, lit. 'name-seal,' is a seal with a name engraved on it, a signet-seal. So in Mālavik. p. 5, l. 9, and 48, 4, nāga-mudrā-sanātham anguliyaṅkam, and sarpa-mudrakam anguliyaṅkam, 'a ring possessed of a snake-seal,' or 'snake-stone seal.' Anuvācya = paśhitvā, 'having read,' 'having deciphered.' Vaśe and anuvāc in the causal have generally this sense in dramatic composition.

1 'Enough of considering me to be different (from what I am); (observing) that this (ring) is a present from the king, know me (to be) the king's officer,' i.e. do not imagine me to be the king himself; I am only the king's servant, and this is his ring, which he has given me to serve as my credentials. Alam anyathā sambhāvyā = alam anyathā sambhāvanayā (see p. 48, n. 3). Pratigrāha 'yam, i.e. idam angurīyaṅkam mayi dattam, S. Pratigrāha, especially 'to receive a gift,' with gen., e.g. na rājāḥ (or nṛtipasya) pratigrīhyat, 'let him not receive any gift from the king,' Manu iv. 84. Pratigrāha is 'that which is received' (pratigrīhyate); hence, 'any gift.'

2 'Who art thou (in respect) of what is to be allowed to go and what
it is to be held back? i.e. what power have you to send me away or keep me back? Kā=na prabhuḥ, avaśā, K., i.e. you have no right or power (see p. 34, n. 2). This use of gen. for dat., and of the fut. pass. part. for the verbal noun, is peculiar to Prākrit. 'The idiom of Sanskrit would require visarjanāya rodhanāya vā, 'for loosing or binding.'

1 'My wish has found (free scope),' i.e. I am at liberty to indulge it. Prārthanā=manoratha, K.; see p. 47, n. 1.

2 Kutaḥ, 'whence?' 'why so?' often used where a reason is about to be given in verse for some previous statement. Translateable by 'because.'

3 'Although she mingles not her speech with my words, (nevertheless) she places her ear directly opposite to me speaking [when I speak]. Granted that she does not stand with her face towards my face, (still) her eye for the most part is not fixed on any other object.' Thus he was free to indulge his hopes, without being actually certain of their realization. Dadāti [nikshipati, K.] kāraṇam, i.e. avahitā, tatparaḥ asti, 'she is very attentive,' S. Kānam, 'well!' 'granted!' see p. 24, l. 10.

4 'Be ye near at hand for the protection of the animals of the penance-grove.' Sattva=janu, 'an animal,' S. Boehtlingk translates it by Wesen, 'being,' 'existence,' 'weal,' which is a legitimate acceptation of the word.

Verse 31. Vasantā-tilakā (a variety of Śakvarī). See verses 8, 27.
"For the dust, raised by the hoofs of the horses, like a swarm of locusts shining in the fading glow of sunset, falls on the trees of the hermitage, having bark-garments, moist with water, suspended (to dry) on the branches."

For valkaleshu, see p. 18, n. i. Aruna is the glow either of sunrise or sunset, more usually the former. Parinataruna, as explained by K., is the evening (sāyantana) redness of the sun, in contra-distinction to the arunodaya or ruddiness of dawn. Salabha-samuha = patanga-nivaha, 'a multitude of grasshoppers.'

"An elephant, terrified at the sight of the (king's) chariot, enters the sacred grove, scaring the herd of deer, a corporeal interruption, as it were, of our penance; having a (kind of) tether, caused by the clinging of a coil of creepers dragged along by his feet; having one of his tusks fixed in the trunk of a tree, struck back with a violent blow.' Such is the reading of all the Deva-n. MSS. The Bengāli have tīvṛghātād ohīmukha-taru-skandha-bhagnaika-danta, 'with a violent blow having broken one tusk against the trunk of a tree standing in his way.' For pāda K. reads kroḍa, 'the breast.' Valaya = veshtana, 'anything that encircles.' Pāsa = bandhana-rajju, 'a binding-rope.' Mūrta = mūrti-mat, 'possessed of a body;' corporeal,' as opposed to the spiritual obstruction caused by evil spirits, &c. Bhinna-sārangya-yūthaḥ is a Bahuvrihi comp. agreeing with gajab, 'an elephant by which (yena) the herd of deer (sārangya-yūtham) has been scattered (bhinnam=vikirnam).' This was probably a wild elephant (vanya-gaja), from its being frightened at the sight of the chariot (syandana), K. Cf. a scene in Ratn. (Calcutta ed., p. 27).

Verse 32. PUSHPITĀGRĀ, containing twenty-five syllables to the half-verse, each half-verse being alike, the first and third quarter-verses ending at the twelfth syllable.

Verse 33. MANDĀKRĀNTĀ (a variety of Atyāṣṭi). See verse 15.
By this forest-incident. *Vritta*nta often means ‘incident,’ ‘event.’

2 There is no dative case in Prākrit, the genitive supplying its place.

3 *Vijnāpayitum,* ‘to represent respectfully’ to a superior (with two accusatives). The phrase *sambhāvītatithi-satkāro bhūyo prekshanānimittam,* ‘adequate hospitality to a guest is a cause of seeing (him) again,’ was probably a proverb. The two friends were ashamed to represent this as an argument for a second visit from Dushyanta, as the hospitality they had shewn him had been *a-sambhāvita,* ‘inadequate.’

4 ‘Nay, not so; I have received all the honours (of a guest) by the mere sight of your ladyships.’ *Puraskṛita=satkṛita,* ‘hospitably entertained.’

5 ‘By the point of a young Kuṣa (leaf).’ *Sūci,* ‘a needle,’ here used for the long tapering point of the leaf of the Kuṣa grass (see p. 19, n. 1).
1 A kind of Barleria, with purple flowers and covered with sharp prickles.
2 'Pretendedly delaying,' i.e. making some pretext for lingering.
3 'I am become indifferent [slackened in my anxiety] about returning to the city. Meanwhile having joined my followers, I will make (them) encamp at no great distance from the penance-grove.' Ni-viś, 'to enter,' 'take up a station,' 'encamp' as an army (Manu vii. 188; Raghu-v. v. 42).
4 'From occupying myself about S'akuntala.' Šakuntalā-gośara-pravartanāt, K. Šakuntalā-vividha-deshtatvat, S. 
5 '(My) body goes forward (towards my retinue); (my) heart, not being in harmony (with my body), runs back (towards Šakuntalā), like the silken flag of a banner borne against the wind.' Puraḥ, i.e. agrataḥ senām prati, 'forward towards (my) army.' Pabāt, i.e. prishṭhataḥ Šakuntalām prati, K. Asamstuta = aparicītā, avaṣa, 'unacquainted,' 'unrelated,' 'not under control (of the body).' Sam-stu, properly 'to sing or praise in chorus.' Hence asamstuta probably means, 'not harmonizing,' 'not in concert.' The Beng. MSS. read asamsthitam (=āvyavastham), 'restless,' 'unstable,' 'ill-regulated.' Īnāṃsukam = ēṇa-deśa-bhava-vastra-viśeṣah, 'a kind of cloth produced in the land of China,' 'silk,' 'muslin.'
Vidūshaka, 'merry,' 'facetious,' 'good-natured,' is the title given to the jocose companion and confidential friend of the nāyaka, or hero of the piece. This character is to the hero, what the female companion and confidante is to the heroine (nāyikā) of the play. He is his constant attendant, and, by a curious regulation, is to be a Brāhman, that is to say, of a caste higher than that of the king himself; yet his business is to excite mirth by being ridiculous in person, age, and attire. S.’ says he is grey-haired (palita), hump-backed (kubja), lame (khaïja), and with distorted features (vikritānana); that the chief part of all that he says is humorous and nonsensical; and that he is allowed access to the female apartments (antaḥpura-cara). In fact, he is a kind of buffoon. His attempts at wit, which are never very successful, and his allusions to the pleasures of the table, of which he is a confessed votary, are absurdly contrasted with the sententious solemnity of the despairing hero, crossed in the prosecution of his love-suit. The shrewdness of the heroine’s confidantes never seems to fail them under the most trying circumstances; but the clumsy interference of the Vidūshaka in the intrigues of his friend, only serves to augment his difficulties, and occasions many an awkward dilemma. As he is the universal butt, and is allowed in return full liberty of speech, he fills a character very necessary for the enlivenment of the otherwise dull monotony of a Hindu drama. He is called by S.’ the upa-nāyaka of the piece, or the nāyakasya upa-nāyakaḥ, a kind of assistant to the hero (see p. 47, n. 3). K. says, ‘The
Vidūshaka is the name for a ridiculous, childish man (mānavaka), who is always at the side of the hero (nāyaka-pārśva-parivartin). He is the companion of his sports and promoter of his amusement (hāsyā-kārinarma-sultrid, or narma-satīva). In effecting the three objects of human life, viz. religious merit, wealth, and pleasure, the family priests assist the king in the first; the heir-apparent (yuva-raja) and the army in the second; the Vidūshaka, the parasite (pūtha-marda), and the pimp (vīta) in the third. For vīta, see Sanskrit-English Dictionary.

1 'Oh (my evil) destiny! I am worn out by being the associate of this king, who is so addicted to the chase. "Here's a deer," "there's a boar," "yonder's a tiger;" (in the midst of) such (cries and shouts), even at mid-day, is it wandered about from forest to forest, in the paths of the woods, where the shade of the trees is scanty in the hot season.' Vayasya is properly 'an associate or companion of about the same age' (vayas). Iī, 'so saying,' here rather, 'so crying out.' Vana-rāji, 'a row of trees,' 'a long tract of forest.' Āhīndyate, pres. pass. of rt. hind, with prep. ā, 'to wander about' (an uncommon root); understand asmābhīh, 'by us.' The Prākrit is answerable for the collocation of words in this sentence.

2 The bad-smelling [pungent] waters of mountain-streams, astringent from the mixture of leaves, are drunk. At irregular hours a meal, consisting chiefly of meat roasted on spits, is eaten. Katu, 'pungent,' 'ill-scented.' Śūlya-mānsa, 'roast-meat,' 'meat cooked on a spit.' Bhūyishṭha, see p. 4, l. 1, with note.

3 Even in the night I cannot lie down comfortably (in my bed) through the dislocation of my joints by the galloping of the horse [or by my horse's pursuit of the game];' see p. 67, l. 6, and note 1. The above is the reading of all the Deva-nāgari MSS. The Bengāli
have turaga-gaānām ēa saddeṇa, 'by the noise of horses and elephants.' Kanḍ, 'to separate grain from the husk,' 'bruise,' 'break,' is not so common as khaṇḍ. Kanḍita-sandheḥ agrees with the gen. mama, 'of me,' understood after sayitavyam. The instr. case is more usual after the fut. pass. part., but not more correct.

1 'Then at the very earliest dawn I am awakened by the din of the forest by the sons of slaves hunting the birds.' Mahāti pratyushe, lit. 'at great dawn' (cf. mahā-rātra, 'mid-night,' and the French 'de grand matin'). Dāsyāḥ-putraiḥ stands for dāsi-putraiḥ, and is to be regarded as one compound. According to Pān. vi. 3, 22, the genitive in this compound is used in abusing and reviling (ākroṣe); so vrishalyāḥ-putraiḥ for vrishali-putraiḥ. Vana-grahana, 'surrounding and taking possession of a wood for the purpose of hunting the animals it contains' (mriga-grahaṇārtham, K.) Those who do so are called, further on in this Act, vana-grāhiṇaḥ (=.vanāvarodhakāḥ, K.), 'those who inclose a wood and obstruct the points of egress.'

2 'Even with all this my trouble does not come to an end; (for) afterwards upon the (old) boil [scar], (another) small boil is produced.' Iyatā = etāvātā, 'by this much,' 'by so much.' Nishkrāmati = sāmyati, 'ceases.' Piṭakā = visphoṭaka, 'a pustule,' 'a small boil,' 'a pimple.' This was probably a proverbial phrase, cf. ayam aparasa gaṇḍasya upari visphoṭaḥ, Mudrā-r. p. 120, l. 14.

3 'For indeed yesterday, while we were left behind, a hermit's daughter, named Śakuntalā, through my ill-luck was presented to the
view of his Highness, who had entered the grounds of the hermitage in pursuit of a deer,' i.e. it was all my ill-luck that made him see her. *Aśmasu avahīnesu = paścāt patitēs, 'dropped behind,' 'fallen in the rear,' S.

1 'Even to-day (the light of) dawn (broke) upon the eyes (of him) thinking of that very (damsel),' i.e. according to Č. *jaṅrata eva rajāni nirgatā, 'the night passed away whilst he was still awake.' K. remarks, 'By this it may be inferred that with thinking of her he had not closed his eyes all night.' *Aṃśno, i.e. *driśoro unmiśitaḥ satōḥ, 'on his eyes being (still) open.' Satōḥ in the commentary shews that *aṃśno is locative dual.

2 'What is to be done? Meanwhile I will (be on the look out to) see him, when he has performed (his) usual toilet. Here comes my dear friend in this very direction, attended by Yavana women, having bows in their hands, and wearing garlands of wild-flowers. Be it so; I will stand as if crippled by paralysis of my limbs.' *Kā gatīḥ, 'what resource!' i.e. what remedy or what expedient can be devised? This is a common phrase in Prākrit; it occurs again in Act V. *Kidācāra-parikāmmam (= Sk. kriyācāra-parikarmānaṃ) is the reading of one of the oldest MSS. [India Office, 1060], and of Č. K. reads prati-karmānaṃ; but parikarma and *pratikarma have the same sense, viz. 'decoration after purification of the body,' 'rubbing it with perfumes after bathing.' Most of the Deva-n. MSS. have parikkamam for parikramam, 'circumambula-
tion. Yavana, properly a Muhammadan woman, a native of Yavana or Arabia, but applied also to a native of Greece. Wilson in the Vikramorvaśī (Act V, p. 261), where the same word occurs, remarks that Tartarian or Bactrian women may be intended. The business of these attendants was to act as the bearers of the king's bow and arrows. At the end of Act VI. a Yavana enters again, šārnga-hastā, 'carrying a bow.' A commentator remarks, Yavana yuddha-kāle rājno 'strān dadaṇī, 'the Yavana in the time of war gives weapons to the king.' K. says, Yavana śastra-dhāripī, 'the Yavana is the weapon-bearer.' Anya-bhanga, properly 'palsy or paralysis of the limbs.' K. observes that the Vidūshaka here acts the vishkambha, which he defines as an adhama-praveśakah, or inferior introductory scene, coming between two acts (an-kayor madhya-vaṛtī), and performed by inferior actors (nīca-pātra-prayojitaḥ). Its object is to connect or bind together the story of the drama and the subdivisions of the plot (kathā-saṅghaṭanārtham), by concisely alluding to what has happened in the intervals of the acts, or what is likely to happen at the end (bhūtānām bhāvinām api sāṅkhṣepaṇa sūcanāt). In the following stage-direction, danda-kāshtha-yashti, 'a stick, 'staff of wood.' Translate, 'he stands leaning on a staff.'

1 'Granted my beloved is not easy to gain, still my heart encourages (itself) by observing her gestures (of love). Even though love has not accomplished its object, the desire of both (of us) gives [causes] enjoyment.' Kānān, see p. 55, n. 3. Na sulaḥ, i.e. from her relationship to the Rishi, K. Tad-bhāva-darśanāśvāsi is the reading of all the Beng. MSS. and of S'. The Deva-n. read tad-bhāva-darśanāyāsi, where āyāsi means 'active,' 'kept in activity.' But K., though the MS. gives āyāsi, explains it by santisāyati, 'is cheered,' and by āsvāsitam, 'consoled.'

Verse 35. ARYA or GATHĀ. See verse 2.
The gestures here referred to are described in the next verse, 36. Darśana is either 'seeing,' 'looking at' (= avalokana, S.), or 'exhibiting,' 'shewing' (= sākṣāt-karaṇa, K.) In the latter case, translate, 'by her exhibition of amorous gestures.' Ubhaya = nāyaka-nāyikayoh or stri-purushayoh. Prārthanā = abhilāsha, 'longing.'

1 This is a long Bahuvṛtti comp., agreeing with prārthayitā. Translate, 'thus the suitor, who judges of the state of feeling of his beloved one by his own desires, is deluded.' Evam = vakṣyamāṇa-prakāreṇa, 'in the following manner,' 'in the way about to be mentioned,' K. Abhipraṇya = abhilāsha. Sambhāvita = kalpita, 'imagined,' or sankita, 'suspected.' Ishṭa-jana = manogata-vyakti, 'the individual in one's thoughts.' Prārthayitā = kāmukaḥ or yādakaḥ. Viḍambyaṭe = apahāsyate, 'is mocked,' 'is made a fool of;' supply kāmena, 'by love.' The stage-direction smitaṃ kṛtvā implies that he is to smile at his own folly in supposing that she was as fond of him as he was of her, merely because her gestures were coquettish.

2 'Whereas by her, even though casting her eyes in another direction, a tender glance was given [lit. it was looked tenderly]; and whereas by the weight of (her) hips she moved [lit. it was moved by her] slowly, as if from dalliance; and whereas by (her) detained in these (words), "Do not go" [see p. 52, 1. 4], that friend was addressed with disdain; all that certainly had reference to me [or was directed at me]. Ah! (how) a lover discovers (what is) his own!' Vikṣitam is here the past pass. part., and snigdham an adverb, S. Avaruddhayā or, according to some MSS., uparuddhayā = kṛita-gamana-bāḍhayā or kṛita-gati-vyāghātayā. Mat-parāyaṇam = mad-vishayakam, 'relating to me.' Ah! here denotes wonder.
"भो वच्चस | श मे हत्या पसरनि | ता वाचमेतेष्म
जञञाविभासि।

राजा।

कुदीयतं गच्छोपधातः।

कुदो किल सचं चच्ची आउलीकरञ्च आसुकारणं
पुष्च्चिनि।

\(\text{a) भो वयस्य }\) \(\text{n मे हल्लो प्रसरत }\) \(\text{तह्राबामेतेष जापसे।}\)

\(\text{b) कुत् किल }
\text{स्यमहि�到账 छालुक्याक्षुकारणं पुष्च्चिनि।}\)

(âścarye, K.) \(\text{Svātāṃ=ātmīyatām or svakīyatām, i.e. mat-kritām sarvam}
\text{idam, \text{all that was done on my account.} \text{Although her gestures ap-
\text{peared to be unfavourable, yet it was easy to refer them to myself}
\text{(ātma-vishayatvāropa iti mantavyam, K.)}}\)

1. 'Still in the same position,' i.e. leaning on his stick, as if \(\text{anga-
\text{bhanga-vikala, \text{crippled by paralysis of his limbs.} \text{See p. 62, l. 5.}}\)

2. 'My hands are not capable of extension [lit. do not go forward],
\text{therefore by words merely are you wished victory [lit. you are made}
\text{to be victorious],' i.e. I cannot greet you with the usual \(\text{anjali or salutation}
\text{made by joining the hands and applying them to the forehead; you must}
\text{therefore be contented with the salutation \text{Jayatu! or Vijayi bhava!}
\text{This is the reading of two old MSS. [India Office, 1060; Bodleian, 233].}
\text{The Calcutta ed., without the support of these MSS., adds \text{jayatu,}
\text{jayatu bhavān, \text{let your Majesty be victorious.' This is sufficiently implied}
\text{in \text{jāpyase, which is not derived from \text{jap, \text{to repeat, \text{mutter, but rather}
\text{from the causal of \text{ji, \text{to conquer.} If from \text{jap it could only mean \text{you}
\text{are caused to mutter, whereas the sense of \text{jāpyase, as the 2nd pers. sing.
\text{pres. pass. of the causal of \text{ji, is quite suitable, and, moreover, conforms}
\text{to the interpretation of K. (vijayi bhava), and to that of the Calcutta}
\text{ed. (jayārḥo \text{si}). Lassen considers Sanskrit \text{jāpyase=Prākrit jaābīasi,}
\text{although, with Chézy, he refers it to \text{jap (Instit. Ling. Prāk. p. 361).}
\text{Most of the Deva-ñ. MSS. read jābaisam for jīvayishyāmi, \text{I will}
\text{cause to live,' \text{I will wish life,' i.e. I will salute you with ċiraṁ jīva,}
\text{‘long life to you!’ Cf. p. 68, l. 9.}}\)

3. 'Why indeed, having yourself troubled (my) eyes, do you inquire the
\text{K}
cause of (my) tears! ’ Thus explained by S. yathā ko ’pi kasyaś ca netrayor anguly-ādikam praveśā paśc̄hati bhavataś ćakshus̄hor aśru katham āyāti tathā tvam api, ‘you are like a person who, after thrusting a finger, &c., into the eyes of any one, asks, How does a tear come into your eyes?’ The Vidūṣhaka probably here quotes some proverb, and the king observes in the next line that he does not understand its application in the present case.

1 Bhinnarātham=sphuṭarātham, ‘clearly,’ ‘distinctly,’ Č.
2 ‘When the reed imitates the character [gait] of the Kubja (plant), is that by its own power; (or) is it not (by the force) of the current of the river?’ Vetasa, a large reed or cane (Calamus Rotang) growing in Indian rivers. Kubja or kubjaka, properly ‘hump-backed,’ but also the name for a crooked aquatic plant (Trapa Bispinosa), called also vāri-kubja and jala-kubja. S. says it is sometimes called kuvalaya, but this is usually applied to a species of water-lily. He also mentions a reading kunja, ‘an arbour,’ instead of kubja. Possibly this is the reading to which the kujja of the Deva-n. MSS. is to be referred, as (according to Vararuci ii. 33) ṭhuṣa is Prākrit for kubja. There is doubtless a double meaning in the word, but the first allusion is to the Kubja plant. To appreciate the Vidūṣhaka’s pleasantry in comparing himself to an upright reed, accidentally transformed into a crooked plant, we must bear in mind that his natural form was that of a lame, hump-backed man (see p. 59, n. 1).
By you, having thus relinquished the affairs of the kingdom, it is to be lived as a forester [lit. it is to be existed by you having the manner of life of a forester], in a wild unfrequented region like this. Since (then) I truly am become no (longer) master of my own limbs, whose joints are shaken about by daily chases after wild beasts, therefore I will beg you as a favour to let me go just for one day to rest myself' (cf. p. 60, l. 5, with note 3). A-mānusha-saṁbāre, lit. 'untrodden by man,' Taylor MS. Sandhi-bandha or sandhi-bandhana, properly 'the ligament or tendon which binds the joints together.' Pra-saḍ in causal Ātm. is 'to beg a favour (prasāda) from any one.'

2 Vi-kłąva, according to K. = vi-hvala, parāṅ-mukha, 'distracted,' 'averse,' 'turning from,' 'disinclined.' Some read nir-utsuka, 'indifferent.'
Verse 37. Pushpitāgrā, in which each half-verse is alike. See verse 32.

FIRST AND THIRD QUARTER-VERSE.

SECOND AND FOURTH QUARTER-VERSE.
Rāja.

विश्रामनेन भवता ममायेकोस्मचनायासे कर्मम् सहायनेन भवितयम्

विद्वानः

किं मोद्वखज्ञिज्ञायामी

यच वक्ष्यामि

विद्वानः

गहीदो खण्डो

कं कोरच भीः

दौवारिकः प्रविष्य

ञ्जाणवेदु महंता

रैवतकः सेनापतिस्तावदाहूयताम्

किं मोद्वखलादिकायाम्

गृहीतः छयः

ञ्जाजापयिु भतिः

1 ‘Is it in eating sweetmeats (that you require my assistance)?’ The Calcutta ed. and my own Bombay MS. read khaṇḍīṣe, which might equally stand for the Sanskrit khāḍikāyām, but the above is the reading of the oldest MSS. Khāḍikāyām is given on the authority of Č. and the Bodleian MS. (233). According to Pan. iii. 3, 108, Vārt. i. khāḍikā is an admissible form.

2 Lit. ‘the opportunity is taken,’ i.e. now is a good opportunity; now is the time; I am all attention (avadhānam kritam, Č.); I have nothing else to do but to listen. Kṣaṇa may mean nirvāyāpāra-sthiti or vyāpārāntara-rakita-sthiti, ‘the state of having no other occupation,’ i.e. leisure, opportunity (see Amara-kośa). The above is the reading of the oldest MS. and of Kāṭavema. S. has gṛhītaḥ pṛanayāḥ, and the Deva-n. MSS. sugrihitā ayaṁ janaḥ.

3 Cf. the Hindūstānī क्रिया हिं.

4 Sankara quotes an aphorism of Bharata, as follows: ‘A universal monarch is to be addressed by his attendants with the title of bhaṭṭa (=bhartā).’ See Sāhit.-d. p. 178. K. remarks that only inferior attendants ought to use this title; the others, svāmin or deva.
There stands his Majesty eager to give (some) order, casting a look in this direction.' Utkanta=udgrīva, 'having the neck erect with expectation,' K. Here utkanta=udyata, 'ready,' 'on the point of.'

Though observed to have evil effects [or regarded as a vice], the chase has proved only an advantage [or is only a merit] in our master.' See p. 71, n. 5 at end. One MS. reads adrishta-doshāpi, 'certainly hunting shews no ill effects in our master.'

For truly his Majesty, like a mountain-roving elephant, exhibits [bears, possesses] a body, whose fore-part is hardened by the incessant friction of the bow-string, patient of the rays of the sun, not affected by the slightest fatigue [or not weakened one atom by the toils of the chase], though losing flesh [reduced in bulk] not (in a manner) to be observed, by reason of (increased) muscular development, (and) all life and energy. Ā-sphālana=karṣaṇa, 'rubbing,' 'drawing;,' the idea generally implied is that of moving or flapping backwards and forwards. Pūrva=pūrva-bhāga. Kleśa-leśair, so read Ś. and the India Office MS. 1060. K. passes it over. The others read sveda-leśair, but sveda was probably accidentally written for kheda, the synonym for kleśa. Vyāyatvatvāt=krita-vyāyāmatvāt (Ś) and dṛṣṭhatvāt (K.) It is the state produced.
by vyāyāma, ‘athletic and manly exercise of the muscles of the body.’
A-lakṣya = na vibhāvya, ‘imperceptible.’ Compare Act VI. ver. 138,
kṣiṇo ’pi nālakṣyate, and Act VII. ver. 174, avatīrno ’pi na lakṣyate; also Hitop. l. 2631, kāyaḥ kṣiṇyāṃ no na lakṣyate. Prāṇa-sāra, ‘whose whole essence or substance consists of life and spirit’ (cf. vajra-sāra, ver. 10). Bibharti, see p. 24, n. 1.

1 ‘The forest has its beasts of prey tracked, why then is it stayed?’
i.e. why do you delay? The first clause is the reading of the Deva-n.
MSS.; the second is that of the oldest MS. (I. O. 1060), supported by K.
Kimiti, cf. Hitop. l. 2618; Gita-g. ix. 7. Grihīta=jñāta, ‘found out,’
‘discovered.’ The Beng. MSS. insert pračāra-sūcita, ‘indicated by their
tracks,’ after grihīta.

2 Māthavya (in the Beng. MSS. Mādhavya) is the Vidūshaka’s name.

3 ‘Be firm in your opposition,’ ‘persevere in throwing obstacles in
his way.’

4 Pra-lāp=yadvā tadvā bhāsh, ‘to talk nonsense,’ ‘to talk idly.’
Vaidheya=mukha, ‘a fool,’ ‘blockhead.’

5 ‘The body (of the hunter) having the waist attenuated by the re-
moval of fat becomes light (and) fit for exertion; moreover the spirit of

Verse 39. Śārdūla-vikrīḍita (a variety of Ātīdhṛiti). See verses 14, 30, 36.
living creatures is observed (to be) affected with various emotions, through fear and anger; and that is the glory of the archers when the arrows fall true on the moving mark. Falsely indeed do they call hunting a vice; where (is) there such a recreation as this? Medas, ‘adeps or fat,’ = sthaulya-janaka-dhatu, ‘a secretion causing fatness,’ K. It performs the same functions to the flesh that the marrow does to the bones; its proper seat is in the belly (udara); hence the flesh is called medas-krit, ‘the maker of adeps.’ Čheda = nāsa, ‘destruction,’ ‘removal,’ ‘reduction’ (cf. gharma-ccheda, ‘the cessation of the heat,’ Vikram., Act IV). Utthana-yogyam, the Beng. MSS. read utsāha-yogyam, but utsāha is merely a synonym for uthāna, which is applied to any kind of manly exertion. K. says it here refers especially to the act of mounting on horse-back. Sattvānām, i.e. jantūnām sinhādīnām, ‘of animals such as lions, &c.’ Sattrva may include both the hunters and the hunted. Vikriti-mat, ‘affected with vikriti or vikāra,’ i.e. any emotion which causes a change from the prakṛti, or ‘natural and quiescent state of the mind’ (parityakta-prakṛti-kam, K.); see p. 38, n. 2. Bhaya-krodhayoh (sato) = bhaye krodhe ća. Utkarsha = pratishṭhā, ‘fame,’ ‘honour,’ S. Vyasanam, see Manu vii. 47, 50, where hunting is designated as one of the ten vices (vyasanāni) of kings, and is, moreover, included amongst the four most pernicious (kashṭatama).

1 Utsāha-hetuka, ‘one who encourages or incites to exertion;’ opposed to utsāha-bhanga-kara, ‘one who damps another’s zeal,’ Hitop. l. 1987.

2 ‘His Majesty has returned to his natural state [i.e. is no longer eager after the excitement of hunting]; but thou, wandering from forest to forest, wilt probably fall into the jaws of some old bear, greedy after a human nose.’ Prakṛti, ‘the natural, quiescent state of the soul,’ as
opposed to vikri; see above. Ahințan, see p. 60, l. 2; Dașa-kumāra-
čarita, p. 151, l. 6, says, bhallukā manushyānām nāsikāṃ griṃanta, 'bears
seize the human nose.' The Beng. read śrigāla-mriga-lolupasya, 'eager
after a jackal or deer.' Rițhassa is Prākrit for rikshasya, Vararucī
iii. 30.

1 'Let the buffaloes agitate-by-their-plunges the water of the tanks,
repeatedly struck with their horns; let the herd of deer, forming groups
under the shade, busy themselves in ruminating; let the bruising of the
Mustā grass be made in (undisturbed) confidence by the lines [herds] of
boars in the pool; and let this my bow, having-the-fastening-of-its-string-
loose, get repose.' Gahantām=lolayantu, 'let them agitate, stir,' K.,
herein lojā is one of the names for a buffalo. Gah, properly, 'to plunge
into,' 'plunge about in.' Nipāna=āhāva, 'a reservoir or trough near a
well' (upālā). Romanta=adharā-talana, 'the moving of the lower
lip or lower jaw;' K., and bhuktasya punar ākrishya or utgīrya ārvanam,
'the chewing of what has been eaten after drawing or vomiting it up
again,' i.e. 'chewing the cud,' S., Č. Abhyasyatu=paunahpūnyena
karoṭu, 'perform again and again,' Č. Tatibhih=yuthaih, 'by herds.'
The Beng. read varāha-patibhir, 'by the chiefs of the boars.' There is no
difficulty in tatibhir; many herds of animals form lines or tracks in
moving from one place to another, or in grazing. Mustā, a sort of
fragrant grass (Cyperus Rotundus) eaten by swine, which are hence
called mustāda. Kshati=vidārya, 'tearing;' 'uprooting,' K. =lunthana,
'rolling,' S. The grass would probably be bruised by their trampling
and rolling on it, as well as by their eating it. Şithīla-jiyā-bandha=
avaropita-guna. S. and Č. observe that the above verse furnishes an
example of the figure called Jāti or Svabhāvokti, i.e. a description of
living objects by circumstances or acts suited to their character. They
also notice the change of construction from the nom. to the instr. in the
third line, and its resumption in the fourth.

Verse 40. Šārdūla-vikripita (a variety of Atidhṛiti). See verses 14, 30, 36, 39.
Sanskrit: 

यत्मभविष्णुः रीच्चते ।

राजा ।

तेन हि निवर्त्य पूर्वेतात्वन्यायायांसिः। यथा न मे सैनि-

caskanapōvanamupsthnti । तथा निवेद्यया । पश्य ।

शमप्रधानेषु तपोधनेषु
गूढं हि दाहात्मकमदिति तेजः ।

स्वर्गनुकूला इव सूर्यकान्ता-
सत्यतेजो भिभवायमनि ॥ ॥

Sanskrit: 

यदाज्ञापयति स्वामि ।

1 Prabhavishnu, 'the mighty one,' equivalent to our expression 'your
Majesty.'

2 Vana-grāhināh = vanavardhakān, see p. 61, n. i.

3 'In ascetics with whom quietism [a passionless state] is predominant
(over all other qualities), there lies concealed a consuming energy [fire].
That (energy), like sun-crystals, (which are) grateful [cool] to the touch,
they put forth, from (being acted upon by) the opposing-influence of other
forces,' i.e. the inhabitants of this hermitage, however passionless they
may be, and however kind when unprovoked, contain within themselves
a latent energy, which, when roused by opposing influences, will be put
forth to the destruction of those who molest them; as a crystal lens,
however cool to the touch in its natural state, will emit a burning heat
when acted upon by the rays of the sun. Śama-pradhānesu, 'in whom
stoicism or self-control is everything;' who regard exemption from all
passion and feeling as the summum bonus. Sūrya-kānta, lit. 'beloved
by the sun;' also called sūrya-mañţi, 'the sun-gem,' and diptopala, 'shining
stone,' a stone resembling crystal. Wilson calls it a fabulous stone with
fabulous properties, and mentions a fellow-stone called āndra-kānta,

Verse 41. Upajāti or Ākhyānakī (a variety of Trīṣṭubh), each quarter-verse
being either Upendra-vajrā or Indra-vajrā, the former only differing from the latter
in the first syllable.

॥ ॥ ॥
moon-beloved,' or candra-mani, 'moon-gem.' It may be gathered from this passage that its properties resembled those of a glass lens, which instrument may possibly have been known to the Hindūs at the time when this play was written. The following parallel sentiment is from Bhartrih. ii. 30: Yād acetano 'pi pādaih spṛṣṭah praṇvalati savitur atikāntaḥ, tat tejasvī puruṣah para-krita-nikritaṁ kathāṁ sahaṁ, 'since even the lifeless (stone) beloved of the sun, when touched by its rays, burns; how then can the man of spirit put up with an injury inflicted by another?' Abhi-bhava = tiras-kāra, 'insult,' K. The sun’s rays, disturbing the natural state of the stone, are compared to the hunter’s disturbing the hermitage and provoking its inhabitants. Vamanti, so read all the Deva-n. MSS. and K. The Beng. have sparṇānukūla api sūrya-kāntas, te hy anya-tejo-'bhibhavad dahanti, ‘although the sun-crystals be grateful to the touch, yet, from the influence of other heat, they burn.’

1 This is inserted on the authority of Kāṭavema and one MS. (India Office, 2696). The Beng. read bho uṣāha-hetuka niśkrama.

2 ‘Your arguments for exertion (in the chase) have fallen (to the ground),’ i.e. all that you have alleged in praise of hunting, with the view of rousing the king’s ardour, has been in vain.

3 Some read bhavanto; but the fem. bhavatyo (supported by K.) seems more correct, as the female attendants, called Yavāni, are intended. See p. 62, n. 2, in the middle.

4 'Fulfil your office (of door-keeper),' i.e. dvāra-stho bhava, ‘stand at the door,’ Č.
(The place) has now been made clear of flies by your Majesty, i.e. we are now left alone, and no one can interrupt us. *Nir-makshikam = nir-janam*, 'free from people,' S'. Ĉ. According to Pān. ii. i, 6, *nirma-kshikam* is an A vyayībhāva compound, but it is here used adjectively. The Prākrit conforms to Vararuci iii. 30. The phrase occurs again in the beginning of Act VI. Has *makshika* here at all the sense of the French *mouchard*, 'a spy,' which is derived from *mouche*, 'a fly?'

1 'On this stone-seat, furnished with a canopy,' &c. See p. 26, n. 3.

2 Lit. 'thou hast not obtained the fruit [benefit] of thy eyes, since the best of things worthy to be seen has not been seen by thee,' i.e. until you have seen *Sakuntalā*, you may consider your eyes as barren, and created in vain; when they have fallen upon this object, they may then be said to have yielded some fruit. So in Vikram., Act I, the king, speaking of *Urvasī*, says, *yasya netrayor abandhyayoḥ (not barren) pathi sthitā tvam*. Cf. also Gita-g. ix. 6, *Harim avalokaya saphalaya nayane*, 'look upon Hari (and) make thy eyes fruitful.'
Every one regards his own as beautiful; but I speak in reference to that same Sakuntalā who is the ornament of the hermitage. Ātmīyam is given in one Bombay MS. (India Office, 1858), and is supported by K. Lalāma=alankāra. Adhikritya, see p. 6, n. 2. Cf. mudrām adhikritya bravīmi, Mālavik. p. 49, l. 11; also Raghu-v. xi. 62; Kumāra-s. iv. 38.

1 'I will not give him an opportunity (of speaking about her).' Se =asya or asyaḥ; K. here interprets it by the former. Avasara=vāg-avasara. 'I will not hold a conversation with him respecting Sakuntalā,' S.

3 'If she be a hermit's daughter, she is not (fit) to be wooed (by you); what (good) then (is to be got) by her seen?' This reading is adopted from the Beng. MSS.

4 'The heart of the descendants of Puru does not engage in (the pursuit of) a forbidden object;' see p. 31, n. 1. The Beng. and two Deva-n. MSS. (India Office, 2696, and my own) insert the following curious verse before the above sentence: Mūrkha, Nirākrita-nimeshābhīr netra-panktibhir unmukhāḥ Navām indu-kalām lokaḥ kena bhūvena paśyati, 'O fool! with what feeling [or sentiment] do people look at a new digit of the moon, turning up their faces with a row of eyes free from winking?'
Although the reputed offspring of the sage, she is really sprung from a celestial nymph, (and was) found (by him when) deserted by her; like a severed flower of the Nava-mallikā fallen on the sun-plant. The Nava-mallikā (p. 22, n. 1) is a delicate and tender plant (atikomala-pushpa-bheda, Č.) which, as a creeper, depends on some other tree for support; the arka, Asclepias, or Calotropis Gigantea, is a large and vigorous one (see Sir W. Jones, vol. v. p. 102); hence the former is compared to Sakuntala, the latter to the sage Kanva. S. explains arkopari by raver upari, 'upon the sun,' but hints that some interpret arka by arka-pushpa. Sura-yuvati, see p. 44, n. 2. According to K., kila is used vaṁṭayām, 'it is reported;' but S. interprets it by nisēcitam, 'certainly.' Śiṁṭalāṁ=vrintaṭ bhyaṭam, 'fallen from the stalk,' Č. The correspondence of the words in the first line with those in the second is noticeable; sura-yuvati with nava-mallikā, muni with arka, apatya with kusuma, ujjhita with śithila, adhīgata with ṣyuta.

Just as to any one [lit. of any one] having lost his relish for dates, there may be a great desire for the tamarind; so is this desire of your Majesty (for S'akuntala), slighting the jewels of women in (your own) inner apartments. Pīṇḍa-kharjura, 'a kind of Kharjura, or date tree,' here probably used for the fruit, and therefore in the neuter. Tiṁṭikā or tiṁṭi, 'the tamarind tree.' Udvejitāḥ=vainamasyam prāpiṭah, 'brought to a change of mind or feeling.' Itthiā, itthikā, and itthi are Prākrit equivalents for strī. See Lassen's Institut. Frāk. p. 182, note.

Verse 42. ĀRYĀ or GĀTHĀ. See verse 2.
Was she endowed with the properties of life by the Creator after delineating her [placing her] in a picture, or was she rather formed by the mind by a concentration [assemblage, selection] of lovely forms? She appears to me like a matchless [the last] creation of the loveliest of women [or like another creation of the goddess of beauty], when I recollect [recollecting] the omnipotence of the Creator, and her (graceful) person, i.e. whatever was the method of her creation, whether she was formed by the divine power of Brahmā by first painting a faultless figure and then breathing into it the principle of life, or by the mind by collecting into one ideal model a combination of various exquisite forms, it is clear that she is an unequalled beauty (or, she appears to me as another creation of the goddess Lakshmi). Strī-ratna is explained by S. and Č. to mean Lakshmi; but it may be referred to the antahpura-strī-ratna mentioned before, as aparā=apārvā, 'matchless,' 'peerless,' 'without a fellow;' na vidyate parā, K. and S. Čitre=ālekhya. Nivesya=vinyasya, 'having placed, fixed, committed.' Parikalpita=sampādita or sampanna, 'endowed with,' 'provided with,' K. Yoga, at the end of a compound, is often used in a vague manner; satvā-yoga may mean 'a combination of the various properties of being and life.' K. refers to verse 146, beginning Yud yat sādhu na ātīre syāt, which asserts that the figure of Sākuntalā

Verse 43. VASANTA-TILAKĀ (a variety of ŠAKVARI). See verses 8, 27, 31.
was faultless. Rūpočcaya = āndrādy-upamāna-vastu-samucayu, i.e. collecting together such models of beauty as the moon, &c., for the purpose of forming one ideal perfect form, by a selection from each, K. Manasā kri, or klrip, ‘to form by means of the mind;’ hence often simply, ‘to imagine;’ and hence, mano-kalpitam, ‘an idea.’ There may be an allusion here to the mind-born sons of Brahmā. Vidhinā=vidhātra. K. observes that, being dissatisfied with the thought contained in the first line, he asserts in the second that her limbs were too delicate to have been fashioned by the hand in a picture; they must, therefore, have been formed in the mind. Strī-ratna=stṛī-sreshṭha, Č. Jātāu jātāu yad ukṛṣṭaṁ taddhi ratnam pračakṣate, ‘whatever is best of its kind that indeed they call ratna (a gem),’ Č. The connection of anuśīntya with the dative case me is unusual, but not without precedent. The Beng. MSS. read citte for citre.

1 ‘The supplanter.’ The verb praty-ā-diś=nir-ā-kri, ‘to reject, ‘remove,’ ‘set aside,’ and pratyādesa, ‘rejection,’ is here used for ‘the cause of rejection,’ i.e. anything which, by its superiority, supplants and brings into contempt what was before highly prized. Tayā nīja-saundarya-mahimnā 'nīya-rāpavati-rūpaṁ khanditām, S. So also, in the beginning of Vikram., Urvasi is called pratyādesā rūpa-garvītāyāḥ śṛī-qauryāḥ.

2 ‘That faultless form (is) a flower not (yet) smelt, a tender-shoot un-plucked [uncut, unhurt] by the nails, an unperforated jewel, fresh honey whose flavour (is yet) untasted, and the full [complete] reward of meri-
torious deeds. I know not what possessor [enjoyer] here [of this form] Destiny will resort; i.e. I know not whom Destiny intends to be the enjoyer of her beauty. A-lūna = sākhāvasthita, 'still remaining on the branch.' An-āviddha = a-samutkīrṇa, 'unperforated,' K. (cf. Raghu-v. i. 4, manau vajra-samutkīrṇe sūtrasya gatiḥ, 'the entrance of a thread into a gem perforated by the adamant'). The Beng. MSS. read an-āmuktam = a-parihitam, ākurād ānīta-mātram, 'not yet put on,' 'only just drawn from the mine,' S. Phalam punyānām, i.e. the fruit of many virtuous acts in various former births come to its maturity (pariṇatī-bhūtam), S. A-khanḍa = sam-pūrṇa, 'unimpaired,' 'entire.' The consequences of good deeds performed in former births are sometimes not fully enjoyed; but sometimes they are perfected. Similarly the form of Sakuntalā is an-agha, 'faultless' (=pratyaya-hetu-rahitā, K.) Tatha, i.e. asmin rūpa-vishaye, 'with reference to this form,' K. Samupasthāsyati = samprāpsyati, 'will attain,' 'arrive at.' This verse is an example of the figure called Rūpakā, see Indian Wisdom, p. 455.

1 'Therefore let your Highness quickly rescue her, lest she fall into the hands of some wretched rustic, whose head is greasy with oil of In-gudi.' Inquuti, see p. 18, n. 1. Mā = yathā na, K.

2 'Towards your Highness what kind of feeling (was displayed) by her eyes?' Aṭha is used in asking a question, S. Bhavantam antarena = bhavan-nimittam, Č.; = bhavan-madhya, S'. The same expression occurs in Vikram., Act III, where the interpretation given is bhavantam uddīśya, i.e. 'with regard to you.' Antarena (similarly used in Mālavik. p. 5, l. 3) governs an acc. case, by Pāṇ. ii. 3, 4. Drishi-rāga = cakshuḥ-priti, 'the love of the eyes,' K. So read the Deva-n. MSS., supported by K. and S'; but the Beng. read citta-rāga.
When I stood facing her, her glance was withdrawn, a smile was (feigned to be) raised from some other cause (than love); hence love, whose course was checked by modesty, was not (fully) displayed by her, nor (yet) concealed. *Anyā-nimitta*, i.e. some other cause than love, which was the true one (abhilāśa-vyatirikta, K.) ‘By this her love was concealed,’ K. The Beng. have *kathodayam*. *Vinaya-vārīta-vṛtīra* is to be taken with *madano*, K. Cf. p. 52, n. 1.

‘Is it really (to be expected) that she will seat herself on the lap of you, barely seen?’ i.e. do you expect to gain her all at once, without some effort?

‘Again, at our mutual departure, her feeling towards me was betrayed by her ladyship, although with modesty.’ *Sakhībhīyām* before *mithāk* is not supported by the commentators or best MSS.

Verse 45. *Druta-vilambita* (a variety of *Jagati*), containing twelve syllables to the Pāda or quarter-verse, each Pāda being alike.
For, having proceeded only a few steps, (that) slim one stopped without any (real) occasion, saying, "My foot is hurt by a blade of Kusa-grass" [p. 57, l. 16]; and remained with her face turned back (towards me), whilst (pretending to be employed in) releasing her bark-dress, although not (really) entangled in the branches of the shrubs. 

Darbhāṅkureṇā, see p. 57, n. 5; p. 19, n. 1. Akāṅde=akasmāt, K.; =animittam, S.; =anavasaram, Č. One sense of kāṇḍa is ‘occasion,’ ‘opportunity.’ Vivṛtta-vadana, i.e. mad-avalokāṇāya, ‘for a look at me,’ S. This verse is an example of the Samādhi Alankāra, S.

Therefore be provided with a stock of provender; I perceive that you have made the penance-grove a pleasure-grove [pleasure-garden]. Grihitā-pātheya, ‘one who has provided himself with provender or the necessaries for a lengthened stay from home.’ According to K.=sannaddha, ‘equipped,’ ‘prepared,’ i.e. for rambling in the precincts of the hermitage. The Vidūṣhaka is characteristically anxious about the provisions.

And what of that?

Verse 46. Vasanta-Tilaka (a variety of Śākyari). See verses 8, 27, 31, 43.
1 A king might take a sixth part of liquids, flowers, roots, fruit, grass, &c.; but, even though dying with want, he was not to receive any tax from a Brāhmaṇ learned in the Vedas (Manu vii. 131-133). See Indian Wisdom, pp. 264, 265.

2 'These hermits pay another (kind of) tribute, which, leaving behind heaps of jewels, is welcomed [rejoiced in],' i.e. which is welcomed more than heaps of jewels. This reading of the oldest Beng. MSS. seems preferable to that of the Deva-n. anyad bhāgadheyam eteshāṁ rakṣane nipatati, 'another tribute accrues (to me) for their protection.' Bhāgadheyā in this sense is masculine, according to Amara-k. S' and some of the Beng. have puṇya for anya.

3 'That tribute which arises to kings from the (four) classes is perishable; but hermits [inhabitants of the woods] offer us a sixth part of (the merit of their) penance, (which is) imperishable.' Varṇebhyāṁ, i.e. the four classes of Brāhmans, Kshatriyas, Vaiśyas, and Śūdras, according to K., S', and Č. Hence it would appear that the Brāhmans were liable to some kind of tribute as well as the other classes, though Manu exempts them. The Beng. have dhanam for phalam. Dadati, third person plural (see Gram. 331. Obs.)

4 'We have accomplished our object,' i.e. in gaining an audience of the king, S'. Hanta, an exclamation of pleasure, S'.

5 'Oh! it is to be by the hermits, [it must surely be the hermits] who

Verse 47. ŚLOKA or ANUSHTUBH. See verses 5, 6, 11, 26.
have deep, calm voices; i.e. to judge by the tone of the voices which I hear, some of the hermits must have arrived.

1 Properly 'the ground near the gate of the palace' (rāja-dvāra-pradesa, S'), but here simply the station of the porter (dvāra, Č).

2 The present for the future.

3 'Oh! the confidence (inspired by the sight) of his person, majestic though (it be)! But this is quite natural in this king very little inferior to a Rishi.' Diptimat=tejasvin, 'splendid,' 'majestic.' Viśvasaniyata, 'the state of being confided in.' Upapanna, 'fit,' 'proper,' 'reasonable,' 'to be expected.' Cf. Vikram., Act II, upapannam viśeshanam asya vāyoh. Rishi-kalpe, 'resembling a Rishi, but with a degree of inferiority;' see kalpa in Dict. and Gram. p. 65. LVII. Dushyanta was a Rājarshi, and therefore one degree below a Rishi, see p. 44, n. 2, in the middle; and p. 39, n. 3. The Deva-n. reading is rishibhya nāibhinne rājani, but the Beng. is here preferable.
Although he abides in the Āśrama [order] of a royal householder where everything is to be enjoyed, yet he also day by day accumulates the-merit-of-penance through the act of protecting (his subjects). Of him also having-his-passions-in-subjection, the (same) sacred title of Muni [or Rishi], but (with this difference that it is) preceded by Rāja [i.e. Rājarshī], repeatedly ascends to heaven, being chanted by pairs of (celestial) minstrels. 'Adhyākṛānta = svī-krita, 'appropriated,' 'taken possession of;' K. Āśrame = dharmācarana-sthāne, K.; = gārhasīthyē, 'the order of a householder,' S. and Č. Rakṣhā-yogāt, see p. 79, l. 7; yogāt, 'in consequence of,' 'by reason of,' 'through' (at the end of comps.); cf. Manu vii. 144, 'The highest virtue of a king is the protection of his subjects.' Čārāṇa-devandevā = gandharva-mithuna, 'pair of Gandharvas, or celestial choristers.' These beings were the musicians or minstrels of Indra's heaven, just as the Apsaras were the dancers and actresses; and their business was to amuse the inhabitants of Svarga by singing the praises of gods, saints, and heroes. Čārāṇa, 'a bard,' 'herald.' Kevalam = eva, 'certainly,' K. This verse is an example of Vyatireka, i.e. a description of the difference of two things compared in some respects to each other, S'.

2 'The friend of Indra.' Bala-bhid, 'Indra,' who crushes armies with his thunderbolt. Sakhi at the end of some comps. (like rātri, akṣhī, &c.) changes its final to a, and becomes a noun of the first class (see Gram. 778; Pan. v. 4, 87. 91. 98. 102). Indra is the chief of the Suras or secondary gods, being inferior to the gods of the Triad; and corresponds to the Jove or Jupiter Tonans of classical mythology. In his lordship over Svarga, or paradise, he might be supplanted by any one who could perform a hundred Āśva-mehdas or horse-sacrifices (see p. 45, n. 1). He and the other Suras were for ever engaged in hostilities with their half-brothers, the demons called Asuras or Daityas, the giants or Titans of Hindu mythology, who were the children of Kaśyapa by Diti, as the Suras were by Aditi (see p. 22, n. 3). On such occasions the gods seem to have depended much upon the assistance they received from the heroes of the earth, such as Dushyanta, Purūravas, &c.

Verse 48. MANDĀKRĀNTĀ (a variety of ATYASHĪTI). See verses 15, 33.
This is not wonderful, that he whose arm is as long as the bar of a city (gate), should alone govern the entire earth, having the ocean as its dark [green] boundary [i.e. as far as the very ocean]. For the gods, constant in enmity, in their battles with the demons, expect victory through [in] his strung bow and the thunderbolt of Indra. Parigha=argala, 'the bar or bolt which fastens a gate.' In a city-gate it was both massive and long (styaṇa, dīrga, Č.), and therefore an object of comparison highly significant of muscular strength. It should be borne in mind that length and vigour of arm were prime requisites in the ancient hero, whose fame depended on his skill and power in managing a bow. Hence the appositeness of such epithets as maha-bāhu and prāṇṣu-bāku, 'long-armed.' Bhunakti=pālayati, Č.; bhuj is often applied to a king in the sense of ruling and protecting the earth; cf. kritisnām prithivīṁ bhunkte, Manu vii. 148; also Raghu-v. viii. 7, iii. 4. Āsānsante=īcchanti, 'wish for,' 'hope for,' 'aspire after.' Samitishu surāḥ, &c., this is the Beng. reading; the Deva-n. have sura-yuvatayo baddha-vairā, &c. Dailyaih, see last note. Adhī-jye, see p. 9, n. 2. The loc. has sometimes the force of the instr. Pururukūta=Āindra, 'belonging to Indra;' Puru-hūta, 'much-worshipped,' is one of Indra's thousand names. This verse is an example of the figure called Dipaka or 'illustration,' S.; its use is to throw light, as it were, upon an idea by some apposite illustration. See Indian Wisdom, p. 455.

1 'This is not wonderful, that he whose arm is as long as the bar of a city (gate), should alone govern the entire earth, having the ocean as its dark [green] boundary [i.e. as far as the very ocean]. For the gods, constant in enmity, in their battles with the demons, expect victory through [in] his strung bow and the thunderbolt of Indra.'

2 Vi-ji, 'to conquer,' is rightly conjugated in Ātm. (Pān. i. 3, 19).
Yours Highness is known to the inhabitants of the hermitage (to be) staying here. 'Aśrama-sad=aśrama-vāsin, 'a dweller in a hermitage,' 'a hermit;' so nāka-sad, 'a dweller in paradise;' 'a god;' hence sadana, 'a house.' Vidita, in construction with the gen., is noticeable; see Pan. iii. 2, 188, ii. 3, 67; also Raghu-v. x. 40, viditaṁ tapyamānaṁ tena me bhuvana-trayaṁ, 'the three worlds are known to me (as) being harassed by him.'

2 Rakshas=rākṣasa, see p. 40, n. 5.

3 Rātram, see p. 86, n. 2. Deśīyena, see p. 13, n. 1.

4 Sanāthī-kriyatām, see p. 26, n. 3.
This is a becoming trait in you, an emulator of (your) ancestors. Truly the descendants of Puru are ordained (to officiate) in the sacrifices of (giving) exemption-from-fear to the distressed;’ i.e. whilst we Brāhmans are consecrated to officiate in real sacrifices, the highest duty of kings is the protection of their afflicted subjects (see p. 86, n. 1). So read all the Deva-n. and some of the Beng. MSS. The Beng. (Bodleian, 234) has satṛena, and some begin the verse with upakārīṇī sarvēshām, ‘the helper of all.’ Yuktā-rūpam, cf. p. 15, l. 3. Āpannābhaaya-sattresku = āpad-gatānām bhaya-trāne, S. Dīkṣitāḥ = krita-pratishṭhāḥ, ‘consecrated.’

2 Apī may be used praśne, ‘in asking a question’ (cf. p. 35, l. 9).

3 ‘At first it was overflowing; (but) now, by the account of the Rākshasas, not even a drop is left.’ Parīvāha is either ‘an inundation,’ or ‘a channel for carrying off an excess of water;’ the Beng. MSS. have aparibādhām, ‘unchecked.’ Vritattāntena = nāma-grahaṇena, ‘by the mention.’

Verse 50. ŚLOKA or ANUSHTUBH. See verses 5, 6, 11, 12, 26, 47.
"I will guard the wheel of your chariot." There seems to be a humorous double meaning in *ćakra-raksha*, which may also be translated, 'the commander of the wing of your army,' the Deva-n. have *esa rakkhasādo rakhidomhi*, 'I am protected from the Rākshasa.'

2 'The equipped chariot awaits your Majesty's advance to victory; but here is Karabhaka just arrived from the city, bearing a message from the queen-mother.' *Devinām* is here in the respectful plural; so *ambābhīḥ* two lines below.

3 *Atha kim (=vādham, 'yes') is used angikritau, see p. 46, n. 3.
On the fourth day, (which is now) coming [i.e. on the fourth day after to-day], the ceremony [fast] named Putra-piṇḍa-pālana [i.e. cherishing of the body of a son] will take place; thereat [on that occasion] certainly we ought to be honoured-with-a-visit by the long-lived-one [by your Majesty, long may you live!]. Most of the Beng. MSS. read putra-piṇḍa-pārāṇa; but Č. substitutes pālana, and interprets the phrase by pūrṇa-deha-pushṭi-prada. S. gives the same interpretation, but reads pauriyupāsana for pālana. Piṇḍa, deha-mātre iti Medinī, 'according to Medinī, piṇḍa has the sense of body,' S. and Č. Putra refers to the king in his relation to the queen-mother. The Deva-n. reading (pravṛtti-pārāṇa upavāsah, 'a fast which has come to an end') is not very satisfactory. Upa-vāsa=vrata, 'a religious ceremonial accompanied with fasting, but not necessarily a fast.' K. and Č. observe that one name for this ceremonial was putra-rāja, and that it consisted in offering various presents to the young king of sweetmeats, clothes, &c., just as might be done in the present day on the occasion of a birth-day.

1 'On the fourth day, (which is now) coming [i.e. on the fourth day after to-day], the ceremony [fast] named Putra-piṇḍa-pālana [i.e. cherishing of the body of a son] will take place; thereat [on that occasion] certainly we ought to be honoured-with-a-visit by the long-lived-one [by your Majesty, long may you live!].' Most of the Beng. MSS. read putra-piṇḍa-pārāṇa; but Č. substitutes pālana, and interprets the phrase by pūrṇa-deha-pushṭi-prada. S. gives the same interpretation, but reads pauriyupāsana for pālana. Piṇḍa, deha-mātre iti Medinī, 'according to Medinī, piṇḍa has the sense of body,' S. and Č. Putra refers to the king in his relation to the queen-mother. The Deva-n. reading (pravṛtti-pārāṇa upavāsah, 'a fast which has come to an end') is not very satisfactory. Upa-vāsa=vrata, 'a religious ceremonial accompanied with fasting, but not necessarily a fast.' K. and Č. observe that one name for this ceremonial was putra-rāja, and that it consisted in offering various presents to the young king of sweetmeats, clothes, &c., just as might be done in the present day on the occasion of a birth-day.

2 'In this direction the business of the hermits, in the other the command of a venerable parent (calls me). Both are not to be neglected. How, in such a case, can an arrangement be effected?' Devayam api, 'both the one and the other;' api is often affixed to dvi in this sense; see Amara-k. ii. 1, 5; Mālavik. p. 16, l. 22. In Hitop., l. 2048, devayam without api has the sense of 'both.'

3 'Stand between, like Triśanku.' The story of this monarch is told at length in Rāmāy. i. 57-60 (see also p. 43, n. 1). He is there described as a just and pious prince of the Solar race, who aspired to celebrate a great sacrifice, hoping thereby to ascend to heaven in his mortal body. He first requested the sage Vaśishṭha to officiate for him; but, being
refused, he then applied to the sage's hundred sons, by whom he was cursed and degraded to the condition of a Candala. In this pitiable state he had recourse to Visvamitra, who undertook to conduct the sacrifice, and invited all the gods to be present; they, however, refused to attend. Upon this the enraged Visvamitra, by his own power, transported Triśan-ku to the skies, whither he had no sooner arrived than he was hurled down again, head foremost, by Indra and the gods; but, being arrested in his downward course by Visvamitra, remained suspended between heaven and earth, forming a constellation in the southern hemisphere. The story is differently told in some of the Purāṇas (Wilson's Vishnu-p. p. 371, note). They and the Hari-v. describe Triśan-ku as a wicked prince, guilty of three heinous sins (śanku). S. adopts this view of his character, and calls him krita-bahutara-malina-karmā rājā. Antarā = tapovana-svanagarayor madhye, 'between the hermitage and the city.' The facetious allusion to Triśan-ku is quite characteristic of the Vidūshaka, and affords an example of the Vyāhāra Alankāra, S.' and Č.'

1 'Verily I am embarrassed. From the difference of the places of the two duties [i.e. on account of the distance between the place where the two duties have to be performed] my mind is divided in two, as the stream of a river driven back [made to recoil] by rocks (lying) before it' (cf. the sentiment at verse 34). Purāḥ = agre, 'in front,' 'ahead.' Although pratihatam saile, 'which has struck on a rock,' is the reading of the Beng. MS. (Bodleian, 233) and most of the Deva-n., yet the other Bengāli and S.' read saillaiḥ, which I prefer. The Deva-n. read srotovaho, gen. case of srotovah, f. 'a river.' Some MSS. have srotovaham = nadi-sambandhi, 'belonging to a river' (K., S., and Č.), an adjective agreeing with srotaḥ. This verse is an example of the Yathopamā Alankāra, or 'comparison by the use of the conjunction yathā.'

Verse 51. ŚLOKA or ANUSHṬUBH. See verses 5, 6, 11, 12, 26, 47, 50.
You have been received by the queen-mother as a son; therefore let your honour, having returned from hence and having announced that my mind is intent on the business of the hermits, have the goodness to discharge the office of a son towards her Majesty.

'Putra iti pratigrihitah, i.e. tvam poshita-putro bhavasi, 'you are an adopted son,' S. Some MSS. have putratvam for putra-krityam.

'Surely you do not suppose me to be afraid of the Rakshasas.'

'How is this possible in your honour?' or, 'how could such a thing be thought of in your honour?' 'Bhavati, loc. sing. of bhavat. Sambhāvyate may mean, 'is fitting,' 'is consistent.' Mahā-brāhmana is generally used ironically.

'I will go, as it should be gone by the younger brother of a king.'

'Yuva-rāja, 'the young prince,' who was the heir-apparent and generally associated with the reigning monarch in the throne.

'Varu, 'a youth,' 'a lad;' here it is equivalent to 'fellow,' 'chap.'

'Kadācid, 'perchance.' Prarthanā = abhilāshita, 'desire,' 'pursuit,'
'suit;' i.e. Sakuntalā-vishayānusandhāna-rūpa-kathā, 'the story of my pursuit of Sakuntalā,' S.

1 'From reverence for the Rishis,' lit. 'from the venerableness of the Rishis.'

2 'Where are we, (and) where a person brought up with fawns out of sight of love? O friend! let not a word uttered heedlessly in jest be taken in earnest.' Kva-drayam atyaṭāsambhāvānāyām, 'two kva's are expressive of excessive incompatibility,' S. (see p. 14, n. 1). Nāgarikāraṇya-janayoh sambandho nopapadayate iti bhāvaḥ, 'the meaning is that a connection between a town-bred person and a forester is not possible,' K. Paroksha-manmatha=aprtyaksha-manmatha or ajitāmanmatha or agočara-kāma, 'one who has had no perception or experience of love,' 'one who is out of the reach of its influence.' Parihāsa-vijalpita=hāsyā-bhāshita, K. =kautuka-bhāshita, S.; cf. parihāsa-vijalpa in Act VI. The Beng. MSS. read vikalpita, 'invented.' Paramārthena =tattvena.

Verse 52. VAITALIYA, containing twenty-one syllables to the half-verse, each half-verse being alike, the first and third quarter-verses ending at the tenth syllable.
A pupil of the sacrificing-(Brāhman) bearing Kuśa grass. *Yajamāna=yajvan, 'a sacrificer,' 'priest' (see Raghu-vanśa xvii. i). In Telugu it has acquired the sense of 'master.' Cf. *tataḥ praviṣato* Bharataśishyau, Vikram., Act III. Some read *yajamānāḥ śishyāḥ*. The translation would then be, 'a pupil occupied about a sacrifice.' The pupil, or religious student, certainly, did not officiate himself. *Śishya*, in fact, denotes a Brahmacārin, or young Brāhman in that state of pupillage through which every Brāhman had to pass, living in the house of his preceptor, who, in return for instruction given, required his assistance in various menial offices, in collecting materials for sacrifice, and in asking alms. 'Let the student carry water-pots, flowers, cow-dung, fresh earth, and Kuśa grass, as much as may be useful to his preceptor; let him bring wood for the oblation to fire; let him go begging through the whole district,' &c. (Manu ii. 176, &c.) Kuśa, see p. 19, n. 1.

2 'Since on his Highness having merely entered the hermitage, our rites have become free from molestation.' So read the oldest MSS. supported by K.; others *praviṣṭa evāśramam tatra-bhavati*, &c.

3 'What mention of fitting the arrow (to the bow)? for by the mere sound of the bow-string from afar, as if by the roar of the bow, he dispels the obstacles.' *Kā kathā, 'what account?'* i.e. what necessity for fitting

---

Verse 53. ŠLOKA or ANUSHTUH. See verses 5, 6, 11, 12, 26, 47, 50, 51.
the arrow? the expulsion of the demons who impede our rites is effected by the mere twanging of the bow, without the use of the arrow (ṣara-sandhānam antareṇa, S.), in the same manner as a threatening roar often suffices to scare those who hear it. Cf. pratiśkabdā hi harer hinaṣṭi nāgāṃ, Vikram., Act I. Ḥunkāra is the roar of any fierce animal. The use of iva shews that the figure by which the sound of the bow is thus designated is Utpreksha, see Indian Wisdom, p. 454. So Bhatti-k. (x. 44), in giving an example of this figure, describes a mountain as stretching out, as it were, a huge body between heaven and earth to protect the land from the inroads of the sea.

1 'For strewing on the altar,' or 'on the ground near it,' see p. 19, n. 1.

2 Ritvij, 'a priest,' especially 'an officiating priest,' lit. 'one who sacrifices at the prescribed time,' from ritu, 'a season,' and ṛj-yaj, 'to sacrifice.' An-ṛitvij yajṇāṁ na gacchet, 'one ought not to go to (perform) a sacrifice unattended by an officiating Brāhmaṇ.' See Manu iv. 57, ii. 143.

3 'In the air,' i.e. speaking in the air. This is an example of ākāśa-bhāṣitām or ākāśa-vākyam, which is defined by S. to be dūrā-sthā-bhāṣanām, 'speech at a distance,' or asārīram nivedanām, 'bodiless statement,' and by K. as apravishṭaḥ saha ālāpaḥ, 'conversation with (characters) not on the stage.' It is, in fact, a speech addressed to some person outside or off the stage, the actor at the same time fixing his eyes in the air, or on some object only visible to himself. Hence in K. ākāśe is followed by the words lakṣham or lakṣhyam baddhvā, 'fixing his gaze.' Cf. ākāśa-buddha-lakṣhaḥ, Vikram., Act IV; Mudrā-r. p. 6, l. 19; p. 31, l. 3. The answer which is supposed to be given is also ākāśa-bhāṣitam, and is not heard by the audience. The actor on the stage pretending to listen (srutim abhīṇīya) repeats the imaginary reply, always introducing it with the words kim braviṣhi, Sāhit.-d. p. 177.

4 'For whom are brought this Uśra-ointment and lotus-leaves, with fibres attached?' Uśra=viṇaṇa-kanda, 'the root of Virana,' a fragrant grass (Andropogon Muricatum) with which a cooling ointment was made. Mrināla=visa, 'the fibres of the stalk of the lotus.'
Sakuntala is excessively indisposed, from injury inflicted by the heat [from a sun-stroke]; is it for the cooling of her body that you say (they are brought) \( \text{Langhanat=āghātāt, K. ;=abhibhavāt, S. ;=} \paribhavāt, Č. \) Root \( \text{tāngh} \) means 'to leap over,' 'overstep,' 'transgress,' 'to inflict an injury,' 'insult.' \( \text{Nirvāpaṇa,} ' \) a refrigerant remedy,' from the causal of \( \text{nir-vā}, ' \) 'to refresh,' 'cool,' cf. \( \text{nirvāpayitā,} \) ver. 65.

Let her be nursed with care; for she is the (very) breath of his reverence (Kanva), the head of (our) society. I also will just deliver into the hands of Gautami for her the soothing water consecrated in the sacrifice. \( \text{Upācar, ' to attend on a patient,' 'administer remedies,' &c.} \) \( \text{Ucchivasitam=} \) prāṇāḥ, 'breath;'; jīvanam, 'life,' i.e. as precious as his own life. Cf. Lam. iv. 20, 'The breath of our nostrils, the anointed of the Lord, was taken,' &c.; also Kumāra-s. vii. 4. \( \text{Vaitānika=} \) vitānākhyaya-ya-ga-sambandhin, 'belonging to the sacrifice called vitāna, 'sacred,' 'holy.' See Indian Wisdom, p. 197. \( \text{Vitāna} \) is also 'the sacrificial hearth on which the sacred fire was kept.' The śānty-udaka may have been a kind of holy water, like the 'eau bénite' of the Roman Catholics. \( \text{Gautami,} \) the name of the sister of Kanva, K.

The Vishkambha or Vishkambhaka, according to the Sāhitya-darpaṇa and Kāṭavema's commentary on the opening speech of Act II. of this play, is an introductory monologue or dialogue, so called from its concisely compressing (vi-shkambh) into a short space an account of those subordinate parts of the plot not enacted before the audience, a knowledge of which is essential to the comprehending of the action of the remainder of the play (vrittta-varīshyāmānāṁ kathāṇām nidadākāh, sāṅkhya-tārthas tu viskambhah, Sāhit-d. p. 146; see also p. 62, n. 2 of this play). The Vishkambha may occur at the beginning of any of the Acts, even of the First, immediately after the Prastāvanā (ādāv ankasasya darśitah). It may be spoken by two out of the three sets of characters into which the dramatis personae of an Indian play are divided, viz. the inferior (nīca), who speak Prākrit anudāttoktyā,' 'in the low tone;,' and the middling
(madhyā, madhyama), who speak Sanskrit udāttoktyā, 'in the high tone;' but not by the chief (pradhāna), such as the hero, &c. Again, it may be spoken by one character in the form of a soliloquy, or by two in the form of a dialogue; and either by characters of the middle class only, when it is called śuddha, 'pure;' or by those of the middle and lower combined, when it is called miśra or sankīrṇa, 'mixed' (madhyena madhyamābhyaṁ vā pāṭṛabhyaṁ samprayojitāḥ śuddhāḥ syāt tu sankīrṇo nīca-madhyama-kalpitaḥ). Sometimes the characters are exclusively those of the inferior class, who speak Prākrit; sometimes more than two appear on the stage at once, in which cases it is properly called Praveśaka, though these terms are regarded as identical by the MSS. and commentators (vishkambha eva suvyaktaiḥ praveśaka iti smṛtaḥ, K.; praveśaka eva vishkambhakaḥ, S.). The Sāhit.-d. restricts the former title still further by applying it to an interlude only (praveśako 'nudāttoktyā nīca-pāṭra-prayojitāḥ, anka-dvayāntar vijñeyāḥ tesham vishkambhake yathā). In Vikram., Act V, the opening soliloquy is styled Praveśaka both in the MSS. and in the Calcutta edition. According to the Sāhit-d. the present monologue is a Śuddha-vishkambha. In the Beng. MSS. it is termed a Praveśaka.

1 'I know the potency of penance; it is (also) known to me that that maiden is subject to another [is in a state of tutelage]. But as water does not turn back from the valley, (neither) does my heart from that (Sakuntalā);' i.e. I know that if I attempt to carry her off by force or by stealth, the power acquired by penance is such, that the Rishi will effect my destruction by a curse, &c. (sāpādinā nāśam vidhāsyati, S.) Nimnād,
scil. deshät, 'from low land,' see Hitop. i. 2651. The Deva-n. MSS., unsupported by the commentators, substitute the following for the second line of the above verse, Alam asmi tato hridayaṃ tathāpi nedam nicarta-yitum, 'nevertheless, I am not able to turn back this heart from that (damsel).'

1 'O divine flower-armed (god), by thee and by the moon, who (seem) to be worthy of confidence, the whole company of lovers is deceived. Why so? [because] of thee, (there is said to be) the property of having flowers for arrows, of the moon the property of having cold beams; both these (properties) are observed to be untrue in such as me; (for) the moon emits fire with rays charged with cold; thou also makest (thy) flower-arrows hard as adamant.' The Hindū Cupid or Kāma-deva, 'god of love,' is the son of Vishnu or Kṛishṇa by Lakṣmi, who is then called Māyā or Rukmini. He is armed with a bow made of sugar-cane, the string consisting of bees, and with five flower-tipped arrows (whence his name Pañcā-vāṇa) which pierce the heart through the five senses. The names of the five arrows (according to Bharata, cited by S') are—1. Harśaṇa, 'Gladdener;' 2. Prahasana, 'Exhilarator;' 3. Mohana, 'Fascinator;' 4. Mūrchana, 'Sense-destroyer;' 5. Vīkarshaṇa, 'Distractor.' According to K. the names of the five flowers which point these arrows, and may be supposed to possess properties similar to those implied in the names of the arrows themselves, are—1. Aravinda, a kind of lotus; 2. Aśoka; 3. Śīrśa; 4. Ćūta or Amra, i.e. the mango; 5. Utpala or blue lotus. But according to Sir W. Jones [Hymn to Kāma-deva] they are—1. Čampaka; 2. Ćūta or Amra; 3. Keśara or Nāga-keśara; 4. Ketaka; 5. Vīlva or Bilva. In both lists the Ćūta occurs. This is certainly the favourite flower of the god (cf. the frequent allusions to it

Verse 55. Mālinī or Mānnī (a variety of Ati-Śakvari). See verses 10, 19, 20, 38.
in Gita-g. iii. 12, iv. 6, &c.; but in verse 135 the epithet paurābhāyadhika is applied to this flower, and is explained by S. to mean 'a sixth arrow, in addition to the five' (cf. Vikram., Act II, kimuta upavana-sahakāraiḥ, &c.) It is clear that some authorities do not include the mango in the list. The Gita-g. (x. 14) mentions five other flowers as occasionally employed by the god, viz. the bandhūka, madhūka, nila-nalina or blue lotus, tila, and kuṇḍa. Another account includes the Mallikā or jasmine amongst the five. In Hindu erotic poetry, cooling properties are attributed to the rays of the moon, said to distil nectar; hence some of his names—śita-mayūkha, hima-raśmi, hima-kara, amṛta-sū, sudhā-nidhi, &c. On the other hand, the heating effect of these rays on the lover is often alluded to, e.g. itanās tapandh, Gita-g. ix. 10, iv. 7, v. 3; cf. nandana-vanavatāḥ sikhina iva (Vikram., Act II), and pādās te saśināḥ sukhayanti, &c. (end of Act III). Ṣārtha = samūha, properly 'a caravan,' Hitop. l. 2574. Kutiḥ, p. 55, n. 2. A-yathārtham=viparīta-kriyam, 'having a contrary effect.' Dvayam, see p. 91, n. 2. Garbhaiḥ, see p. 18, l. 5. Vajrasārī-karoshi, see p. 14, l. 2.

1 Verily, e'en now the fire of Śiva's wrath burns in thee like the submarine fire in the ocean; otherwise how couldst thou, O agitator of the soul, with nothing left but ashes, be so scourging towards such as me?' The story of the incineration of Kāma-deva by a beam of fire darted from the central eye of Śiva is thus told in the Rāmāyaṇa (i. 25, 10): 'Kandarpa, whom the wise call Kāma (Cupid), had formerly a body. He once approached Śiva, the husband of Umā (Parvati), soon after his marriage, that he might influence him with love for his wife. Śiva

Verse 56. UPĀJĀTI or AKHYĀNAKĪ (a variety of TRISHTUBH), each Pāda or quarter-verse being either Indra-vajrā or Upendra-vajrā, the former only differing from the latter in the length of the first syllable. See verse 41.
happened then to be practising austerities, and intent on a vow of chastity. He therefore cursed the god of love in a terrible voice, and at the same time a flash from his terrific eye caused all the limbs of his body to shrivel into ashes. Thus Kâma was made incorporeal [whence, as some say, is his power over the minds of men] by the anger of the great god, and from that time has been called “the bodiless one” (An-angā)." Aurva, ‘submarine fire,’ called baḍava or bāḍava, and personified as the son of the saint Urva. The fable is told in Hari-v. (ch. xlv), and is noticed in Troyer’s Rāja-taran-gini (iii. 170). The Rishi Urva, who had gained great power by his austerities, was pressed by the gods and others to beget children that he might perpetuate his race. He consented, but warned them that his offspring would consume the world. Accordingly, he created from his thigh a devouring fire, which, when produced, demanded nourishment, and would have destroyed the whole earth, had not Brahma appeared and assigned the ocean as its habitation, and the waves as its food. The spot where it entered the sea was called Bāḍava-mukha, ‘the mare’s mouth.’ Doubtless the story was invented to suit the phenomenon of a marine jvālā-mukhī or ‘volcano,’ which exhaled bitumenous inflammable gas, and which occasionally shewed itself above the sea, perhaps in the form of a horse’s mouth. Langlois places the position of it on the coast north of Malabar.

1 'Nevertheless, the fish-banneed (god), even though incessantly bringing mental anguish, (will be) acceptable to me, if employing (as the subject about which he inflicts pain) that (maiden) with long intoxicating eyes he so strike (me).’ Makara-ketu, a name of Kama-deva, is derived from the makara, or marine monster, subdued by him, which was painted on his banner (ketu). ‘By the mention of this title, his invincibleness is indicated,’ S’. Adhikritya=uddīkya, ‘with reference to,’ S’ and Č.; see p. 6, n. 2, and p. 77, n. 1; also Raghu-v. xi. 62, sāntim adhikritya anvayunśka.

Verse 57. ĀRYĀ or GĀTHĀ. See verse 2.
In vain, truly, O bodiless (god), hast thou perpetually been brought by me to growth by hundreds of desires. Is it becoming of you, drawing your bow to your very ear, (to) discharge (your) arrows even upon me (your votary)? "Sankalpa = ićchā, ‘wish.’ Śravanopakāṇṭhe ākṛishyā = karnāntikam āṇīya, ‘drawing the string of the bow back as far as the ear.’ Upakāṇṭha, ‘near,’ lit. ‘near the neck;’ cf. Raghu-v. i.x. 57, ākarna-kriṣṭam vānāṃ. Yukta = uēita. The passage from Bhagavan Kāmadēva (p. 100) to vānāmokṣhaḥ is given on the authority of the Taylor and my own Bombay Deva-n. MS., supported by S. and Č. and all the Beng. MSS. The Mackenzie MS. has part of the passage, but Colebrooke's omits it altogether.

2 'Where, indeed, at the conclusion of the rite being permitted to depart by those who were present at the sacrifice, shall I refresh myself weary with fatigue?' Sadasya, ‘any assistant or by-stander at a sacrifice.’ The Beng. have nirastā-vighnaīs tapasvibhīḥ, ‘by the hermits whose obstacles have been removed.’

3 'Sakuntalā along with her female friends is passing [lit. causing to go] this intensely hot time of the day probably on the banks of the Mālinī, possessed of inclosures of creepers.' Valaya, properly ‘an encircling hedge;’ here it may mean ‘a bower.’

Verse 58. Upajāti or Ākhyaṇaṁi (a variety of Trishtubh). See verses 41, 56.
I conjecture that the very delicate one has not long since passed by this avenue of young trees, because the cavities of the flower-stalks whose flowers have been plucked off by her, do not yet close up, and these fragments of tender-shoots are seen (still) unctuous with milky-juice.

Verse 59. ARYA or GÄTHÄ. See verse 2.

Verse 60. ARYA or GÄTHÄ. See verse 2.
(my) limbs inflamed by the bodiless one. Šakya (like yogya and sometimes yukta) gives a passive sense to the infinitive. The Beng. MSS. and the Calcutta ed. read šakyō in the nom. case agreeing with pavanah, which would appear at first sight to be the better reading. But K. expressly states that šakyam is here used adverbially, and quotes a parallel passage from Rāmāyanā, šakyam ayālibhiḥ pātum vātāḥ, ‘the breezes are able to be drunk by the hollowed palms.’ A passage may be added from the Hitop., vibhūtayāḥ šakyam avāptum, ‘great successes are able to be obtained,’ and another from Mālavik. verse 58, na šakyam upekṣitum kupītā (see also Maha-bh. i. 769). Aravinda, a kind of lotus, see p. 25, n. 1. Kaṇa-vāhin = sīkara-vāhaka, ‘wafting cool spray,’ S. An-an-ga, ‘the bodiless god,’ see p. 100, n. 1. A-virala, lit. ‘having no interstices,’ ‘close.’ The Beng. read nirdayam = dṛṣṭham.

1 'At the entrance of it where-there-is-white-sand, a fresh line of footsteps is seen, raised in front, depressed behind through the weight of her hips.' Avagādhā = nimnā. Pāṇḍu-sikate (= dharvāla-bāluke) is a Bahu-vrīhi comp. agreeing with dvāre. The weight of the hips of a beautiful female is a favourite subject of allusion (cf. paścād-natā guru-nitambatayā asaṃ pada-panktiḥ, Vikram., Act IV; bronī-bhārād alasa-gamanā, Megha-d. 81). Hence one of the names of a lovely woman is nitambini, ‘having large and handsome hips and loins.’ Compare the epithet ‘Callipyge’ applied to a celebrated statue of Venus.

2 'Through the branches.' The Calcutta ed. has viṭāpāntarito, ‘concealed by the branches.’

3 'The highest object of my eye-sight, ‘the full bliss of my eyes’ (= netrā-
Nirvāna or apavarga is properly 'final beatitude, consisting in emancipation from further transmigration.'

1. 'Yonder the best-beloved object of my wishes, reclining on a stone-seat strewed with flowers, is attended by her two friends.' Manorathapriyatamā, 'most dear by desire,' i.e. not by actual possession or by any other method, K. Śīla-paṭṭa=pāśhāṇa-khaṇḍa, see p. 76, n. 2. Anvās, 'to sit near' (anu, āś).

2. 'Are in the act of fanning her.' Upa-vīj, 'to fan;' cf. vy-ajana, 'a fan.'

3. 'Is this wind from the (fan of) lotus-leaves agreeable to thee?' see p. 25, n. 1, in the middle. Api, see p. 89, n. 2. Some Deva-n. MSS. read suhaadi for sukhayati, but the above is supported by K. and the oldest MSS.

4. 'Can this be the fault of the heat? or, as is passing in my mind (is it owing to love)?' i.e. or is love, as I conjecture, the true cause?

5. Kritam sandehena, see p. 30, l. 6, with note.
This form of my beloved, having the Uṣīra applied to the bosom, and having only one armlet (and that formed) of lotus-fibres hanging-loose, (is certainly) disordered, but even so is lovely. Granted that the heat of the two influences of love and the hot season [or the heat induced by the prevalence either of love or of the sultry weather] be equal, still disorder is not inflicted on maidens by the hot weather in such a charming manner; i.e. since the disorder apparent in the person of S'akuntalā only contributes to her beauty, it is clearly not caused by the hot weather, but by love. Uṣīra, see p. 96, n. 4. Two other names for this plant are jalāśaya, ‘growing in water,’ and avadāha, ‘allaying fever;’ the slender fibres of it are now known by the name of Khaskhas, and are used in India in trellises for cooling the air. Praśīthila=adridha, S.;=komala, ‘withered,’ Č. ‘Her body was so enfeebled that she could not bear the weight of two armlets or bracelets; she therefore had only one, and that made, not of gold, but of lotus-fibres (mrināla-ghatita) tied loosely round the arm,’ S. Sābadha=sa-piḍa, Č.:=sa-vyadha, K. ‘diseased,’ ‘deranged.’ Tadapi, ‘even so;’ even in this manner or under these disadvantages; tād is here used adverbially. This reading is supported by the oldest MSS. and by K.; but some of the Deva-n. have kimapi ramanaṇīyam, ‘somewhat pleasing.’ Kāmam, see p. 55, n. 3. Prasarayoh, lit. ‘of the two prevalences;’ prasara=prasangya, ‘attachment,’ ‘connection,’ S.; but the simple meaning is ‘spreading,’ ‘prevalence.’

1 'This form of my beloved, having the Uṣīra applied to the bosom, and having only one armlet (and that formed) of lotus-fibres hanging-loose, (is certainly) disordered, but even so is lovely. Granted that the heat of the two influences of love and the hot season [or the heat induced by the prevalence either of love or of the sultry weather] be equal, still disorder is not inflicted on maidens by the hot weather in such a charming manner; i.e. since the disorder apparent in the person of S'akuntalā only contributes to her beauty, it is clearly not caused by the hot weather, but by love. Uṣīra, see p. 96, n. 4. Two other names for this plant are jalāśaya, ‘growing in water,’ and avadāha, ‘allaying fever;’ the slender fibres of it are now known by the name of Khaskhas, and are used in India in trellises for cooling the air. Praśīthila=adridha, S.;=komala, ‘withered,’ Č. ‘Her body was so enfeebled that she could not bear the weight of two armlets or bracelets; she therefore had only one, and that made, not of gold, but of lotus-fibres (mrināla-ghatita) tied loosely round the arm,’ S. Sābadha=sa-piḍa, Č.:=sa-vyadha, K. ‘diseased,’ ‘deranged.’ Tadapi, ‘even so;’ even in this manner or under these disadvantages; tād is here used adverbially. This reading is supported by the oldest MSS. and by K.; but some of the Deva-n. have kimapi ramanaṇīyam, ‘somewhat pleasing.’ Kāmam, see p. 55, n. 3. Prasarayoh, lit. ‘of the two prevalences;’ prasara=prasangya, ‘attachment,’ ‘connection,’ S.; but the simple meaning is ‘spreading,’ ‘prevalence.’

2 Tan-nimitta, ‘resulting from it,’ i.e. arising from love.

Verse 62. Śikhariṇī (a variety of Atyashti). See verses 9, 24, 44.
We are not indeed intimately conversant with matters relating to love; but as the condition of lovers is heard of (by us) in legendary tales, of such a kind I perceive is thy (condition). Say, from what cause (is) thy disorder? (for) indeed without being accurately acquainted with the disease, (there) can be no application of the remedy.' An-abhyantare, nom. du. fem. of a Bahuvrihi or compound adjective formed from the substantive abhyantara, 'interior,' 'inside,' by prefixing the privative an, in the same manner as in an-antara, 'uninterrupted.' An-abhyantara, lit. 'one not admitted to the inside.' Cf. gangābhyantara, 'one who is a member of a religious association.' Madana-gatasya, see p. 38, n. r. Itihāsa=purā-vṛtta, S. Ni-bandha, 'a composition,' 'narrative.'
My attachment [affection] even now is strong.' *Abhi-niveśa* implies 'firm attachment to' or 'intense pursuit of' any object (here= *abhilāsha*).

2 'Thy limbs are wasting away [lit. thou art abandoned by thy limbs]. Thy lovely complexion alone deserts thee not.'

3 'For, indeed, her face has its cheeks excessively emaciated, her bosom has its breasts destitute of firmness, her waist is more slender, her shoulders are quite drooping, her complexion is pale; she being tormented by love appears both deplorable and (yet) lovely, like a Mādhavi-creeper touched by the wind, the scorcher of (its) leaves.' *Kṣhāma-kṣhāma-kapola= atikriśa-gaṇḍa*, S. The repetition of *kṣhāma* may imply 'becoming gradually every day more and more emaciated,' as Priyamvadā had said *anu-divasam parihiyase angaiḥ*. *Kāṭhinya-mukta*, the Beng. have *yukta*,

---

Verse 63. *Śārdūla-vikrīḍita* (a variety of *Atidhṛiti*). See verses 14, 30, 36, 39, 40.
but the loss of firmness in the breasts would rather be a sign of debility. 

Prakāma=ātyartham, 'excessively,' S'. So the commentator on Gita-g. iv. 17, vii. 40, explains nikāmam by atīkayena. Similarly kāmam has the sense of nisīditam, 'certainly.' May the meaning not be 'stoop of their own accord,' i.e. ' languidly,' ' listlessly,' from their being allowed to fall without any effort being made to raise them? Šoshaṇaṇa=šošakena, i.e. by the wind that dries up the leaves and causes them to fall (pattra-pātaka-vāyunā), K., S'. Madhavī, a large and beautiful creeper bearing white fragrant flowers, constantly alluded to in the plays (see p. 112, n. 3).

1 'To whom else shall I relate it (if not to you, my two friends)?' Yadi kathaniyam tado bhavatibhyām, S'.

2 'Our importunity is on this very account. Grief shared with affectionate friends becomes supportable suffering.' Nir-bandha, 'urgency,' 'pressing solicitation.'

3 'This maiden being questioned by the persons who are the partners of her sorrows and joys, will most certainly declare the cause of her anguish (now) concealed in her breast. Although (I was) looked upon longingly by her repeatedly turning round, I (nevertheless) at the present moment

Verse 64. VASANTA-TILAKĀ (a variety of ŚAKVARI). See verses 8, 27, 31, 43, 46.
experience an uneasy-anxiety for hearing (her reply).' Jana=sakhl-jana; though used in sing., it may have a plural signification. Sama-duhkha-sukha, ‘one who has the same joys and sorrows’ (cf. sama-duhkha-sukhā pīyate ločanābhyaṃ, Vikram., Act I). Bālā, properly ‘a girl sixteen years of age,’ S. Na na vakshyati=vakshyati eva, S.; two negatives give intensity to the affirmative (dvau nishedhau prakritam artham gamayataḥ, S.); see p. 24, n. 2. Mano-gatam=ḥridaya-stham, see p. 38, n. 1. Atraitare=asminn avasare, K. Śravaṇa-kātaratām=Śakuntalā-prativačana-śravaṇa-bhūrutām. According to Bharata the four ways by which a maiden encouraged the advances of her lover were lekhaprasthāpana, ‘sending a letter;’ snigdha-vikshita, ‘a loving glance;’ mridubhāshita, ‘soft speech;’ and dūti-sampreshana, ‘sending a messenger,’ S. Although Sākuntalā had favoured her lover with one of these tokens, yet he was fearful that, when about to reply to her friends, she might through carelessness (pramādatas) confess to an affection for some other person, S.

1 ‘Met my eye,’ ‘crossed my sight,’ lit. ‘came across the path [range] of my sight.’ Cf. yasya netrayoh pathi sthitā tvam, Vikram., Act I.

2 ‘Love, indeed, the cause of my fever, has himself become the cooler of
it; as, on the passing off of the heat, a day dark with clouds (which was at first hot, becomes afterwards the cooler) of living creatures.' This refers to the clouds which rise and disperse at the end of the hot season, making the air fearfully close and stifling; until at last a downpour comes and with it cool weather. Smara, 'the ideal one,' is one of the names of Kāma-deva, from smṛī, 'to recollect;' see p. 100, n. 1. Nirvāpajita, 'the extinguisher,' 'refresher,' 'cooler' (see p. 97, n. i); = sukha-hetuḥ, 'the cause of pleasure,' S'. Tapātyaye=grishmānte, 'at the end of the hot season,' K.; K. and S'. quote a parallel passage from the Ratnāvali (p. 64), tapati prā- vrishi nitarām abhyārṇa-jalāgamo divasaḥ, 'in the rainy season when the rain is near at hand the day is especially hot.' Some of the Deva-n. MSS. read aridha-śyāma, 'half-oblscured,' which is not supported by any of the commentators, nor by the oldest MSS. 1 'Then if (it be) approved by you, so act, that I may be commiserated by the royal sage. Otherwise most certainly (it will happen that you will have to) pour out for me water with sesamum-seed;' i.e. you will have to celebrate my funeral obsequies. Oblations to the spirits of deceased relatives, called Strāddha, generally consisted in offering a cake made of rice and milk (pinḍa-nirvāpāna), or in pouring out water (udaka-dāna, udaka-kriya), or water and sesamum seed mixed. In the latter case it was called tilodaka-dāna, tīla-tarpana, &c. The ceremony as performed by Brāhmans is described in Manu iii. 203, &c.; see especially iii. 223. Dattvā sapavitram tilodakam, 'having poured out water with sesamum seed and Kuśa grass.' See Indian Wisdom, pp. 208, 253, &c. K. refers in illustration to a verse towards the end of Act VI. of this play, where Dushyanta says, Nūnam prasūti-vikalena mayā prasiktaṁ dhanuvāsru-śesam udakam pitarah pivanti, 'in all probability my (deceased) ancestors are (now) drinking the only offering-of-water that is left to them, (consisting of) glistening tears poured forth by me destitute of posterity.' Sinçatam=nirvapatam, K. Vartethām, sometimes vr it has the sense of 'to behave,' 'to act.'
She is far gone in love, and unable to bear loss of time,' i. e. her love has reached that point which brooks no delay. Cf. dūrūrūḍho 'syāḥ pranayāḥ, Vikram., beginning of Act IV. Vammaha or bammaha is the proper Prākrit equivalent for manmatha, according to Vararuśi ii. 38, iii. 43. Lassen, Instit. Prāk. p. 245, although the MSS. give mammaha.

2 'He on whom she has fixed her affections is the ornament of the Pauravas [p. 15, n. 1], therefore her love is fit to be approved,' or 'it is proper that her love should meet with our approval.' Yuktam is here used like tākyam, see p. 103, n. 3. Baddha-bhāvā, cf. yasmin baddha-bhāvā asi tvam, Vikram., beginning of Act III.

3 'Where should a great river end its course excepting at the ocean? What (tree) excepting the Sahakāra [mango] can support the Atimukta [Madhavi creeper] with (its) new sprouts? Aava-tṛi (properly 'to descend' or 'alight') is here applied to the disemboguing of a river into the ocean. Yathā mahā-nadi samudram praviṣati, tathā rūpavatī tvam Dushyante
evānuraktā, S. The Sahakāra is described p. 28, n. 1. The Atimukta is the same as the Mādhavī or vernal creeper, called also Vāsantī and Puṇḍraka (see p. 108, n. 3). ‘The beauty and fragrance of the flower of this creeper give them a title to all the praises which Kālidāsa and Jayadeva bestow on them. It is a gigantic and luxuriant climber; but when it meets with nothing to grasp, it assumes the form of a sturdy tree, the highest branches of which display, however, in the air, their natural flexibility and inclination to climb,’ Sir W. Jones, vol. v. p. 124.

‘Why need we wonder at this, since the constellation Viṣākhā courts [goes after] the young-moon?’ i.e. if the constellation Viṣākhā (or the sixteenth lunar asterism, which is frequently written in the dual Viṣākhe, as containing two stars) is eager for a union with the Moon, why need we wonder at Śākuntalā’s desire to be united with a prince of the Lunar race? Śaśānka-lekha is properly ‘a digit of the moon,’ or the moon in its most beautiful form when quite young. A complete revolution of the moon, with respect to the stars, being made in twenty-seven days, odd hours, the Hindus divide the heavens into twenty-seven constellations [asterisms] or lunar stations, one of which receives the moon for one day in each of his monthly journeys. As the Moon [Candra] is considered to be a masculine deity, the Hindus fable these twenty-seven constellations as his wives, and personify them as the daughters of Daksha. Of these twenty-seven wives (twelve of whom give names to the twelve months) Candra is supposed to shew the greatest affection for the fourth (Roṭiṇī), but each of the others, and amongst them Viṣākhā, is represented as jealous of this partiality, and eager to secure the Moon’s favour for herself. Dushyanta probably means to compare himself to the Moon (he being of the Lunar race, p. 15, n. 1), and Śākuntalā to Viṣākhā. The selection of Viṣākhā, rather than Roṭiṇī, may perhaps be explained by a reference to p. 6, l. 6, where we learn that the summer-season had barely set in at the period when the events of the drama were supposed to be taking place. If
therefore the season corresponded to the middle of May, the month would probably be Vaiśākha, and Viśākha would, therefore, be appropriately chosen before Rohini. This passage may also be interpreted, but not so consistently with the fable, by referring viśākhe to the two female friends, and saśānka-lekha to Sakuntalā. The meaning would then be, 'It is not to be wondered at that these two friends should follow Sakuntalā and assist in carrying out her schemes, any more than that the two stars of Viśākha should go after the young moon.' Anuvartete=anusaratāh, K. Cf. in Vikram., Act I, Ėitrelekhā-dvitiyām priya-sakhīṁ Urvaśīṃ gṛihitvā Viśākhā-sahita iha bhagavān Soma upasthitāḥ sa rājarshīṁ.

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

2 'For this golden bracelet, having its jewels sullied by the tears

Verse 66. HARINI (a variety of AYTASHTI), containing seventeen syllables to the Pāda or quarter-verse, each Pāda being alike.
(rendered) scorching from internal fever night after night flowing from the outer-corner-of-my-eye which rests on my arm, slipping, slipping down [i.e. as it constantly slips down] from the wrist, without pressing on [catching on, hitching on] the scars (that are caused) by the friction of the bow-string, is repeatedly pushed back by me. Vivarna-manī-krita, lit. ‘made into a colourless gem’ made so that its jewels are devoid of colour.

Apān-gu = netra-prānta. Pravartibhiḥ = shhaladbhiḥ. An-ātilulīta = an-ātisakta, ‘not closely adhering,’ K.; = nābhilupta, S’. and Č. The same word occurs at the end of this Act, where allusion is made to the flowery couch of Sakuntala, śarīra-lulitā, ‘which her body had pressed.’ One sense of root lul is certainly to ‘adhere,’ ‘stick,’ ‘cleave.’ The Deva-n. MSS. all have an-abhilulīta with the same meaning, unsupported by K. and the other scholiasts, and the oldest Beng. MSS. Through emaciation and disuse of the bow (cf. p. 70, l. 8, with p. 67, l. 12) the callousities on the fore-arm, usually caused by the bow-string, were not sufficiently prominent to prevent the bracelet from slipping down from the wrist to the elbow, when the arm was raised to support the head. This is a favourite idea with Kalidasa to express the attenuation caused by love (cf. Megha-d. 2, kanaka-valaya-bhranśa-rikta-prakoshṭhaḥ, ‘having the fore-arm bare by the falling of the golden bracelet’). The Beng. have an-ātilulīta-jyā-ghatāṅkād, agreeing with manī-bandhanāt, which would appear at first sight to be the better reading. I have followed K. and the Deva-n. MSS. in making this compound agree with valayam. It may, however, as K. observes, be taken adverbially. Manī-bandhana, ‘the place for binding on jewels,’ ‘the wrist.’

1 ‘Let a love-letter be composed for him. Having hidden it [made it hid] in a flower, I will deliver it into [cause it to reach] his hand under the pretext of [as if it were] the remains (of an offering presented) to an idol.’ Madana-lekhaḥ = ananga-lekhaḥ, Č.; = smara-bhūva-sūcakam lekham, S’. Sumano-gopita = kusuma-sangupta, S’. Devatā-śeshāpadeśena, the Beng., supported by S’, read devatā-sevāpadeśena, ‘under pretext of honouring a divinity.’ K. reads devatā-nyapadeśena, with the word prasāda inserted in the margin. Devatā-śesha is supported by Č., and
explained by him as *nirmālya*, 'the remains of an offering of flowers presented to an idol.' Garlands of flowers were so offered. A love-letter was one of the four recognized modes of encouraging a lover (see p. 109, n. 3).

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

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

2. 'O thou undervaluer of thine own excellences, who now would ward off with the skirt of a garment the autumnal moonlight, the cooler of his body?' i.e. (according to S.) this prince is too sensible to be averse to a union with one so beautiful as thou art. Nirvāpayitrīṁ, cf. nirvāpayīta, ver. 65, and see p. 97, n. 1. Paśāntena, cf. in Act V. paśāntena mukham āvṛitya rodīti.

3. 'I am now (acting) under (your) directions,' i.e. it is by your orders that I do this; niyojitasmī bhavatībhyaṁ gīti-karane, 'I am directed by you to compose verses,' S.; 'I am only following your directions, therefore you are responsible if I meet with a repulse,' S.

Verse 67. Vānśa-sthavīla (a variety of Jagāti). See verses 18, 22, 23.
TJ3TT

Fitly, indeed, do I gaze on my beloved with an eye that forgets to wink, because the countenance of her composing verses has one eyebrow raised; (and) by her thrilling cheek she discloses her affection for me.' Vismrita-nimeshena is very expressive of a fixed, earnest gaze. Chézy translates, 'O spectacle enchanteur! dont je serais jaloux que le moindre clignement d'œil me privât un instant!' Kanṭakīta, lit. 'having the downy hair of the cheek erect like thorns' (= puḍakaṁkāñčita). The erection of the hair of the body (puḍaka, roma-kaṇṭaka, romāṅcana) indicates exquisite delight, according to the notions of the Hindūs. Cf. Vikram., Act I, mama angaṁ sa-roma-kaṇṭakaṁ ava-kuritam.

But the writing-materials indeed are not at hand.' Most of the MSS. have hu for Sanskrit khalu. Lassen (Instit. Prāk. p. 192) shews that kkhu is the proper form after a short vowel.

'Engrave the letters [make engraving of the letters] with your nails

Verse 68. Āryā or Gāthā. See verse 2.
on this lotus-leaf smooth as a parrot’s breast.’ Sukodara, ‘a parrot’s breast,’ it also means ‘a leaf of the Tālīśa tree’ (= tālīśa-pattā); in Vikram., Act IV, the colour of a scarf is compared to the same thing (sukodara-syāmam stanāyukam), and in Mahā-bh. ii. 1035, the colour of horses (sukodara-samān hayān). The Prākrit is answerable for nikshtaparṇam kuru. This is the reading of all the Deva-n. MSS.; the Beng. have pada-cchédha-bhākyā nakhāyā añkhēyatām.

‘Thy heart I know not, but day and night, O cruel one, Love vehemently inflames the limbs of me, whose desires are centred in thee.’ Such is the reading of the Taylor MS. and my own. The other Deva-n. agree, but give manorāhāīṃ for manorathāṇī, in concord with angāṇī. Manorāhāī and manorathāḥ may both stand for the Sanskrit gen. fem. manorathāyāḥ (in concord with mama), and both are equally admissible into the metre (Lassen’s Instit. Prāk. pp. 304, 305, 147). The interpretation of Čandra-sekhara supports this reading (nīshkripa tapayati bāliyas tvad-abhimukkha-manorathāyā angāṇī). This verse is called by Kātavema the upaṇyōsa or ‘allusion,’ see p. 116, n. 2; see also the next note on verse 70.
Thee, O slender-limbed one, Love inflames; but me he actually consumes incessantly; for the Day does not so cause the lotus to fade as it does the moon. *Kumuda* or *kumudvatī* is a kind of lotus, which blossoms in the night and fades by day (*kumudvatī candra-virahena santaptā bhavati, S.*), here compared to *Sakuntalā*. *Kumudvatī* is usually ‘a group of lotuses.’ *Śasānka*, ‘hare-marked,’ i.e. the moon. Dushyanta again compares himself to the moon (cf. p. 113, n. 1). This with the preceding verse, according to S. and C., is an example of the figure called Uttarottara.

2 ‘Welcome to the speedy (fulfilment of thy) desire!’ or ‘welcome to the object of thy desire which does not delay (its appearance).’ The Beng. insert *samihita-phalasya* or *cintita-phalasya*.

3 ‘Thy limbs, which closely press the couch of flowers, (and are) fragrant by the crushing of the quickly-faded lotus-fibres, being grievously

---

Verse 70. ṬRVĀ or GĀTHĀ. See verse 2.

---

Verse 71. ṬRVĀ or GĀTHĀ. See verse 2.
inflamed, do not deserve (to perform) obeisance; i.e. are excused the usual salutation. In consideration of the state of your bodily frame, you are privileged to keep your recumbent posture even before me. Upākāram, i.e. mat-krite vinayādi-rūpam. San-daṇḍa, lit. ‘to press the teeth closely together;’ hence sandadvā, ‘coming in close contact with.’ Cf. Raghu-v. xvi. 65, sandadvā-vastreṣu nitambeshu, ‘on (their) hips to which garments were closely fitted.’ Our English word ‘bite’ has the same acceptation. Āśu-klāṇta, &c. The Beng. have āśu-vimardita-mṛīṉālavaṇyā or āśu-vivarṇita (= māṇī-bhūṭa, Č.), &c., ‘having bracelets of lotus-fibres that have quickly faded (from the heat of her limbs).’ Cf. p. 106, n. 1.

1 ‘Will our friend deign to take a seat here on the stone?’ cf. p. 76, l. 3. The stone-seat served also for the couch of S'akuntalā, S'. Anugrihnmātu, ‘let him favour,’ is the reading of K. For anugenhadu Dr. Burkhard reads alakarṇedū (= Sanskrit alaṇ-karotu).

2 ‘But affection for my friend prompts me to be the speaker of something superfluous,’ i.e. of what has been so often repeated as to be already sufficiently well-known. Punar-uktā, which properly means ‘said again,’ ‘repeated,’ has, in dramatic composition, acquired the acceptation of ‘superfluous,’ and sometimes simply ‘additional.’ Thus in the Vikram., Act III, the torches are said to be punar-uktāt candrikāyām, ‘rendered superfluous in the moonlight;’ and in Act V. of that play, tears dropping from the eyes on the breast are said to cause muktāvāt-viracanam punar-uktam, ‘the formation of an additional necklace of pearls.’ Cf. also kim punar-uktena, Mālavik. p. 63, l. 5. Sakhi-snehaḥ = sakhi-vishayaka-prañayāḥ.
That (which you have to say) ought not to be suppressed [omitted], for that-which-was-intended-to-be-spoken and is not spoken produces subsequent regret.' *Anu-tāpa*, 'after-pain,' i.e. repentance. *Vivakshita*, from the desid. of root *vāc*.

2 'It is to be become by the king [the king ought to be] the remover of the suffering of one dwelling in his kingdom (who has) fallen into trouble; such is your duty.' The Beng. have *āśrama-vāsino* for *vishaya-vāsino*. The latter reading is supported by K.

3 'No other than this,' i.e. nothing short of this; this is exactly my duty.

4 'Therefore (know that) this our dear friend has been reduced to this altered condition by the divinity Love on thy account.' *Ud-diśya*, 'aiming at,' 'regarding,' see p. 101, n. 1. *Avasthāntara*, 'another state,' i.e. an alteration from the natural and healthy state. *Āropitā≈prāpitā*, S.

5 *Avalambitum*, properly *to cling to,* 'depend upon;' here used transitively, *to sustain,* 'support.'

What (can you mean) by detaining the Rājarshi, who is pining (by reason of) separation from his royal-consorts?" Antah-pura, 'the inner part of the palace,' 'the female apartments,' here put for the occupants thereof.

"O thou that art near my heart, if this heart of mine which is devoted to no other, thou judgest to be otherwise, (then) O lovely-eyed one, being (already) slain by Love's shafts, I am slain again,' i.e. I suffer a second death. Cf. Bhartrī-h. i. 63, hatam api nihanty eva madanaḥ. Hridaya-sannihite=man-mano-vasthayini, 'O thou that abidest in my heart,' S'. =cittārūḍhe, Č. Madirā, 'wine,' as applied to īkṣaṇa, 'the eye,' is said by S'. to be equivalent to sundara, 'beautiful;' or to īshad-ghūṛṇana-tila, 'slightly inclined to roll about.' 'Wine-eyed' may mean 'one whose eyes intoxicate like wine.'
Even in the multitude of (my) wives [however numerous may be my wives] there will be but two chief-glories of my race, the sea-girt earth on the one hand (ca), and on the other (ca) this friend of yours,' i. e. there will be but two sources of glory to my race, viz. the sea-girt earth and Sakuntalā. Prati-shtubhā=utkarsha-hetu, 'a cause of renown,' 'a distinguished ornament,' S.; properly 'a cause of stability,' 'a support.' Parigraha-bahutve=kalatra-bāhulye. The Deva-n. MSS. read samudra-vasanā, 'clothed in the ocean,' 'having the ocean for its garments' (samudra eva vastrāni yasyāḥ, S.) The Beng. all have samudra-rasanā, which is literally 'sea-girt' (rasanā=mekhalā), and seems to be the better reading. Cf. Hitop. 1. 2542. Confusion between rasanā and vasanā may easily have arisen. Ča ēa, see p. 14, n. 1.

In the Beng. MSS. the dialogue which follows these words has several interpolations.

Lit. 'let us cause it to join (its mother),' 'let us lead it to its mother.' Mātrā saha iti anushaṅga, S. Some word like paśya, 'See!' may be supplied before yathā in the sentence preceding.

Verse 73. ŠLOKA or ANUŚṬUBH. See verses 5, 6, 11, 12, 26, 47, 50, 51, 53.
Does not this person, thy humble-servant [thy adorer], remain near thee? i.e. am not I here to wait upon thee, in place of thy friends? The Beng. add sakhi-bhūmau. Ārādhayitā=paricārakaḥ, 'an attendant,' S’, but it is also ‘the worshipper of a deity,’ and therefore implies adoration as well as service. There is designedly a ‘double-entendre.’

‘Shall I set in motion moist breezes by (means of) cool lotus-leaf-fans which-remove langour? or placing thy feet, brown as the lotus, O round-thighed (maiden), in (my) lap shall I rub them soothingly?’ Karabhoru, voc. case of karabhorrā; according to Pān. iv. i, 69, āru, ‘a thigh or hip,’ at the end of this and some other compounds becomes ārū, and is declined like vadhū; and karabhorrāḥ is said to be equivalent to vyittorūḥ stṛ, ‘a woman with round thighs.’ Karabha is ‘the thick part of the hand,’ ‘the part between the wrist and the fingers;’ it is also ‘a young elephant.’ Dr. Boehtlingk considers that the comparison is taken from the first of these senses. It may with more reason be taken from the other; for from the following gloss of Č. it seems probable that as kara stands for both the human hand and the trunk of an elephant, and karabhā for the upper

Verse 74. VASANTA-TILAKĀ (a variety of ŚAKVĀRI). See verses 8, 27, 31, 43, 46, 64.
part of the hand, so the latter word may be taken for the same part of an elephant's trunk. Karabhāḥ ṁrṇy-ṅgam (‘is part of an animal’) tādvīra ārur yasyāḥ śubha-lakṣaṇam idaṁ’tad uktam, hasti-hasta-nibhair (‘like an elephant’s trunk’) vṛttaīr (‘round’) asthābhaiḥ karabhopamaiḥ prāpnu-vantyūrūbhkiḥ ṭaśvat striyāḥ sukham anangajam. The epithet may therefore mean ‘having thighs gracefully tapering like the trunk of an elephant.’ Cf. karabhopamorūḥ, Raghu-v. vi. 83, and dvirada-nūsorūḥ, Bhaṭṭi-k. iv. 17. Samvāhâyāmi = mardayāmi; saṃ-vāḥ (or more correctly saṃ-vah in the causal) is applied especially to the rubbing or shampooing of the limbs. Padma-tāmrau, Chézy observes that the Hindū women extracted a rosy-coloured dye from a plant called Lawsonia Inermis, with which they were in the habit of dyeing their nails and fingers, as well as their feet. Cf. strī-nakha-pāṭalam kuruvaJcam, Vikram., Act II.

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

2 ‘The day is not (yet) cool.’ A-parinirvāṇa=an-apagata-tvṛtāpa, ‘having its great heat not yet passed off;’ ‘it was still noon,’ S. Some MSS. have a-nirvāṇa, and others apa-nirvāṇa (=a-nirvāṇa, nirvāṇa-rahita).

3 ‘Having left the couch of flowers (and) the covering of thy bosom

Verse 75. ĀRTĀ or GĀTHĀ. See verse 2.
formed of lotus leaves, how wilt thou go in the heat, with thy limbs (too) delicate for hardships?' Paribādhā-pelava = duḥkhasahishnu, 'incapable of bearing hardship.' The Beng. have komala for pelava.

1 'Even though inflamed by Love, I have not the power (of disposing) of myself,' i.e. yena tvam-manoratha-pūraṇam kriyate, 'so that your wishes may be fulfilled,' S.

2 'Having seen it, his reverence the head-of-your-society who knows-the-law will not take (it as a) fault in you,' i.e. will not attribute blame to you in this matter. Drishtvā te is supported by the concurrent authority of the Taylor, Mackenzie, and Colebrooke MSS. Vidita-dharmā, see Pañ. v. 4, 124; dharma at the end of a Bahuvrihi comp. becomes dharmam (cf. yuvam kshatriya-dharmānau, Hitop. 1. 2473).

3 'Many daughters of Rājarshish [p. 44, notes 1 and 2] are heard to have been married by the marriage (called) Gandharva, and (even) they have received the approval of their fathers [been approved by their fathers]. The Gandharva marriage is one of the forms of marriage described in Manu iii. 22, &c. It is a marriage proceeding entirely from love (kāma-sambhava) or the mutual inclination (anyonyeōcchā) of a youth and maiden, and concluded without any ceremonies and without consulting relatives, see Manu iii. 32; Indian Wisdom, p. 199. Gandharvah = parasparsabhāshaya krito vivāhah, K. The long scene which follows this verse in the Beng. MSS. is omitted in all the Deva-n., and must be regarded as an interpolation.

Verse 76. Śloka or Anūṣṭubh. See verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73.
will again take counsel with my female friends.' Anu-man in the causal may mean 'to ask the consent of,' 'to cause or to induce to assent.'

(As) by the bee (the honey) of the fresh, untouched tender blossom, (so) now by me eager-to-allay-my-thirst must the nectar of this under-lip of thine be gently stolen, O fair one, (ere I can let thee go). A-parikshata, lit. 'unhurt,' 'uninjured,' applied to a virgin. Adharu, compare P. 33, n. 1.

[Behind the scenes.] O female-Čakravāka, bid farewell to thy mate; the night is at hand [arrived]. Čakravāka-vadhukā (Pañ. vii. 4, 13), i.e.

Verse 77. Aupācāhandasika, containing eleven syllables to the first Pāda or quarter-verse, and twelve to the second, each half-verse being alike.
the Čakravāki or female of the Ruddy goose, commonly called the Brāhmaṇi duck (Anas Casarca). The male and female of these birds keep together during the day (whence one of their names, dvandva-carā, ‘going in pairs’) and are, like turtle-doves, patterns of constancy and connubial affection; but the legend is that they are doomed to pass the night apart (whence the name rātri-viślesha-gāmin) in consequence of a curse pronounced upon them by some saint whom they had offended. Accordingly, as soon as night commences, they take up their station on opposite banks of a river, and call to each other in piteous cries. The name rathāṅga or ratha-pāda, ‘chariot-footed,’ sometimes given to them, indicates some peculiar formation of the feet. Constant allusion is made to their habits; thus in Vikram., Act IV, sahacarīṁ dūre matvā viraushi samutsukaḥ; cf. also Megha-d. 82, and Raghu-v. viii. 55.

1 ‘To ascertain the state of my bodily health.’ Prākrit has no dative, but gives the force of that case to the genitive.

2 ‘Concealed by the branches;’ see p. 104, n. 2.

3 ‘With a vessel in her hand.’ One MS. has udaka-pātra-hastā, ‘with a vessel of water in her hand.’
'O venerable mother! there is a change for the better in me.' Nairūryaṁ kṣiścid idānīṁ vṛttam, 'there is now some freedom from pain,' S. Ajje is the reading of the oldest MSS., supported by S' and Č. Viśesha is 'a change for the better,' in contradistinction to vilāra, 'a change for the worse.' The very same expression occurs in Mālavik. p. 46, l. 9.

'With this Darbha-water,' i.e. water and Kuśa grass, mixed and used for the śānty-udaka, mentioned at p. 97, l. 3; see also p. 19, n. 1, in the middle.

'O heart, even before, when the object-of-thy-desire readily presented itself, thou didst not abandon (thy) anxiety. How (great) now (will be) the anguish of thee regretful (and) dispirited! [After advancing a step, standing still again, aloud] O bower of creepers, remover of my suffering,
I bid thee adieu, (hoping) to occupy (thee) again [to have enjoyment of thee again]. Prathamam eva, &c., see p. 120, l. 5. Sukhopanate, compare yad upanatam duhkham sukham tat, Vikram., end of Act III. Vi-ghañita 'broken,' 'distracted with grief.' Paribhoassa, the genitive in Pråkrit used for the Sanskrit dative, see p. 129, n. 1. Paribhogàya, cf. paribhukta, p. 132, l. 1.

1 'Alas! the fulfilment of desired objects has hindrances [there are many obstacles in the way of the accomplishment of one's wishes]; for by me the face of the lovely-eyed-lashed-eyed (maiden), having its upper and lower lip repeatedly protected by (her) fingers, beautiful in stammering out the syllables of denial, turning (away from me) towards the shoulder, was with some difficulty raised but not kissed.' Anguli-samvrita = angulibhyām pihita, S. Adharoshtha, see p. 33, n. 1, in the middle. Pratishedhákshara, i.e. na namādharam cumbaniyam [cinnanaśiyan], 'my lips must not be kissed,' S. and Ĉ. Alam ātami nā iti prabhṛitiḥbhiḥ, by such expressions as 'enough,' 'enough,' 'don't,' K. Some of the Deva-n. MSS. read pratisheddāntara. Akshara is 'a syllable,' as well as 'a letter.' Ānga-vivarti=tiryak-krimitam, 'turned on one side,' Ĉ. It may, however, also mean 'revolving on the shoulders' (āngayor vivarti). S. mentions another reading, anga-vivarti=kroḍa-ghurnamdnam. Pakshmalaśkṣī= cāru-bahu-pakshma-yuktam, or praśasta-pakshma-yuktam akṣi āsyaṁ, 'who has eyes with beautiful eye-lashes,' S. and Ĉ., i.e. whose eye-lashes are brown like the leaf of a lotus, Ĉ. The Hindu women used collyrium to darken the eye-lashes and eye-brows. Pakshmala is properly 'possessed of eye-lashes' (pakshma-vat), an adjective formed from pakshman as sidh-mala from sidhman, Pan. v. 2, 97; Gram. 80. LXXX. Ut-pakshmala,
'having upturned eye-lashes,' occurs about the middle of the Second Act of Vikram. *Katham-api,* 'somehow or other,' 'hardly,' compare p. 128, l. 12. *Na cumbitam tu* is the reading of the Calcutta ed. and of the Sāhit.-d. p. 116, supported by Č.

1. 'Or rather, I will remain for a brief space in this bower of creepers (once) occupied, (but now) abandoned by my beloved.' *Athavā,* see p. 30, n. 3, and p. 24, n. 1, at the end. *Paribhukta,* compare *paribhogāya,* p. 130, n. 3, at the end. *Muhūrtam,* see p. 37, n. 1, at the end.

2. 'Here on the stone-seat is her flowery couch impressed by her form; here is the faded love-letter committed to the lotus-leaf with her nails; here is the lotus-fibre bracelet slipped from her hand—having my eyes fixed on such (objects as these) I am not able to tear myself away [go out hastily] from the Vetasa-arbour, even though deserted (by her).' *Sarivraliita=deha-sanghrishiτa,* 'rubbed by the body;' see *anatilulita,* p. 114, n. 2. *Silāyām,* see p. 105, n. 1, and p. 121, n. 1. *Klānta,* S. and the Beng. MSS. read *kānta,* 'charming;' 'dear.' *Visabharaṇa=mrinālavālaya,* see p. 106, n. 1. *Āsajyamānekshana=āropyamānekshana.* *Vetasa-grihāt=lata-manḍapāt,* 'from the arbour of creepers,' see p. 104, l. 1.

Verse 79. SĀRDULĀ-VIKRĪDITA (a variety of ATIDHRTI). See verses 14, 30, 36, 39, 40, 63.
The evening sacrificial rite being commenced, the shadows of the Rakshasas, brown as evening clouds, scattered around the altar which bears the consecrated fire, are flitting about in great numbers, producing consternation.' Åkāṣe, see p. 96, n. 3. Savana-karmani = homa-karmanī. Sampravritte = upakrānte. Pari-tas, 'on all sides of,' 'around,' here governing an accusative. Prakirnāḥ is the reading of the oldest MSS.; S. reads vistirnāḥ; the Deva-n. prayastāḥ, 'striving,' 'using effort.' Hūtāśanavatīm = āhitāgīnī. Bhayam ādadānāḥ = trāsan utpādayantyaḥ. Kapīṣa, properly 'ape-coloured,' generally 'brown,' 'dark-brown.' Piśūṭāśanānām = rākshasānām. The Rakshasas (see p. 40, n. 5) were remarkable for their appetite for raw flesh (piśīta).

Observe the use of ayam, 'this one,' with the first person of the verb. Dr. Burkhard reads ayam aham for ayam ayam; cf. p. 136, l. 7, ayam aham bhoh.

Verse 80. VASANTA-TILAKĀ (a variety of Śakvarī). See verses 8, 27, 31, 43, 46, 64, 74.
See the note on the term Vishkambha, p. 97, n. 3.

‘Although my heart is comforted by the thought that Sakuntalā has become completely happy in being united to a husband worthy of her by a Gāndharva marriage; nevertheless, there is still some cause for anxiety [there is still something to be thought about].’ Gāndharvena, see p. 127, n. 3. Anurūpa-bhartri-gāminī, the Beng. have anurūpa-bhartri-bhāgini. Iti may often be translated by ‘so thinking,’ see p. 140, n. 2.
Such distinguished characters as these do not become opposite in their qualities (to what they formerly were). But I know not now what reply the father will make when he has heard this intelligence. Akriti, properly 'form,' 'figure.' Kintu is inserted by the Mackenzie MS., supported by K. Pratipatsyate=abhidhāsyati, S.;=prativakti, K.; Westergaard gives 'respondere' as one sense of pratipad (cf. tāc ēhrutvā tatheti pratyapadāyatā, Rāmāyaṇa. i. 10, 15). It might be translated, 'what he will think of the matter,' 'what he will do,' 'whether he will ratify it.'

The maiden is to be given to a worthy (husband), such was the first purpose-of-his-heart. Sankalpa=mano-ratha, S.; properly 'a resolve,' 'mental determination' (see p. 49, l. 5, with note 2 at the end).
It is not the guardian-deity of our dear friend S’akuntală to be honoured (with an offering)! Saubhdgya-devata, ‘the tutelary deity,’ ‘the deity who watches over the welfare of any one.’ The Beng. read devatăḥ, ‘deities,’ and S. adds shashtika-gauri-prabhritayāḥ, ‘such as Shashtikā [Durgā], Gauri, &c.’

[Behind the scenes.] It is I, ho there!’ Nepathyé, see p. 3, n. 2. Ayam aham āgato ’smi iti arthaḥ, S’. See Manu ii. 122, &c., ‘After salutation, a Brāhmaṇ must address an elder, saying, “I am such a one” (asau nāmāham), pronouncing his own name. If any persons (through ignorance of Sanskrit) do not understand the form of salutation (in which mention is made) of the name, to them should a learned man say, “It is I” (aham iti), and in that manner should he address all women. In the salutation he should utter the word bhoh (bhoh-sabda), for the particle bhoh is held by sages to have the same property with names (fully expressed).’

(If seems) as if an announcement were made by a guest [as if a guest were announcing himself].’ So read the Beng. MSS., the Deva-n. have atithīnām.

‘With her heart she is not near,’ i.e. her heart is absent with Dushyanta.
Woe! thou that art disrespectful to a guest! that (man) of whom (thou art) thinking to-the-exclusion-of-every-other-object-from-thy-mind, (so that) thou perceivest not me, rich in penance, to have approached, shall not recall thee to his memory, even being reminded; as a drunken-man (does not recall) the talk [speech] previously made (by himself).

Atithi-paribhāvīni, see p. 36, n. 1; the Beng. have katham atithim paribhavasi. Vetsi=vibhāvayasi, S'. Bodhitaḥ=smāritaḥ, S'. Kritām, i.e. ātmanaiva, S'; kathāṃ kri=root kath, ‘to speak,’ ‘tell,’ ‘say,’ and kathāṃ kritām=kathitām, ‘what is spoken,’ ‘said.’

A very unpleasant thing has occurred. Sakuntalā, in her absence of mind, has committed an offence against some person deserving of respect.
Looking on in front. Not, indeed, against some (mere ordinary) person; (for I see that) it is the great Rishi Durvāsas, easily-provoked to anger. After uttering such a curse, he has turned back with a step tremulous, bounding, and difficult to be checked through its impetuosity. Sunya-hridaya, lit. 'empty-hearted,' one whose heart is engrossed with some other object. Vega-caṭula, &c. This is the reading of the Mackenzie MS., and seems to have been that of K. All the Deva-n. have upphulla for the Sanskrit utphula, from root sphul, 'to leap,' allied to sphur. As to the Prākrit upphulla, it may be observed that many consonants in Prākrit are too weak to sustain themselves singly, and that if elision does not take place, the consonant is sometimes doubled. Thus sukka or suha may be written for the Sanskrit sukha, and nīhita for nīhita, Lassen's Institut. Prāk. p. 276, 3. The oldest Beng. MS. has avirala-pādoddhāraya, and the Calcutta ed. avirala-pāda-tvāraya gatyā. Durvāsas is a saint or Muni, represented by the Hindū poets as excessively choleric, and inexorably severe. The Purāṇas and other poems contain frequent accounts of the terrible effects of his imprecations on various occasions, the slightest offence being in his eyes deserving of the most fearful punishment. On one occasion he cursed Indra, merely because his elephant let fall a garland which he had given to this god; and in consequence of this imprecation all plants withered, men ceased to sacrifice, and the gods were overcome in their wars with the demons (see Vishnu-p. p. 70). For Maharshi, see p. 39, n. 3, and p. 44, n. 2.

1 'Who beside Fire will have (such) power to consume?' S's. alone has tathā (taha) at the end of this sentence. The wrath of a Brāhmaṇ is frequently compared to fire (see p. 74, n. 3, and p. 50, n. 2).

2 'Therefore, bowing down at his feet, persuade him to return, whilst I prepare a propitiatory offering and water.' The Beng. have patitvā, 'having fallen,' for praṇamya. Arghyodaka, see p. 36, notes 2 and 3.
"She acts the gathering up of the flowers." *Uttara* has the same sense as *samuccaya*, 'collecting together in a heap,' see p. 79, l. 8.

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

3 'Even this (somewhat) was much for him; say on.'

4 'Considering (it is) the first-time, this one offence of the daughter, who is unaware of the potency of penance, is to be pardoned by your
reverence.’ Prathamam iti, the Beng., supported by K., have prathambhaktim avekshya, ‘in consideration of her former devotion.’

1 ‘“My word must not be falsified; but at the sight of the jewel-of-recognition, the curse shall cease:” so speaking, he withdrew himself from sight [vanished].’ Abhijnānābharaṇa, lit. ‘the recognition-ornament,’ ‘the token-ring,’ see p. 4, n. 2. Nārīhadi (=Sanskrit na arhati) is correct, according to Lassen’s Institut. Prāk. p. 193, 10. The MSS. frequently read nārīhadi, as on p. 54, l. 5. Svayam antarhitah, lit. ‘he became self-hidden.’

2 ‘A ring stamped with his name was by that Rājarshi himself, at his departure, fastened on (her finger) as a souvenir. In that [with that]
S'akuntalā will be possessed-of-a-resource-in-her-own-power.' Sva-nāma-dheyānkitam, see p. 53, notes 2 and 3. Smaraṇīyaṃ iti, properly 'saying, "It is a remembrance."' Iti often involves the sense of 'saying,' 'thinking,' &c., see p. 60, n. 1. The Beng. MSS. add Śakuntalā-haste, but not the Deva-n. nor K. For tasmin, S.' has tasmāt.

1 'Our dear friend, her face resting on her left hand, (is motionless) as if in a picture,' see p. 7, n. 2.

2 Bhārtrī-gata, 'relating to her husband,' see p. 42, n. 2.

3 'Let this circumstance remain in the mouth of us two only. Our dear friend being of a delicate nature must be spared [preserved], i.e. she must not be told about this imprecation, lest her feelings be so hurt, that her delicate constitution be injured. Vṛttāntah, i.e. sāpa-vṛttāntah, S.'
Arisen from sleep,' = supīṭānantaṛam utthitaḥ, 'just arisen after sleep,' S.

2 'I am commissioned by his reverence Kāśyapa, (who has just) returned from his pilgrimage [residence abroad], to observe the time of day. Having gone out into the open air, I will just see how much of the night remains.' Pravāsāt, i.e. soma-tirthāt, see p. 17, n. 1. Prakāśa = vivritā-pradeśa, 'an open spot,' K.; = cātvara, 'a court-yard,' S.

3 'On the one side the lord of the plants [the Moon] descends to the summit of the western mountain; on the other side (rises) the Sun, whose forerunner Aruṇa [the Dawn] has just become visible. By the contemporaneous setting and rising of the two luminaries, human beings are warned, as it were, in their different states,' i.e. by the alternations of these luminaries, the vicissitudes of human life are indicated. The Moon is called Oṣadhi-pati, 'lord of medicinal plants,' being supposed to exercise some influence over the growth of such plants. Cf. Deut. xxxiii. 14, 'The precious fruits brought forth by the sun, and the precious things put forth by the moon.' Oṣadhi is described as 'dying (phala-pākāntā, Manu i. 46) after the ripening of its fruit.' Asta is the name for the mountain in the West, behind which, in Hindī poetry, the sun and moon are supposed to set, as Udaya is the name of that over which they are supposed to rise. Arka is a name of Śūrya, 'the Sun.' He is represented as seated in a chariot drawn by seven green horses, or by one horse with seven heads (whence his name Saptāśva), and before him is a lovely youth.
without legs, who acts as his charioteer, and who is called Aruṇa, or Dawn personified. Aruṇa is the son of Kaśyapa and Vināṭa, and elder brother of Garuḍa. His imperfect form may be allusive to his gradual or partial appearance, his legs being supposed to be lost, either in the darkness of the departing night, or in the blaze of the coming day. With this verse cf. Mṛićēhak. p. 321, l. 4, thus translated by Wilson, 'In heaven itself the sun and moon are not free from change (vipattim labhete); how should we poor weak mortals hope to escape it in this lower world? One man rises but to fall, another falls to rise again,' &c.

1 'The moon having disappeared, even the lotus no longer gladdens my sight, its beauty being now only a matter of remembrance. The sorrows produced by the absence of a lover are beyond measure hard to be supported by a tender-girl.' Some species of the lotus open their petals during the night, and close them during the day, whence the Moon is often called the Friend, Lover, or Lord of the lotuses (kumuda-bāṇḍhava, kumudini-nāyaka, kumudeśa). For abala-janasya, the Beng. have abala-janena; the genitive is equally admissible. Cf. svabhāvas tasya durati-kramah, Hitop. l. 1945.

The following are given after verse 83 in the Beng. MSS. and in the Calcutta and French editions, supported by S., but not in the Deva-n. nor in K.:

Verse 83. VASANTA-TILAKA (a variety of ŚAKVAKI). See verse 82.
the peacock, shaking off sleep, quits the Darbha-grass thatch of the cottage; and yonder the antelope, rising hastily from the border of the altar impressed by his hoofs, afterwards raises himself on high, stretching his limbs. Moreover, after planting his foot on the head of Sumeru, lord of mountains, the Moon, by whom, dispersing the darkness, the central palace of Vishnu has been invaded, even he, descends from the sky with diminished beams. The highest ascent of the great terminates in a fall.

1 'With a hurred toss of the curtain.' Patākshepena (so read all the Deva-n. MSS. and K.) is from puta, with the same sense as apati, i.e. the curtain separating the stage from the nepathya (see p. 3, n. 2) and ākshepa, 'tossing aside.' The Beng. reading is apati-kshepena. Patākshepena= yavanikāpanadanena, K. =akasmāt, 'suddenly,' S. According to K., the entrance of an actor under the influence of flurry caused by joy, sorrow, or any other emotion (harsha-sokādi-janita-sambhrma-yuktasya) is made with a toss of the curtain.

2 'It is not unknown to this person [myself], however withdrawn (she may be) from worldly concerns, that an indignity has been wrought towards Sakuntala by that king.' Evam nāma is the reading of the Mackenzie MS., supported by K. Na etat na viditam is given on the authority of K. Imassa is inserted from the old MS. (India Office, 1060); S. has amushya janasya. The other Deva-n. MSS. read yady api nāma vishaya-parān-mukhasyāpi janasya etan na viditam tathāpi tena, &c. The margin of the Beng. MS., as well as that of Chézy, has a note referring vishaya-parān-mukhasya janasya to Kanva; but a comparison of other passages shews that by ayam janaḥ the person or persons speaking are commonly intended (cf. p. 125, l. 6, and p. 156, l. 12). An-āryam, lit. 'anything unworthy or dishonourable,' 'ungentlemanly conduct,' i.e. according to S. and Č, Sakuntala-vismarana-rūpam, 'consisting of the forgetting of Sakuntala.'
'The time for (making) the burnt-offering;' see p. 148, n. i.

2 'Although wide-awake, what shall I do? My hands and feet do not move-freely in their own usual occupations. Let Love now be possessed of his wish [enjoy his triumph], by whom our innocent-minded friend has been made to place confidence in that perfidious man.' Ūbiteshu karāṇīyeshu, such as 'gathering flowers,' &c., S. Sa-kāmāḥ = kṛitārthā, 'one who has attained his end,' S. (cf. bhavatu pañcā-vāṇāḥ kṛiti, Vikram., Act II). Asatya-sandha, lit. 'one who is not true to his contract (sandhā);' = asatya-pratijñā, S.; = mithyā-pratijñā, Č. Suddha-hridayā is the reading of two Deva-nāgarī MSS. and of the Bengāli. Pada=sthāna, 'a place,' S.; =vyavasāya or vyavasiti, 'industry,' 'application,' 'business,' Č. and Amara-k. Hence padaṁ kri in the causal must mean 'to cause to have dealings or transactions with,' 'to cause to apply one's self,' 'to cause to take up a station;' whence may easily flow the interpretation, 'made to trust.' Cf. a similar phrase in Kumāra-s. vi. 14, where also the commentators explain pada by vyavasāya.

3 'Or rather, it is the curse of Durvāsas that has caused the change.' Ṇthavā, see p. 24, l. 10; p. 30, n. 3. Vikārayati, see p. 130, n. i.
Among ascetics inured-to-hardships, who is to be solicited (to carry the ring to the king)? Assuredly, even though I were convinced that blame was attributable to S'akuntala, I should not have the power to make known to father Kāśyapa, (just) returned from his pilgrimage, that S'akuntalā is married to Dushyanta, and is pregnant. Such being the case, what is to be done by us? Dukṣha-śīle, so read all the Deva-n.; the oldest Bengāli, supported by Č., has nirdukṣha-śītale. Sakhī-gāmin, see p. 42, n. 2. Vyavasīta, past pass. part. of vy-ava-so, 'to determine,' 'resolve,' 'strive;' also 'to be persuaded,' 'convinced,' as in Rāmāy. i. 12, 61, satīm tvām vyavasyāmi. Pārayāmi is either the causal form of pri, meaning 'to conduct across,' 'bring over,' 'accomplish,' 'fulfil,' and thence 'to be able,' or is a nominal from pāra, 'the opposite bank (of a river),' 'the other side,' 'the end.' Ittham-gate, i.e. evam-prāpte karmanī.

'1 Hasten to celebrate [complete] the festivities at the departure of S'akuntalā.' Prasthāna-kautuka=prayāṇa-mangala, 'festive solemnities which take place at the departure of a member of the family.'
To inquire (whether she had had) a comfortable sleep. *Puṣṭhīdum for prashtum*, so reads my own Bombay MS., supported by a parallel passage in Mālāvik. 44, 7, *suham puṣṭhīdum agatā*. The other Deva-n. have *suhā-sāida-puṣṭhīa* for *sukha-bayīta-praḍīhitā*, which is given as another reading in Mālāvik. Dr. Boehtlingk remarks that the agent may be used with the sense of a fut. part. active, and refers to Pāṇ. iii. 3, 10.

By father Kanva [see p. 22, n. 3] having of his own accord embraced her whilst her face was bowed down with shame, she was thus congratulated [congratulation was made], “Hail (to thee)! the oblation of the sacrificing priest, although his sight was obscured by the smoke, fell directly into the fire;” see n. 3 below. *Dhūmākulīta*, cf. p. 65, l. 7. *Yajamāṇa*, see p. 95, n. 1.

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

'By an incorporeal [without body, without visible speaker] metrical speech (addressed to him from heaven), when he had entered the fire-sanctuary.' Śarīraṁ vinā, i.e. ākāše Sarasvatyā niveditak, 'he was informed by Sarasvati (by a voice) in the sky,' S.; see p. 96, n. 3. Agni-karaṇa=agny-āgāra, 'the place where the sacred fire was kept'; =yajña-kālā, 'hall of sacrifice.' Fire is an important object of veneration with the Hindūs, almost as much so as with the ancient Persians. Perhaps the chief worship recommended in the Vedas is that of Fire and the Sun. According to Manu, Brāhmans when they married and became householders, were to kindle with two pieces of the hard Samī, Arani, or Khadira wood, or with a piece of the Samī and Aśvattha wood (see p. 23, n. 1), a sacred fire (homāgni, grihyāgni, hutāgni), which they were to deposit in a cavity or hearth called agni-kunḍa or vitāna (Indian Wisdom, p. 197), in some hallowed part of the house (or, like the Persians, in some sacred building proper for the purpose) called aṃy-āgāra (Manu iv. 58), homa-kālā, agni-griha, and which they were to keep lighted throughout their lives, using it first for their nuptial ceremony (Manu ii. 231, iii. 171); and for the regular morning and evening oblations to Agni (homa, hotra), performed by dropping clarified butter &c. into the flame, with prayers and invocations (Manu xi. 41, iii. 81, 84, 85; see also p. 133, n. 1 of this play); for the performance of solemn sacrifices (Manu ii. 143); for the Śṛāddha or obsequies to departed parents and ancestors (Manu iii. 212 sqq.; see also p. 111, n. 1 of this play); and, finally, for the funeral pile. The perpetual maintenance of this sacred fire was called agni-hotra, aṃy-ādhāna, agni-rakṣaṇa; and the consecration of it, aṃy-ādheya.
and the Brāhman or householder who maintained it, agni-hotrīn, āhitāgni, agny-āhiita, sāgniita. At Benares even to this day many Agni-hotras are kept burning. Sometimes the householder did not himself attend to the sacred fire, but engaged an officiating priest (ritvīj, yajamāna, agnīdhra, see p. 95, n. 1; p. 96, n. 2). The Brāhman who did not maintain a fire was called an-āhitāgni (Manu xii. 38). According to Manu iii. 212 (with commentary) there were three periods when he was necessarily without it, viz. just before his investiture, before his marriage after the completion of his studentship, and at the death of his wife; but the usual daily oblation was then to be placed in the hand of a holy Brāhman, who is said to be one form of fire (see p. 74, n. 3; p. 50, n. 2). Sacred fire is sometimes considered to be of three kinds (tretā, 'the triad of fires'): 1. Gārhatyāya, 'nuptial or household'; 2. Ahavanīya, 'sacrificial,' taken from the preceding; 3. Dakshina, 'that placed towards the south,' taken from either of the former; see Manu ii. 231. The man who maintained all these three was called tretāgni. See Indian Wisdom, p. 198, n. 1.

1 'Having recourse to Sanskrit.'] Know that (thy adopted) daughter, O Brāhman, has conceived a glorious-germ [seed] implanted [lodged, deposited] by Dushyanta for the welfare of the earth, as the Śami-tree is pregnant with fire. Śami, 'a kind of thorny acacia' (see the last note, and p. 23, n. 1). The legend is that the goddess Pārvati, being one day under the influence of strong passion, reposed on a trunk of this tree, whereby an intense heat was generated in the pith or interior of the wood, which ever after broke into a sacred flame on the slightest attrition. Āhiita=arpita. Tejah=ṣukra, Ā. (cf. Raghu-v. ii. 75; Megha-d. 45.) 'By this it was indicated that Śakuntalā would have a son in glory equal to Agni,' S.'
Friend, how pleased I am! but when I think that this very day S'akuntala is being conveyed away (to her husband's house), I feel a satisfaction mingled with regret. \*Iti, \*so thinking,' see p. 140, n. 2. \*Utkan\'hā-sādhārana, lit. 'in common with regret or sorrow.' ‘I am partly glad, partly sorry,' S.

(Only) let this (our) poor-sister be made happy.' Tapasvin, ‘a devotee,' also denotes ‘a person in a pitiable state,’ ‘a poor wretch.' \*Nir-vrītā=sushītā-cītā, S.

Therefore in this cocoa-nut box, suspended on a bough of the mango, a Kesara-garland, capable of (keeping fresh for) the intervening period, was with this very object deposited by me. Therefore make it rest on (my) hand [take it down and give it to me].' Nārikera or nārikela, 'the cocoa-nut,' 'the fruit of the cocoa-nut tree.' Ėūta or āmra, 'the mango tree.' \*Kalāntara-kshamā=virāla-kāla-sīlāyinī, S. Kesara-mālkā, 'a wreath made of the flowers of the Bakula,' see p. 26, n. 1. This was
probably a mangala-pushpa-mayi srak; or ‘garland made of auspicious flowers,’ to be suspended round the neck of Šakuntalā, such as that described in Raghu-v. vi. 84. S. and the Beng. read kesara-guṇḍāḥ or kesara-tārṇāḥ, and S. observes that the fragrant dust of this plant is much used by women in making unguents (udvartanāṇī).

1 ‘Whilst I also will compound auspicious unguents composed of Mriga-rocanā, holy earth, (and) Dūrbā sprouts.’ Mriga-rocanā is said to be either the concrete bile of a deer or an exudation from his head, used as a medicine, a yellow dye or a perfume (see go-rocanā in Dict.) The latter word is the reading of the Beng. MSS. Tirtha-mrittikā is earth brought from Tirthas or holy bathing-places (see p. 17, n. 1). Dūrbā or dūrvā, ‘bent-grass,’ a kind of sacred grass, not quite so sacred as darbha, but possessing many virtues, and used for the argha (see p. 36, n. 2). Sir W. Jones says of it, ‘Its flowers, in their perfect state, are among the loveliest objects in the vegetable world, and appear, through a lens, like minute rubies and emeralds. It is the sweetest and most nutritious pasture for cattle, and its usefulness, added to its beauty, induced the Hindūs to believe that it was the mansion of a benevolent nymph.’ Samālambhana is the act of smearing the body with coloured perfumes, such as saffron, sandal, &c.; the plural is here used for the unguents themselves, which are said to be mangala, ‘conducive to good fortune.’ The Beng. have samālambhamam.

2 ‘Śārnagarava and the (other) good-people;’ see p. 7, n. 3. The Beng. have Śārnagarava-sāradvata-mśrāḥ. According to S. and Č. these were the names of two sīshyāḥ, ‘religious students,’ pupils of Kanva.
1 'Truly these Rishis who are to go to Hastināpur are being called.' 
Śabdāyyante = āhāyyante, S. and Š. It is the passive form of the nominal sabdāyate; S. has sabdāyante, which would properly mean 'they sound,' 'make a noise,' Pān. iii. 1, 17. Hastināpura, 'city of elephants,' was the ancient Delhi, situated on the Ganges, and the residence of Dushyanta.

2 'There stands Sakuntalā at earliest sunrise, with her locks combed-and-washed, in the act of being congratulated by the holy-women, (having) consecrated wild-rice in their hands, (and) invoking-blessings-with-their-offerings.' Śikhā-mārjita, lit. 'having her top-knot combed and cleansed,' a compound similar to śīrāḥ-snāta, 'having the head bathed.' The Beng. MSS. have krita-majjanā. Svasti-vāćanikābhīṣ is here an epithet of the women who make the svasti-vācana, i. e. according to K. 'a gift of flowers, sweetmeats (prahelaka), fruit, or any eatables presented with good wishes and prayers for the blessing of some deity.' It is especially the blessing which is coupled with the gift. In the present case the hallowed rice which they held in their hands, might have constituted the offering which accompanied the svasti-vācana. In Vikram, the Vidušaka is propitiated by a svasti-vācana (or -naka), consisting of a modaka-śarāva, 'dish of sweetmeats.' Birthday-gifts, wedding-presents, Christmas-boxes,
The words *vāyana* and *vāyanaka* seem to have a similar signification, though without any necessary implication of *good-wishes*. *Nivāra,* 'wild-rice,' *Manu vi. 16.*

1 'My child, take the title of "Great Queen," indicative of the high esteem of (thy) husband.' *Jātā,* 'a child,' is used affectionately in addressing any young female. *Mahā-devī,* 'chief queen'; cf. p. 124, n. 1.

2 'May it be to thee an auspicious ablution!' i.e. may it bring thee good fortune! May it be an omen of happiness to thee!

3 'Taking up the propitiatory-vessels,' i.e. the vessels containing the flowers, unguents, &c., intended to propitiate Fortune in favour of *Sakuntalā.* So read all the Deva-n. MSS., excepting one (Colebrooke's), which has *patrāṇi.*
This (friendly service of yours) too ought to be highly valued (by me). The being attired by (you) my friends, will now be a rare occurrence. [So she sheds tears.] Visrijati is the reading of my own Deva-n. MS.; the others have viharati.

2 (Thy) person worthy of (the costliest) ornaments is slighted [or disfigured] by decorations easily procured in a hermitage, i.e. thy beauty, which deserves to be set off by golden ornaments, &c., is impaired by such decorations as sprouts of Dürvā grass, &c., S'. Viprākyate, K. has vikāryate, the Beng. vipralabhāyate and viprātyate.
Was it a mental creation? i.e. were these ornaments created by the power of his mind? K. has *srishtiḥ* for *siddhiḥ*. Cf. p. 79, n. 1.

Bring hither flowers for *S'akuntalā* from the trees of the forest.

By a certain tree a fine-linen-robe white-as-the-moon indicative-of-good-fortune was made to appear [produced]; by another, juice-of-lac, ready for the use of [the dyeing of] the feet was distilled [exuded]; from others, ornaments were presented by the hands [palms] of wood-nymphs stretched out (so as to be visible) as far as the wrist, emulating the first sprouting of the young-shoots of those (trees).

*Kshauma= vālkala-vastra-bheda, Č. Kshaumam māngalyam= dukūlam mangalārham, S'. Māngalya may mean 'with words of good omen,' 'with blessings and prayers for good fortune (kalyāṇa-vākyaiḥ), such as, "May she be the beloved wife of her lord,"' &c., S'. Indu-pāndu= candra-dhavala. Āvish-kritam= ud-bhāvitam, K.; = dānāya prakāsitam, S'. Nishthīyātaḥ= udgīrṇāḥ. ċaraṇopabhoga-sulabha, some Beng. MSS. have ċaraṇoparāga-suhaga; the oldest have upabhoga. Here sulabha= kshama or yogya, 'adapted' (cf. Kumāra-s. v. 69). Lākshā= alakta or alaktaka, 'lac,' 'a red dye,' prepared from an insect, analogous to the cochineal insect. This minute red insect is found in great numbers in the Palāsā, Indian fig tree, and some other trees. It punctures the bark, whence exudes a resinous

Verse 85. Šārdūla-vikṛīditā (a variety of Atidhrīti). See verses 14, 30, 36, 39, 40, 63, 79.
milky juice, with which it surrounds itself in a kind of nest, and which when dry may be broken off, and used for various purposes. This hardened and reddened substance is variously called gum-lac, shell-lac, stick-lac, &c. A-parva, &c. = parva-bhāga-paryantam udgataih. Parva-bhāga = mani-bandha, ‘the wrist,’ K. Ā, ‘as far as,’ generally requires the abl. of a word not in composition; thus, ā-mani-bandhāt pāniḥ, ‘the hand as far as [from] the wrist.’ Tat-kisalaya, &c., the Beng. and S. read naḥ, ‘to us,’ for tat, and kisalaya-ṛchāya-parispardhibhiḥ, ‘rivalling the hue of young shoots.’ According to Kaviṅkṛṣṇa-hāra, quoted by S., ornaments are divided into four kinds: 1. Āvedhya, as ear-rings, &c.; 2. Bandhāniya, as flowers, &c.; 3. Kshepya or prakshepya, as anklets, foot-ornaments, &c.; 4. Aropya, as necklaces, garlands, &c.

1 ‘By this favour, royal fortune is indicated as (ever) to be enjoyed by thee in the house of thy husband.’ Abhyupapattyā = vrikṣhāṇugrahaṇa, ‘by the favour of the sylvan deities.’

2 ‘Returned [come up] from bathing.’ Ut-trī is ‘to come out of the water,’ ‘to come to land.’ So jalād uttārya, Mahā-bh. iii. 211.

3 ‘We [these persons] are unused to ornaments. By our acquaintance,
with the art of painting we will make the arrangement of the ornaments on thy limbs. Anubahutta for anupabhukta is the reading of my own MS. and the Mackenzie, supported by K. Čitra-karma, &c., 'by our knowledge of painting,' i.e. we will decorate thee in the manner we have seen in paintings (čitra-likhane yathābharana-prayogo drishto 'sti tenaiva prakāreṇa, S.).

"This very day will Sākuntalā depart," at such (a thought), my heart is smitten with melancholy [grief for her loss]; my voice [throat] is agitated by suppressing the flow of tears; my sight is paralysed by anxious thought. So great indeed through affection (is) the mental-agitation even of me a hermit. How (much more) then, are householders afflicted by new pangs at separation from their daughters! Iti, see p. 140, n. 2. Sansprishtam, &c., one MS. (India Office, 1060) reads sprishtam samutkāṇṭhayā. Kaṇṭhaḥ, &c., the Beng. have antar-vāśpa-bhāro-paṛodhi gāditam, 'my voice is obstructed by the weight (ādhikyena, S.) of suppressed tears.' Vāśpa, i.e. aśrūṇah pūrvāvasthā, 'the first stage or state of a tear,' 'the hot moisture that overspreads the eye, before the tear-drop is formed,' K. Darśana=ṇayana, 'eye-sight.' Jāda=vishayā-grāhaka, 'having no perception of external objects;' or =kartavyāpari-ōḍhedaka, but in this case darśana=jiāna, S. The effect of deep thought

Verse 86. Sārdūla-vikṛḍita (a variety of Atidhṛiti). See verses 14, 30, 36, 39, 40, 63, 79, 85.
and abstraction of mind might be to paralyse for the moment the organs of vision. S. quotes an aphorism of Bharata, Nidrā-nāśas ēśa cintā ēśa bhṛāntiś ētsuka-ētāsam. Nu is used praśane, ‘in asking a question,’ S. Aranyaakas=vānaprastha or aranya-nāśin, ‘one whose dwelling (okas) is in the woods,’ a hermit, see vanaukas. Grihin=grihastha, ‘a householder,’ the father of a family. The Brāhmaṇ was required to divide his life into four orders (ārama). In the first he was a Brahmaṇārin, or ‘student of religion;’ in the second, a Grihastha, or ‘householder;’ in the third, a Vānaprastha (Vaikhanāsa), or ‘anchorite;’ in the fourth, a Bhikshu, or ‘religious mendicant;’ see Indian Wisdom, p. 245.  

1 ‘Thy decoration [toilet] is completed. Now do thou put on the pair of linen vestments.’ A Hindū woman’s dress generally consisted of two pieces; one covered the breast and shoulders, the other was a long robe enveloping the person. Avasita-maṇḍanā=nishpanna-prasādanā.  

2 ‘Here close-at-hand-stands thy spiritual-father as if (already) embracing thee [about to embrace thee], with an eye overflowing with joy. Perform now the customary-salutation.’ Ānanda-parivāhinā, the Beng. have ānanda-vāshpa-parivāhinā, cf. p. 89, l. 13. Ādāra, ‘good manners;’ the usual complimentary greeting.’ Paḍībajjassa for pratipadyasva is the reading of my own MS. and the Mackenzie, cf. p. 135, l. 4. The same expression occurs in Vikram., Act II.
1 'Daughter, be thou highly honoured of thy husband, as was Sarmishtā of Yayāti. Do thou also obtain a son, a sovereign monarch, as she (obtained) Puru.' Sarmishtā, according to K., was the daughter of Vrisha-parvan, king of the Asuras or demons, and wife of Yayāti, son of Nahusha, one of the princes of the Lunar race, and ancestor of Dushyanta, see p. 15, n. 1. The Sāhitya-darpana (p. 190) cites this verse as an example of āśīr-vāda, 'benediction,' but reads (as also do the Beng.) patyur for bhartur, and putram for sutam. Samrāj is a sovereign prince, who has performed a Rājasūya sacrifice, and exercises despotic sway over others.

2 'This is actually a boon (conferred), not a (mere) benediction.' Sansūṣṭa-devādīnām avaśyam-bhāvi vaśāntram varaḥ, ātis tu kadācit phalādāyīnī vāk, 'a vara is the promise of a propitiated deity, &c., which must necessarily come to pass; an ātis is a benediction which occasionally bears fruit [comes true],' Č. and S.'

3 'My child, this way! do thou at once circumambulate the sacrificial fires,' see p. 148, n. 1. Sadyo-hutāgniṁ = tatkhāṇa-kṛita-homāgniṁ, S. The Taylor and my own MS. have sadyohutān. Sadyo may, however, be separated from the next word, and translated 'at once,' 'immediately.' The rite of circumambulation is performed by slowly walking round any object, keeping the right side towards it.

Verse 87. ŚLOKA or ANUSŪṬUH. See verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84.
Pronounces a blessing in the metre of the Rîg, i.e. according to the usual metre of the Rîg-veda. Let these fires, taken-from-the-sacred-hearth [vaitānās] whose places are fixed round the altar, fed with (consecrated) wood, having Darbha [Kuśa] grass strewed around the margin, destroying sin by the perfume of the oblations, purify thee. Each stanza of the Sûktas or hymns of the Rîg-veda is called a rîc. Asya vrîttaṣya vedôtāsirvāda-sadṛṣiṣatevaṃ agni-prayuktatvādi boddhavyam, ‘it is to be understood that there is a similarity between the metre of this verse and that of the benedictions uttered in the Vedas addressed to fire,’ &c., K. The verse itself does not occur in the Rîg-veda, but the metre is Vedic. Doubtless Kâlidâsa intended it as an imitation of Vedic poetry. That it is addressed to Agni constitutes in itself a point of resemblance. Vaitâna, see Indian Wisdom, p. 197. Kripta-dhishnyāḥ = ruciīdhishṭhānāḥ. Prânta-samstirṇa-darbḥāḥ, i.e. pārîveshu ātâṣrīshu dikshu sankīrnā darbhā yeshām. At a sacrifice, the fires, severally termed Āhavāniya, Mârjāliya, Gârâpatya, and Āgnidhriya, were lighted at the four cardinal points, east, west, north, and south, and Kuśa grass (see p. 19, n. 1) was scattered round each fire. See Indian Wisdom, p. 205; see also Sâyâna’s commentary on Rîg-v. i. 1, 4, and cf. Rîg-v. i. 31, 13, ‘thou, four-eyed

Verse 88. TRISHṬUP ČATUSHPADĀ, a form of Vedic metre, consisting of four times eleven syllables, the first and third Pādās resembling the VÂTORMI, and the second and fourth, the ŠALINI variety of TRISHṬUBH. In the second, however, the first syllable is short.

\[
\begin{array}{cccccccc}
\cdots\cdots\cdots\cdots\cdots\cdots\cdots\cdots\cdots\cdots\cdots\cdots\cdots
\end{array}
\]

In Rîg-veda i. 59, 5, the first Pāda is exactly like the first in the above scheme, but the other Pādās are arranged differently, as far at least as the seventh syllable. Kâlidâsa, accustomed to the strictness of the later Sanskrit metres, seems here to have endeavoured to imitate the Vedic rhythm, in which greater liberty was allowed. Thus he produced a verse too irregular to come under any of the later metres, but rather too regular for a Vedic hymn.
Agni, blazest as the protector of the worshippers,' &c. पलायन्तु (=rakshantu) is the reading of all the Beng. MSS., supported by K., S., and Č., but all the Deva-n. MSS. have pāvayantu.

1 S'. quotes a verse of Bharata, देवाः च युष्मास्त्वपीतेषु या नाद्ये प्रयमशाकनापि भवतां लेहेन या पञ्चवम्। धाये व: कुसम्प्रसूतिसमये यस्य भवतुऽसव: सेयं याति शकुन्तला पतिगृहं सर्वरुपायंतामयम॥८५॥

Verse 85. ्सर्दुला-विक्रिपता (a variety of आतिध्रति). See verses 14, 30, 36, 39, 50, 63, 79, 85, 86.
gata, sthita, ārūḍha, &c. (Pāñ. iii. 4, 72), which may have an active signification. Vismrita may be included in the same list, see p. 28, l. 3. Priya, in the sense 'fond of,' may stand at the beginning of a compound, cf. φιλοσοφία, φιλόξενος (priyātithi), &c.; sometimes at the end, e. g. jala-priya, 'fond of water.'

1 'Acting as if he heard the note of a cuckoo,' lit. 'shewing the note of a cuckoo.' Compare nimittam sūcayitvā, Vikram., Act II.

2 'This Śakuntalā is permitted to depart by the trees, the foresters'-kinsfolk; since a song to this effect, warbled by the cuckoo, was employed as an answer by them.' Vana-vāsa-bandhubhiḥ=aranya-vāsa-snigdhaiḥ, 'beloved by foresters.' It may be translated 'her sylvan relatives.' Para-bhrita (=pīka), lit. 'nourished by a stranger.' The Indian Koīl or cuckoo is supposed to leave her eggs in the nest of the crow to be hatched, but has little resemblance to the bird known as the cuckoo in Europe. One of its names is vasanta-dūta, 'messenger of spring.' Its song is said to be sweet (madhura, Eitu-s.), but cannot be compared to that of the nightingale. 'The beauty of cuckoos is their song,' Hitop. l. 839. 'On a journey (yātrāyām) the note of a cuckoo is indicative of good-fortune (śubhā-sūcakaḥ). The answer of the trees was effected by the song of the cuckoo (pīka-ravenaiva sampannam). Next the answer of the sylvan deities is given (by a voice in the air),' S'. Kala as an adj. means 'soft,' 'sweet,' and parabhrita-virutam kalam may be 'the sweet notes of the cuckoo' (cf. Raghu-v. viii. 58).

Verse 90. APARA-VAKTRA, containing eleven syllables to the first Pāda or quarter-verse, and twelve to the second, each half-verse being alike.
May her path be pleasantly-diversified [pleasant at intervals] by lakes (that are) verdant with-lotus-beds, (may it have) the heat of the sun's rays moderated by shady trees, (may) its dust be soft with the [as the] pollen from the lotuses, and (may) it be cheered by gentle favourable breezes and (be altogether) prosperous.' Rāmyāntaraḥ = manoharamādyah, S. = manojnā-madyah, C., 'having its middle space delightful,' 'pleasant throughout the intervening distance,' an epithet of pānthāḥ. Čhāyā-drumaiḥ = āyahā-pradhānair-vrikshaḥ, 'trees chiefly abounding in shade,' K. = āyahā-lakṣita-drumaiḥ, 'trees characterized by shade,' C. It is a compound similar to bāka-pārthiva and abhijñāna-sakuntalā, see p. 4, n. 2. 'That is called a āyahā-taru, 'shade-tree,' whose under-part (talam) excessively cool shade (atyanta-talam-āyahā) does not quit either in the forenoon or afternoon,' S. and C. Niyaṁita = apanita. Kuse-saya, lit. 'lying in water;' = sata-pattrā, 'a lotus.' Śānta = śānta-vega, manda, K. = pāja-cārādi-bunya, 'free from robbers,' &c., S. and C. The compound may therefore be translated 'free from molestation and having favourable breezes.' Sivaś ca bhūyāi pānthāḥ, this seems to have been a phrase commonly used as a parting benediction, like 'A pleasant journey to you!' Cf. pānthānas te santu śivāḥ, Hitop. l. 1442, Sāhit-d. p. 344, Mudrā-r. p. 30, l. 17, and p. 179, l. 4 of this play.

2 'Dear to thee as (thy own) kinsfolk.' Cf. vana-vāsa-bandhubhiḥ in verse 90. My own Bombay MS. has nādi (supported by the Calcutta edition), the others all nādi for jīāti. There is no doubt about the doubting of the n when not initial, as Vararuci, iii. 44, gives viṇāna for vijnāna.

3 Bhaavadānam, a Prākṛit gen. for Sanskrit dat., see p. 129, n. 1.
My own MS., supported by K., has duḥkhena, the others duḥkhaduḥkhena.

1. 'One may observe the same (troubled) condition [the same condition is observed] of the penance-grove, as the (time of) separation from thee approaches.' Samavasthā = samāvasthā, as in Raghu-v. viii. 41. The Taylor MS. reads samāvatthā.

2. 'The deer let fall the mouthfuls of Darbha-grass, the peacocks cease (their) dancing, the creepers, as they cast [in casting] their pale leaves, appear to shed tears [as it were shed tears].' Udgalita, from ud-gāi, lit. 'to trickle out, 'drop from.' The Beng. MSS. read uggīṇa (=udgirṇa), 'ejected from the throat or mouth.' Mrigāḥ, all the Deva-n. read miṁo for mṛigyāḥ, and in the next line assūṇi for aṣṭrūṇi, apparently in violation of the metre. Dr. Boehltingk has suggested miṁa and ansū, the latter is a legitimate acc. pl. from ansū, the masc. Prākrit equivalent of the neuter aṣṭru; see Vararuci iv. 15. Parityakta-nartand, the dancing of
the Indian peacock, especially at the approach of rain, in which it is
said to take especial delight, is frequently alluded to in Hindū poetry.
Cf. Megha-d. 46, 78; Ritu-s. ii. 6; Bhartrī-h. i. 43. Osaria for apasrita,
see Lassen’s Institut. Prāk. p. 363. Raghu-v. xiv. 69 contains a sentiment
precisely parallel to the above, Nṛityam mayūrāḥ, kusumāni vrikṣāḥ,
darbhan upāttan vijahur harinyyah, &c.

1 'Father, I will just bid farewell to (my) tendril-sister, the Light of
the Grove,' i.e. the Nava-mālikā, or young jasmine-creeper, mentioned at
p. 28, l. 3.

2 'I know thy sisterly affection for it. Here it is now to the right.'
Sodarya, 'of whole blood,' 'born from the same womb' (udarā); compare
p. 22, l. 9.

3 'O Light of the Grove, though united with the mango-tree, embrace
me with (thy) arms-of-branches turned in this direction.' Īśā-saṅgatā,
see p. 28, n. 1. Ito-gataḥbhīḥ, &c., is the reading of all the Deva-n. MSS.
(supported by K.) excepting one, which has idogadēhim sāhā-bāhūhim for
īto-gataih śākhā-bāhūbhīḥ. The feminine noun bāhā is more appropriately
joined with śākhā, but bāhū is admissible, compare p. 26, l. 2. The Beng.
have śākhāmayaṁ bāhūbhīḥ, 'with arms consisting of branches.'
Thou by (thy) merits hast obtained [hast gone to] a husband suited-to-thyself, just as originally determined upon by me on thy account; this young Mālikā (creeper) has united itself with the mango-tree; now (therefore) I am free from solicitude about it and about thee.

San-kalpitam, &c., see p. 49, 1. 5; and p. 135, l. 10 with note 2. Tavārthetava krite, K. Ātma-sadriśam = tvat-samam, K.; rūpa-kulādīnā sva-sadriśam, resembling thyself in beauty, family,' &c., S.; see p. 31, n. 1. Gatā = prāptā, K.; see p. 161, n. 3 at the end. Sanskritavati=sangatavati, K. My own MS. has sanskritavati, and the Colebrooke sammitavati. Vītā-cinta = tyakta-varānusandhāna, ‘ceased from searching after a husband,' S.'

‘Set out on thy journey hence.' Pratipadyasva, see p. 135, n. 1.

‘This (creeper) is (entrusted) as a pledge into the hand of you two.' Nikshepa = sthāpya, S. Yathā sthāpyo rakṣyate tatheyam.

‘Into whose hands are we committed (by thee)?' Ayam janāḥ, i.e. asmad-rūpah, S. and C.'

Vi-hri seems here used in the sense of ‘to wipe away.’

‘Enough of weeping! Surely Sakuntalā should be cheered [rendered

Verse 93. Vasanta-tilakā (a variety of Śakvāhī). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91.
firm, supported] by you indeed? i.e. you are the very persons who should rather support and comfort your friend. Alam ruditvā, see p. 48, n. 3. Sthirī-kartavyā = tapovana-viraha-kheda-rahitā vidheyā, S.

1 'When this doe [female deer] grazing in the neighbourhood of the hut, slow by (the weight of) her young, has happily brought forth; then you will send some one to announce [as an announcer of] the agreeable news to me.' Anagha-prasavā = vyasana-rahita-prasūṭīḥ, 'bringing forth without any mishap,' K. Priya, i.e. priya-vārtā, S.

2 'That same fawn, thy adopted child, tenderly reared with handfuls of Syāmāka-grains, on whose mouth, when pricked by the sharp-points of the Kuṣa-grass, sore-healing oil of In-gudi-plants was sprinkled by thee,'

Verse 94. Vasanta-tilaka (a variety of Śakvari). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93.
will not forsake thy footsteps [path].' Vraṇa-viropana=kshata-praro-
haka, S', lit. 'that which causes a scar to cicatrize.' See ropana in Dict. Inguḍinām, see p. 18, n. 1. Kuśa-sūcī, see p. 57, n. 5. Parivardhitaka= anukampayā vardhitah, 'compassionately reared,' K. = atiśayena poshitah, 'excessively nourished,' S. and Č. The suffix ka sometimes gives the sense of compassionating (anukampayām). So putrakaḥ=anukampitaḥ putrak according to Pān. v. 3, 76. The preposition pari may give the sense of atiśayena noticed by the other commentators. Syāmāka=vrihi-
viśesha, 'a kind of rice,' S'. It is rather the grain of a kind of Panic grass, eaten by the Hindūs. Mushī, 'a handful,' is the first measure of capacity, equivalent to ⅓ of a kuṇī, ⅔ of a kuḍava, ⅔ of a prastha. Putra-kṛita=kṛitrīma-putra, 'a factitious or adopted son,' S. and C. K. explains this compound by referring to Pān. ii. i, 59, so that putra-
krīta, 'made into a son' (i. e. a-putra, 'not really a son'), is like śrenī-krīta, 'made into a line,' and pūga-krīta, 'made into a heap.'

1 'Why dost thou follow me, an abandoner of (my) companions? Thou indeed wast reared (by me) without (thy) mother [when deprived of thy mother] shortly after she had brought thee forth.' Saka-vāsa, lit. 'one who lives with another.' The Beng. have acīra-prasūtoparatayā = prasavāvyavahita-kāla-mṛityayā, 'that died directly after bringing thee forth.'
By-a-vigorous-effort [by firmness] make the tears cease to hang [cling] in (thy) upturned-eyelashed eyes, obstructing (their) free-action [impeding our business]. In this path in which the undulations of ground [the depressed and elevated portions of ground] are not discernible, thy footsteps must certainly be uneven. Utpakshmanoh, see p. 131, n. 1 in the middle. Uparuddha-vrittim = pratiruddha-yyāpāram, 'impeding the functions or proper action of the organs of vision,' Č. Uparuddhā antaritā vritir vyāpārō yena, K. In p. 157, l. 6, vritti is applied to the course of a tear; but if so translated here, the other epithet, viratānu-bandham, would be superfluous. It is not necessary, however, to connect it with nayanayoh, as the passage might be rendered 'make the tears that impede our business cease to cling in (thy) upturned-eyelashed-eyes.' Vāshpa is 'the hot moisture that precedes the formation of tears,' see p. 157, n. 1. It is used in the singular. Cf. mūlātā vāshpaṃ ushaṃ, Megha-d. 12. Viratānu-bandha, my own MS. has vihatānu-bandha; anu-bandha, lit. 'binding after,' 'following after;' hence 'cleaving,' 'adhering.' The Beng. MSS. have sithilānu-bandham = sāntārambham (sic!), S. Visha-mī-bhavanti = skhalitāni syuh, 'are liable to trip or stumble,' S. and C. Cf. p. 139, l. 3.

2 "A friend is [or friends are] to be escorted as far as the water's brink"—such is the sacred precept. This, then, is the margin of a lake. Here having given (us) directions, be pleased to return." Odakāntāt, i.e. ओ + udakāntāt = ओ jalāntāt (see p. 155, n. 3 near the end). Odakāntād is found in all the Deva-n. MSS.; my own has odakāntam. Snigdho janaḥ may be either 'a friend' or 'friends,' cf. sakhi-jana, p. 128, l. 2, with note r. Srūyate, lit. 'it is heard,' i.e. it is enjoined in śruti, 'scripture,' 'holy writ.'

Verse 95. VASANTA-TILAKĀ (a variety of ŚAKVAR). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94.
Kāśyapa:

तेन हीमां क्षीरवृक्षाच्यायामायायामः।

विं कु नु स्थावतो देहनस्य वृक्षालम्बनस्माभिः सन्देशायामः।

II सर्वं परिक्रम्य स्थितः।

काश्यपः।

॥ कालतमः॥

॥ जनानितमः॥

शाकुनिला।

॥ जनानितमः॥

'हला। पेक्षा। गतिष्ठी प्रत्यातिरिदं पिङ्गलसहस्रं गोटेक्षणी उदुरा चक्रवादी उड़ियानि। दुकारं चाहं करोम्यति।

8 'हला। प्रेखस। नलिनीपञ्चानातिरिदं पिङ्गलसहराम्प्रत्यातिरिदं चक्रवादी करोम्यति। दुक्कारमहं करोम्यति।

1 Kśīra-vrikṣa, lit. 'milk-tree,' a kind of fig tree, not the Vāta or Banyan tree (Ficus Indica), nor the Pippala (Ficus Religiosa), but the glomerous fig tree (Ficus Glomerata), which yields a resinous milky juice from its bark (see p. 155, n. 3 in the middle) and is large enough to afford abundant shade.

2 'What message is to be sent by us (that will be) most appropriate for his majesty Dushyanta?' Yukta-rūpa, cf. p. 89, n. 1; and p. 15, l. 3.

3 'Friend, see! the poor female-Cakravāka, not perceiving her dear mate hidden by the lotus-leaves, calls to (him) thus, “Hard (is the lot) I suffer;”’ see p. 128, n. 3, and cf. in Vikram., Act IV, Sarasi nalinī-pattrenāpi tvam āvita-vigrahaṁ nanu sahačāreṇa dwre matvā viraushik samutṣukāḥ, ‘thou indeed (i.e. the male Cakravāka) art sorrowfully crying to thy mate thinking her to be far away, although her body is only concealed from thee by a lotus-leaf in the lake.’ A few lines before this passage, the cry is compared to the sound ka ka. Possibly this may account for the somewhat peculiar phrase dukkaram karemi, here employed as the cry of the bird. K. has dushkaram khalu aham tarkayāmi. It is true that kri sometimes has the sense of tark, ‘think,’ ‘imagine’ (cf. p. 42, n. 1), but duskharam kri is not more harsh than sokaṁ kri, ‘to make or suffer sorrow.’ S. has duskharam ayaṁ cakravākap karoṇi. Instead of pia
three of the MSS. have bi for api. 'This verse indicates that Sakuntalā foresees she is about to experience similar sorrow, in having to endure separation from Dushyanta in consequence of the curse' (śāpa-tirohita-Dushyantam a-lapsyamānā), K.

1 'Speak not so. Even she [the female Cakravāka], without her beloved, passes away the night made too long by sorrow. Expectation (of meeting again) makes the pain of separation, however severe, supportable.' Gamayati, lit. 'causes to go,' i.e. brings to an end. The Prākrit visāśa =vishāda, 'melancholy.' S. explains the phrase by visūraṇā-dirghām, kheda-dirghām, duḥkha-dusṭaram. Āśā-bandha, 'hope,' i.e. prātār māṃ saṅgamayishyati, 'in the morning he will be united to me.' S. makes this verse an example of the Āsvāsa Alankāra. K. refers to a parallel passage in the Megha-d. 10, Āśā-bandhāḥ kusuma-sadrisāḥ [sic] prāyaśo hy areganānāṃ sadyah-pāti pranayīḥ hridayām viprayoge runaddhi.

2 'Having placed in front,' i.e. 'having introduced,' 'having presented.'

Verse 96. Āryā or Gāthā. See verse 2.
'Having well considered us as rich in devotion, and the exalted family of thyself, and that (free) flow of affection of this (maiden) towards thee [or the spontaneous flow of affection springing up in you for her] not in any manner brought about by relatives; she is to be regarded by thee, as (one) amongst (thy) wives, after raising her to an equality of rank [or with equal respect]. Beyond this is dependent on destiny, nor indeed ought that to be called in question by a wife's relations.' Saṁyamadhanān, 'this implies that they were worthy of respect,' K. Uḍḍai-kulam, &c., 'this implies that he would act with justice,' K.; see p. 15, n. i. Kathamapi=dur-grahena, S. and C. Cf. p. 131, l. 6. Abändhavakrīlam, see p. 127, n. 3. Sneha-pravrittim=prema-beshṭam, C. Saṁnaya-pratipatti-pruvakam=sādhārana-gaurava-purahsaram, 'preceded by equal respect;' yāḍīśena gauraveṇa aparā vadhūr ālokyate tāḍīśenā iyam, &c., S. Pratipatti is either 'the act of preferring to rank,' or 'the respect paid to rank.' Pūrva or pūrvaka at the end of a compound often simply denotes the manner in which anything is done, translatable by 'with' or 'after' (cf. sa bhavantam anāmaya-praśna-pūrvakam idam āha, p. 198, l. 2; also p. 116, n. 2). Dāreshu, S. explains thus, dāra-śobdaḥ pum-lingaḥ kalatra-vācako nitya-bahuraṇāntah, 'the word dāra, meaning a wife, is of the masculine gender, and always has a plural termination.' Dāraḥ therefore may be either wives or wife. Atah-param, &c., 'here he tells the reason why he does not demand higher rank or greater honour for S'akuntalā,' S. In the first line, my own MS. reads asmān sādhu samikshya saṁyama-parān. All marriages in the East are arranged by the relatives of the parties.

Verse 97. Śārdūla-vikripita (a variety of Atidhrīti). See verses 14, 30, 36, 39, 40, 63, 79, 85, 86, 89.
We (are) acquainted with worldly affairs,' 'we know the ways of the world' (= loka-vyavahāra-jñāḥ, S.)

2 'There is no subject out of the reach [agocāraḥ, S.] of the intelligent,' i.e. wise men are conversant with all subjects.

3 'Pay respectful attention to (thy) superiors. Act the part of a dear friend towards (thy) fellow-wives [rival wives]. Even though wronged [treated harshly] by thy husband, do not out of anger shew [go to] a refractory-spirit. Be ever courteous towards (thy) attendants; not puffed up [arrogant] in prosperity—in this manner young-women attain the station [title] of housewife [matron]. Those of an opposite character are house-banes [banes of the family].’ The Sāhit.-d. p. 185 adduces this as an example of the figure Upadishta, which is defined as manohāri vākyam śāstrānuśārataḥ. S. quotes the following aphorism, Parisan-grihya śāstrārtham yad vākyam abhidhīyate vidvan manoharam jñeyam upadishṭam tad eva tu. Gurūn = svāturādin, ‘father-in-law,’ &c., C. A Guru is not only a father or a father-in-law, but also a preceptor, and in fact any male relation entitled to gaurava, 'respect.' Šuṣrūnasvava = ārādhaya. Vṛttim, some of the Beng. and the Sāhit.-d., supported by S., read vṛttam

Verse 98. Šārdūla-vikṛtipita (a variety of Atidhṛiti). See verses 14, 30, 36, 39, 40, 63, 79, 85, 86, 89, 97.
if if *ft i ft I

Viprakṛtā = pūḍitā, C.; kṛita-vipriyā, 'offended,' S. Pratikūlyam. Bhūyishtham = atibayena. Dakśiṇā = sa-snehā. Bhāgyeshu, the Beng. and S. have bhogeshu = sukhesu, 'in enjoyments,' 'in pleasures,' in which case anutsekinī will mean 'not given to excess.' The latter word is literally 'spouting up' like a fountain. Compare anutseka lakṣmyām, Bhartri-h. ii. 54. Padam = sabdam, 'a title,' S.; = vyavasāyam or pratisṭhām, C. Vāmāḥ = tad-viparīta-kāriṇyāḥ, S.; = tad-viruddhāḥ, C.

1 'Lay to heart,' 'treasure up in thy heart,' 'ponder well.'
2 'Priyamvādā and my other dear friends;' cf. Śāṅgarava-miśrāḥ, p. 151, l. 7, with note. My own MS. and two others insert kim.
3 'Are to be given away in marriage.' Cf. p. 48, l. 10, with note thereon. Ime api; the dual terminations ṣ, ū, e do not coalesce with following vowels, see Gram. 38; Pāṇ. i. 1, 11.
How now, removed from my foster-father's side, like a tendril of the sandal-tree uprooted from the slopes of Malaya, shall I support life in a strange place?" The Candana or sandal tree (śvārakoś), Sirium Myrtifolium, is a large kind of myrtle with pointed leaves, the wood of which affords many highly esteemed perfumes, unguents, &c., and is celebrated for its delicious scent. It is found chiefly on the slopes [tāta, upatyakā, Raghu-v. iv. 46, 48] of the Malaya mountains, which are thence called candanācala, the tree being sometimes called Malaya-ja, 'Malaya-born.' Frequent allusion is made to this tree being infested by snakes (see Raghu-v. iv. 48; Hitop. l. 1582). Tara, of which the Sanskrit equivalent is probably tāta, is the reading of all the Deva-n. MSS. It is synonymous with utsanga, 'the slope of a hill,' so that Malayasya utsangāti exactly answers to tātasya-ankāt [anka=utsanga, Amara-k. iv. 1, 4]. D and r are certainly interchangeable in Sanskrit and Prākrit, and the substitution of ḍ for t is usual. L, however, is the more common substitute, and it might be supposed that Malaya-tara was for Malaya-tala=Malayasya upatyakā, Raghu-v. iv. 46.

"Stationed in the honourable post of wife to a nobly-born husband; (and) incessantly [every moment] distracted with his affairs important from his dignity; having very shortly given birth to a pure son, like as the Eastern-quarter (gives birth to) the Sun, thou wilt not take account, O daughter, of the sorrow produced by separation from me." Abhijana-

Verse 99. Hariṇī (a variety of Atyashṭi). See verse 66.
vato=kutinasya, see p. 15, n. 1. Ākulā=vyagṛā, ‘perplexed,’ ‘intently occupied,’ S.; =sasambhra, ‘bewildered,’ K. Acirāt=gamanāvyavaḥita-

samaye, ‘immediately on thy arrival.’ Prādī iva, &c.=yathā pūrva-dīk

pavitra-janakaṁ sūryaṁ, S.

1 Ātmanāmadheyaṁkīta, see p. 53, notes 2 and 3, and p. 140, l. 9, with

note 2.

2 ‘Excessive affection is apt to suspect evil.’ Ati-snehaḥ, so reads the

Taylor MS. as well as my own, supported by K. S. observes, tathā āktaṁ

kirāte, prema pāśyati bhayāni apade ‘pi, ‘and so it is said in the Kirā-
tārjunīya, “Affection sees causes of alarm [or dangers], even without

foundation.”’ (See Kirāt. ix. 70.)

3 ‘The sun has ascended to another division (of the sky).’ The

Mackenzie MS. has yugāntam adhirūḍhaḥ; the Calcutta edition, dūram

adhirūḍhaḥ; Chézy, gaganāntaram adhirūḍhaḥ. According to C., yuga
is by some considered equivalent to *prahara*, 'a division of the day, comprising one-eighth of the sun's diurnal revolution, or three hours;' by others, to *hasta-çatustraya*, 'a space of four cubits.' Dr. Boehtlingk translates, 'The sun has already entered the afternoon-quarter of the heavens.'

't Having become for a long time the fellow-wife of the Earth bounded by the four cardinal-points, having settled-in-marriage thy matchless-warrior son Daushyanti, in-company-with thy husband (Dushyanta), who shall have (first) transferred the cares of government [the burthen of family-cares] to him, thou shalt again set foot in this tranquil hermitage.' Čatur-anta-mahī seems to be equivalent to *catur-dig-anta-mahī*, i.e., 'the earth as far as the four quarters,' 'the entire earth.' The Beng. have a parallel phrase *sa-dig-anta-mahī*. K. explains it by *cātvāraḥ antāḥ yasyāḥ sā_. Cf. p. 124, l. 4. *Daushyanti* is a regular patronymic, from Dushyanta, as Dākshi, 'a descendant of Daksha,' from Daksha; Aindri from Indra, &c. (see Gram.81.X). *A-pratiratham=asat-paripanthinam,* 'having no antagonist,' *=a-pratirathikam*, K.; *ratha* being put for *rathika* or *rathin,* 'a warrior who fights from a chariot.' *Niveśya=vivāhyā,* 'having caused to marry,' K.; *niviś* has this sense in Mahā-bh. i. 7138. *Tad* refers to *Daushyanti*. *Arpita,* &c., cf. *aham api sūnau vinyasya rājyam*, Vikram., Act V; also

Verses 100. *VASANTA-TILAKĀ* (a variety of *ŚAKVARI*). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95.
When the father of a family perceives his own wrinkles and grey hair, committing the care of his wife to his sons, or accompanied by her, let him repair to the woods; i.e. let him enter upon the third quarter of his life, that of a hermit (see p. 157, n. 1 at the end). Śānte, cf. p. 20, l. 12. Karishyasi padam, cf. p. 145, n. 2 at the end.

1 'Allow the father to return; or rather, (since) even for a long time she will go on talking again and again in this manner, let your reverence return,' i.e. return at once yourself, without asking her permission. To depart without asking leave, is contrary to all Hindu ideas of politeness. Athavā, see p. 30, n. 3.

2 'The prosecution of (my) devotions is interrupted (by this detention).’ Compare in Vikram., Act V, uparudhyate me āśrama-vāsa-dharmaḥ.

3 'Therefore do not beyond measure sorrow on my account.' Ukkaṇṭha for Sanskrit utkaṇṭha or utkaṇṭhasva is the reading of my own MS. Mā ukkaṇṭhidum seems questionable. K. has Bhūya 'pi tapaś-caraṇa-pidditam tātasya sarīram atimātram mama krite uktakaṇṭhitam bhavishyati.
How, my child, will the grief of me, looking at the oblation of rice-grains formerly offered by thee, germinating at the door of the cottage, ever be assuaged [ever go to assuagement]? Čarita, so reads the Colebrooke MS.; the others have raḍita-pārvaṁ=purā-viḥitam, S. Čarita is supported by čaru, 'an oblation of rice.' The bali, or griha-bali, is a particular kind of offering, identical with the bhūta-yajña, i.e. a sacrifice for all creatures, but especially in honour of those demigods and spiritual beings called griha-devatāḥ, 'household deities,' which are supposed to hover round and protect households (Manu iii. 80), or to whom some particular part of the house is sacred. This offering was made by throwing up into the air (Manu iii. 90), in some part of the house, generally at the door (Manu iii. 88), the remains of the morning and evening meal of rice or grain; uttering at the same time a mantra or prayer to some of the inferior deities, according to the place in which it was made (Manu iii. 87, &c.), whether to Indra with his followers the Maruts, or to Kuvera with his followers the Guhyakas, Kinnaras, Yakshas, &c., or to the spirits of trees, waters, &c. (Manu iii. 88, 89). According to Colebrooke it might be presented with the following Paurānik prayer, 'May gods, men, cattle, birds, demigods, benevolent genii, serpents, demons, departed spirits, blood-thirsty savages, trees, and all who desire food given by me—may reptiles, insects, flies, and all hungry beings or spirits concerned in this rite, obtain contentment from this food left them by me!' It was sometimes offered by the women of the house, who might assist in any sacrifice, provided they abstained from repeating the Mantras (Manu iii. 121), and as the offering was intended for all creatures, even the animals were supposed to have their share in it (Manu iii. 92). In point of fact the crows, dogs, insects, &c. in the neighbourhood of the house were the real consumers of it (whence bali-puṣṭha, bali-bhuj, griha-bali-bhuj, as names

Verse 101. Áryā or Gāthā. See verse 2.

<p>| | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

A a 2
of a crow, crane, sparrow, &c., compare Hitop. l. 1076), and such of the grains as escaped being devoured by them would be likely to germinate about the threshold. This bali formed one of the five great religious rites, sometimes called sacraments, which the householder who maintained a perpetual fire (see p. 148, n. 1) had daily to perform (Manu iii. 67, iv. 21). See Indian Wisdom, pp. 203, 251. It was in honour of all creatures of every description, but particularly of those not provided for by the other four sacrifices. It might have reference, however, to the deities and beings honoured in the other sacraments. That it had especial reference to the Griha-devatah is indicated in Manu iii. 117, with commentary; and in the Mricchakatika, where Čārudatta, after fulfilling the Deva-kārya, or second of the five rites (cf. p. 140, l. 17), is described as offering the bali to the household gods around the threshold. His speech, as he offers it, corresponds remarkably with that of Kāśyapa, Yāsām baliḥ sapadi mad-griha-dehalinām, haṃsaṅi ca sārasa-gaṅaṅi ca vilupta-pūrvaḥ, tāṣv eva sam-pratī viruḍha-trīṇānkarūsā, vijāvājaliḥ patati kīta-mukhaṃvaliṃdaḥ. See Mṛiĉaḥ, Act I, verse 1. For śīvās te panthānah santu, in the next line, see p. 163, n. 1 at the end.

1 So read all the Deva-n. for antarīhidā, cf. p. 140, l. 6.
2 'The course of affection views it thus.' The Beng. MSS. have sneha-vrittār, and one (f. 0. 1050) evam śaṅśiṇi for evam dārśiṇi. Yasmin vishaye sneho bhavati tad-asānṇidhyād etādāśa eva kramo bhavati, S.
3 Hanta, here an exclamation of joy (harshe, S.)
My natural serenity of mind, 'my natural good spirits.' A load of anxiety is taken off my mind.

Verily a girl is another's property. Having to-day sent her to her husband, this my conscience has become quite clear, as if (after) restoring a deposit. Kanyā-rūpo 'rthāk, &c., 'the property consisting of a girl belongs to another,' S. and Č. Parigrahitūḥ = pariṇetūḥ. Hence pariṇaḥa, 'a wife,' see p. 124, l. 3. The ceremonies of marriage are described by Colebrooke in the Asiatic Researches, vol. vii. pp. 288-311, thus:—The bridegroom goes in procession to the house of the bride's father. The bride is given to him by her father, and their hands, on which turmeric has been previously rubbed, are bound together with Kuśa grass. The bridegroom next makes oblations to the sacred household fire, and the bridegroom drops rice into it. The bridegroom solemnly takes her hand in marriage (whence he is called pāṇi-grāhītri, and marriage pāṇi-grāhana), and leads her round the sacred fire (whence he is called pariṇetri). The bride steps seven times, and the marriage is then irrevocable. Viṣadaḥ = prasannāḥ, 'serene,' 'tranquil,' K. = susthāk, S. Cf. manasaḥ prasādāḥ, Vikram., Act V. Prakāmam = atyartham, see p. 108, n. 3. 'The Beng. reading is jāto 'smi samyag viṣadāntarātmā, ěirasya niksheapam ivārpayitvā.

Verse 102. INDRA-VAJRĀ (a variety of TRISHṬUBH), containing eleven syllables to the Pāda or quarter-verse, each Pāda being alike.
In the Beng. MSS., the speech of the Chamberlain at p. 186 commences the Act.

2 'Turn (thy) attention to the interior of the music-hall. In a soft and clear song harmonious sounds are heard [the union of notes is heard].

3 'Is practising singing,' lit. 'is making acquaintance with the Varṇas.'
1 'O Bee, how (can it be) that thou, eagerly-longing for fresh honey, after having so kissed the mango-blossom, shouldst (now) be forgetful of it, being altogether satisfied with (thy) dwelling in the lotus!' Čūta-maṇjarī=āmra-kalikā, S'. Cf. in Vikram., Act II, Īshad-baddha-rajah-kaṇāgra-kapiśā būte navā maṇjarī. Kamala-vasati=kamalāvasthiti, C'. The fondness of the bee (which in Sanskrit is masculine) for the lotus is so great that he will remain for a long time in the interior of the flower. Cf. na pāṅkajām tad yad alīna-saṭpadam, 'that is not a lotus which has no bee clinging to it,' Bhaṭṭi-k. ii. 19; also guṇiad-devirepho 'yam ambujā-sthāḥ, 'the murmuring bee remaining in the lotus,' Rītu-s. vi. 15; and idam ruṇādhi mām padmam antaḥ-kvaṇīta-saṭpadam, Vikram., Act IV. Madhu-kara, see p. 33, n. 1. Vismrita, see p. 161, n. 3. In Prākrit, two forms mar and sumar are used for smṛi; the first becomes mhar after a preposition (as in vimhao for vismayaḥ, Vararuci iii. 32); but vimarido would be equally correct according to Vararuci iii. 56. K. observes that, under the figure of a bee, Hansapadikā covertly reproves the king for having forgotten her. S'. and C'. call this verse a Pracchādaka, and the following from Kavi-kaṇṭhahāra is quoted, anyāsaktam patim matvā prema-viśeṣāḥ-manyumā vinā-purāḥsaram gānaṁ striyāḥ pratāhādaṁ mataḥ.

2 'Oh, what an impassioned strain!' lit. a song overflowing with affection or passion. Rāga-parivāhini=anurāga-nishyandini, S'; =kāma-sampūrṇā, K. Cf. p. 89, n. 3.
The meaning of the words, lit. 'of the letters or syllables.'

This person [i.e. 1] once made love (to her); therefore I am incurring her severe censure on account of the queen Vasumatī. 

"This person [i.e. 1] once made love (to her); therefore I am incurring her severe censure on account of the queen Vasumatī."

Krita-prāṇayāḥ = krita-prema. Ayam janaḥ, i.e. mad-rūpaḥ, 'consisting of me,' S. Cf. p. 144, n. 2. Vasumatī is a name for the earth, cf. p. 124, n. 1. Antarena, with accusative, see p. 81, n. 2. After krita-prāṇayo'yaṁ janaḥ, the Calcutta edition adds ity akṣarārthaḥ, 'such is the meaning of the words.'

There is not now any liberation for me (suffered to be) seized by her with the hands of others by-the-hair-on-the-crown-of-my-head (and) beaten, any more than for a sage-with-suppressed-passions (if taken unawares) by a lovely-nymph.' Śikhargaṇḍaka is 'the lock of hair left on the crown of the head at tonsure.' This was the only portion of hair suffered to remain on the head of a Brāhmaṇ; but in the case of the military class, three or five locks, called kāka-pāksāḥ, were left on each side. The two ceremonies of tonsure are included by Manu among the twelve Śaṅskāras or rites which every Brāhmaṇ had to undergo. The first, or cūḍā-karaṇa, took place from one to three years old, generally after teething (Manu ii. 35); the second, or final tonsure keśānta, in the sixteenth year from conception (ii. 65). Moksha has here a double sense, 'liberation of the body
from danger,' and 'liberation of the soul from further transmigration'; see n. 3 below. The last was the great object of sages and devotees in their bodily mortifications, but was often obstructed by the seductive artifices of Indra's nymphs (see p. 45, n. 1).

1 'In the courtly [fashionable] style.' _Pravīnasya_ rityā, K. _Nāgarika_ here means more than 'polite.' It implies 'insincerity,' as when a man shews exaggerated attention to his first mistress, while he is courting some one else.

2 _Kā gatiḥ_, see p. 62, l. 2, with note 2.

3 'When a being (in other respects) happy becomes conscious-of-an ardent-longing on seeing charming objects and hearing sweet sounds, then in all probability, without being aware of it, he remembers with his mind the friendships of former births, firmly-rooted in his heart.' _Ramyāni_, i.e. _vastūni, S._ For _ramyāni_ K. has _rūpāṇi_ and _sthītāni_ for _sthirāni_. _A-bodhapūrvam, 'without any previous intimation or suggestion,' 'unconsciously.' Compare the similar expressions, _a-mati-pūrvam,a-buddhi-pūrvam_, 'without any previous idea.' The doctrine of transmigration is an essential dogma.
of the Hindu religion; see Indian Wisdom, p. 67. Dim recollections of occurrences in a former life are supposed occasionally to cross the mind, and the present condition of every person is supposed to derive its character of happiness or misery, elevation or degradation, from the virtues or vices of a previous state of being. The consequences of actions in a former birth are called vipaka.

1 The Kaňćukin or Chamberlain was the attendant on the women's apartments. S. and C. quote the following from Bharata: Antahpuračaro vṛddho vipro guna-gaṇānvitaḥ sarva-kārtyārtha-kuṣalat kañečukiti abhūdhiyate.Jarā-vaiśkalya-yuktena viśed gātreṇa kañečukī, 'the character styled Kañečukin is an attendant in the inner apartments, an old man, a Brāhmaṇ, endowed with numerous good qualities, and a clever man of business. The Kañečukin should enter with a body decrepit and tottering from age.' Compare this scene, and the speeches of the Chamberlain, with the opening scene of Act III. of Vikram.

2 'The wand [staff of office] which was assumed by me, having to watch over the royal female apartments, thinking, "It is a matter of form," much time having elapsed since then, that same (wand) has become (indispensable, or a useful crutch) for the support of me whose step falters in walking.' Vetra-yashṭi, properly 'a cane-stick,' used as a badge of office, like the gold stick or black rod in European courts. Avahitena, lit. 'attentive,' 'careful,' 'watchful,' i.e. appointed to a careful superintendence or watch. So read all the Deva-ñ.; the Beng., with S., have adhikriteṇa, i.e. 'by me set over,' &c. Avarodha-grīhesu, see p. 21, n. 3. Bhahutithe = bahu-san-khye, Chézy. K. observes that bahu is here treated as a numeral, titha being a kind of ordinal suffix (Gram, p. 66. LXIII).

Verse 105. VASANTA-TILAKĀ (a variety of ŠAKVARI). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104.
Verse 106. *Indra-vajra* (a variety of *Trishtubh*), containing eleven syllables to the *Pada* or quarter-verse, each *Pada* being alike.
Having supported his subjects as his own children, wearied in mind he seeks seclusion, as the chief of the elephants scorched by the sun, after conducting the herds to their pastures, in the (heat of the) day (seeks) a cool spot. Tantrayitva, from a nominal verb tantraya (see p. 187, n. 1), is the reading of all the Beng. MSS., supported by K.; two of the Deva-n., sántvayitvā; the Mackenzie, harshayitvā. Śrānta-manāḥ is the reading of the Mackenzie, supported by K.; the other Deva-n., Šānta-manāḥ, 'composed in mind.' Saṅcārya, lit. 'having caused to move about or graze,' =bhramayitvā, S'. Vivikta =vijana-pradeśa. Divā =madhyāhne, 'in the middle of the day.' Dvipendrah =hasti-rājaḥ =yūtha-nāṭhaḥ, 'a large elephant, the leader of a wild herd.'

1 'Having supported his subjects as his own children, wearied in mind he seeks seclusion, as the chief of the elephants scorched by the sun, after conducting the herds to their pastures, in the (heat of the) day (seeks) a cool spot.' Tantrayitva, from a nominal verb tantraya (see p. 187, n. 1), is the reading of all the Beng. MSS., supported by K.; two of the Deva-n., sántvayitvā; the Mackenzie, harshayitvā. Śrānta-manāḥ is the reading of the Mackenzie, supported by K.; the other Deva-n., Šānta-manāḥ, 'composed in mind.' Saṅcārya, lit. 'having caused to move about or graze,' =bhramayitvā, S'. Vivikta =vijana-pradeśa. Divā =madhyāhne, 'in the middle of the day.' Dvipendrah =hasti-rājaḥ =yūtha-nāṭhaḥ, 'a large elephant, the leader of a wild herd.'

2 'Having heard, your Majesty must decide (what is to be done).’ K. supplies yat kartavyam. Pramāṇam, see p. 31, n. 1 at the end.

3 Atha kim is used svikāre, S. (see p. 46, n. 3).

4 'In the form enjoined by the scriptures' (=sruti-bodhitena prakāreṇa, S.)

Verse 107. UPAJATI or AKHYĀNAKI (a variety of THISHṬUBH). See verse 41.
1 Agni-parāṇa, see p. 148, n. 1. Mārga, see p. 161, l. 4, with note.

2 ‘The attainment of the object (of their ambition) is followed by pain.’ Čāriūrthataṁ-rājya-prāptiḥ, ‘the attainment of the throne,’ S. Duḥkhottaraṁ-kheda-saṁvalitā, ‘encompassed with trouble,’ S.

3 ‘The attainment of the object of ambition satisfies anxious longing merely; the very business of guarding what has been obtained, harasses. Royalty [the office of king], like a parasol, the handle of which is held in the hand, is not for the removal of great fatigue without leading to fatigue.’ Āutsukyaṁ-utkanthā, ‘longing,’ ‘eager desire,’ such as kādā rājā bhavishyāṁityādi, ‘when shall I become king, &c.?’ tam eva duḥkha-dāyinī pratisēhāḥ avasādayati, ‘that (desire) certainly the harassing attainment of the highest rank allays,’ Č. S. reads pratisēhām, and places it in opposition to āutsukya-mātratram, making rājyam nom. to avasādayati. The Beng. MS. [I. O. 1060] gives pratisēhām in the margin, and this reading is certainly supported by a parallel passage (sādayantī pratisēhām, &c.) in the beginning of Act III. of Vikram. Č. also notices

Verse 108. Vasanta-tīlaka (a variety of Śakvari). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105.
this reading, but adopts the one in the text and censures the interpretation of S'. Pratishthā may have the sense I have given, which agrees with the prārthiśrādhigamaḥ and ēarīrthātā of the preceding lines. Atiśrama may either refer to the trouble which the king has undergone in arriving at the object of his ambition, or to the troubles of his subjects which it is his office to remove. In the latter case na ēa śramāya will mean 'without leading to personal trouble or weariness.' The Indian chattrā, or parasol, from the shelter it affords has been chosen as one of the insignia of royalty. It is very heavy, and being fixed on a long pole greatly fatigues the person holding it. It is always borne by a servant; but here the king is figuratively made to bear it himself, so that he cannot give shelter to himself and others, without undergoing great personal fatigue, Na ēa śramāya is found in all the Deva-n. MSS.; the Beng. have yathā śramāya, i.e. 'royalty does not so much lead to the removal of fatigue as to fatigue.' According to K., who repeats the first negative before na ēa śramāya, the two negatives are here employed affirmatively, i.e. to affirm that royalty does lead to personal fatigue. 'It is not for the removal of great fatigue and not not for fatigue.' Cf. a similar use of two negatives on p. 24, l. 10, with note.

1 Vaitālika=vandin, 'a herald,' Č. = stuti-pāthaka, 'a panegyrist,' S'. He was a kind of herald or crier, whose duty was to announce, in measured verse, the fixed periods into which the king's day was divided. The strain which he poured forth usually contained allusions to incidental circumstances. In Vikram. and Ratn., only one Vaitālika appears, but here and in the Mālavik. there are two. In Vikram., Act II, he announces the sixth hour or watch of the day, about two or three o'clock, at which period alone the king is allowed to amuse himself. From the Daśakumāra it appears that a king's day and night were supposed to be divided into eight portions of one hour and a half, reckoned from sunrise, for distributing which strict directions are given, thus: Day—1. The king being dressed, is to audit accounts; 2. He is to pronounce judgment in appeals; 3. He is to breakfast; 4. He is to receive and make presents;
5. He is to discuss political questions with his ministers; 6. He is to amuse himself; 7. He is to review his troops; 8. He is to hold a military council. Night—1. He is to receive the reports of his spies and envoys; 2. He is to sup or dine; 3. He is to retire to rest, after the perusal of some sacred work; 4 and 5. He is to sleep; 6. He is to rise and purify himself; 7. He is to hold a private consultation with his ministers, and instruct his officers; 8. He is to attend upon the Purohita, or family priest, for the performance of religious ceremonies. See Wilson’s Hindu Theatre, vol. i. p. 209.

1 'Indifferent to thine own ease, thou endurest toil every day for the sake of (thy) people. But thy regular-business is of this very kind. For the tree suffers intense heat with its head (while) it allays by (its) shade the heat of those seeking (its) shelter.' Athavā, see p. 30, n. 3. Vṛttir, some of the Beng., supported by K. and S', have srīśītir.

2 'Having assumed the mace [sceptre] thou restrainest those who advance on the wrong road [set out on bad courses]; thou composes differences; thou art adequate to the protection (of thy people). Let kinsmen make their appearance forsooth in affluent circumstances [when there is abundant property], but in thee the whole duty of a kinsman is comprehended towards thy subjects.' Ātta-dāṇḍa = grihīta-dāṇḍa; dāṇḍa, 'a magistrate's staff,' taken as a symbol of punishment and justice; it is sometimes 'the sceptre of a king;' hence dāṇḍa-dhara, dāṇḍin, 'staff-bearer;' &c., are names for Yama, the god of justice and lord of punishment. Vīmārga, some have kumārga, 'bad ways.' Kalpase = sampadyase, K. Manu furnishes several examples of klrip in the sense of 'to be sufficient,' 'to be fit' (see ii. 151, ii. 266, vi. 20; also Raghu-v. viii. 40).

Verses 109 and 110. Mālinī or Mānini (a variety of ati-śakvari). See verses 10, 19, 20, 38, 55.
Atanushu vibhaveshu = utsaveshu, 'at times of festivity.' Kukshim-bhari-bhis tai ḍ kim prayojanam, 'what is the use of these parasitical gluttons as relations?' K. The Calcutta ed. and S. have sanvibhaktāḥ for santu nāma. The meaning may certainly be, 'let kinsmen make their appearance (i.e. start up they will on all sides) when there is plenty of property to divide.' K. refers to verse 155, towards the end of Act VI. of this play, yena yena viyujyante prajāḥ, &c., 'let it be publicly announced that of whatever dear kinsman his subjects are deprived, Dushyanta will be (in the place of) that (kinsman) to them, the wicked excepted.'

1 The use of ete with 1st pers. pl. of the verb is noticeable, see p. 133, n. 2.

2 'The terrace of the fire-sanctuary, with the cow (that yields the ghee) for the oblations close by, is beautiful after its recent purification.' Sa-śrīka, lit. 'possessed of the goddess of beauty,' a bold metaphor, used elsewhere by Kālidāsa. Homa-dhenu, agni-sarāṇa, see p. 148, n. 1.

3 'Has the devotion [penance] of the ascetics, who have collected a store of penitential merit, been frustrated by impediments? or else has any harm been inflicted by any one on the animals grazing in the sacred

Verse 111. Śārdūla-vikrīdita (a variety of Atidhṛiti). See verses 14, 30, 36, 39, 50, 53, 79, 85, 86, 89, 97, 98.
"Wet: is it that the flowering of the creeping plants has been checked through my misdeeds? Thus my mind, in which so many doubtful-conjectures have arisen, is perplexed with an inability to decide.'

Verse 112. Śikharīṇī (a variety of Atyasāti). See verses 9, 24, 44, 62.
road; a common metaphor, like a-mārga, un-mārga, vi-mārga, to express wicked courses. *Idam janākīryam*, i.e. *idam puro-varti nripāngānam*, 'this royal court before my eyes,' S.; *janākīraṇam* may perhaps be used, as in Vikram., Act II, l. 2, for a substantive, meaning 'a crowded thoroughfare.' *Hutavaha-parīta=lagnāgni*, S.

1 'I also regard (these) people here devoted to pleasure, as one-who-has-performed-his-ablations (regards) one-smeared (with dirt), as the pure the impure, as the waking the sleeping, as he-whose-motion-is-free the bound.'

2 See p. 20, n. 4. One MS. has *durnimittam*, 'a bad omen.'

3 *Vāmetara*, 'other than left,' 'right.'

4 'The protector of the (four) classes and (four) orders;' see p. 193, n. 2, and p. 157, n. 1 at the end.

5 'Having but just quitted the seat (of justice);' see p. 190, n. 1.
This is certainly a subject of rejoicing [to be rejoiced at]; nevertheless we here are indifferent parties [have nothing to do with it], i.e. our merits and interests have nothing to do with his conduct. This favour and protection is only what might be expected from his benevolent nature. It is possible that by *vayam madhyasthāḥ* may be meant, 'we are indifferent persons,' 'we have no suit to urge nor petition to present.'

Because trees become bent down by the growing-weight of fruit; clouds hang down the more (when charged) with fresh rain; good men are not made arrogant by abundant riches; this is the very nature of the benefactors of others.' *Kutaḥ,* see p. 55, n. 2. *Bhūri,* generally found in composition, but not always; see Mahā-bh. xii. 1410. Most of the Beng. MSS. have *dūra.* This verse occurs in Bhartrih.- (ii. 62, ed. Bohlen), where *udgamaïḥ* is adopted for *āgamaïḥ,* and another reading *bhūmi* for *bhūri* is noticed. Oriental poets are fond of adducing trees and clouds as examples of disinterested liberality. 'The tree does not remove its shade from him who cuts it down,' Hitop. l. 353.

The Rishis appear to have serene complexions. (Hence) I conclude they have some business that inspires confidence, or 'some quiet and easy business.' *Prasanna-mukha-varṇāḥ,* so read two of the Deva-n. MSS., supported by a similar compound in Mālavik. p. 55, l. 20. The Colebrooke MS. has *mandana,* and my own *pankāḥ* for *vāṇṇā.*

'Who is this veiled-one, the loveliness of whose person is not fully displayed?' Svīḍ is a particle of question and doubt. *Avagunṭhana = mstakāḍchādana-vastra,* C. The second half of this verse is clear.

2 'My conjecture full of curiosity being hindered (by the veil) does not succeed.' The Mackenzie MS., supported by K., has *padihādi for prati-bhāti* (in place of *pasaradi* for *prasarati*, the reading of the other Deva-n.) and *padhado* for *pahido*, the reading of the others.

3 'Ought not to be gazed at.' *A-nirvārṇaniya = a-darśaniya.*

4 'Having reflected on [called to mind] the affection of thy lord, be firm.' *Bhāva=seha* (cf. p. 112, n. 2). The Beng. have *smṛtva* for *avadhārya.* *Ārya-putra,* 'son of a venerable parent,' is the regular dramatic mode of addressing a husband.

5 'They have some message from the preceptor.'
Whence (can there be) obstruction to the religious rites of the good, thou being (their) defender? How should darkness appear, the Sun emitting light [when the Sun shines]?'

Tapati, of the pres. part., here used absolutely.

My title of Raja has indeed significance.' The Rishis had, in the preceding verse, compared the king to the Sun, and rājan is derived from rāj, 'to shine.' It is, however, probable that the play is on the words rājan and rakshitri. Cf. Manu vii. 3, rakshārtham asya sarvasya rājā-nam asrijaṭ prabhuh, 'the Supreme Being created a king for the protection of this universe.' Dr. Boehtlingk remarks that in these cases 'it little signifies whether the derivation be true or false. In Mahā-bh. xii. 1032, rājan is derived from rañj, 'to conciliate.'
'Saints have prosperity in their power. He with inquiries about your safety says this to your Highness.' It will be readily remarked that the character of these Rishis is evidently that of plain, honest, independent men. Siddhimantah, lit. 'men endowed with or capable of perfection,' 'saints,' Vishnu-p. p. 45. Anāmaya, see Manu ii. 127, 'Let a man ask a Brāhman, on meeting him, as to his kuśala; a Kshatriya, as to his anāmaya; a Vaiṣya, as to his kṣema; and a Śūdra, as to his ārōgya.' The king was of course a Kshatriya, see p. 31, n. 1.

The third sing. aor. Ātm. of upa-yam, 'to marry,' is either upāyata or upāyansta, Pān. i. 2, 16. The Beng. have upayeme, perf.

'Thou art esteemed by us the chief of the worthy, and Sakuntalā, incarnate virtue. Brahmā [Fate], bringing together a bride and bridegroom of equal merit, has after a long time (now first) incurred no censure.' Nah, the Colebrooke MS. reads yat. Vadhā-varaṇa, a Dvandva comp. in the neuter gender. Vācyam na gataḥ, probably this refers to the blame popularly laid on Fate for preventing the smooth course of true love.
Therefore now let her, being quick with child, be received, for the joint discharge of religious-rites,” i.e. those Sāṃskāras or rites, which were performed for the child before and after birth, probably by the parents conjointly (saha); see Manu ii. 27, &c.

Her elder-relatives were not referred to by her; nor by you was any kinsman asked; (the affair) having been transacted quite privately [lit. one with the other], what has each one to say to the other? Guru-jana, see p. 173, n. 3 in the middle. The Deva-n. MSS. have imāe for iminā. The latter, which is the reading of the oldest Beng., I have retained on account of the metre. There is no reason why in Prākrit iminā should not be used for the fem. instr., since inassim is admissible for the fem. loc.; see p. 37, l. 2. Ekaikam=anyonyam, ‘mutually,’ S. and C. Bhānādu is the reading of some of the Beng. MSS. followed by the Calcutta edition; I have written bhanādu for bhanādu, on account of the metre, and on the authority of Lassen’s Institut. Prāk. p. 277. The Deva-n. have kim bhanāmi, which reading violates the metre and makes the construction of the sentence very obscure. They also read ekkam ekkassa. Eka may be for eka-janah, applicable to either gender. The commentary of C. is in favour of the above interpretation.
1 'Truly, the import of this speech [that which is proposed by this speech] is (like) fire.' The Mackenzie MS. inserts eso after kkhu.

2 'Such-persons-as-your-Majesty are certainly full well acquainted with the ways of the world.' Loka-vrittānta-nishnātāḥ = loka-vyavahāra-jñātāḥ, S. Ni-shnāta (=abhijña, C.), lit. 'bathed in; hence 'conversant with.' The Sāhit-d. (p. 193) reads bhavān loka-vrittānte nishnātāḥ.

3 'People suspect a married woman [woman who has a husband] residing wholly in her kinsmen’s family, although chaste, (to be) the reverse. Hence a young woman is preferred by her own relatives (to be) near her husband, even though she be disliked by him.' Jñāti-kū = nija-griha-vāsinīm, S. Anyathā, i.e. vyabhiśārinīm, ‘unchaste,’ S. Ishyate = ākān-kṣhyate, S. Taḍ-apriyāpi, the Beng., my own MS., and the Sāhit-d. read priyāpriyā vā, ‘liked or disliked;’ but K. supports the other reading.

Verse 119. Vānśa-sthavila (a variety of Jagati). See verses 18, 22, 23, 67, 81, 114, 117.
On account of dislike to a deed done, is opposition to justice becoming in a king? This is the reading of the oldest Bengali, and I have adopted it as preferable to that of the Deva-n., kîn krita-kârya-dvesho dharmam prati vimukhatâ kritâvajñâ. Dr. Boehtlingk suggests that krita-vajñâ is probably an interpolation from the margin.

Whence is this inquiry (accompanied) by the fabrication of a falsehood? Avidyanânârthasya kalpanayâ kritaḥ praśnaḥ, K. According to Dr. Burkhard, ‘inquiry about a crime which has not been committed.’

These changes-of-purpose [fickleness of disposition] mostly take effect [wax strong] in those who are intoxicated with sovereign-power. Murčhanti=vardhante, S.; =vyāpnuvanti, K. (cf. Raghu-v. xii. 57, vi. 9, x. 86). Root mūrç has generally the opposite sense, ‘to lose strength,’ ‘faint away.’ It is applied to the thickening of darkness, in Vikram., Act III, tamâsaṁ niśi mūrçhatām.

I am especially aimed-at-by-this censure,’ i.e. I am the especial object of this censorious remark about ‘persons intoxicated with power.’
Not settling-in-my-mind [not deciding or determining] whether this form of unblemished beauty thus presented (to me) [brought near to me] may or may not have formerly married [by me]; verily I am neither able to enjoy nor to abandon (it), like a bee at the break of day, the jasmine-blossom filled with dew.

Aklisita-kanti = anavadya-saundaryam, K. Parigrihitam, see p. 161, n. 2. A-vyavasyan (=a-niséinvan), so reads K.; I have ventured to follow him, although nearly all the Deva-n. MSS. have vyavasyan (cf. p. 146, l. 2, n. 1; and p. 161, l. 9). If vyavasyan is retained, it must be translated ‘deliberating,’ ‘striving to discover.’ Antas-tushara, lit. ‘having dew in the interior.’

Why do you sit? [is it sat] so silent?’ Kimartham maunam kritam asti, S. Cf. kim tushnim evaste, Vikram., Act IV.

Swakaranam (=vivaham, S.), ‘making one’s own,’ i.e. ‘taking in marriage.’

How, then, shall I act towards her, bearing evident signs of pregnancy, doubting myself to be her husband?’ Katham pratipatsye may mean ‘how shall I make any reply?’ referring to kim josham asyate in the previous speech; or, ‘how shall I receive her?’ see p. 135, n. 1.

Verse 120. MALINI or MÁNINI (a variety of Ati-Šakvari). See verses 10, 19, 20, 38, 55, 109, 110.
‘Is the sage after-consenting to his daughter, who had been seduced [carnally-embraced] by thee, to be (thus) insulted forsooth? (he) by whom allowing his stolen property [i.e. Sakuntalā] to be kept [taken], thou hast been made as it were a justified ravisher [robber].’ Kritābhimarkām = krita-saṃsparśām = krita-saṅgrahānām, K. The first sense of abhi-mṛīṣ is ‘to touch,’ ‘to handle.’ Here, as in parā-mṛīṣ (Bhaṭṭi-k. xvii. 38), there is an implication of carnal connexion. Mushtām, the Taylor MS. has ishtām, and the Beng. dushtām. It must be borne in mind that Sakuntalā was married to Dushyanta, according to the Gândharva form (p. 127, n. 3), during the absence of her foster-father (see pp. 134, 135, with notes). Pratigrāhayatā, the causal may sometimes give the sense of ‘allowing’ or ‘permitting,’ as in nāsāyati, ‘he suffers to perish.’ Pāṭrī-krīta, is a Cvi compound, formed from pāṭra, neut. ‘a receptacle,’ applied to express any deserving or worthy person (see Manu iv. 227).
204

fnft;%

ii

Trams*

ii

b

TT?

i

^i^-4

i

r

1!

'TTH

inn

1

K.,

S.*, and the old Beng. MS. interpret soaniọ by bodaniya, 'to be sorrowed for;' but C. has bodhaniya, and is followed by Chézy and the Calcutta edition. The meaning will then be, 'I myself am now to be cleared [justified] by myself.' All the MSS., except one, insert me.

2 'Now that my marriage is called-in-question, this is not the (proper) form-of-address;' see p. 196, n. 4. All the MSS. agree in reading samuddāro for samudādāro; otherwise it might be suspected that samudāhāro was the correct word, to which samuddārāro must be here equivalent.

3 'It is not becoming in thee, having awhile since in the hermitage so seduced, after-a-formal-agreement, this person [myself] naturally open-hearted, to repudiate her with such words.' Uttāna, 'shallow,' 'unreserved,' is the opposite of gambhīra, 'deep,' 'reserved;' see p. 39, n. i. Samaya-pūrvam, cf. p. 198, l. 3; and p. 172, l. 4, with note.

4 'Peace! a sin!' i.e. Silence! let me not listen to such sinful words; or, if no stop is placed after sāntam, 'May the sin be palliated!' This seems to be the usual formula in the plays for averting the ill effects of blasphemous, malevolent, or lying words. Sometimes the stage-direction karṇau piddhāya is omitted, compare Acts vii. 57; Mrícchak. p. 36, l. 5; p. 230, l. 6; p. 306, l. 9; p. 329, l. 1; Mālavik. p. 69, l. 10; Mudrā-r. p. 24, l. 5.
Why seest thou to sully the royal-title [race, family] and to ruin this person [myself]; as a stream that-carries-away-its-own-banks (disturbs) the clear water (and overturns) the tree on its margin? Vyapadeśam, i.e. kulam nāma vā, 'either family or name,' Č.; vyapadiśyate anena iti vyapadeśah kulam, Ś. Avilayitum, infin. of a nom. verb from āvila, 'turbid.' Sindhu, 'a river,' in classical Sanskrit is generally fem., in the older language generally masc.; when Sindhu means 'the district Scinde' it is usually masc.

In all probability the ring slipped from (the finger of) thee as thou wert offering homage to the water at Saćī's holy-pool, within Sakrāvatāra. Sakra is a name of Indra, and Sakrāvatāra some sacred place of pilgrimage where he descended upon earth. Saćī is his wife, to whom there was probably a Tirtha, or holy bathing-place (see p. 17, n. 1), consecrated at this place, where Sakuntalā had performed her ablutions.

Verse 122. ĀBYA or GĀTHĀ. See verse 2.
This is that which is said [thus is proved the truth of the proverb], "Woman-kind is ready-witted." Strainam = strī-jātiḥ, 'the female sex,' K. The Beng. have idam tat pratyutpanna-matīvam strīnām; cf. Hitop. l. 2320, where pratyutpanna-matīḥ is the name given to the ready-witted fish. See also Hitop. l. 2338, 'The food of women is said to be two-fold, their wit four-fold, their cunning six-fold, and their passion eight-fold.'

1 'Here, however, sovereignty has been shewn by destiny.' A similar sentiment occurs further on in this play, and at the beginning of Act IV. of Vikram., bhavitavya-tā atrā balavatī, 'here destiny has shewn its power.'

3 Dr. Boehltingk considers that śrotavyam is here taken as a substantive, and construes, 'The moment-for-hearing (what else you have to say) has now arrived' (cf. p. 110, l. 9). As the pass. part. is often used substantively the translation may be, 'what took place is now to be heard.'

4 'Lying in a lotus-leaf-cup.' As to gatam, see p. 38, n. 1.

5 Sannihitam, see p. 150, l. 10, with note 3.

6 'Having eyes with long outer corners.' This was the fawn mentioned in verse 94.
a) "Upaśranditaḥ = jala-pānāya preritaḥ, ‘was coaxed to drink the water,’ S. = pralobhitah, ‘enticed,’ ‘coaxed,’ Chézy. According to Pāṇ. i. 3, 47, upa-gandh means ‘to conciliate privately by flattering or coaxing language.’ Cf. Raghuv.-v. v. 58, where Stenzler translates it by obsecro, ‘supplicate,’ ‘beg.’

2 Hastābhyāsa, lit. ‘use of the hand,’ i.e. ‘stroking with the hand,’ ‘caressing;’ with upa-gam, ‘to approach for fondling,’ ‘to allow to be caressed,’ ‘to entrust one’s self into any one’s hands’ (cf. p. 209, l. 10).


4 So reads my own MS. K. has āraṇṇa (Lasseu’s Instit. Prāk. p. 187), and interprets it by āraṇya-kau. Some read āraṇṇa, which seems to be an error for aranṇādo nom. pl. fem. The feminine is admissible on the principle of the superiority of the human species over animals.

5 ‘Voluptuaries are allured by such false honied words as these of women turning (them) away from their own duty.’ The Taylor and my own MS. have nirvartiniḥ in this dictionary and by Dr. Burkhard; if this reading be preferred, translate.
of women seeking to accomplish their own ends.' The Mackenzie has yoshitām madhura-giribhiḥ for anritamaya-vān-madhubbhiḥ.

1 According to Pañ. ii. 2, 38, tāpasa-vriddhā is a legitimate compound, although vriddha-tāpasi would be more usual.

2 'The untaught cunning is observed of females (even) in-those-that-are-not-of-the-human-race [i.e. even in animals]; how much more (of those) who are endowed with reason [i.e. of women]! The female cuckoos, as-is-well-known [khalu] allow their own offspring to be reared by other birds, before soaring in the sky.' A-mānushishu, i.e. mānusha-jāti-vyatiriktaṁ tīryag-jātiśu, K. Pratibodhavatyah = jñāninyah = caitanya-bhājāḥ, S.; the most obvious sense, if the context would allow it, would be, 'those women who have received instruction.' Para-bhrītāḥ, see p. 162, n. 2.

3 'What other (person) now would act like [in imitation of] thee, that putting on the garb of virtue resembl est a grass-concealed well?' Pratipatsyate, see p. 135, l. 4, with note 1.

Verse 123. Vasanta-tilakā (a variety of Śakvari). See next verse.
For (when) I, whose state of feeling was dreadfully-severe from the absence of (all) recollection, (persisted in) not admitting that affection had privately existed (between us); it (seemed) as if (the god) Smara's bow was snapped asunder by that very-red-eyed one with excessive anger, on the parting of her curved eyebrows.' The double-entendre in the word Smara, which means 'recollection' as well as 'the god of Love,' is noticeable (see the notes on Kāma-deva, p. 99, n. 1, and p. 100, n. 1). The figure by which the eyebrows of a beautiful woman are compared to Cupid's bow is common, and the glances from the eye are by a similar metaphor often likened to arrows discharged from it. Sakuntalā is said to break the bow by the parting of her eyebrows, which were contracted in anger. Possibly one effect of anger might be to wrinkle the brow, which would appear to separate the eyebrows.

2 Lit. 'a wilful, self-willed woman,' 'one who acts on the impulse of the moment.' It may have this sense here, but S. interprets it by ganikā, 'a wanton, unchaste woman.'

3 'Thus a self-committed hasty action, when not counteracted, leads-to-

Verse 124. VASANTA-TILAKĀ (a variety of Šakvari). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123.
keen-remorse [burns]. Most of the Deva-n. MSS. have *parihatam* for *apratihatam*; the Mackenzie has *pratihatam*; the oldest Beng. *apratihatam*. Čapālam is 'any action proceeding from thoughtlessness or over-precipitation.' Dahati, the Hindūs connect a burning or smarting sensation with the idea of remorse of conscience (cf. *manas-tōpa, paścāt-tōpa, anu-tōpa*, &c.)

1 'Therefore a union, especially (when) in private, ought to be formed with-great-circumspection [after having made proper inquiry or experiment, i.e. after investigating each other's character and circumstances]. Thus (is it that) between those who know not (each other's) hearts, friendship becomes enmity.' *Parīkṣhya*, the Beng. have *samīkṣhya*. *Sangatasya rahaḥ=rahasi sangamaḥ*, K.

2 'Do you reproach us with accumulated accusations [faults]?' Most of the Deva-n. MSS. have *samyuta-doshakshareṇa kṣinutha*. The above is the reading of the oldest Beng., supported by K., who has *sambhrita-doshaksharasya*.

3 *Sāsūyam*, 'scornfully,' 'sarcastically;' lit. 'with detraction.'

4 *Adharottaram = nikṛishṭa-prādhānīyam*, 'ascendancy of the low,' 'placing that at the top which ought to be at the bottom,' Ọ. In Manu viii. 53, the word occurs in the sense of 'confused and contradictory statement;' and again in vii. 21, it is applied to express the confusion of ranks [*adharam=kūdrādi; uttaram=prādhānam*] which would ensue, if justice were not duly administered by the king. It may be translated here 'confusion of principles,' 'inversion of the proper order of things,' and probably refers to the ironical statement in the succeeding verse. Hence the meaning may be, 'You have been taught upside down or backwards.' In other words, 'The usual definition of the fourth Pramāṇa (śabdā) is āpta-vākya, you would make it anāpta-vākya, the words of an improper person.' See Indian Wisdom, pp. 72, 92. *Adharottara* may mean 'reply to a statement' or 'question and answer.'
The declaration of that person who from birth is untrained to guile (is) without authority. Let those persons, forsooth, by whom the deceiving of others is studied, calling it a science, be (alone considered) worthy of belief.' Ā janmanāḥ, see p. 155, n. 3 at the end. A-pramāṇam = a-yathārtham, S. Āti-sandhānam, cf. p. 99, l. 2. Āpta-vācaḥ = yathārtha-vācānāḥ, S.; = pramāṇa-vācaḥ, K.

2 Vinipāta, ‘ruin,’ ‘destruction,’ = pratyavāya, K.; = naraka-ya- 
mana, S.

3 ‘She is, then, your wife; either abandon her or take her; for the authority over wives is admitted to be unlimited [reaching everywhere, unbounded].’ Kāntā, the Beng. MSS. have patnī. Sarvato-mukhā, lit. ‘looking or facing in every direction;’ = sarva-karana-samarthā, ‘omni-
potent,’ ‘able to do everything;’ C.; = sarva-prakārena, ‘of every kind,’ S.

Verse 126. UPAJATI or ĀKYANAKI (a variety of TRISHŪBH). See verses 41, 107, 121.
Verse 127. SLOKA or ANUSHṬUBH. See verses 5, 6, 11, 12, 26, 47, 50, 51, &c., 125.
"Naughty one, dost thou affect independence [art thou determined to have thy own way]?" Puro-bhāgini = dushtē, K.; = doshaikadarśini, doshaika-drik, S. and C. Puro-bhāgīnī first means 'one who takes the first share or more than his proper share,' i.e. 'a grasping character' (cf. Vikram., end of Act III, mā mām puro-bhāgīnī iti samarthayasi); then, 'malevolent;' 'censorious;' lastly, as here, 'a wilful, perverse person.' Most of the Deva-n., unsupported by the commentators, have purobhāge. Svātantrya, cf. Manu ix. 3, na strī svātantryam arhati; and see p. 49, n. 1.

Verse 128. Druta-vilambita (a variety of Jagati). See verses 45, 72.
the father with thee fallen from thy family [an outcast from thy family]? but if thou art conscious that thy own marriage-vow [conduct] is free-from-taint [pure], even slavery will be supportable in thy husband’s household. 

Kim pitur, some Beng. MSS. have kim punar utkulayā, i.e. kula-vyavahārātikramaṇa vidyamānayaḥ, S. Vrata=caritra, K.;=pati-vrata, S.

1 ‘We must set off on our return,’ lit. ‘we must finish our business.’

2 ‘The moon awakes [expands] the night-lotuses only, the sun the day-lotuses only; for the character [feelings] of those who control their passions recoils [turns away with abhorrence] from embracing the wife of another.’ Kumuda is a kind of lotus, which blossoms in the night (see p. 120, n. 1); the panka-ja, or mud-born lotus, opens its petals only in the day. Bodhayati=prakdayati. Parigraha, see p. 181, n. 4.

3 Anya-sangāt, i.e. anyasyāḥ kāntāyāḥ sangāt, ‘on account of union with another wife.’ Vismrita, see p. 161, n. 3 at the end; Gram. 896.

4 Guru-lūghava is properly a kind of abstract noun formed from the Dvandva guru-laghū, the Vṛddhi taking place in the second member of the compound instead of the first. The sense will then be, ‘I ask your reverence as to the greater and the less [i.e. the heavier and the lighter] sin.’ This is addressed to the Brāhmaṇa who acts as the Purohita, whose duty it would be to advise the king as to which was the more or less sinful course. This sense of guru-lūghava is supported by several other passages (Mahā-bh. xii. 1273, iii. 10572; Manu ix. 299). The more obvious sense would be, ‘the alleviation [solution] of a grave matter.’

Verse 129. ĀRYĀ or GĀTHA. See verse 2.
In a doubt as to whether I may be infatuated or she may speak falsely, shall I become a repudiator of my wife, or defiled by contact with another's wife? *Aha,* see p. 49, n. 1 at the end.

2. 'A son who has the mark of the Cakra [or discus] in his hand.' When the lines of the right hand formed themselves into a circle, this was the mark of a future hero and emperor. *Cakra-vartin,* 'one whose empire extends to the horizon (cakra) or from sea to sea' (see p. 15, n. 2).

3. 'If the Muni's daughter's-son shall be endowed with this mark, having congratulated her thou shalt introduce her to the female-apartments.' *Dauhitra,* from dukhtri, is like *pautra,* from putra. *Suddhānta,* see p. 21, n. 3.

4. 'Grant me admission or entrance,' 'open to receive me,' i.e. let me

Verse 130. ŠLOKA or ANUSHTUBH. See verses 5, 6, 11, 12, 26, 47, 50, 51, &c., 127.
remain no longer in the land of the living. *Mama praveśāya dvidalhā bhava, S.* The Beng. MSS. have antaram=avakāśam instead of vivaram.

1 'That young-creature upbraiding her own fortunes, throwing up her arms, and beginning to weep,' or 'and beginning to weep with repeated uplifting of her arms.' *Bāhūtshepaṃ* (so read all the MSS.)=bāhū utkshipya; this is an instance of an adverbial indecl. part. of repetition compounded with a noun (bhujoccdlanam yathā bhavati evaṃ kranditum pravrittā, S.) Examples of this participle are numerous in Bhaṭṭi-k., as in ii.11, *Latānupātāṃ kṣunumāni agrihnāt, &c.;* see Gram. 567.

2 'A single flash-of-light in female shape having snatched her up near

Verse 131. *Śālinī* (a variety of *Trisṛṭubha*), consisting of eleven syllables to the Pāda or quarter-verse, each Pāda being alike.
Apsaras-tirtha went off (with her). Strī-samsthānam, i.e. striyā īva ākritir yasya, S. Ārāt=antike, nikaṭe, K. and S. Jyotī=tejaḥ. Jagāma, the Beng. and the Mackenzie MSS. have tiro-'bhūt, ‘disappeared.’

1 ‘Granted, I remember not the repudiated Muni’s daughter (to be my) wife; nevertheless (my) heart being powerfully agitated forces me as it were to believe (her).’ Kāmam=atyaartham, K. Kāmam kāmānumatau, S. (cf. p. 24, l. 10; p. 55, n. 3). Pratyāyayati, i.e. tatparigrahe, S.
Then enters the king's brother-in-law (as) superintendent of the city-police, and two policemen [guards] bringing a man (with his hands) bound behind. Nagarikah=nagaradhikarl, 'superintendent of the city/';-=^nagare niyuktah, 'one set over the city,' K.; here 'the chief of the police.' Syala (also written syala) = rashtriya or rashtrlya (Amara-k.) The king's brother-in-law, who here acts as superintendent of police, is a character not unfrequently introduced in the plays (cf. Mricchak. p. 224, l. 4; p. 227, l. 12; p. 230, l. 1, in which passages he is called räja-syālah and rāṣṭriya-syālah). K. observes that the policemen and the fishermen in this scene speak the Māgadhī form of Prākrit (see Lassen's Instit. Prāk. p. 391), but S. affirms that the fisherman speaks the Śakāra dialect (caura-pātras tu śakāra-nāmadheyāḥ śakāra-prāya-bhāṣaṇāt), see Lassen's Instit. Prāk. p. 422. Both S. and K. have omitted to make mention of the dialect spoken by the Syāla or Nāgarika. According to Viśvanātha (Sāhit.-d. p. 180, l. 12) he ought to speak the Dākshinātyā form of Prākrit. In the Beng. MSS., and some of the Deva-n., he is certainly made to speak a dialect distinct from the other characters of this scene, but in the best MSS. pure Prākrit forms are found in the speeches attributed to him. Indeed, as brother-in-law of the king, he must have been a Kshatriya, or one of the military caste.

3 'O thief!' Kumbhila or kumbhilaka seems to be identical with kumbhila, kumbhilaka, kumbhīra, kumbhīraka, &c. Compare in the beginning of Act V. of Vikram., mani-kumbhīraka, 'gem-stealer' (applied to the bird who swallowed the crest-jewel); and at the end of Act II, loptreṇa sūcitasya kumbhīrakasya; and in Mālavik., aho kumbhilakaiḥ pariharanīyā candrikā.

4 'The setting of which is engraven with his name.' Maṇi-bandhana, which usually signifies 'the wrist,' is here the place of the setting
technically, the collet, [κεκιν đan nịgin dān] of the jewel which formed the mudrā or seal of the ring, mentioned p. 53, n. 3. Maniḥ khaṭyate yasminn iti mani-bandhanaḥ, K. The name might have been engraven on the stone itself, or on the gold in which it was set. Utkṛṣṭ is used in the sense of ‘excavating,’ in Mahā-bh. i. 5813; and samutkīrṇa with the meaning ‘perforated,’ in Raghu-v. i. 4.

1 'With a gesticulation of fear.' The ka added to nāṭita may possibly signify a poor, sorry, or ludicrous gesture. It is often pleonastic, but in the plays it will sometimes be found affixed to the past passive participle, to which it gives the sense of a verbal noun. Thus udbhṛāntaka and apavāritaka (Mṛiocḥak. p. 171) for udbhṛānti and apavārana.

2 'Your honour.' Bhāva = mānyā, S., ‘venerable,’ ‘respectable,’ to which mīra may be added (see p. 7, n. 3).

3 'Was it forsooth a present given by the king (to thee), imagining (thee to be) an illustrious Brāhman?' Pratigraha (see p. 54, l. 2, with note) is especially ‘a donation to a Brāhman at suitable periods.’ Kṛitvā, ‘thinking,’ see p. 170, n. 3 in the middle; and cf. Mālavik. p. 23, l. 9, parakāryam iti kṛitvā; also Mṛiocḥak. p. 147, l. 5.

4 Verbs of ‘asking’ in Sanskrit govern a double accusative case, one of which is retained after the past passive participle.

5 Suśāka, 'informe,' is the name of one of the rakṣīṇah, or 'policemen.'
Abutta, 'a sister's husband,' or 'brother-in-law,' according to Amara-k. vii. 12. In Mṛicchāk. p. 339, l. 12, this word is applied as a title of respect by a son to his father; but Dr. Boehtlingk conjectures that this may be an error for ávuka, the regular theatrical term for 'father.' According to Dr. Burkhard, abutta = Sanskrit bhāra, 'an honourable sir,' 'gentleman.'

2 'I make the support of my family by nets, hooks, and the other contrivances for catching fish.' Udgāla or udgāra = valiśa or vadiśa, 'a fish-hook,' K. Jāla-valiśa-ppahudihim = jāla-vadiśa-prabhritibhiḥ is the reading of the Bengāli Recension. Jālodgāra may mean 'the casting of nets.'

3 This is spoken ironically, as, according to Manu (x. 46–48), the nishāda, or fisherman caste, was one of the lowest. 'Those who are considered as low-born shall subsist only by such employments as the twice-born despise. Nishādas (must subsist) by catching fish,' &c. Any occupation which involved the sin of slaughtering animals (excepting in the case of sacrificing to the god Śiva) was considered despicable. Butchers and leather-sellers were as great, or even greater, objects of scorn.

'\text{Verse 133. Vaivaliya. See verse 52.}'

\text{Verse 133. Vaivaliya. See verse 52.}
though in-bad-repute, verily must not be abandoned. The same Brähman, who is savage in the act of slaughtering animals, may be (of a disposition) tender with compassion.' Saha-ja = kula-kramāṇugata, 'inherited from one's forefathers.' See Indian Wisdom, p. 140 and note. Manu is very peremptory in restricting special occupations to the different castes, especially to the mixed and lowest castes, formed by intermarriage with the others. ‘A man of the lowest class, who, through covetousness, lives by the acts of the highest, let the king strip of all his wealth and banish. His own office, though badly performed, is preferable to that of another, though well performed; for he who lives by the duties of another class, immediately falls from his own’ (Manu x. 96, 97). Hence we find the employments of fishing, slaughtering animals for food, leather-selling, basket-making, burning the dead, &c. &c., assigned to men born in certain impure castes, and confined perpetually to their descendants. To the higher and purer castes a greater variety of employment was allowed. S. observes that the Brähman is called Shat-karman, from the precept of Manu (i. 88), which enjoins upon him six occupations, viz. reading, teaching, sacrificing, assisting others to sacrifice, giving, and receiving. See Indian Wisdom, p. 244. Under certain circumstances he was allowed by Manu to engage even in trade, and other employments. The sacrifice of animals was enjoined only on the priests of the god Śiva. The Brähman, in the worship of this god, might have to kill animals; but this was as much a necessary part of his business, as killing fish, of the fisherman, and was no proof of any natural cruelty of disposition. S. defines a Srotiya Brähman thus: Janmanā Brähmano jīyak, sanskāra-rair dvija ucyate, vidyayā yāti vipratvam, tribhīḥ srotiya ucyate, ‘birth constitutes the title Brähman; sacramental rites (especially that of investiture with the sacred thread), the title Dvija, or twice-born; knowledge, the title Vipra; and all three Srotiya.’ The usual definition of this word is, a Brähman conversant with śruti; or scripture.

1 The Rohita or Rohi fish (Cyprinus Rohita), lit. ‘red-fish,’ is a kind of carp, found in lakes and ponds in the neighbourhood of the Ganges. It grows to the length of three feet, is very voracious, and its flesh, though
coarse, is eaten. Its back is olive-coloured, its belly of a beautiful golden hue, its fins and eyes red.

1 'O Jānuka, the villain stinking (as he does) of raw flesh (is) doubtless a fisherman.' Jānuka is the name of the other policeman, who is supposed to have detected the thief (jānuka iti éora-jñâtjur aparap-pådåter nåma, S.)

Some Beng. MSS. have jālua (=jāluka). Visra-gandhi=āmisha-gandhi.

C. Go-ghāti, the killing of a cow (go-hatyā), is reckoned by the Hindus a most heinous crime (cf. Hitop. l. 162). Hence go-ghātin, 'cow-killer,' is applied as a reproachful epithet to any rogue or low person. Thus in the Mṛiçchak. p. 299, l. 4; p. 317, l. 2, the Cāṇḍāla is called go-ha or go-gña.

2 'But' the finding [seeing, shewing] of the ring by him must be (more closely) inquired into.' Vimarsṭinyin=jjūśśilavinyam, S. Root mṛīś with vi has usually the sense of 'to consider,' 'investigate;' but if the root be mṛīj, the sense would be 'must be pardoned,' 'overlooked.' K. has vimârsṭityam, from mṛīj.

3 Granthi-bhedaka, 'cut-purse,' lit. 'knot-breaker' or 'knot-cutter.' The Hindus generally carry their money tied up in a knot in one end of a cloth, which is bound round the waist.
My hands tingle [my fingers itch] to bind a flower (about the head) of this victim [criminal about to be executed]. All the Deva-n. MSS. have sumanāḥ pinaddhum, excepting the Mackenzie, which has sumahannam for sumano. The Beng. have got rid of the difficulty by substituting vyāpādayitum, ‘to kill.’ It is clear from what follows that the two policemen expected that their master would return with the king’s order for putting the fisherman to death. From the Mālati-m. and other plays, it is evident that a person about to be offered as a victim to Siva or Durgā had a wreath of flowers bound round the head. This was also the case with common criminals, previous to their execution.
Thou wilt be food for [an offering to] the vultures, or wilt see the face of a dog.' Gridhra-bali, see p. 179, n. 1. Suno mukham, so read all the Deva-n. MSS., excepting the Mackenzie, which omits the clause entirely. Dr. Boehtlingk has adopted as an emendation, *tiţuno mukham*, i.e. *tiţor* [not *tiţuno*] mukham, and translated 'or thou wilt see the face of (thy) child (once more).'</ref>

This is said ironically, in reference to p. 219, l. 7, n. 3. *Prasāda*, properly 'a favour,' here 'a present,' 'a gift.'
This (fellow) forsooth (may well say he) has been favoured, who, after being made to descend from the stake, has been mounted on the withers of an elephant. 'Sūla, 'a stake for impaling criminals.' The act of impaling was called sūḷāropana, and one who deserved it sūlya. 'Mounting on an elephant' denotes elevation to high dignity, elephants being used in triumphal processions.

1 'This (fellow) forsooth (may well say he) has been favoured, who, after being made to descend from the stake, has been mounted on the withers of an elephant.' Sūla, 'a stake for impaling criminals.' The act of impaling was called sūḷāropana, and one who deserved it sūlya. 'Mounting on an elephant' denotes elevation to high dignity, elephants being used in triumphal processions.

2 This is the reading of K. Most of the Deva-n. have palidośam ka-hehi (=paritosham kathayā). Translate: 'The present proves [betokens, bespeaks] that this ring must be highly prized by the king.'

3 'Though naturally reserved [unruffled, deep, profound] he became for a moment agitated in mind.' Gumbhira, see p. 39, n. 1, and p. 204, n. 3. K. reads pājassu-naano (=paryāśru-nayanah). All Asiatics are skilful in concealing emotion.
\[ ^a \text{Gan Bhishahi | Imaar kate maghikshaabhupeechochit.} \]
\[ ^b \text{Bhataraka: | Ito oucha tusharayan shumakomul an hoto.} \]
\[ ^c \text{Aatra be cuchha.} \]
\[ ^d \text{Dhievar | Mahataro tumin pishwaasakki daishi | me sambhu. | Kadhuromikshaan oshahary en gachami.} \]
\[ ^e \text{Tah.} \]

\[ ^1 \text{So read most of the Deva-n. MSS. \textit{Matsyika} is not given in the Dictionary. Dr. Boehtlingk translates it by \textit{Fisch-brut}, \textquoteright the fry of fish,' and observes that it is also the name for a kind of fish called in German \textit{Schaar}. Had the word been \textit{matsyika} or \textit{matsyika}, \textquoteleft a fisherman,' there would have been no difficulty. \textit{May it not mean \textquoteleft a fish-woman,' and \textit{matsyikabhartri}, \textquoteleft this husband of a fish-woman?' K, and the Bengali have \textit{matsya-satroh}, \textquoteleft enemy of fishes.' Burkhard follows this, and reads \textit{maachha-sattunotti}, but in the Vocabulary prefers \textit{maachhe=matsyik}, \textquoteleft a fish' (!).} \]
\[ ^2 \text{\textquoteleft Let the half of this be the price of your flower (for binding about my head).' The fisherman is again ironical. The allusion of course is to the flower mentioned at p. 222, l. 11. There is probably a double-entendre in \textit{sumanah}, which may signify \textquoteleft good-will,' as well as \textquoteleft flower.'} \]
\[ ^3 \text{\textquoteleft Our first friendship requires to be attested over (some) wine,' i.e. we must pledge ourselves over our cups or in drinking each other's health. \textit{Kadambari}, \textquoteleft an intoxicating liquor distilled from the Kadamba flower.' \textit{Sakshikam}, compare Mālavi. p. 53, l. 7; \textit{Raghu-v. xi. 48; Hitop. l. 842.} }\]
Attendance at Apsaras-tirtha (which is wont) to be performed (by us) in regular-rotation has been performed by me. Now, whilst (it is) the bathing-time of the good people [i.e. of Sakuntala and the nymphs], I will with my own eyes ascertain the circumstances [news] of this Rājarshi.

Sānnidhyam (from san-nidha), lit. 'proximity;' here it denotes 'close attendance or waiting,' as in Hitop. 1.112, anujīvinā sānnidhyam avasyaṃ karuṇīyam. In the interlude before Act IV. of Vikram., upasthāna occurs with the same sense in a parallel passage: Apsaro-vyāpāra-paryāyena sūryasya upasthāne vartamānayā priya-sakhyā vinā vasanta-samaya āgata iti balavad utkaṇṭhitāsmi, 'I am mightily troubled that the spring season has arrived during the absence of my dear friend, who is in attendance upon Sūrya, according to the regular cycle of nymph's duty.'

Ud-anta (lit. 'reaching to the end'), 'telling to the end,' 'full tidings,' 'news.'

Verily by (my) connexion with Menakā, Sakuntalā has now become part of myself,' lit. 'my own body,' i.e. 'part of my own flesh and blood,' 'identified with myself.' As to the nymph Menakā, the mother of Sakuntalā, see p. 44, l. 11 with n. 2, and p. 45, n. 1. Sarīra-bhūtā, this is the same sort of compound as pūga-krita or pūga-bhūta; see Pan. ii. 1, 59, and p. 167, n. 2 at the end. Cf. sarīram asi me, 'thou art my body,' Mālavik. p. 33, l. 12.
Ritūtsava, lit. 'the festival of the season,' i.e. the Vasantotsava, or 'great vernal festival,' in celebration of the return of spring, and said to be in honour of the god Kṛishṇa. Originally his son Kāma-deva, the god of love, must have been the object of worship in this festival. It is identified with the Holi or Dola-yātra, the Saturnalia, or rather, Carnival of the Hindūs, when people of all conditions take liberties with each other, especially by scattering red powder and coloured water on the clothes of persons passing in the street, as described in Ratnāvali, pp. 5, 6, 7, where syringes and waterpipes are used by the crowd. Flowers, and especially the opening blossoms of the mango, would naturally be much used for decoration at this festival, and as offerings to the god of love. It was formerly held on the full moon of the month Cāitra, or about the beginning of April, but now on the full moon of Phālguna, or about the beginning of March. The other great Hindū festival, held in the autumn, about October, is called Durgotsava or Durgā-पुजा, being in honour of the goddess Durgā.

2 Pranidhāna, 'profound meditation,' or that mental faculty by which divine beings were supposed to be able to ascertain future events. The verb pra-ni-dhā (sometimes with manas) is primarily 'to fix in;' hence 'to fix the mind on,' 'be intent on.' Compare mayā pranidhāna-sthitayā atyāhitam upalabdham, Vikram. (interlude before Act IV).

3 Tiras-karini, a kind of magical veil, rendering the wearer invisible.
reddish pale-green mango-blossom, the very essence of the life of the vernal month, thou art seen (by me, and) I bid thee hail, auspicious-harbinger of the season.

A-tāmra-harita-pāṇḍura, this kind of Dvandva Bahuvrīhi compound, expressing varieties of colour, is noticed by Pān. ii. 1, 49 (cf. kṛṣṇa-sukla, lohita-savala, &c.) A prefixed, implies diminution, and is equivalent to īṣat. So ē-pāṇḍu, ‘yellowish,’ or ‘slightly yellow,’ Vikram., Act II. Jīva-sarvasva, lit. ‘whose whole substance is constituted of life,’ see p. 33, n. 1 in the middle. Some MSS. have jīva-sarvasvam, agreeing with tvām. Mangalam, ‘anything auspicious,’ ‘any symbol or sign of happiness,’ in this latter sense it seems to be used here. The goddess Durgā is called in the same way sarva-mangalā, ‘presiding over the happiness of the whole world.’ Rītu is evidently here the season par excellence, the season of all others. Prasādayāmi, lit. ‘I ask thee to be favourable,’ ‘I entreat thee to be propitious.’

Para-bhrikitā, ‘the female of the Indian cuckoo,’ see p. 162, n. 2.
Bandhana, i.e. prasava-bandhana, ‘the foot-stalk of the flower,’ see p. 103, l. 3, n. 1.

2 ‘Having joined the hands together,’ or ‘having placed them one over another.’ Kapota is properly ‘a dove or pigeon;’ but K. informs us that it is also the name for a mode of joining the hands. Probably the hands and fingers were brought into a position bearing some fancied resemblance to a pigeon. S. and C. quote the following verse, which seems to intimate that this position was significant of humble entreaty, respectful representation, or fear: Sarva-pārāvamamāshēha kapotah sarva-tirshakah sarpa-tirshakah, S., bhūtāv vijnāpane caiva vinaye ca prayujyate.
**Verse 185.** Aññā or Gāthā. See verse 2.

---


2 'With a hurried toss of the curtain,' see p. 144, n. 1.

3 'Do not so, thou thoughtless woman!' An-ātmajña (= ātma-parīeyārahita), lit. 'one who does not know his own nature.' It denotes here, 'one who is thoughtless about orders.' As to the Kañcukin or Chamberlain, see p. 186, n. 1.

4 'When even by the vernal shrubs, and by the feathered tribes [birds] their inhabitants, the commands of the king are made the rule [obeyed].' Pramāṇa is 'a rule or standard of action,' and pramāṇī-kri, 'to receive as a rule,' 'to admit as authority' (cf. p. 188, l. 5).
The bud of the mangoes, though long since protruded, does not form its own pollen. The Kuruvaka flower, though all ready to blossom, remains in its budding state. The note falters in the throats of the male-cuckoos, though the cold-dews are passed. I suspect even Smara, being daunted, arrests the shaft half-drawn from (his) quiver.

Verse 136. Śārdūla-vikṛditā (a variety of Atidhrītī). See verses 14, 30, 36, 39, 49, 53, 79, 85, 86, 89, 97, 98, 111.
by Mitra-vasu, the king's brother-in-law. 'Kati, like kiyat, may be either interrogative or indefinite. So kati padānī gatvā, Ratn. p. 14, l. 6. After divasāni, K. supplies gatānī, 'have passed.' This construction of the genitive after gata, expressing the lapse of time, is not uncommon. Cf. ashta-paścataśata rātreyah śayānasya adya me gataḥ, Mahā-bh. xiii.7732; adya daśamo māsas tātasya uparatasya, Mudrā-r. p. 80, l. 11. Mūsā jātasya, Pān. ii. 2, 5. Pāda-mūlam, lit. 'the root of the feet,' 'the heel.' The phrase pāda-mūlam preshitaḥ, expressive of the most humble servitude, occurs elsewhere; see Mudrā-r. p. 16, l. 8; and p. 64, l. 16. Rāṣṭriyena, see p. 217, n. 2; the king's brother-in-law probably acted as a kind of viceroy.

1 ĀgantuJcataya, 'since we are but just arrived,' or 'by reason of our being strangers;,' see note on buddha-pallavatayā, p. 29, l. 1.
2 'By us;' see note to ayam janaḥ, p. 144, l. 2, and cf. p. 109, l. 8.
3 Utsava-priyāḥ, 'fond of festivals,' see p. 161, n. 3 at the end.
4 Baḥuli-bhūtamaḥ=sakala-viditam, 'generally known,' 'notorious,' S.
5 'Has not the scandal about the repudiation of Sākuntalā reached your ladyships' ears?' Karna-patha, lit. 'the path or range of the ears,' cf.
233

Kaulma = loka-vada, 'report/' or aparvada, 'evil report/

It is derived from kula, 'a family/' and may signify 'report relating to family or private matters/' family scandal.' It is so used in Vikram., Act II, etat kaulinaṃ vijrimbhe.

1 This supposes a Sanskrit stem rāṣṭri instead of the more usual rāṣṭriya.

2 'He abhors (everything) pleasurable. He is not, as formerly, respectfully-waited-on every day by (his) courtiers [counsellors, ministers]. He spends his nights, without even closing his eyes, in tossing [rolling] about on the edge of his couch. When, out of politeness, he addresses the usual-civil speeches to the women of the palace, then he blunders in (their) names and becomes for a long while disconcerted [abashed] with shame.'

VERSE 137. ŚARDULA-VIKRĪDITA (a variety of ATIDHĪRTI). See verse 136.
the one engrossing object of his thoughts, Hindú poets are fond of making him fall into the trap of calling others by the name of his mistress (cf. Kumāra-s. iv. 8; also Raghu-v. xix. 24, nama vallabha-janasya te mayā prāpya bhāgyam api tasya kānḳṣhyate iti taman gotra-viṣkhalitam ācēr angoṇāḥ, 'the women thus addressed him, making mistakes in their names [calling them by the name of his beloved], since I have received the name of thy beloved I desire also her lot;' also Pravesaka to Act II. of Vikram., yan-nimittam bhartā utkaṇḍhitas tasyāḥ striyā nāṃnā bhartrā devī ālapitā; and another passage in the Vishkambha at the opening of the next Act, tayā purushottama iti vaktavye purūrasvāti nirgyata vāṇī).

1 'In consequence of this mental derangement of his Majesty.' Vaimanasya, abstract noun from vi-manas, 'disordered or changed in mind,' 'absent in mind' (Gram. p. 67, LXXVII). Prabhavato (= rājīḥ, Chézy; = prabhōḥ, K.), gen. of prabhavat, 'ruling,' 'one who rules;' it seems to be used like prabhu and prabhavishṇu in addressing or speaking of kings (cf. nāsti prabhavato 'parādhah, Vikram., Act II. at the end).
Scorning distinguished forms of decoration; wearing but a single golden bracelet fastened on the left fore-arm; with lips bloodless from sighing; with eyes very red from sleeplessness (caused) by thought (upon Sakuntala); through the excellence of his own (inherent) lustre, though he be attenuated he is not observed (to be so), like a magnificent gem (whose surface is) ground away by the polishing-stone.\footnote{Pratyādisha-viśeṣa-maṇḍana-vidhiḥ = nirākṛita-viśiṣṭālankāra-vidhānaḥ, S. (cf. Megha-d. ver. 92, and prasādhana-vidheḥ prasādhana-viśeṣaḥ, Vikram., Act II). Prakostha (see p. 53, n. 1) = kūrpara-māṇi-banda-hana-madhya-bhāga, K. (cf. p. 114, n. 2). Bībhraṭa = daṭhat; in the pres. part. Par. of verbs of cl. 3, the nom. is identical with the stem (Gram. 1.41. a). Apa-rakta = ni-rakta, rakta-hīna, ‘bloodless,’ ‘pale.’ The effect of long and deep sighs would be to draw the blood away from the lips (cf. Megha-d. verses 83, 89). Čintā-jāgarana, i.e. Sakuntala-viśayinī āṇāyaḥ, S. Gunaṭ = utkārshāḥ, K. Saṃskāra = sāna, K.; = prastara-viśeṣaḥ; (saṃskāra has the sense ‘polishing;’ cf. Hitop. l. 15); śaṇolikhitah = śaṇodghriṣṭaḥ, K. Nālakṣyate (i.e. na āṭ), see p. 70, n. 3 at the end.}

1 'Scorning distinguished [superior] forms of decoration; wearing but a single golden bracelet fastened [placed] on the left fore-arm; with lips bloodless from sighing; with eyes very red from sleeplessness (caused) by thought (upon Sakuntala); through the excellence of his own (inherent) lustre, though he be attenuated he is not observed (to be so), like a magnificent gem (whose surface is) ground away by the polishing-stone.' Pratyādisha-viśeṣa-maṇḍana-vidhiḥ = nirākṛita-viśiṣṭālankāra-vidhānaḥ, S. (cf. Megha-d. ver. 92, and prasādhana-vidheḥ prasādhana-viśeṣaḥ, Vikram., Act II). Prakostha (see p. 53, n. 1) = kūrpara-māṇi-banda-hana-madhya-bhāga, K. (cf. p. 114, n. 2). Bībhraṭa = daṭhat; in the pres. part. Par. of verbs of cl. 3, the nom. is identical with the stem (Gram. 1.41. a). Apa-rakta = ni-rakta, rakta-hīna, 'bloodless,' 'pale.' The effect of long and deep sighs would be to draw the blood away from the lips (cf. Megha-d. verses 83, 89). Čintā-jāgarana, i.e. Sakuntala-viśayinī āṇāyaḥ, S. Gunaṭ = utkārshāḥ, K. Saṃskāra = sāna, K.; = prastara-viśeṣaḥ; (saṃskāra has the sense 'polishing;' cf. Hitop. l. 15); śaṇolikhitah = śaṇodghriṣṭaḥ, K. Nālakṣyate (i.e. na āṭ), see p. 70, n. 3 at the end.

2 'Previously this paralysed [blighted] heart slumbered even whilst-it-was-being-roused-from-sleep by my fawn-eyed beloved. Now it is broad-

Verse 138. Śārdūla-vikrīḍita (a variety of Atidhṛiti). See verses 14, &c., 137.
Verse 139. Ārtyā or Gāthā. See verse 2.
awake to the anguish of remorse. ’ Anuśaya-duhkhāya = paścāttāpa - khe- dāya. Samprati, i. e. tad-virahe, S. Vibuddham = jāgritam, S.  
1. ‘He is again attacked [seized, afflicted] by a Sakuntalā-fever,’ i. e. he is again love-sick for Sakuntalā. Langhita, see p. 97, n. i.  
2. ‘Having committed that to writing [to a letter], let it be sent to me;’ or, ‘having written that in a letter, let it be given (to some messenger).’ Dīyatām = prahīyatām, S.  
3. Sva-niyogam antakpurāveksha-rūpam, ‘thy stated business consisting of superintendence of the female apartments,’ S. Vatāyana, this is the name of the Kañéukin, see p. 186, n. i.
Misfortunes rush in through the (first) hole (they can find), i.e. misfortunes are continually on the watch for an opening or vulnerable point by which to assail us; they seize the first opportunity that offers for attacking us; they quickly succeed each other before we have time to stand on our guard. This must have been a common proverb, something like our 'Misfortunes never come alone.' The king observes that 'this which is a saying commonly current among men is quite consistent and true [a-vyabhiṣāri] in his own case,' and he then proceeds to explain why [kutas, see p. 55, n. 2] in the subsequent verse. Randhra-śidra, K. Upanipātino = samāpatanti, K. Anarthoḥ = āpadaḥ, K. Yad ucyate, i.e. lokena, K.; avyabhicāri = aviparyāśi (i.e. nānyathā bhavati), K.; = avasāyam-bhāvi or yathārtham, S. Dr. Boehtlingk translates, 'The unfortunate fall into a hole [grave],' which seems supportable by a reading randhroparipātino 'narthā, noticed by K., although not adopted by him. Cf. Bhartrī-h. ii. 86, prāyo gacchati yatra bhāgya-rahitas tatraiva yānty āpadaḥ.

3. 'No sooner is this my soul freed from the darkness that obstructed the remembrance of my love for the sage's daughter, than a mango-blossom-shaft, O my friend, is fixed on (his) bow by the heart-born (god)
now-about-to-shoot-at-me.' The occurrence of ca in each clause denotes immediate connexion or succession, expressed in English by 'no sooner—than,' 'so soon as,' 'scarcely—when,' &c. (cf. verse 131 and Kumāra-s. iii. 58). Manasi-ja, 'born in the mind or heart,' a name of Kāma-deva (see p. 100, n. 1). Praharishyat, 'about to strike,' participle of the 2nd future. Čūta-śara, see p. 99, n. 1 in the middle. The verse which follows this in the Beng. and Mackenzie MSS. is probably spurious.

1 I have adopted vānam from the oldest Beng. MSS. Ś. and C. have vānān. The Deva-n. vāhīm (=vyādham). K. reads vāham (=vyādham), 'a hunter;' 'shooter.' May not vyādhi, like vyādha, signify 'hunting,' 'shooting,' 'sport?' in which case the Deva-n. reading might be retained.

2 'The mighty power of a Brāhman is seen (by me).'</i> This is said ironically in reference to the Vidūshaka's ridiculous attempt to destroy the arrows of Kāma-deva.

3 Lit. 'a near attendant,' i.e. an attendant about one's person.

4 Ati-vah, in causal, has the sense 'to pass time.' Cf. Raghu-v. xix. 47, ix. 70.

5 Čitra-phalaka, 'a picture-tablet,' 'a tablet for painting.' The same expression occurs in Ratn. p. 21, l. 8, and p. 22, l. 1, and Vikram., Act II. As to gatām, here meaning 'committed to,' see p. 206, n. 4.
It is furnished with a marble seat,' see p. 26, n. 3.

2 With the agreeableness of its flowery offerings,' 'with its charming flowery gifts.' Upahāra, or according to the commentators upaḍāra = kusumūḍi-vistūra, S. Flowers were used as complimentary presents or offerings, especially to the god of love.

3 Bahu-mukha (lit. 'having many faces'), 'manifold,' 'excessive.' Bahu-madam (= bahu-matam) is another reading.

4 So read all the MSS. except my own, which omits sa. Sa may be used to emphasize other pronouns, and sa bhavān therefore = ille tu, i.e. 'your honour, that same person to whom alone I mentioned the circumstances.'
"Whose brains are like a lump of clay, whose understanding is dense as a clod of earth."

(Cf. the expressions 'clod-pated,' 'clod-poll,' 'blockhead,' &c.) Some MSS. have manda-buddhinā. As to bhavātavya-tā balavatī, see p. 206, n. 2.

1 Parihāsa-vijalpa, see p. 94, l. 5. As to bhūtārtha, see p. 5, n. 2.

2 'Whose brains [intellect] are like a lump of clay,' 'whose understanding is dense as a clod of earth.' (Cf. the expressions 'clod-pated,' 'clod-poll,' 'blockhead,' &c.) Some MSS. have manda-buddhinā. As to bhavātavya-tā balavatī, see p. 206, n. 2.

3 'Have not hearts that give place to sorrow,' 'do not give themselves up to uncontrolled grief.' Pātra, 'a receptacle,' see p. 203, n. 1 at the end. I have followed Kātavema's reading. That of the other Deva-n. MSS., soa-vattavē, is hardly intelligible.

4 Sam-avasthā, with the sense of avasthā, 'state,' 'condition,' occurs not unfrequently in the plays. Cf. Mālavik. p. 66, l. 1; p. 68, l. 15. See also p. 164, l. 6 of this play, where it has the sense of samāvasthā.
(The thought) that after her repudiation from hence, (when) she attempted to follow her attendants, the Guru's pupil, (who claimed obedience) like-the-Guru-himself, repeatedly saying to her in a loud voice, "Stay," she cast on me inexorable [cruel, hard-hearted] a second look bedimmed with gushing tears; that (it is which) torments me like an envenomed shaft. *Itāḥ, i.e. mataḥ, 'by me,' S. Vyavasitāḥ-yatnam kriyatāḥ, S. Muhus tishṭha, &c., see p. 213, l. 1. Guru-same, i.e. alanghyādēsatayā.

2 'Alas! such is the force of absorption in one's own object that I am actually pleased by his distress (instead of compassionating it).' Paratā means here 'the being addicted to.' Some Beng. MSS. have a-kajja-parada. *Sva-kārya, i.e. 'relating to Sakuntalā,' S. Cf. p. 207, l. 7.

3 'Who else could presume [would have the power] to-lay-a-finger-on [touch, bear off] the idol of (her) husband?' *Kah anya, cf. p. 208, ll. 8, 9. Pati-devatā, 'the goddess of her husband,' or as we should say, 'a wife idolized by her husband.' This is probably the sense of this expression, which is found in all the Deva-n. MSS. The Beng. have pati-vratām, 'a wife devoted to her husband.' *Pari-mārshtum (so read all the Deva-n.) must come from pari-mrij, 'to wipe off,' 'remove.' It may be used like

Verse 141. Śikharinī (a variety of Atyashti). See verses 9, 24, 44, 62, 112.
pari-mṛś, 'to lay hold of;' cf. p. 203, n. 1. One MS. (I. O. 1060) has parā-marṣṭum (from parā-mṛś), 'to seize,' 'lay violent hands on,' and this reading is adopted by the St. Petersburg dictionary and by Dr. Burkhard.

1 Janma-pratishṭhā = janma-sthānam, 'place of birth; = mātā, 'mother,' Chézy. Janma-pratishṭhā = janani, S'. Dushyanta speaks of S'akuntalā to the Vidūshaka as, 'thy friend.' So the Yaksha speaks of his wife to the Cloud, in Megha-d. 87, 93.

2 'Truly the state-of-mental-delusion [delirium, hallucination] is to be wondered at, not the recovery-from-it [the awakening from it].' S. explains sammōha by 'forgetfulness,' and pratibodha by 'recollection.'

3 Pārayataḥ, 'are able,' from the causal of root pri, meaning properly 'to carry over,' 'conduct,' 'achieve,' &c.; cf. p. 146, l. 2. In Prākrit and more modern Sanskrit (as also in Bengālī) it has, as here, the sense 'to be able.' It may come from a nominal verb from pāra, 'the other side.' (Cf. pēra, pēpas, perāw, perāw.)
Was it a dream? or an illusion-of-magic? or a mental-delusion? or (the result of my) good-works so far indeed rewarded (and then) marred? It has certainly passed away, never to return; (and so has become) the steep precipice of my heart's-fondest-hopes.' Such is the reading of all the Deva-n. MSS., and doubtless the true one. In the third and fourth Pādas I have adopted eva and prapātaḥ (in place of ete and prapātaḥ) from the Mackenzie, the former supported by K. Māyā, i.e. indra-jālādi-kriyā, S. Bhrāma, one so affected imagines that to be present which does not really exist (asaḍ api sākhāt-karoti, S. and C. Kuṇḍu). Puṇyam, i.e. svakīyaṁ sukritam, K. Tāvat-phalam eva, i.e. darśana-phalam eva, K.; darśana-mūtra-phalam, C., 'fruitful so far only as the sight of S'akuntalā,' K. Kliśṭam (cf. p. 201, l. 13); the best explanation of this idea will be found in p. 80, l. 7, with n. 2, and in n. 2 below. Asannivṛttaya, cf. Raghu-v. viii. 48, para-lokaṁ asannivṛttaye gaṭāsi, 'thou art gone to the other world never to return.' S. thus explains the second half of the verse, 'As a man after ascending the peak of a mountain falls headlong, so my hopes after ascending to the sight of S'akuntalā are precipitated.' As to taṭa, see p. 175, n. 1. Amara-k. (ii. 3, 4) gives atāta as a synonym of prapāta and bhrigu, each of these words signifying 'a precipice,' but there is no reason why atāta should not be used as an epithet of prapāta, to denote a very precipitous declivity. The Beng. MSS. read klīptam nu tāvat phalam eva puṇyaik, asannivṛttau tad [asannivṛtyai tad] ativa manye manorathānām atāta-prapātam.

Verse 142. UPAJĀTI or ĀKHYĀNAKĪ (a variety of TRISHTUBH). See verses 41, 107, 121, 126.
‘Verily, O ring, the-merit-of-thy-good-works like mine is judged [proved] to be insignificant [slender] by the reward [result]; since after-gaining-a-station on the charming-rosy-nailed fingers of that-lady thou hast fallen (from it).’ The doctrine of laying up a store of merit by good deeds performed in the present and former births is an essential part of the Hindū creed (see last verse, and cf. p. 185, n. 3). Aruna-nakha, see p. 125, n. 2 at the end. Aruna may imply ‘ruddy as the dawn,’ see p. 142, n. 3.

‘By my curiosity also he (would be) incited (to tell the reason).’ Kautūhala = kravaṇotpakāntaḥ, ‘desire of hearing,’ S. Ākārita = āhata, prerita, K. Cf. tam vara-dānayā ākārayāmāsa, Rāmāya. ii. 13, 2. S.’ reads vādita, ‘made to speak,’ for ākārita. The Beng. MSS. have vyāpārita.

Pratipatti, cf. p. 172, l. 4, with note thereon.

Verse 143. Pushpitāgrā. See verses 32, 37.
Count [spell] hereon [i.e. on this ring] one by one each day the letters of my name until thou reachest the end. So soon, O loved one, (as thou hast spelt the whole name) a messenger will come into thy presence who-will-conduct thee to the entrance of my private-apartments.'

Nāmāksharam, cf. p. 53, l. 6. Gaḍḍhasi, so reads the Taylor MS. as well as my own, supported by the Calcutta ed.; the others, gaḍḍhati. Netā, the noun of agency has sometimes the sense of a future participle, and may govern the case of the verb. So vaktā vākyam, 'one who is about to speak a speech,' Draupadi-h. 32. Indeed the nom. masc. of this form of noun is identical with the 3rd pers. of the 1st future.

2 'Verily (this) charming period (of expectation) was by Destiny made (to pass away) without-the-appointment-being-kept,' or 'Destiny caused that the delightful appointment-of-a-period (for the reunion of these lovers) should fail of being kept.' Vi-sam-vaḍ is 'to fail in keeping a promise or agreement.' Cf. phāte vīsamanvaḍati, Vikram., Act II.

3 The Vidūshaka designedly uses the dialect of the fisherman; see p. 220, l. 4 sq.; p. 217, n. 2.

Verse 144. VASANTA-TILAKā (a variety of ŚAKVARI). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124.
"How (couldest) thou (allow thyself) to be immersed in the water, having abandoned that hand with (its) slender delicate fingers? But (where is the wonder? for) an inanimate-object may well not distinguish excellence. How (was it that) even by me (my) beloved was rejected?

Why am I to be devoured by hunger (while he is apostrophizing his ring)? A very characteristic remark, see p. 59, n. 1 in the middle.

The presence of the prevailing sentiment (love, rati) is delightful by its sweet abiding in every part. My sight stumbles as it were amidst the depressions and prominences; i.e. the relief or appearance of projection and depression in the picture is so well managed that my eye is deceived, and seems to follow the inequalities of surface. For anna-praveśa, cf. Raghu-v. iii. 22; and for avasthāna, Sāhit.-d. p. 75, l. 2. It may mean 'by the sweet position of the figures,' but bhāva means here rati.

Whatever is not well (executed) in the picture [whatever falls short

Verse 146. Śloka of Anushtubh. See verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 130.
of perfect beauty], all that is wrongly (portrayed). Nevertheless her loveliness is in some measure possessed by the drawing;’ i.e. the artist has to some extent made a likeness, though very inferior to the original. Rekha—lekhana, ‘a sketch, ‘delineation,’ K. The Beng. have lekhayd.

1 Mogha-drishhti, cf. p. 76, l. 10, n. 3; Bhatti-k. v. 19.

2 ‘I imagine that she who is delineated as if a little fatigued at the side of the mango-tree, the tender shoots of which are glistening after her watering (of them), with arms extended in a peculiar manner, with a face having drops of perspiration breaking out (upon it), with locks of hair the flowers of which have escaped through the slackened hair-band—this (I imagine) is Sakuntala, the other two (are her) female friends.’ Udvanta,
lit. 'vomited up,' here 'dropped off,' 'fallen down.' Udbhina-sveda-vinduna, cf. p. 70, n. 3; hence in line 9 of that page, sveda-leśair abhinnam is a better reading than kleśa-leśair. Vişeshato pasritabhyyām, it appears from a subsequent passage that she is represented in the act of warding off the bee mentioned at p. 32, l. 4. Itare, nom. dual feminine.

1 'Here is a sign of my passion; the soiled impression of (my) perspiring fingers is observed on the edges of the picture, and a tear here [this tear] fallen from (my) cheek is perceptible from the coming out of the colour.' However offensive to our notions of good taste, it is certain that in Hindū erotic poetry, perspiration is considered to be one of the signs of passionate love. So in the Vikram., anupā-svedaṇa me luptante aksharāṇi; cf. also Raghu-v. vii. 19, svinnānguliḥ sanwevrite kumārī, &c. Varnikā (=varṇa) is the reading of K., supported by most of the Beng. MSS., which have varṇakā. The other Deva-n. have vartikā, which may, like varti, mean 'collyrium,' 'pigment.' Varnikočchvāsūt means 'from the brightness (i.e. coming out) of the pigment;' Prema-candra explains it by rangasya upthullavāt. Kapola-patita, 'fallen from my cheek,' or perhaps 'fallen on the cheek,' of the portrait.

2 Lit. 'pleasure-ground,' i.e. landscape; lieu de la scène, Chézy.
Working again and again making much of her (image) committed to a picture, having previously repudiated my beloved when she came into my presence, I have become, O friend, (as it were) possessed of a longing for the waters-of-the-mirage, after passing by a river in-my-road having-plenty-of-water;” i.e. I am like one who prefers the shadow to the substance, the semblance to the reality. Ītrārpitām=ītra-gatām, see p. 238, n. 5. Sṛto-vahā, beautiful women are often compared by Hindū poets to rivers, which in Sanskrit are generally feminine. Nikāma-jalām, ‘yielding abundance of water, as much as can be desired;’ as to nikāma in this sense, see p. 108, n. 3 in the middle. Mrīga-trishnikā, lit. ‘thirst of deer,’ ‘a vapour floating over waste places, which appears at a distance like water, and deceives men and animals.’

Verse 148. VASANTA-TILAKĀ (a variety of ŚAKVARI). See verses 8, 27, 31, &c., 144.
The river Maliní ought to be drawn [made] with a pair of swans [flamingoes] resting on a sandbank; (and) on both sides of it, the sacred hills-contiguous to Himálaya [Gaurí’s father], with-some-deer-reclining (on them); and I wish under a tree, on-whose-boughs-some-bark-garments-are-suspended, to form a doe rubbing (her) left eye on the horn of a black antelope. 

*Hansa*, a kind of wild-goose of a white colour, with golden wings; something between a swan and a flamingo. It serves the god Brahmá as a vehicle, and hence the *hansa-náda* or ‘cry’ of this bird has a sacred character, just as the cry of the swan; with the Greeks; the voice of a beautiful woman is even compared to it (Bhaṭṭi-k. v. 18). *Máliní*, cf. p. 103, l. 6; p. 16, l. 7. *Pádāḥ* = *pratyanta-parvataḥ*, S.; *paryanta-parvataḥ*, K. *Gaurí-gurúḥ* = *Himálayasya*, S.; Himálaya, the god of the great snowy range, was the father of Gaurí, the wife of Síva, whence she is called Párvatí, Himavat-sutá, Hima-já, &c. *Sákha-lambita-valkala*, cf. *vitapa-vishakta-jaládra-valkaleshu*, verse 32, and p. 18, n. 1 at the end.

1 ‘The river Mální ought to be drawn [made] with a pair of swans [flamingoes] resting on a sandbank; (and) on both sides of it, the sacred hills-contiguous to Himálaya [Gaurí’s father], with-some-deer-reclining (on them); and I wish under a tree, on-whose-boughs-some-bark-garments-are-suspended, to form a doe rubbing (her) left eye on the horn of a black antelope.’ 


3 The meaning may be, ‘there is another of Sákuntálā’s ornaments intended (to be drawn) on this picture (but) forgotten by me.’
Sirisha-blossom, with its stalk fastened in her ear, (and) its-filaments-hanging-down-to-her-cheek, has not been drawn [made], O friend. Nor has a necklace-of-lotus-fibres, soft-as-the-rays-of-the-autumnal-moon, been formed in the midst of her bosom.' Bandhana=prasava-bandhana =vrīnta, S. and C. (cf. p. 103, n. 1, and p. 229, n. 1). Sirisha, see p. 7, n. 1, and p. 53, n. 1. The blossom of a plant is neuter in Sanskrit.

2. With regard to this passage and what follows, compare pp. 32, 33, 34. As to rakta-kuvalaya, &c., see p. 25, n. 1. As to dāśyāḥ-putra, see p. 61, n. 1.

Verse 150. VANŚA-STHAVILA (a variety of JAGATI). See verses 18, 22, 23, 67, 81, 114, 117, 119, 145.
Wherefore dost thou undergo the fatigue of hovering round about? There [eskhā] resting-on-a-flower the-devotedly-attached female-bee, although being thirsty, waits for thee; nor indeed without thee will she sip (its) nectar. Paripatana, *flying round about,* the first sense of *pat* is *to fly.*

For-once-now this (bee) is warned-off [kept off] quite in a courteous manner. The meaning is somewhat obscure, but there seems to be a satirical allusion to the king's polite address to the bee, followed as it is by a threat.

This race (of animals), however (it may be) driven off, is perverse. The Beng. MSS. and K. have *pratishiddha-vāmā.* Vāmā, properly 'left,' 'not right;' hence 'turned from the right,' 'reverse,' 'perverse,' 'refractory.'

If, O bee, thou touchest the Bimba-lip of (my) beloved, charming as...

Verse 151. ÁRYĀ or GĀTHĀ. See verse 2.

Verse 152. VASANTA-TILĀKĀ (a variety of ŚAKVARI). See verses 8, 27, 31, &c., 148.
If the uninjured blossom of a young tree, that very (lip which has been) tenderly drunk by me in love's banquets, (then) I will make thee imprisoned in the hollow of a lotus' (cf. verse 77, with note). Bimbādhara, 'lip like the Bimba,' i.e. of a bright red colour, like the gourd of the Bimba (Momordica Monadelpha), a cucurbitaceous plant. So bimbādhara-laktakah, Mālavik. p. 30, l. 1; Raghu-v. xiii. 16. Compare our expression, 'cherry-lip.' Kamalodara-ba, see p. 183, n. 1. Bandhana seems here to mean 'the place of imprisonment.'

1 'How should he not stand in awe of one who has (threatened him with) so severe a punishment?' Tikṣha-danda, 'severe in punishing,' a strict disciplinarian.' The Prākṛit equivalent of tikṣha is tinha, according to Vararuci iii. 33, although most of the MSS. have tikkaṇa. Root bhī in Sanskrit is usually joined with an abl., but the gen. is admissible (Gram. 855, 859); K., however, observes that this construction is peculiar to Prākṛit (cf. dākṣhiṇya-pāścāttāpasya bijhemi, Vikram., end of Act II).

2 'Even I now did not understand the thing; how much less should he perceive that it was painted?' An-avagatārthā, so reads the Mackenzie MS., supported by K.; the others, avagatārthā.

3 'Why has this ill-natured-act been perpetrated (by you) ?' Paurabhāgya, see p. 212, n. 1. K. observes, purobhāgī=doshaika-darṣī=dushṭaḥ, tasya karma paurabhāgyam, and refers to Pān. v. 1, 124.
My beloved is once more transformed into a picture by thee reviving the recollection of me enjoying the bliss of beholding her just-as-if (she were) present before my eyes, having my (whole) soul wrapped-up-in-her. Tan-mayena=Sakuntalā-mayena, S', lit. 'with a heart made of Sakuntalā,' i.e. wholly absorbed by her.

Viharati, 'wipes away,' or 'sheds;' see p. 166, n. 5, and p. 154, n. 1.

This demeanour of (one in a state of) separation, opposing first one thing and then another, is singular [unexampled, without a precedent]. Pūrvāpara-virodhī may mean 'setting itself against everything from first to last,' or 'from first to last untoward.' Lovers, when separated from each other, were supposed to find comfort and amusement in various trifling employments expressive of their passion (see Megha-d. 86); but here was the case of one whom nothing could divert.

(The hope of) meeting her in sleep is rendered vain through (my) wakefulness. Moreover the (blinding) tears (that fill my eyes) will not permit me to behold her even represented-in-a-picture. Vāshpa, see p. 157, n. 1 in the middle. Khili-bhūta=dur-labha, S. In Hindū poetry dreams and pictures are the regular standing artifices of lovers for tricking themselves into fictitious unions with their mistresses; just as sleeplessness and tears are the regular standing impediments to such devices. Cf.

Verse 153. ĀRYĀ or GĀTHĀ. See verse 2.

Verse 154. ŚLOKA or ANUSHṬUḤ. See verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 72, 76, 84, 87, 125, 127, 146.
Megha-d. 104, 

Tvām ālikhya aśruṣis tāvan muhur upaḍitair ṣrīṣitr ālupytate me krūras tasminn api na sahaṁ saṁgamaṁ nau kriṭāntaḥ.

See also Megha-d. 89, and Vikram., Act II, Katham upālabhe nidrāṁ svapne saṁgama-kāriṇīṁ; na āc suvadānāṁ ālekhya 'pi priyāṁ saṁvāpya tām mama nayanayor udvāshtpaṁvān sakhe na bhavisyati.

1 Pramārjita, ‘stoned for,’ lit. ‘wiped clean,’ ‘wiped out.’

2 Vartikā-karaṇḍaka, ‘box of colours,’ see p. 249, n. 1.

3 Antarā, ‘on the way,’ ‘midway.’ The same expression occurs in p. 257, l. 14. See also Mālavik. p. 8, l. 18. As to Vasumati, see p. 184, n. 2.

4 'I took myself off,' 'I made my escape,' lit. 'by me my own person was carried off.' The Prākṛit is responsible for this idiom and construction. Nirvāhita is the reading of most of the Deva-n. MSS., and
there seems no reason why it should not stand with the sense 'carried away,' 'borne off.' K. has nirvāsa, 'expelled.' Some of the Bengāli, nīhna-vīdī for nīhna, 'concealed.' S. has nirgata.

1 'Rendered insolent by my great attention to her.'

2 'From the bane of the inner apartments.' Kāla-kūta, at the churning of the ocean, after the deluge, by the gods and demons, for the recovery or production of fourteen sacred things, a deadly poison called Kāla-kūta or Halāhala was generated, so virulent that it would have destroyed the world, had not the god Śiva swallowed it. Its only effect was to leave a black mark on his throat, whence his name Nīla-kaṇṭha. K. has kala-hādo (= kalahād), 'from the strife,' and S. kūtāt, 'from the snare.'

3 'Call me in the palace (named) Megha-pratiśchanda.' Sādha may form either a nominal or a verb of the 10th class; cf. p. 152, n. 1.

4 'Although his heart [affection] is transferred to another.' Cf. in Vikram., Act III, Anya-sankrānta-premāno nāgarā adhikāṁ dakshinā bhavanti.
By reason of the length of the calculation of the various-items-of-revenue, only one case among the citizens has been brought under consideration. Artha-jātasya, &c., some of the Beng. have ṛāja-kāryasya bahulatayā. Bahulatayā, cf. pallavatayā, p. 29, n. 1.

'It is reported that his wife, the daughter of the foreman of a guild belonging to Ayodhya, has even now just completed the ceremony (performed) at the quickening (of the unborn child). Sāketakasya, Sāketa is a name of Ayodhyā, 'the invincible city,' the ancient capital of Rāma-
I
froro
T:
inftru
ii
cT

S'reshthin, ‘the head of a guild or corporation practising the same trade.’
Pum-savana, ‘the rite performed on the quickening of the foetus,’ is the second of the twelve purificatory ceremonies enjoined by Manu on the three superior classes (ii. 27, &c.). It comes next in order to the garbhādhāna or ‘ceremony on conception;’ cf. p. 199, l. i, with note; see Indian Wisdom, p. 246.

1 Garbhāḥ＝garbha-sthāḥ putrāḥ, ‘the child in the womb,’ K.
2 See the translation of this verse, p. 191, n. 2 at the end.
3 ‘Like grateful-rain at the right season.’ Pravrishtam＝prahrishta-varshaṇam. Some of the Beng. have paviṭṭham (=pravishṭam).

Verse 155. ŚLOKA or ANUSṬUBH. See verses 5, 6, &c., 154.
The goods of families who are bereft of support through the failure of lineal descendants, pass over to a stranger at the decease of the representative-of-the-original-stock.

\[\text{Mula-purusha, the man who represents the original progenitor, from whom, in a direct line, the family is descended,} \]

\[\text{the eldest surviving son,} \]

\[\text{lit. the stock-man.} \]

1 'The goods of families who are bereft of support through the failure of lineal descendants, pass over to a stranger at the decease of the representative-of-the-original-stock.' 

\[\text{Mula-purusha, the man who represents the original progenitor, from whom, in a direct line, the family is descended,} \]

\[\text{the eldest surviving son,} \]

\[\text{lit. the stock-man.} \]

2 'The misfortune be averted!' compare p. 194, l. 8.

3 'Although myself was implanted (in her womb), verily (my) lawful wife, the glory of (my) family, was repudiated by me, like the earth sown with seed at the right-season, about to become adequate to the production of mighty fruit.' 

\[\text{Samropite \textit{atmani=svasmin upte sati,} K., lit. 'myself being sown,' 'she being sown with myself,' i.e. 'she bearing my second self in her womb.' According to the Hindu notion, a child is a reproduction of one's self.} \]

\[\text{\textit{Atmaiva patnyā jāyate,} K. \textit{Kula-pratishtā,} see p. 124, n. 1. \textit{Kalpishyanganā,} see p. 191, n. 2 in the middle. \textit{Vasundharā,} cf. p. 184, n. 2.} \]

Verse 156. \textit{Upājāti} or \textit{Ākhyānākī} (a variety of Trishṭubh). See verses 41, &c., 142.
Woe is me! the ancestors of Dushyanta are brought to a critical situation; because—Thinking to themselves, Who, alas! after this (man), in our family, will offer (us) the oblations prepared according to scriptural-precept? in all probability, &c.; see p. 111, n. 1. Pinda-bhājāh=pita-raḥ, S’, lit. ‘partakers of oblations to the dead,’ i.e. the Manes of deceased ancestors for whom the Śraddha was performed. Kutāḥ, see p. 55, n. 2. Āsmāt, i.e. Dushyantāt, S’. Dhautāśru-sesha, compare the analogous compounds tvag-asthi-sesha, ‘having nothing left but skin and bone; nāma-sesha, ‘having nothing surviving but a name.’ The Beng. MSS. read dhautāśru-sekam. The duty of performing the Śraddha devolved on the eldest son or on the nearest surviving relative. If no one survived to celebrate this rite, the Manes of deceased progenitors sank from their celestial abode to the lower regions. Cf. Raghu-v. i. 66, 67; see Indian Wisdom, p. 253 sqq.

Verse 157. VASANTA-TILAKA (a variety of ŚAKVARI). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152.
A light being really (near at hand) this-man by reason [fault] of the screen (which covers it) experiences (all the) ill-effects of darkness. Dr. Boehtlingk proposes to interpret andha-a-dosam by andhakāra-doshām, ‘dark night,’ or ‘the darkness of night,’ but this seems hardly a legitimate compound, nor does the sense require it.

Longing for their portions of the sacrifice. Janna is the Prākrit equivalent for yajña (Vararuci iii. 44). Great sacrifices were performed by kings in celebration of auspicious events, especially after marriage, in the hope of securing issue, and Indra as well as the inferior gods were invited to partake of portions set apart for them. These sacrifices were accompanied by largesses to the Brāhmans, and festivities, in which the gods were supposed to be eager to participate. Cf. Rāmāy. i. 13, 6. 8. The mother of Indra was Aditi, who was the wife of Kaśyapa (see p. 22, n. 3). It appears from Act VII. of this play that Sākuntalā was at this time enjoying an asylum with the illustrious pair Kaśyapa and Aditi in some sacred retreat, where they were engaged in acts of mortification and penance.

Therefore it is proper to wait for this period.’ This is the reading of K. Some of the Deva-n. have tā na juttām kālam, &c. (= tasmān na yuktām kālam, &c.)
a पिन्हसिंह समस्सासेम | ॥ इतु युगवेन सिन्धुना ॥
नेपथे।
b ओब्रमहस्य ओब्रमहस्य।
राजा। प्रवायमाराकः। कृणी दला।
न्ये। माथ्यस्येवार्तेस्वर। क: कोषच भो।।
प्रतीहारी। प्रविष्य।
c परिर्त्राइहु देवो संस्त्रिगदां वज्रसं।
राजा।
केनात्रेन्त्यो माशवकः।
प्रतीहारी।

d ओटीट्ट्युवेष केहनि सत्तेश ओदिक्षिमि ओ मेह्य्पदिच्छद्र्दस्स
पासाद्य ओगग्मीमि ओआरोविर्दी।

1. See p. 218, n. 1, i.e. udbhramanena ākāśam pratyudgamena, K.
2. Abrahmanyam (‘Help! to the rescue!’), according to Amara-k. i. 7, 14, is abadhyoktau, i.e. implies an assertion that the thing in question is not to be killed. Abadhya ‘ham ity arthaḥ, S’, ‘the meaning is that, as a Brāhman, my person is sacred and inviolable.’ Cf. in the Uttara-Rāma-čaritra, p. 30, ‘Then by a Brāhman, having placed his dead son at the royal gate, a cry of “Abrahmanya” was set up, accompanied by a smiting on the breast. A-brahmanya, lit. ‘(anything) unworthy of a Brāhman.’
3. So reads my own MS. One Deva-n. has pratyāgataḥ, the others simply karṇam dattvā. The Beng. pratyāgata-četanaḥ.
4. ‘Fallen into danger,’ ‘placed in jeopardy.’ As to gata, see p. 38, n. 1.
6. ‘By some demon of invisible form, having seized [overpowered] him, he has been mounted on a pinnacle of the palace (called) Megha-pratichéhanda.’ Sattva=ḥūta, ‘a goblin,’ ‘evil spirit.’
The Sāhit.-d. (p. 190) inserts nāma, 'forsooth,' after mamāpi.

2 'Even one's own false-steps (proceeding from) heedlessness (occurring) day by day cannot be altogether ascertained. Is there (then) the power to know in every case by what road each of my subjects is walking?' lit. 'by what road who among my subjects,' &c. Tāvat = sākalyena, K. Pramāda-skhalitam, 'tripping from carelessness,' 'stumbling,' 'blundering.' A-śeshataḥ = sākalyena, K. According to K., this last clause presents an example of kāku, which is defined as 'a change in the tone of the voice,' 'giving emphasis.' Thus, 'Is there the power?' becomes equivalent to 'there certainly is not the power' (see Sāhit.-d. p. 24). Kāku is constantly used by Pañḍits of a sentence spoken interrogatively, and so with a change of voice.

Avidhā ity ākroṣe. The interjection avidhā is used in calling for assistance, K. Translate, 'Help! help!' Two of the MSS. have aviha for avidha; the Mackenzie, avidūko; my own, avidū. Aviha and aviha seem to be interchangeable. Aviha occurs in Mālavik. p. 12, l. 22; p. 24, l. 7; p. 56, l. 8. Dr. Boehtlingk suggests that avida in Mṛīcchak. p. 213, l. 6; p. 312, l. 9, may be for aviha or aviha.

Gati-bhedena, 'with hurried broken steps;' tvarita-gamanena ity arthaḥ, K.

Verse 158. UPAJĀTI or AKHYĀNAKī (a variety of TRISHTUBH). See verse 41, 107, 121, 126, 142, 156.
Some MSS. have praty-avanata.

3 Hastāvāpa=jaśghāta-vārana, K.;=anguli-trāṇa, 'a guard to protect the hand or fore-arm from the bow-string,' 'an arm-guard,' 'a finger-guard;' from hasta, 'a hand,' or 'the lower arm,' and āvāpa, 'a band' or 'bracelet'; cf. p. 114, n. 2. The Beng. have hastāvāra.

Verse 159. PRAHASII{N}I (a variety of ATIJAGATI), containing thirteen syllables to the Pāda or quarter-verse, each Pāda being alike.
“Ito iito devi.”

“Sareh satvarpuvardhini.”

“Raja.”

“Samanadhitora.”

“Shreyo khalidam.”

Netavya.

“Avihara avihara. Sahah pratabhavan pekkhama. Tu man man pekkhasi. Vidalagghihito musasru vibh shirasaabhivi jeevite santuva.”

“Raja.”

“Bhiskirasakari gandhiti. Madhymalant lam drakshati. As tamimyu santuva.”

“Yo hirshita bhadram laam rakshya rakshati cha dhiham.”

“Hanso hi shirirmataye tanamsha varjaytanup: 160.”

“Raja.”

“Trito deva.”

“Aviha avihara. Sahah pratabhavan preshe. Lam man n preshe.”

“Vidalagghihito musakravindabhidhish jeevite samruddham.”

1 Avidha, see p. 264, n. 3. My own MS. has avih in this place.

2 ‘Priding thyself on the power of rendering thyself invisible.’ Tiras-karin is properly a veil to cover the head, used by celestial beings to render themselves invisible (cf. p. 227, l. 5). It is here the science or art, peculiar to such beings, of so concealing themselves. This interpretation is supported by the gloss of Ranganatha on tiraskari- pradhann in Act II. of Vikram.; tiraskarini = antardhana-vidy. It answers to the sikhbandhan vidy, ‘art of tying [covering] the top-knot,’ called aparajita in a preceding page.

3 ‘He it is fits the arrow (to the bow) who will slay thee worthy-of-death, and save a Brhaman worthy-of-preservation. For the flamingo extracts [takes] the milk (and) leaves behind the water that is mixed with it.’ The Hindis imagine that the Hansa or flamingo (see p. 251, n. 1) has the power of separating milk from water. Compare Mah-bhb.

Verse 160. SLOKA OR ANUSHTUBH. See verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 130, 146, 154, 155.
Sakuntalopākyāṇa, vii. 88, Prājñās tu jālapatāṁ punāṁ śrutāṁ vācāḥ subhāśubhāḥ, guṇaṇad vākyam ādatte, haṁsaṁ kṣhīram ivāṁbhāsaḥ (i. 3078). Bhartra-h. (ii. 15) has the following sentiment: 'Brahmā [whose vehicle is the flamingo] when very angry with this bird, can destroy his nest among the lotuses, but cannot deprive of that celebrated and inestimable faculty which he possesses, of separating milk from water.' The reference is probably to the milky juice of the water-lily, which would be its natural food, and to which allusion is often made by the Hindu poets. As to rakṣati, see p. 85, n. 2.

1 Mātali is the charioteer of Indra. In the pictures which represent this god mounted on his other vehicle, an elephant (called Airāvata), Mātali is seen seated before him on the withers of the animal, acting as its driver. In the drama, however (see p. 12, n. 1), Indra is generally borne in a chariot drawn by two horses (called Harī or Harayāḥ), which were guided by Mātali.

2 'The demons are made by Indra thy mark; let this bow (of thine) be drawn against them. Not on a friendly-person are dreadful arrows directed [fall] by the good, [but rather] eyes soft-with-(looks of)-favour.' Asurāḥ, &c., see p. 86, n. 2; p. 87, n. 1.

3 'He by whom I was being slaughtered like a sacrificial victim, is

greeted with a welcome by this man! 'Iśṭi-pasu-māram māritaḥ = iśṭi-pasu iva māritaḥ, K. This kind of adverbial compound is noticed in Pān. iii. 4, 45. 46. So aja-nāsaṁ nashtaḥ is equivalent to aja iva nashtaḥ, and ghrīta-nidhāyaṁ nihitaḥ to ghrīta iva nihitaḥ.

1 The Mackenzie MS. has yadartham, supported by some of the Bengāli.

2 Kālanemi, son of the demon Hiranya-kāśipu, was a Dāitya or Āsura (see p. 86, n. 2) with a hundred arms and as many heads. These Dāityas were sometimes called Dānavas, from their mother Dānu, who as well as Dāti was one of the wives of Kaśyapa and daughters of Daksha. The Rākṣasas, or cannibal demons who, for the sake of human flesh, waged perpetual war with men, as the Dāityas did with the gods, were related to the Dāityas.

3 Nārada is a celebrated divine sage or Rishi, usually reckoned among the ten Prajāpatis or Brahmadikas first created by Brahmā, and called his sons. He acts as a kind of messenger of the gods (see the end of Act V. of the Vikramorvaśi).

4 'Verily that (troop of demons) is not to be subdued by thy friend Indra; thou, at the head of the fight, art appointed [termed, called] its destroyer. That nocturnal darkness which the sun has no power to
remove, the moon dispels.' *Sata*-kratu, 'lord of a hundred sacrifices;' another of Indra’s thousand names. He is so called because the rank which he occupies is unattainable excepting through a hundred *Asvamedhas,* or ‘horse-sacrifices’ (see p. 86, n. 2). *Sapta*-saptiḥ, ‘drawn by seven steeds;’ see p. 12, n. i. Čandraḥ, the appositeness of this comparison depends on the fact that Dushyanta’s pedigree was traceable to the moon (see p. 15, n. 2; p. 113, n. i).

2 ‘Fire blazes up when the fuel is stirred; the snake when irritated expands its hood; verily a man generally regains his own high-spiritedness [greatness, courage] through being roused-to-action [shaken, excited].’ *Phaṇam* kurute, lit. ‘makes a hood;’ *phaṇa,* ‘the expanded hood of the cobra.’ Kshobhāt, K. has kopāt. My own MS. and the Mackenzie have *jantuh* for *hi janaḥ.* Most of the Bengāli MSS. read *tejasvī sankshobhāt prāyaḥ pratipadyate tejaḥ.*

3 Indra, as the Hindu Jove, is lord of the atmosphere and winds (see p. 86, n. 2).
Having made acquainted with the circumstance; Piśuna, 'informer,' is the name of the minister (cf. p. 236, l. 10).

'Let the-powers-of-thy mind be wholly and solely (exerted) to protect-by-good-government (my) subjects. This (my) braced [strung] bow is (for a time) occupied in a different employment.' Távat, cf. p. 264, l. 3. The root pāl, 'to protect,' in reference to a king or his officers, implies protection by a just administration of the laws. Samyak pāl occurs frequently in the sense of 'to govern justly.' Adhi-jyam, see p. 9, n. 2; and cf. p. 67, l. 12; p. 87, l. 8.

Verse 164. ŚLOKA or ANUŚṬUṬH. See verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160.
Although I have executed (his) commission, after-such-a-distinguished reception (on the part) of Indra, I consider myself as unworthy (of so much honour).’ Satkriyā-višeshāt, cf. p. 41, l. 9; p. 134, l. 18. The ablative may imply ‘in consequence of,’ ‘after.’ An-upayuktam, i.e. ādṛṣṭasatkriyāya ayogam, Chézy. Samarthaye=avagacchāmi.

Your Highness makes light of the prior benefit (conferred by you) on Indra, (compared) with the (subsequent) mark-of-distinction (conferred by him on you). He too (Indra) takes no account of the distinguished honours (bestowed) on your Highness, being-filled-with-admiration at your heroic-achievement.’ Prathamopakritam, i.e. rākṣasa-jaya-rūpam pūrvo-pakāram, K. Pratipattyā=sambhāvanayā. Avadāna=paurusha, ‘a deed of heroism,’ K. The Colebrooke MS. has toshito for vismito. Satkriyā-guṇān=sambhāvanā-viśeshān, K. Guṇa is used at the end of a compound with the sense of viśesha (cf. sambhāvanā-guṇa, verse 168). The Beng. reading is, Upakritya hares tathā bhavān laghu satkāram avehya manyate, gaṇayaty avadāna-sammitām bhavataḥ so ’pi na satkriyām imām.

‘That honorary-distinction on the occasion of (his) dismissing (me)
was certainly beyond the compass [reach, place] of my hopes; i.e. exceeded all my expectation. *A-bhūmi=a-sthāna, ‘want of place,‘* = *a-vishaya, ‘beyond the reach,‘* K. Cf. p. 285, l. 7, and Mālavik. p. 35, l. 4, abhūmīryam mālavikāyāḥ.

1 'For a garland of Mandāra (flowers), marked with yellow-sandal from (its) rubbing on (his) breast, was fastened (round the neck) of me, made to sit on half his throne, before the eyes of the gods, by Indra, smiling and looking up at (his son) Jayanta, (who was) standing by and inwardly longing (for the same honours).’ *Āmṛiṣṭa,* the breast of Indra was dyed yellow with a fragrant sandal-wood called Hari-śandana (cf. Kumāra-s. v. 69), and the garland, from coming in contact with it, became tinged with the same colour. Wreaths and garlands of flowers were much used by the Hindūs as marks of honorary distinction, as well as for ornaments on festive occasions, and to adorn sacrificial victims (cf. p. 222, l. 11, n. 1). They were suspended round the neck (see p. 150, n. 3), or placed on the head. Mandāra is one of the five ever-blooming trees of Svarga, or Indra’s heaven. Another of these trees is said to be the Hari-śandana mentioned above, and another the Santāna; but the two most celebrated are the Pārijāta and the Kalpa-druma, or tree granting all desires. Jayanta is the son of Indra by his favourite wife Paulomi or Saśi.

2 'The heaven of Indra, friend of the gods, has been made free from the plague of the Dānavaś by two (means); now by thy flat-jointed arrows,
and formerly by the claws of the man-lion.' Sura-sakha, see p. 86, n. 2. 

Tri-diva=svarga, each of the superior Hindu gods has a heaven or paradise of his own. That of Brahmā is called Brahma-loka, situated on the summit of Mount Meru; that of Vishnu, Vaikuntha, on the Himalayas; that of Śiva and Kuvera, Kailāsa, also on the Himalayas; that of Indra, Svarga or Nandana. The latter, though properly on one of the points of Mount Meru, below Brahmā's paradise, is sometimes identified with the sphere of the sky or heaven in general. Uddhrita-da, lit. 'having the thorns of Dānavas extracted.' Kantaka, 'a thorn,' is often used for a noxious person or thing. Dānava, see p. 268, n. 2. Nata-parvabhiḥ= nimma-parvabhiḥ (natāni anunnatāni parvāṇi yesham, K.) Cf. nata-nāsika, 'flat-nosed,' also Rāmāya. i. 1, 64, śrorenānata-parvanā [bibheda sapta-tālān], which should be resolved into śrorena ānata-parvanā, not anata, &c. Purusha-keśarin= nara-siṅha, 'the man-lion,' i.e. Vishnu; for in this monstrous shape of a creature half-man, half-lion, which was his fourth Avatarā or incarnation, Vishnu delivered the three worlds, or earth, Pātāla, and heaven, from the tyranny of an insolent demon called Hiranya-kaśipu, who had usurped the sovereignty of Indra (see Vishnu-p. p. 126; Indian Wisdom, p. 331).

'Verily, when servants [delegates] succeed in mighty enterprises, understand thou that (there has been) peculiar condescension [distinguished capacity] on-the-part-of (their) masters. How indeed could Aruṇa be the disperser of the shades-of-night, if the thousand-rayed-one did not place him in front (of his car)?' Niyojjyāḥ=sevakāḥ, S. Sambhāvanā-gūnam = satkāra-vīśesham, K. (see p. 271, n. 1). Sambhāvanā may mean 'fitness,' 'capability,' as well as 'honour.' The condescension consisted in placing Dushyanta in front of the battle, just as the Sun places the Dawn in front of his chariot. Sahasra-kaśipu is one of the innumerable names for the Sun. As to Aruṇa, 'the Dawn,' see p. 142, n. 3. Dhuri=rathāgre, S.;=agre, puro-bhāge, K.
Behold the sublimity [beauty, auspiciousness] of (thy) own fame that has reached to the vault of heaven. With the tints remaining from the colours (used in the toilet) of the heavenly fair-ones, these inhabitants of the sky are painting [tracing] thy exploits [verses] suitable for singing.

Verse 169. UPAJATI or AKHYANAKI. See verses 41, 107, 121, 126, 142, 156, 158, 166.
In which course [path, orbit] of the (seven) winds are we now moving? The Hindus divide the heavens into seven Margas or Pathas, i.e. paths, courses, orbits (like the stories of the Mussalmān creed), assigning a particular vāyu or wind to each. Cf. Vishnu-p. p. 212. The first of these seven, vāyu-mārgāḥ or vāyu-pathas, is identical with the bhuvar-loka, or atmospheric region, extending from the bhūr-loka, or terrestrial region [comprising the earth, and the adho-loka, called Pātāla], upwards to the sun. The wind assigned to this Mārga is called dvaha, and its office is to bear along the atmosphere, clouds, meteors, lightning, &c. The other six make up the svar-loka or heavenly region with which Svarga is often identified (cf. p. 272, n. 2) in the following order:—The 2nd Mārga is that of the sun, and its wind, called pravaha or pravāha, causes the sun to revolve; 3rd, that of the moon, its wind samvaha or samvāha impels the moon; 4th, that of the nakshatra, or lunar constellations, its wind udvaha causes the revolution of these asterisms; 5th, that of the graha, or planets, its wind vivāha bears along the seven planets; 6th, that of the saptarshi, or seven stars of the Great Bear, its wind parivaha bears along these luminaries, as well as the svar-gangā, or heavenly Ganges [saptarshi-bakram svar-gangāṃ shasṭhaḥ parivahastathā]; it appears from the next verse that this was the Mārga in which Indra's car was at the moment moving; 7th, that of dhrvaca, or the polar-star, the pivot or axis of the whole planetary system, to which, according to the Vishnu-p. (pp. 230, 240), 'all the celestial luminaries are bound by aerial cords, and are made to travel in their proper orbits, being kept in their places by their respective bands of air.' According to the Brahmanda-p., from which, as quoted by K., the above account is taken, the wind of the seventh Mārga, causing the revolution of the polar-star, is parāvāha [ś parāvāha]. All the Deva-n. MSS. read katarasmin for katamasmin; sometimes katarā is used for katama.

Verse 170. Vasanta-Tilakā (a variety of Śakvarī). See verses 8, 27, 31, &c., 168.
Vishnu, (the road) of that wind Parivaha, which bears along the triple-flowing-river [Ganges] located in heaven, and causes the stars [of the Great Bear] to revolve, duly-distributing-their-rays.' See the last note. *Tri-srotas=svar-gangā=mandākinī,* K. The Ganges was supposed to take its rise in the toe of Vishnu [whence one of its names, Vishnu-padi]; thence it flowed through the heavenly sphere, being borne along by the wind Parivaha and identified with the Mandākinī, or Milky way: its second course is through the earth; but the weight of its descent was borne by Siva's head, whence after wandering among the tresses of his hair, it descended through a chasm in the Himalayas: its third course is through Pātāla, or the lower regions, the residence of the Daityas and Nāgas, and not to be confounded with Naraka, 'hell,' 'the place of punishment.' *Gagana-pratisht'hām=ākāśa-sthām,* S. and C.; were it not for this interpretation I should translate 'the glory of the skies;' cf. p. 260, l. 11. There is doubtless a double-entendre. *Jyotiṣṭhī,* &c., i.e. *saptarṣiṇām dhishṇyāni,* K. *Pravbhakta-raśmiḥ,* i.e. *asankiṇa-raśmayas tejāṇi yasmin karmanī tat tathoktam,* K. *Varatayati=sancārayati,* K. *Dvitiya-hariḥ,* i.e. *dvitiyena harer vishṇor vikramena pāda-nyāṣena nirdosham,* K. *Tasya vāyor,* &c., i.e. *tasya parivāhākhyasya vāyor mārgam paṇthānam imam grihṇanti āmananti.* Parivāho [sic] nāma *svar-gangām saptarṣi-mandālām pravartayati śashṭho vāyu-skandho yatoktam Brahmnāṇḍa-purāne,* K. The story of Vishnu's second stride was this—An Asura or Daitya (see p. 86, n. 2) named Bali or Mahābali, a descendant of Hiranya-kaśipu had, by his devotions, gained the dominion of Heaven, Earth, and Pātāla. Vishnu undertook to trick him out of his power, and assuming the form of a Vāmana, or dwarf (his fifth Avatāra), he appeared before the giant, and begged, as a boon, as much land as he could pace in three steps. This was granted, and the god immediately expanded himself till he filled the world, deprived Bali at the first step, of earth; at the second, of heaven; but, in consideration of some merit, left Pātāla still under his rule. Another account makes him comprehend earth in his first step, the region of the air in his second, and heaven in his third. Hence *tri-vikrama, tri-pāda,* as names of Vishnu. See Indian Wisdom, p. 331, n. 1. The Beng. MSS. have, in place of *tasya dvitiya &c., tasya vyapeta-rajasah pravahasya vāyor mārgo dvitiya-hari-vikrama-pāta eṣaḥ.

1 'Hence, indeed, do-I-feel-a-delightful-repose in all my senses [organs] external and internal,' lit. 'hence my inner soul along with my external
organs feels (a pleasurable) repose.' Cf. in Vikram. end of Act IV, tvad-
darśanena prasanno me savāhyāntarātmā, i.e. 'body and soul,' 'my ex-
ternal and internal being,' 'my outer and inner man.' And again, Urvasī-
gātra-sparśād iva nirocitam me sa-hṛidayam sarīram. The organs of
sense (indriya) according to the Sānkhya system are divided into two
classes, external, vāhyendriya; and internal, antar-indriya. The external
are of two kinds: the five 'organs of perception,' jñānendriya, viz. the ear,
eye, skin, tongue, and nose; and the five 'organs of action,' karmendriya,
viz. the throat, hand, foot, organ of excretion, and that of generation.
The internal organs are three, viz. manas, 'the mind,' or organ of thought;
buddhi, 'the reason,' or organ of apprehension; ahankāra, 'individuality,'
or 'self-consciousness.' Čitta, 'the heart,' or organ of feeling, is some-
times added. The Amara-k. (i. 4, 17) divides the Indriyas into two
grand classes: 1. karmendriyāṇi; and 2. buddhindriyāṇi or dhāndriyāṇi,
'intellectual organs'; the latter comprises the jñānendriyāṇi with manas;
this seems to be the popular division. Cf. Vikram., Act III, bhavitavya-
tānuvidhayāṇi buddhindriyāṇi.

1 'We have descended to the path of the clouds,' i.e. to the atmospheric
region between the sun and the earth, the Mārga of the clouds and of the
Āvaha wind (see p. 275, n. 1). The chariot must, therefore, have traversed
with the speed of lightning, the four intervening Mārgas of the planets,
lunar constellations, moon, and sun. If the Beng. reading, pravahasya,
be adopted in the last verse, the transition would merely be from one
Mārga to the next.

2 'Here [ayam] by the Čātakas flying forth through the interstices
of the spokes, and by the horses glistening with the flash of the lightnings,
thy chariot, the rings [circumferences] of whose wheels are bedewed with

Verse 171. Mālīṇī or Mānīṇī. See verses 10, 19, 30, 38, 55, 109, 110, 120.
mist, betrays (our) progress over clouds whose bellies are pregnant with rain.' *Ara=nemy-avashtambha*; the Beng. MSS. and the Mackenzie read *aga, 'a mountain.' *Ara-vivarebhyaś ćakrāvayāvānāṁ vivarebhyaḥ* antarāla-pradeśebhyaḥ, K. *Nishpatadbhiḥ=nirgaṭchadbhīṣ, K.* (see p. 253, n. 1 at the end). The *Cātaka* is a kind of cuckoo. The Hindus suppose that it drinks only the water of the clouds, and their poets usually introduce allusions to this bird in connexion with cloudy or rainy weather (see Megha-d. verses 9, 23, 113; Raghu-v. xvii. 60). So *trishākulaś cātaka-pakshiṇāṁ kulaiḥ prayācitā vaḷāhakaḥ*, Ritu-s. ii. 3. *Haribhir= abvaiḥ,* especially Indra's horses (see p. 12, n. 1, and cf. Raghu-v. iii. 43). *Aśira-bhāsāṁ = vidyutām,* S. *Gatam,* &c., *tesham meghānāṁ upari ūrdhva-bhāge gatam gamanam,* K. *Piśunayati=sūcayati,* K.

1 'The earth descends as it were from the summit of the upward-rising [emergent] mountains. The trees, from the elevation [coming-into-view, rising, appearing] of (their) trunks, lose their state of being enveloped [concealed, wrapped] in their foliage. The rivers whose-waters-were-lost-in-narrowness, become visible [acquire manifestation] from the expansion (of their waters). Behold! the earth is being brought up to my side [near me], as if by some one flinging it upwards.' In the same way to a voyager in a balloon at a very great height, the surface of the earth would seem flat, the trees would be compressed within their foliage like mushrooms, and the rivers shrivel into threads or tiny rivulets; but, on descending, the mountains would appear to stand out, and the earth to recede from them, the trees would exhibit their elevation, and the rivers their breadth of water. *Unmajjatām=udgaṭchātām,* K. *Avarohati=adhogaṭchāti,* K. *Parṇābhyantara.* The Colebrooke MS. and my own have
The mountain yonder is seen, bathing itself in the eastern and western ocean, pouring down a golden stream like a [bank, gate] of evening clouds. Parigha occurs in p. 87, l. 6, meaning 'the bar of a gate,' but it may also denote the gate itself. Sānu-mat, lit. 'possessed of a mountain having extensive level ground on its summit.'

2 Hema-kūṭa, 'golden-peaked,' a sacred range of mountains lying among the Himalaya chain, and apparently identical with, or immediately adjacent to Kailāsa, the paradise of Kuvera, the god of wealth, as it is here described as the mountain of the Kimpurushas, or servants of Kuvera. They are a dwarfish kind of monster, with the body of a man and the head of a horse, and are otherwise called Kinnara (aśva-mukha, turanga-mukha). This mountain is also here described as 'the scene [place, field] of the perfect fulfilment of penance.' The Mackenzie MS. has tapasvinām for tapasām.

3 'That Prajāpati [Kaśyapa], who sprang from Marīcī, the Self-existent's-son [i.e. from Marīcī, son of Brahmā], (and who is) the father of the gods and demons, practices penance here along with his wife (Aditi). An account of Kaśyapa, who, as son of Marīcī, is called Mārīcā, is given.

Verse 173. ŚLOKA or ANUSHTUBH. See verses 5, 6, 11, 12, 26, 47, 50, 51, &c., 164.
He is here said to be one of the Prajāpatis, or fathers of all created things, who were Brahmā's sons, created by him to supply the universe with inhabitants, and who, after fulfilling their mission, retired from the world to practise penance and prepare for death. The Vāyu-purāṇa certainly reckons Kaśyapa, with his father-in-law Daksha and other sages, among the Prajāpatis, but he does not belong to the seven original Prajāpatis of whom his father Marici is one, nor to the ten enumerated by Manu (i. 35). Of the thirteen daughters of Daksha married to Kaśyapa, the eldest, and his favourite wife, was the Aditi introduced here, from whom were born the gods and particularly the twelve Ādityas, the several representatives of the sun in the twelve mouths of the year. From Diti, Danu, and others of the remaining twelve, came the Asuras or demons; and, from Vinatā, Aruṇa, 'the Dawn' (see p. 142, n. 3), and Garuḍa, 'the vehicle of Vishnu and king of birds.' Svāyambhuvaṁ = Brahma-sunoḥ, K. Sūrāsura-guruḥ, as to guru, see p. 173, n. 3, and p. 91, l. 3. Sa-patnīkās, i.e. patnyāh Adityāh saha (cf. sa-strīka, sa-strīka, &c.)

1 Anātikramanīya, cf. p. 68, l. 7; p. 91, l. 3. Sreyāṇsi = subhānī, kaśyapa-darśana-namaskārādīnī, 'lucky occasions,' 'opportunities for obtaining blessings, such as visiting and paying homage to Kaśyapa.'

2 Pradakshinā-kritya, see p. 159, l. 8.

3 'A noble resolve,' 'a prime idea,' = mukhyāḥ pakṣāḥ, K.; cf. p. 205, l. 7.

4 'The circumferences of the chariot-wheels cause no sound, and no

dust is seen rising-inadvance (of us); the chariot of thee reining-in (thy steeds), although it has descended (to the earth), is not observed (to have done so) by-reason-of-its-not-touching the surface of the ground. Udghaha sabdāḥ=prāpta-dhvanayah, K. (cf. udgha-rāga, Vikram., Act II). Pravartamāna may mean ‘rising in front of us’ (cf. p. 11, 1. 3). Nirundhataḥ=nigrimhnataḥ, K. Na lakṣhyate, see p. 70, n. 3 at the end. In Vikram., Act I, when the car of Purūravas touches the ground, the direction is rathavatāra-kshobhaṃ nātayanti, ‘acting the concussion (caused) by the descent of the chariot.’ Such, Mātali remarks, is the difference between the car of Indra and that of mortal heroes.

1 ‘Where stands yon sage, towards [Facing] the sun’s orb, immovable as the trunk-of-a-tree, (his) body half-buried in an ant-hill, with (his) breast closely-encircled by a snake’s-skin, round the throat excessively pinched by a necklace (formed) of the tendril of a withered creeper, wearing a circular-mass-of-matted-hair enveloping (his) shoulders (and) filled with bird’s-nests.’ Valmikārdha, &c., so read K. and the Mackenzie MS.; the other Deva-n., valmikagra. Valmika (=krimi-krita-mṛittikācaya) is the mound of earth thrown up by the large ants of India. These hillocks sometimes rise, in Bengal, to the height of eight or ten feet, and are held sacred; (see Manu iv. 46. 238.) Such was the immovable impassiveness of this ascetic, that the ants had thrown up their mound as high as his waist, without being disturbed, and the birds had built their nests in his hair. Sandashta-s=āstishta-nirmokena, cf. p. 120, n. 3. The serpent’s skin was used by the ascetic in place of the regular Brahmanical cord, called yajnopavīta; see Indian Wisdom, p. 201. Latā-pratāna=latā-san-

Verse 175. Śārdūla-vikriti (a variety of Ātīdhriti). See verses 14, &c., 172.
tāna, 'the spreading part of a creeper.' Jata-maṇḍala is the circle or bundle of matted entangled hair which ascetics allowed to grow on the crown of their heads, and which fell in long clotted tresses over the back and shoulders. Jata is, especially, Śiva's hair so plaited and arranged, through which the Ganges meandered before its descent upon the earth. Ničitam = pūritam, K. Sthānuḥ = tākhā-kīnas taru-skandhaḥ. Abhy-arkavimbam = sūrya-maṇḍalābhimukham, K. The Mackenzie MS. has adhyārka⁰.

1 Kashtam krićhram tapo yasya sa tathoktaḥ, K.

2 'Possessed of the Mandara-tree reared by Aditi.' This was one of the five trees of Svarga (see p. 272, n. 1), and is probably the tree intended here, as, in verse 176, the Kalpa tree also is said to have graced Kaśyapa's retreat, which the commentator thence infers to have been located in part of Svarga. Mandāra, 'the coral tree,' may also mean 'swallow-wort.'

3 Amrita, 'the beverage of immortality,' 'the nectar' of the Hindū gods, supposed to be a liquid substance distilled by the moon, who is thence called amrita-sū, 'nectar-producer;' amritādhāra, 'nectar-repository.'

4 Avatarishyati iti seshah, S.; i.e. supply avatarishyati.
The place to which other sages aspire by (their) penances, (where there is) habitual [suitable, adequate] support of life by air in a grove in which-the-Kalpa-tree-is-found; (where there is) the performance of religious ablutions in water, brown with the dust of the golden lotus; (where there is) meditation (while seated) on jewelled slabs of marble, (and) restraint (of the passions) in the presence of celestial nymphs; in (such a place as) this these (sages) are performing penance.' Prānānām vṛttih = jīvanam, K. The Hindūs imagine that supporting life upon air is a proof of the highest degree of spirituality to which a man can attain. Sat-kalpa-vrikṣhe = vidyāmāna-kalpa-drume, K.; = vidyāmāna-kalpa-tarau, S. and C. The Colebrooke MS. has sankalpa-vrikṣhe; this use of sat is noticeable. Silā-tala, 'the surface of a stone slab or seat;' cf. p. 76, l. 3. Vibudha-strī = divyāṅganā, K. Saṃyama=niyatendriyatva, K. Ebhiḥ sat-kalpa-vrikṣhe vistavādikair viśeṣhair ayam pradesah svarga iti pratīyate, 'by these attributes of the Kalpa tree, &c., it is inferred that this place was part of Svarga,' K. As to the Kalpa tree, see p. 272, n. 1. Yat, &c., i.e. yat sthānam anye kānkhanti tasmin svarga-pradeṣah amī munayas tāni phalāni pariḥritya tapasyanti iti anena teshām mokṣaḥrthitvam ganyate, K.

'Verily the aspirations [desire] of the great soar upwards [are ever mounting upwards].' Utsarpinī = udgamaṇa-silā = atīśayinī, K.

As to akāśe and kim bravishi, see p. 96, n. 3.

'Being questioned by Dākṣhāyanī [i.e. his wife Aditi] respecting the

Verse 176. Sārdūla-vikrīdita. See verses 14, 30, 36, 39, 40, 63, 79, 85, &c., 175.
duties [duty] of a wife devoted to her husband, he is recounting them [it] to her, in company with the wives of the Maharshis. Dakshāyaṇī is a patronymic applicable to any of the daughters of Daksha (see p. 279, n. 3). Pati-vratā, cf. p. 241, n. 3. Adhikṛitya, see p. 6, n. 2. Maharshi, 'a great saint;' the Maharshi was one step in advance of the Rishi or simple 'saint.' The classification of Rishis varies, but the following seems to be the usual gradation: 1. Rishi; 2. Maharshi; 3. Paramarshi; 4. Devarshi; 5. Brahma-marshi. Amara mentions two other orders, Kāndarshis and S'rutarshis. The Rājarshi was a mixed order (see p. 39, n. 3).

1 'We must await the leisure of saints.' So reads the Mackenzie MS., supported, apparently, by K. Munayah is of course the nominative, but such is the terseness of compounds like pratipālayāvasarāḥ that a literal English translation is impossible. The other Deva-n. have pratipālayāvasarāḥ khalu prastāvah.

2 The Aśoka (Jonesia Asoka) is one of the most beautiful of Indian trees. Sir W. Jones observes that 'the vegetable world scarce exhibits a richer sight than an Aśoka tree in full bloom. It is about as high as an ordinary cherry tree.' The flowers are very large, and 'beautifully diversified with tints of orange-scarlet, of pale yellow, and of bright orange, which form a variety of shades according to the age of the blossom.'

3 'Opportune time' is one of the meanings of antara. As to gurave, cf. p. 173, n. 3 in the middle. Kaśyapa was the reputed father of Indra.

4 'I go-to-do (what I proposed),' 'I will-do (as I said);' cf. p. 213, 1. 1, and p. 17, l. 8.
I expect not to (obtain my) desire; why, arm, throbbest thou (thus) vainly? For happiness formerly scorned turns to misery.'

K. observes that manorathaya here=manoratham prāptum, and refers to Pān. ii. 3, 14; so phalebhyo yāti=phalāny āhartum yāti. As to the throbbing of the arm, see p. 20, n. 5. Sreyah=sūbham, i.e. Sakuntalārūpam, 'consisting of Sakuntalā,' K. Hi parivartate, K. has viparivartate and sat parivartate.

3 'Act not so wildly [do not commit such a wild, wilful act]. What! has he gone already to his own nature?' Cf. Raghu-v. iii. 42. Prakriti, 'one's natural character;' cf. p. 72, n. 2. Gata, see p. 161, n. 3 at the end.

4 'This is no place for petulance [insolence];' cf. p. 271, l. 11.

5 'Who is this child with unchild-like disposition [nature], closely attended by two female ascetics?' Anubadhyamāna, the Mackenzie MS. has anugamyamāna. Anubandha, lit. 'tying after,' 'following at the heels,' 'sticking closely to,' very forcibly expresses the close attendance of a nurse upon a child.

6 'He forcibly drags to play (with him) a lion's cub that-has-but-half-sucked-its mother's dug, (and) whose-mane-is-disordered-by-rough-handling,' or 'he forcibly drags from its mother,' &c.

Verses 177 and 178. Śloka or Anushtubh. See verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164.

It must certainly be my childlessness that causes me to yearn (towards this child).  Vatsala or vātsalya is, properly, the yearning affection of a cow for its calf, or a parent for its offspring.

K. quotes a passage from the Vasanta-rājya to shew that different movements of the lips, such as biting the lip, pouting the under-lip, &c., were significant of various emotions.  The text is corrupt, but it appears that adhara-darsana=adhara-prasāraṇa is [an-ādare] a gesture of contempt.  Cf. Psalm xxii. 7, 'All they that see me laugh me to scorn; they shoot out the lip.'
This child appears to me (to possess) the germ [rudiment] of mighty energy [spirit, courage]. He stands like fire in a state of scintillation [in a smouldering state], waiting (only) for fuel (that it may blaze up).

Edhāpekshaḥ=indhananī kāṅkṣhiniḥ, K. The Bengāli MSS. have edhā-kshayah.

1 'This child appears to me (to possess) the germ [rudiment] of mighty energy [spirit, courage]. He stands like fire in a state of scintillation [in a smouldering state], waiting (only) for fuel (that it may blaze up).' Pranaya=prārthana, S. Jāla, &c.; jāleshu antareshu grathitāḥ samhatā angulaya yasya, K. For grathitāṅgulīḥ, S. has samhatāṅgulīḥ=samāliśtāṅgulīḥ, and remarks

Verse 179. ŚLOKA or ANUSHTUBH. See verses 5, 6, 11, 12, 26, 47, 50, 51, &c., 178.
Verse 180. VANŚA-STHAVILA (a variety of JAGAT). See verses 18, 22, 23, &c., 174.
that a hand whose fingers were thus united was indicative of great valour (mahā-purushatva). He adds jāla-pāda-bhujāviti nara-nārāyana-viśesha-ṇam utkam, ‘webbed-feet and webbed-hands are said to be characteristics of Nara and Nārāyana.’ Hindū poets reckon thirty-two marks of greatness, and he who possessed them all was said to be dvāтрिक&laksya-ṇopetah. The child's fingers, being drawn together by this membrane or web, would bear some resemblance to an expanding lotus-flower, the fingers answering to the long petals, which would be only separated towards the top. This seems to be the sense: my first inclination was to translate, ‘having the fingers regularly marked with reticulated lines,’ or ‘having the fingers drawn together into (the form of) a bud.’ Alakshya (=adriśya, K.), so read all the Deva-n. MSS. excepting my own, which has ālakshya, with the Beng.; Ś., however, has alakshya. Patrāntaram =dala-vivaram, K. and S. Iḍḍha-rāgāyā navoshasā, &c.; ushas, ‘the dawn,’ is usually neuter in classical Sanskrit. In the Vedas, as here, it is feminine. Thus in Rig-v. i. 46, 1, Eśho uṣha apūrvāy vυuōḥati priyā divāḥ; see also Rig-v. i. 48, 3. 5. 7. 8. 13; i. 62, 8; i. 92, 4; and i. 113, 4, &c. It is possible that the feminine noun uṣha may form its vowel cases from uṣhas, as jarā from jaras; nom. jarā, jarasau, jarasah; instr. jarasā, jarābhyaṃ, jarābhīḥ, &c. (see Gram. 171). The following is the corrupt gloss of Ś.: uṣhaḥ-pratyushasi klīvam piṭharpasvuntu yosatiti koshaḥ. K. explains navoshasā as a Bahurvihi, ‘by the early-dawned one,’ navam uṣho yasyāḥ sā navoshā prātaḥsandhyā tayā bhinnam vikasitam. As to pankajo, see p. 213, n. 2.

1 This pleonastic word, according to Lassen (Instit. Prāk. p. 118), is derived from the Sanskrit krite, and is equivalent to pertinens ad, ‘in the cottage belonging to me,’ &c. Some MSS. omit the word.
1 'I have a great fancy for this unmanageable (child).’ Durlalita, i.e. durlabham īpsitam yasya (Ś.), ‘difficult to be coaxed or pleased,’ ‘wayward,’ ‘naughty.’ K. reads durlasitāya and interprets by dhūrtāya, ‘roguish,’ ‘mischievous.’ The causal sense of the root lal is ‘to coax,’ though dur-lālita might then be expected. The primitive idea is certainly that of ‘sporting,’ ‘toying,’ ‘taking pleasure,’ as in the root las. So in Vikram., Act II, the king complains that his eye-sight has become durlaltam, i.e. ‘difficult to be pleased,’ ‘fastidious,’ by looking on Urvāśī, and that the beauties of Nature have no longer any charms for him; upavana-latāsū ēakshur na badhnāti dhritim tad-ānganālōka-durlalitam. The commentator there explains the word by dvvr-āgrastam. In Sāhit.-d. p. 193, l. 1, the following is cited from the Maha-bh.: Dhiṅ dhiṅ sūta kim kritavān asi vatsasya me prakriti-durlalitasya, where durlalita is explained by dvurvilasita.

2 ‘Happy (those parents who), carrying (their) little-sons fondly-soliciting-a-refuge-in-their-lap, having-buds-of-teeth-just- [scarcely, slightly] visible by their innocent [causeless, without reason] smiles, while-attempting-charming-prattle-in-indistinct-accents, are soiled by the dust of their (infantine) limbs!’ Ā-lakṣyā, ā is here the prefix of diminution (see p. 228, n. 1). Praṇayināḥ=prārthakah, S. and C. Malinī, the Beng. have parushī. This is the verse with which Chézé is enraptured: ‘... strophe incomparable, que tout père, on plutôt toute mère, ne pourra lire sans sentir battre son cœur, tant le poète a su y rendre, avec les nuances les plus délicates, l’expression vivante de l’amour maternel.’
'O gentle sir,' lit. 'O thou with auspicious countenance.' According to the Sāhīt.-d. (p. 179, l. 16) bhadra-mukha and saumya are the titles used by the inferior characters in addressing the king's son: saumya bhadra-mukhety evam adhamais tu kumārakah. They do not seem to be so restricted, as in Act V. the Beng. MSS. make Gautami address the king himself as bhadra-mukha; and K. extends the application of both terms to any mānya, honourable person: Bhadra-mukheti mānyasyāman-trane yathoktam saumya bhadra-mukhety evam mānyo rājīhāh suto vā.

2 'Release the young lion being tormented in childish play by this (boy) the-grasp-of-whose-hand-is-difficult to unloose.' Some MSS. have maindam or maindaam for mrigendram; the Mackenzie, miindam.

3 'How is it that by thee, whose behaviour is opposed to (the peaceful character of) a hermitage, (thy) father's humanity [forbearance], that-delights-in-the-protection-of-the-animals, is thus outraged; like the sandal-tree by the young of the black serpent?' Āśrama-viruddha, cf. p. 38, l. 5. Samyama=śama, K., 'a vow to forbear hurting animals.' Kim iti=kim-

Verse 182. RATHODDHATĀ (a variety of TRISHYUBH), containing eleven syllables to the Pāda or quarter-verse, each Pāda being alike.
artham, K.; iti is frequently thus joined with kim (compare p. 71, l. 1).
Janmanas=janmano hetoḥ, K. So prabhava=janma-hetu, p. 44, l. 4, n. 1; otherwise I should translate 'from thy birth.' The Beng. MSS. have janmadas and sanyamī agreeing with it. Sukho, the Mackenzie and K. have guṇo (=dharmaḥ, K.) Čandanaṃ, as to the sandal, see p. 175, n. 1. This celebrated tree seems to have paid dearly for the fragrance of its wood: 'The root is infested by serpents; the blossoms by bees; the branches by monkeys; the summits by bears. In short, there is not a part of the sandal-tree which is not occupied by the vilest impurities' (Hitop., Book II, verse 163).

1 'His behaviour, (which is) conformable to his mien, says as much [bespeaks it, betokens it].' Kathayati, compare p. 224, l. 7.

2 'Such (being) the-thrill-of-delight in the limbs of me touched by this scion of the family of some one (unknown to me); what bliss must he cause in the heart of that happy-man from whose body [loins] he sprang!' Hindū poets are fond of alluding to the thrilling effect of the touch of a child on the limbs of its parent, and vice versa. Compare the parallel passages in the Vikram., Act V, and the following from the Mahā-bh., Putra-sparśat sukhataraḥ sparśo loke na vidyate. Angāt, some MSS., including my own, have ankāt, 'from whose loins.' Kritinaḥ=ḥāgyavatāḥ, 'fortunate.' Kritin is properly 'one who has accomplished the desire of his heart.'

Verse 183. Upajāti or Ākhyānakī (a variety of Trishṭubh). See verses 41, &c., 169.
"The speaking-resemblance of form;" 'la ressemblance parlante,' Chezý.

2 Upalalayan, 'fondling;' see p. 289, n. 2.

3 Vyapadeśah, 'family;' see p. 205, n. 1.

4 'This (custom of retiring to a hermitage) is the last family-observance of the descendants of Puru. (They) who first of all for the sake of protecting the earth choose a residence in palaces abounding-in-all-the-

Verse 184. AUPAŚCHANDASIKĀ. See verses 77, 78.
pleasures-of-sense, to them [of them] the roots of trees, where the one religious vow of ascetics [i.e. control of the passions, mortification] is rigidly maintained, become a dwelling-place. Rasadhitkeshu, the Bengali MSS. have sudhasiteshu, ‘white with stucco or chunam.’ Ushanti (3rd pl. pres. of vaś, Gram. 324, 656) = icchanti, S.; = vanchanti, K. Taru-mulani, so Manu enjoins that the hermit is to be vijiten-driyo dharśayo vriksha-mula-niketanah, ‘his passions kept in subjection, sleeping on the bare ground, dwelling at the roots of trees,’ vi. 26. It seems to have been a practice in ancient India for kings when they had reigned sufficiently long, to retire from the charge of government and betake themselves to penitential exercises. They first associated the Yuva-rāja or heir-apparent with themselves, and then left him in quiet possession of the throne.

1 ‘But this (sacred) place is not (accessible) to mortals by their own means [condition].’ Vishayah = pradesah, Chézy. The Mackenzie MS. has katham for na.

2 ‘In consequence of her relationship to a nymph.’ Deva-guros = Kas-yapasya.
So reads the Mackenzie MS. The others tarhy anāryaḥ para-dārayāvyavahāraḥ.

2 Sakuntapaḥ, 'a bird.' By joining it with lāvanyam, the hermitess unconsciously pronounces S'akuntalā. Sakuntasya pakṣino lāvanyam. Sakuntalā-lāvanyam ślesheṇa Sakuntalā-sabdaḥ uktāḥ, Chézy.

3 For ambā (the reading of the Mackenzie MS., supported by K.) some have aju for Sanskrit ajuṣkā, and again, subsequently, ajuṣa for ajuṣkā, where K. has ajuṣa for aṛyakā or aṛyā. I have everywhere followed K. in rejecting ajuṣkā, as, according to Amara-k.-(i. 1, 7, 11) and Sāhit.-d. (p. 179 at the end), this word, in theatrical language, is applied only to a veṣyā or harlot.

4 'Perhaps the mention of a mere name, like the mirage-of-the-desert, is destined to (cause) me bitter-disappointment.' Mrīga-trishnikā, see
p. 250, n. 1 at the end. *Nāma-mātra-prastāvo may mean 'the occasion of a mere name,' but the verb *pra-stu has the sense of 'mentioning,' 'declaring.' Kalpate, 'is sufficient,' or simply 'becomes a cause of;' cf. p. 191, l. 5; p. 260, l. 12.

1 A peacock, whether living or in the form of a toy, seems to have been a favourite plaything. So the boy in the fifth Act of the Vikramorvasī, *yah suptavan madamke tam me jātu-kalāpam preshaya sikhinam.* For āryake the Beng. have antike. Antikā = bhaginī *jyeshṭhā = dhātri, S.*

2 'The amulet,' 'the talisman,' lit. 'the guardian casket,' 'the magical casket.' One sense, however, of karāṇḍaka is 'a kind of plant' or 'herb' (cf. next note). It was probably a kind of locket, containing some herb with talismanic properties, worn round the waist, to serve as an amulet. Karāṇḍaka certainly usually signifies 'a little box,' but it may possibly be the name for the herb itself. K. explains it by rakṣa-ghuṭikā [*gūṭikā], 'a magical ball.' Some of the Beng. have rakṣa-kāndō; S. and C., rakṣā-gāndo and rakṣa-gandako.

3 'This herb, called Aparājīṭā [unconquered, invincible], was given
by his reverence Kaśyapa to this child, on the occasion of the natal (ceremony). As to the name aprājita, compare p. 266, n. 2. The jāta-karman is the fourth of the twelve Sāṃskāras or purificatory rites, described in Manu (ii. 27, &c.), and the first after the child’s birth (cf. p. 258, n. 2; p. 199, n. 1). It was performed by giving the child honey and clarified butter out of a golden spoon, before separating the navel-string.

1 Atha here = yadi tu, ‘supposing now,’ ‘but if’ (cf. atha tu, verse 128).
...Even this contradiction convinces me.' Pratyāyayati, 'causes me to believe,' 'me inducit ad credendum' (cf. p. 216, l. 12).

2 Eka-veni-dhārā, cf. Megha-d. verse 90, sārayanti eka-veniṃ kareṇa; and verse 98, abalā-veni-m,okshotsukāni. The Hindū women collect their hair into a single long braid, as a sign of mourning, when their husbands are dead, or absent for a long period.

3 'Even at the time of metamorphose,' i. e. even on an occasion when it ought to have changed its form. As to prakṛti, 'the natural form or state,' as opposed to vikāra, cf. p. 71, l. 10. Oshadhi, see p. 295, n. 3.

4 'I had no hope in my own destiny,' 'I had no trust in my fortunes.'

5 Compare p. 262, lines 7 and 8.
She who, wearing a pair of dark-grey vestments, having a countenance emaciated by penitential-exercises, bearing (on her head) a single braid of hair, chaste [pure] in her behaviour, undergoes a long vow of separation from me, excessively unmerciful.' Vasane, acc. du. neut.; see p. 158, n. 1, and cf. vāsāstī in Mricchāk., Act IV. It seems that men's clothes, as well as women's, consisted of two pieces (cf. Bhatti-k. iii. 20, manorame vastre, which in one commentary is rendered by manorāmaṇa vastra-dvayam and in the other by ceto-hārini vastre). Pari-dhūsare, as the preposition ā is employed diminutively, so the prepositions pari and sam give force and intensity, much as pepi and σεν in Greek, and per and con in Latin. Pari is even more intensive than sam: thus, sam-āpti, 'completion,' pari-samāpti, 'entire completion;' sam-pūrṇa, 'very full,' pari-pūrṇa, 'completely filled;' sam-sūkṣha, 'dried up,' pari-sūkṣha, 'quite dried up;' ā-paṇḍu, 'palish,' pari-paṇḍu, 'very pale;' pari-srūṅta, 'completely wearied,' &c. &c. Dhritaika-veni, see p. 297, n. 2. S.' and C. quote the following from Bharata: amalāsv avadhāraṇam [tamala avadhāraṇam, S.], alakānām ca kalpanām anulepana-sanskāram na kuryāti pathikāraṇā ("a woman whose husband is absent on a journey," cf. p. 230, n. 1); paṇḍu-ōdhāyā kṛṣa-tanur veni-yuta-bīrurāhā lambālakā dīna-veśā vibhūṣāna-vivarjitā.

² Árya-putra, see p. 196, n. 4.

³ 'Furnished with a lucky talisman,' 'protected by an auspicious amulet.'

⁴ The feminine ambā makes its vocative ambā, see Gram. 108. d.

Verse 185. Aupaḍchandasiṇa. See verses 77, 78, 184.
By the kindness of fortune, O lovely-faced one, thou standest (once again) before me, the darkness of whose delusion is dispelled by recollection. At the end of the eclipse, Rohini has been (again) brought to a union with the moon. "Dishtya" is generally an exclamation equivalent to 'Hail!' 'good luck!' corresponding to Shakespeare's 'Now fair befall thee!' I have preferred to regard it here as an adverbial instr. case, 'by the kindness of destiny,' 'fortunately,' 'happily.' Uparäga, the following is the Hindu notion of eclipses:—A certain demon, which had the tail of a dragon, was decapitated by Vishnu at the churning of the ocean; but, as he had previously tasted of the Amrita or nectar reproduced at that time, he was thereby rendered immortal, and his head and tail, retaining their separate existence, were transferred to the stellar sphere. The head was called Rahu, and became the cause of eclipses, by endeavouring, at various times, to swallow the sun and moon. Rohini, as to the love of the Moon for Rohini, the fourth lunar constellation, see p. 113. n. 1.

Lit. 'having tears in her throat,' i.e. 'having her voice choked with
tears. Vāśpa, not the tear itself, but the lachrymal moisture (see p. 169, n. 2) which may find its way into the throat and impede the utterance.

1 ‘Though the (utterance-of) the word “victory” be obstructed by (thy) weeping, victory-has-been-gained by me, since thy unadorned countenance, having-the-surface-[skin]-of-lips-pale-red, has been seen (by me).’ Jaya-babda, the word ‘Victory!’ i.e. jayatv or vijayī bhava was the regular form of saluting kings (cf. p. 65, n. 2). Asanskāra, so reads the Taylor MS.; the others have asaṁskāra-p, which violates the usual cæsura. If the latter be retained, translate ‘the skin of whose lips is pale red from the absence of colouring or paint.’ There is no doubt that unpainted lips were a sign of mourning, but this is sufficiently implied in pātaloshṭha, and it is a question whether saṁskāra can ever mean ‘paint.’ Some of the Beng., and amongst them the old MS. (Bodleian, 233), supported by S’. and C’, read a-saṁskāraḥ lollālakam idam mukham, ‘this countenance, having its curls hanging loosely from want of dressing.’ Oṣṭha-puta, ‘the covering of the lip;’ so akshi-puta, ‘the skin covering the eye,’ ‘the eye-lid.’ The student is reminded that in a compound, oṣṭha optionally causes the elision of a preceding a (Gram. 38. k). The Mackenzie MS. has pātalosṭham mukham priye.

2 Sankara quotes the following from Bharata: Kākubhiḥ pranipātaiś ēa bhāgya-nindādibhis tathā, evam krite ēa nariṇām purusho ’ti-priyo bhavet.

Verse 187. ŚLOKA or ANUSṬUBH. See verses 5, 6, 11, 12, 26, 47, 50, 51, &c., 179.
O fair one! let the unpleasant-feeling [unpleasantness] of (my) repudiation (of thee) depart from thy heart. Somehow-or-other at that time the infatuation of my mind was strong. For such, for the most part, is the behaviour of those over-whom-(the quality of)-darkness-has-the-mastery, on happy-(auspicious)-occasions. A blind man shakes off even the garland thrown on his head, suspecting it to be [with the suspicion of its being] a snake. 'Vyātīkam=apriyam, K.;=vipriyam, C. Apaitu, some of the Beng. MSS. have upaitu, which is unintelligible. Kīmapi, i.e. anīrvacanīya-rūpaṃ yathā syāt, 'in a manner not to be explained,' S. Tadā=pratyādeśa-kāle, 'at the time of repudiation.' Prabala-tamasām, i.e. prabalām ajñānām yeshām te tathoktāḥ, K. According to the Hindū philosophy there were three qualities or properties incident to the state of humanity, viz. 1. Sattva, 'excellence' or 'goodness' [quiescence], whence proceed truth, knowledge, purity, &c. 2. Rajas, 'passion' or 'foulness' [activity], which produces lust, pride, falsehood, &c., and is the cause of pain. 3. Tamas, 'darkness' [inertia], whence proceed ignorance, infatuation, delusion, mental blindness, &c. Subheshu=sat-karmasu, 'in auspicious matters,' S. Vṛttayah=vyavahārāḥ, S. Dhunoti=nirasyati, K. Srajam, see p. 272, n. 1.

Assuredly my (evil deeds), committed in a former (birth), opposed to virtuous conduct, were in those days drawing towards (their appointed evil) issue, (seeing) that my husband, although of-a-compassionate-nature, became unfeeling towards me.' Purā-kritam, i.e. janmāntara-karma, S.
it

Pariṇāma-mukham [parinatābhimukham, K.], 'about to issue in their appointed fruit, in their matured result,' 'ripe for an evil result.' Pariṇāma is 'the last stage of anything,' 'the stage of maturity,' 'the final result:' mukha, like unmukha (lit. 'looking towards'), has here the sense of 'tending towards,' 'being about,' 'being on the point.'

1 Cf. p. 272, l. 8; and uddharen no hridaya-sālyam, Vikram., Act I.

2 'O graceful lady! I should in a manner be freed from (my) remorse by wiping off that moisture now clinging to thy slightly curved eye-lashes, which formerly, (in the form of) a tear-drop corrodling thy lip, was unnoticed [overlooked] by me through mental-delusion.' Pārvam, i.e. pratyādeśa-velāyām. Paribādhāmānāḥ=piḍayan, S. A-kuṭila, cf. ā-tāmra, p. 228, l. 3, and p. 298, n. 1. Vijataṁukṣayo=apagata-paścāttāpaḥ. For vāśkpa some of the Beng. have kānte, unsupported by any of the Deva-n. MSS. The repetition of vāśkpa seems at first unnecessary, but not if it be borne in mind that vāśkpa is properly 'the moisture in the eye,' and vāśkpa-vindu, 'the tear-drop when it has left the eye' (see p. 169, n. 1 in the middle).

Verse 189. Vasanta-Tilaka (a variety of Sākvari). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170, 181.
A noun formed from the causal verb explained at p. 297, n. i.

\(^2\) 'Therefore let the creeper receive again (its) flower, as a pledge [mark, token] of its inseparable-union with the (spring) season,' i.e. receive thou back this ring, as the beautiful twining plant receives again its blossom, in token of its reunion with the spring. *Tena hi,* with the sense of 'therefore,' occurs very frequently in dramatic composition (cf. p. 81, l. 2, p. 83, l. 4, and p. 85, l. 5). *Ritu,* see p. 228, n. i at the end. *Samavāya,* 'inseparable or intimate connexion.' The Bengāli MSS. have *ritu-samāgamāśaṇi* (the Bengāli recension, *ritu-samāga-ma-ṭīhnam*), and S. *ritu-sangama-sūcakam*.

\(^3\) *Diskhyā,* see p. 299, n. i. As to *putra-mukha,* &c., see p. 223, n. i.

\(^4\) *Akhaṇḍala* is one of a class of epithets (such as *puran-dara, bala-bhīd, giri-bhīd,* &c.) applied to Indra, as breaking cities, mountains, &c., into fragments with his thunderbolt (see p. 86, n. 2).
\textbf{Raja}

शकुन्तले। अवसर्वत्वां पुचः। तां पुरस्कृत्य भगवनं
\textit{द्रृश्यमित्रधाम।}

राजा।

*हिरिन्द्रामित्र अजञ्जैनेय सह गुस्समीवं गन्तु।

राजा।

अष्टाचरित्रममन्युद्यकालेषु। एकोहि।

II सवें परिश्रामिन।

II तत्। प्रविंषानदिया। सार्थकासनस्यो मारीच।

मारीच।

I राजानमचलोक।

\textbf{दार्शनीय।}

पुच्छस्य ते रसाशिरस्यमनप्रयायी।
\textit{दुष्पन्त इज्यभिहितो भुवनस्य भतो।}

चापेन यस्य विनिवर्तितकमैं जातं।

तत्तोटिमकृतिशमाभरणं मंधोन।

II १५०।

\textit{a} जिहेम्यापियुगेष्य सह गुस्समीपं गन्तम्।

1. ‘Allows thee a sight (of him),’ i.e. ‘graciously permits thee to be presented to him,’ ‘vouchsafes thee an audience.’

2. ‘But on joyful [festive] occasions the (usual) practice must be observed.’ The Mackenzie MS. has \textit{gantavyam} for \textit{ācaritavyam}.

3. ‘O Dakshayini [i.e. Aditi, see p. 284, n. 3], this is he that marches foremost at the head of thy son’s [Indra’s] battles, the so-called Dushyanta, the lord [protector] of the earth, through whose bow that edged thunder-bolt of Indra, having rested from its work, has become (a mere) ornament.’ \textit{Rana-sirasi}, cf. p. 268, l. 12, and p. 87, n. 1. \textit{Koṭimati}= 
\textit{sāgram}=\textit{tākshṇam}. \textit{Kulīsam}=\textit{vajram}. \textit{Maghonaḥ}, gen. of \textit{Maghavan}, a name of Indra, see declension in Gram. 155. c.

Verse 190: \textit{Vasanta-Tilaka} (a variety of \textit{Śakāvari}). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170, 181, 189.
1 'His dignity may be inferred from his form,' lit. 'his form has its dignity inferrible.'

2 'With an eye that betrays [betokens] affection for (thee as for) a son.'

3 'This is that pair [Aditi and Kaśyapa], the offspring of Daksha and Marici, one remove from the Creator [Brahmā], which (said pair) sages call the cause [origin, author, maker] of the solar-light subsisting in twelve forms [having a twelve-fold subsistence], which (pair) begot the ruler of the three worlds, the lord of the (gods who are the) sharers of (every) sacrifice, (and) in which (pair) Nārāyaṇa (or Vishnu), he (who was) even superior to the Self-existent [Brahmā], chose [made] the site for (his) birth.' Dvādasa-dhā, there are twelve Ādityas or forms of the Sun, which represent him in the several months, or, as some say, attend upon his car (see p. 279, n. 3). They are the children of Aditi and Kaśyapa, and the gods Vishnu and Indra are reckoned among them. The other ten, according to the Vishnu-p. (p. 234), are Dhātri, Aryaman, Mitra, Varuṇa, Vivasvat, Puṣhan, Parjanya, Anśa, Bhaga, and Tvāṣṭri; but the names of the Ādityas vary in the other Purāṇas. Tejasāk, i.e. sūryātmakasya, 'consisting of the sun,' K.; =sūryasya, S.; =ādityasya, Chézy. Bhuvana-trayasya, i.e. svarga-martya-pātālasya, S. (see p. 314, n. 2). Yajñābhāgēsvaram may simply mean 'the lord of a share of (every) sacrifice;'

Verse 191. Śārdūla-vikṛūpita. See verses 14, 30, 36, 39, 40, 63, 79, 85, &c., 176.
it seems, however, likely that yajña-bhāga is here synonymous with kratu-bhūj, 'a god,' though yajña-bhāj would be the more usual form. Ātma-bhūvaḥ [abl. from ātma-bhū] = svayambhūvaḥ = brahmaṇaḥ, K. and C. Paṇah = śreshṭhaḥ. Puruṣa = Viṣṇu, K.; = Nārāyaṇa, S. and C. Bhavāya = jñāmane, K.; = ātārāya, S. Āspadam = pratiṣṭhām = sthitim, K. and S. Upendrāvatārasa kāraṇam uktam bhavati, K. Dvandvam = mithunam = stri-puṇṣayor yugalam. Srṣṭur = Brahmaṇaḥ, K. and S. Ekaṁtaram = ekāntaritam, S.; ekaḥ purusho antaram vyavadhānam yasya tat tathoktam. Brahmaṇo Maricīḥ, Maricēḥ Kaśyapaḥ, Brahmaṇo Dakshaḥ, Dakṣād Adītir iti ekāntaram, K. Ekaḥ purusho antaram antardhānam yasya tad dvandvam, Chēzy. As Kaśyapa and Aditi were the grandchildren of Brahamā, they were only removed from him by Marici and Daksha, their parents and his children (see p. 279, n. 3). Viṣṇu, as Nārāyaṇa, or the Supreme Spirit (puruṣa), moved over the waters before the creation of the world, and from his navel came the lotus from which Brahamā sprang. As Viṣṇu, or the Preserver, he became incarnate in various forms, and chose Kaśyapa and Aditi, from whom all human beings were descended, as his medium of incarnation or place of birth, especially in the Avatāra in which he was called 'Upendra' (or Indrānuja, Indrāvarāja), 'Indra's younger brother' (according to some identified with Krishṇa), and in his Vāmaṇa or Dwarf-Avatāra (see p. 275, n. 2). Puruṣa is properly 'that which sleeps or abides in the body' [puṣṭe]. The worshippers of Viṣṇu identify him with Nārāyaṇa and with Brahamā, and name him Mahā-puruṣa, Purushottama, i.e. 'the Supreme Spirit,' thus exalting him above Brahamā, the Creator. Kālidāsa seems by this verse to include himself among the Vaishnavas.

1 Ubbāḥhyām [dat. dual], i.e. Adīti-Māriḍāḥbhīyām, S. Vāsavanūyajyāḥ = Indrājñākārī, 'Indra's servant,' S'. The Bengali MSS. have vāsava-niyojyo (cf. p. 273, l. 3).

2 A-pratiratha, 'an invincible hero;' see p. 177, l. 6, n. 1 in the middle.
a. Darasahasita va padavanandam kormi.


Sad, i.e., ubhaya-kula-guna-sampannam. Sraddha, being feminine, of course represents Sakuntalā; vittam, being neuter, her offspring (apatyam), viz. Sarva-damana or Bharata; and vidhi, being masculine, Dushyanta. Vidhi, according to C., is veda-bodhita-carana, ‘putting in practice the precepts of the Vedas;’ it may, perhaps, imply power as exhibited in action. Cf. Raghu-v. ii. 16, babhau sa tenum satam matena sraddheva sakshad vidhino papannā, ‘she (accompanied) by him, who was honoured by all good men, appeared [shone forth] like Faith visibly manifested, accompanied by action [works].’

Verses 192, 193. ŚLOKA or ANUSHTUBH. See verses 5, 6, 11, 12, 26, 47, 50, &c., 187.
I came the accomplishment of my desires; afterwards, the sight of thee: hence thy favour towards me has indeed been unprecedented.’

S. explains thus—Sakuntalā-prāpakam bhavād-darśanam bhavishyati iti evam māmāhhipretam āsīt, tāvat prabhāvād darśana-pürvam nirvyūḍham. Tathā ā naimittikānantaraṁ nimittotpattīr iti anugrahasāyāpūrvatvam iti bāvaḥ, ‘my desire was that the sight of thee might lead to my recovery of Sakuntalā. But (my meeting her) was arranged through (thy) divine power, before my presentation to thee. Thus after the effect was the appearance of the cause. The meaning is, that the favour (of my seeing thee and receiving thy blessing) did not precede (the attainment of my desire), and hence that the favour was unprecedented, as the accomplishment of my wishes ought naturally to have resulted from thy blessing.’ There seems to be a double meaning in apūrvaḥ.

1 ‘First (came) the accomplishment of my desires; afterwards, the sight (of thee): Hence thy favour (towards me) has indeed been unprecedented.’ S. explains thus—Sakuntalā-prāpakam bhavād-darśanam bhavishyati iti evam māmāhhipretam āsīt, tāvat prabhāvād darśana-pūrvaṁ nirvyūḍham. Tathā ā naimittikānantaraṁ nimittotpattīr iti anugrahasāyāpūrvatvam iti bāvaḥ, ‘my desire was that the sight of thee might lead to my recovery of Sakuntalā. But (my meeting her) was arranged through (thy) divine power, before my presentation to thee. Thus after the effect was the appearance of the cause. The meaning is, that the favour (of my seeing thee and receiving thy blessing) did not precede (the attainment of my desire), and hence that the favour was unprecedented, as the accomplishment of my wishes ought naturally to have resulted from thy blessing.’ There seems to be a double meaning in apūrvaḥ.

2 ‘First appears the blossom, then the fruit; first the rising of clouds, afterwards the rain. This (is) the regular-course of cause and effect; but the success-of-my-wishes (came) before thy favour.’ Naimittika, ‘what is connected with the nimitta or is dependant on it,’ ‘the effect.’ Puras = prathamata, S. Sampadaḥ (nom. pl.) = abhishtā-siddhiḥ, S.; it is clearly meant to be synonymous with abhipreta-siddhiḥ just above.

3 ‘Thus (it is that) the creators of-all-beings perform favours.’ Vidhātri must here be equivalent to Prajāpati (see p. 279, n. 3).

Kasyaicit kālasya, i.e. kasmīnśeit kāle, C.

Called Kāsyapa as being of the race of Kāsyapa (see p. 22, n. 3).

'As if one were to say, "(that) is not an elephant," its form being before one's eyes, and doubt were to arise (in one's mind) on its walking past, but conviction were to take place after seeing its footsteps; of such a kind has been the change of my mind,' i.e. my mind has passed through similar transitions. Thus, as K. observes, when Dushyanta first saw Śakuntalā, he repudiated her (see p. 200, l. 2, and p. 201, l. 4); when she passed out of his presence, he began to relent and doubt (see verse 131); and when he saw the ring, he was convinced she was his wife. Neti, see p. 140, n. 2. Samaksha-rūpe, i.e. samaksha-vidyamāna-rūpe, C. Padāni = pada-etiham, C. Vikāra = svārūpānyathā-bhāva, S'. May not sam-kayah apply to both lines? thus: 'As if there were a doubt that that is not an elephant, while he is marching along, his form obvious to the eye.'

The Mackenzie MS. and my own have aparādha; the others, aparācāra.

'After [in consequence of] her descent to Apsaras-tirtha,' see p. 271.

Verse 195. UPĀJĀTI or AKHYĀNAKI. See verses 41, 107, 121, 126, 142, 156, &c., 183.
That this thy poor faithful [lawful] wife was repudiated in consequence of the curse of Durvāsas, and on no other account, and this same (curse) has terminated on the sight of the ring.' Durvāsas, see p. 137, n. 2. Tapasvinī = anukampyā, S. (cf. p. 246, l. 7). Saha-dharma-cārini = pati-vratā, S.

1 'Thou hast gained thy object.' Čaritārthā = labdhārthā = kṛitārthā. The Mackenzie has viditārthā.
Thou wast repulsed in consequence of the curse, (thy) husband being harsh (cruel) through the obstruction of (his) memory; (but now) indeed, on (the heart of) him freed from darkness, thy influence-is-supreme. (Even as) an image has no effect on the surface of a mirror whose brightness is tarnished with dirt, but on a clean-one easily makes impression [gains admission].

Verse 196. **VASANTA-TILAKA** (a variety of ŚAKVARI). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170, 181, 189.

Verse 197. **SIKHARBINTI** (a variety of ATYASHI). See verses 9, 24, 44, 62, 112, 141.
subjugate the earth, consisting of seven islands. Here, from his forcible taming of the animals, he (is called) Sarva-damana; but (then) he will acquire the appellation Bharata, from his support of the world. Rathena, see p. 9, l. 2. An-utkhātu (nimmonnata-pradeśasyābāhāvād anutkhā-tam, K.), so reads the Mackenzie MS., supported by K.; the others, anudghāta; cf. p. 10, l. 6, with n. 1. Stimila=anishkampa, K.;=apratibandhārtha-durgamanena, S. ‘By this epithet it is indicated that the chariot would have the power of going in the air’ (tena višeshanena ra-thasya ākāśagāmitvam sucitam), K. Sapta-dvipam, according to the mythical geography of the Hindūs, the earth consisted of seven islands, or rather insular continents, surrounded by seven seas. That inhabited by men was called Jambu-dvīpa, and was in the centre, having in the middle of it the sacred mountain Meru or Sumeru, inhabited by the gods. About Jambu flowed the sea of salt-water (lavana), which extends to the second Dvipa, called Plaksha, which is in its turn surrounded by a sea of sugar-cane juice (ikṣu). And so with the five other Dvipas, viz. Śālmali, Kuśa, Kraunca, Śāka, and Pushkara, which are severally surrounded by the seas of wine (surā), clarified butter (sarpis), curds (dādhi), milk (dugdha), and fresh-water (jala), Vishnu-p. p. 166; see Indian Wisdom, p. 419. A-pratiratha=a-tulyaratha=mahāratha, S. (see p. 177, n. 1 in the middle). Iha = asmin āśrame, K. Sattvānam = prāṇināṃ śīhādinām, S.; = śarabha-sīhādinām, K. Prasabha-damanāt = balātkārenā mardanāt. The name Bharata is derived from root bhṛi, ‘to bear,’ ‘support.’ Many Indian princes were so named, but the most celebrated was this son of Dushyanta and Sakuntalā, who so extended his empire that from him the whole of India was called Bhārata or Bharata-varsha; and whose descendants, the sons of Dhṛita-rāṣṭra and Pāṇḍu, by their quarrels, formed the subject of the Mahā-bhārata (see p. 15, n. 1).

1 ‘We invoke all blessings on him for whom the prescribed-rites were performed by your Holiness,’ or ‘we have high hopes and expectations of him,’ &c. As to kṛita-saṃskāre, see p. 258, n. 2, and p. 199, n. 1.
Let Kanva also be made acquainted with all the circumstances." S. has jiīta-visturaḥ; the Beng. MSS., vijnātārtahaḥ.

2 Here, and in the insertion of me in the next line, I have followed the Mackenzie MS. and my own, as I have often done, if supported by K.

3 'Notwithstanding, he must be questioned by us about (this) joyous-event. Ho! there!' Sīṣhyānām madhye ko atra tishṭhāti iti arthah, 'which among my pupils is in waiting here? such is the meaning of kaḥ, &c.' S. Compare p. 69, l. 11; p. 263, l. 5.
Here I have followed the Colebrooke MS. The others have sāpatyadāra-sahtāḥ; the Bengali, sāpatyadāraḥ.

1. 'May Indra be bountiful of (his) rain towards thy subjects! Do thou also, abundantly-dispensing [diffusing] sacrifices, gratify [satisfy] the gods [inhabitants of heaven] to the full. Thus pass (both of you) periods [revolutions] of hundreds of ages with reciprocal friendly acts, laudable on account of the favours (thus conferred) on both worlds;' i.e. you by sacrificing, and Indra by showers, confer benefits on the inhabitants of Svarga and the earth respectively. The two worlds are of course Heaven and Earth, not including the third world Pātāla (see p. 275, n. 2). Viḍaujas or Viḍoajas is one of Indra's names, see p. 303, n. 4. Prājya-vrīṣṭi = praśvara-varshaṇa. Vītāya-yajna = vistṛtā-yāga, K. Svargīnāḥ = devān, K. Prīnayā alam = alam bhāvaya, K. = atyarthena santoshaya, S. Yuga-sāta-parivartāṇ = yugānām śatāṇi tesham parivartānāni.

3. K. has śreyasi and interprets it by dharme. S. has the same and explains it by praśasta-kritye.

Verse 198. Mālinī or Mānini (a variety of Ati-Śākvārī). See verses 10, &c., 171.
Is there any favour still greater than this? As (however) on this occasion his Holiness desires to confer a favour, then let this saying of Bharata be (fulfilled).'

Atah param, i.e. adhikam. Atra praśnārthe kākur anusandheyā, see p. 264, n. 2. The Bharata here intended must not be confounded with the young prince. He was a holy sage, the director or manager of the gods' dramas, and inventor of theatrical representations in general. He wrote a work containing precepts and rules relating to every branch of dramatic writing, which appears to have been lost, but is constantly quoted by the commentators. He seems to have superintended the exhibition of the drama called Lakṣmī-svayāmvara (composed by Sarasvatī, see p. 28, n. 1) in Indra's heaven. See Vikram., Act III, and middle of Act II, Muninā Bharatena yaḥ prayogo bha-vatiśhu ashṭa-rasāśrayo nibaddhaḥ, &c. It was not unusual to close the plays by quoting one of Bharata's verses; compare the conclusion of the Ratnāvali. The commentator supposes that there is here an intentional ambiguity as to whether this verse is spoken in the name of the young prince or of the sage.

'Let the king exert himself for the welfare of his subjects. Let Sarasvatī be honoured among (those who are) mighty in the scriptures [lovers of literature]. Moreover, may the purple-god [Śiva], who-is-self-existent, (and) whose-Energy-is-everywhere-diffused, put an end to my future birth [deliver my soul from passing into another state of being].'

Pravartatām = prayatatām. Sarasvatī (= Bhratī, K.) is the wife of the god Brahmā. She is the goddess of speech and eloquence, patroness of the arts and sciences, and inventress of the Sanskrit language. Sarasvatī signifies 'flowing;' and is also applied to a river. Śruti-mahatām, &c., some MSS. have śruti-mahataḥ mahiyasām; K. śruta-mahatām. According to the latter, śruta = śāstra, mahatām = kreshṭānām. I see no reason why mahatām should not be the gen. pl. of the pres. part. regularly formed from mah, 'to honour.' Śruti-mahatām might then mean 'lovers of literature.' Mahiyatām = pājyatām, K. Nila-lohitāḥ, 'blue and red;' i.e. according to K., vāma-bhāge nilaḥ, dakshiṇa-bhāge lohitāḥ, 'on the
left side blue, on the right side red.' Siva is usually represented as borne on a bull, his colour, as well as that of the animal he rides, being white, to denote the purity of Justice over which he presides. In his destroying capacity, he is characterized by the quality tamas (see p. 301, n. 1) and named Rudra, Kala, &c., when his colour is said to be purple or black. 'In the beginning of the Kalpa, as Brahma purposed to create a son, a youth of purple complexion [blue and red, niśa lohita] appeared, crying and running about [ru, dru, whence Rudra],' Vishnu-p. p. 58. Some refer this name to the colour of his throat (see p. 257, n. 2). Parigata-śaktiḥ; prāptā śaktiḥ Pārvatī yena sa tathoktaḥ. Hence, Sakti=Pārvatī, Siva's wife. The wives of the deities were supposed to personify their energy or active power. Ātma-bhū, although properly a name of Brahma, is applied equally to Vishnu and Siva by those who give the preference to these deities. Exemption from further transmigration and absorption into the divine Soul is the summum bonum of Hindu philosophy (cf. p. 184, n. 3 at the end). Kālidāsa indulges the religious predilections of his fellow-townsmen by beginning and ending the play with a prayer to Siva, who had a large temple in Ujjaini, the city of king Vikramāditya, and abode of the poet. Both actors and spectators would probably repeat the prayer after the speaker and appropriate it to themselves.

Verse 199. Ruṣīrā or Prabhāvatī (a variety of Atijagati), containing thirteen syllables to the Pāda or quarter-verse, each Pāda being alike.

ituraṃ parigata-karmaṃ: || 155 ||

īti niṣprahāta: śave ||

Samārah: ||

Samāraśmīdāṃ niṣprahānāvadānāṃ nām nātakām ||

Guhaṃ bhūyat ||
INDEX.

In the following Index the first number refers to the page, the second to the line. When, however, a number is followed by one of the letters a, b, c, d, the number and line of the verses are indicated.

n. after a number = note; after a word = neuter; ind. = indeclinable particle.

c denotes that the word or part of the word under reference has to be supplied.

A hyphen before a word denotes that the word occurs at the end of a compound.

Prakrit words have been referred to under their Sanskrit equivalents.

Words explained in the notes but not found in the text are printed in Roman type.
INDEX.

339

Himā, 188, 3; ॐ anvē, 20b. Hrdaya, 40, 4; 134, 6, &c.; 

anumāna, 208, 8. Hes, 64b (ैङंै); ६५b (ैङ्गंै); 

hētus, 155, 5 (Sakuntalā); १०९b (loka); ८५, 72, 2 

(ैङ्गंै). Hrdaya, 40, 4; 134, 6, &c.; 

anumāna, 208, 8. Hes, 64b (ैङंै); ६५b (ैङ्गंै); 

hētus, 155, 5 (Sakuntalā); १०९b (loka); ८५, 72, 2 

(ैङ्गंै).

Hrdaya, 40, 4; 134, 6, &c.; 

anumāna, 208, 8. Hes, 64b (ैङंै); ६५b (ैङ्गंै); 

hētus, 155, 5 (Sakuntalā); १०९b (loka); ८५, 72, 2 

(ैङ्गंै).

Hrdaya, 40, 4; 134, 6, &c.; 

anumāna, 208, 8. Hes, 64b (ैङंै); ६५b (ैङ्गंै); 

hētus, 155, 5 (Sakuntalā); १०९b (loka); ८५, 72, 2 

(ैङ्गंै).

Hrdaya, 40, 4; 134, 6, &c.; 

anumāna, 208, 8. Hes, 64b (ैङंै); ६५b (ैङ्गंै); 

hētus, 155, 5 (Sakuntalā); १०९b (loka); ८५, 72, 2 

(ैङ्गंै).

Hrdaya, 40, 4; 134, 6, &c.; 

anumāna, 208, 8. Hes, 64b (ैङंै); ६५b (ैङ्गंै); 

hētus, 155, 5 (Sakuntalā); १०९b (loka); ८५, 72, 2 

(ैङ्गंै).