MĀLAVIKĀGNIMITRAM
of
KĀLIDĀSA
Edited with a complete English-Translation Introduction,
Exhaustive Notes, Katayavema's Commentary
and Appendices.

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EDITOR'S PRELUDE

This new edition is an improvement on our previous edition of 1950. The introduction has been revised and recast in the light of the latest critical material available. Herein we have added a critical appreciation of each act at the end of the notes bearing on the respective act. Material variant readings are shown in the foot-notes. Another new feature of this edition is the gist of every verse given in the notes immediately after its prose-order. By and large the notes have been enlarged substantially.

Relevant extracts from the commentary of Katayavema are printed below the text in order to acquaint the students with our ancient critical tradition. It is hoped that Appendices at the end giving important questions, words for annotation, and sentences for reference to context would be useful to the students.

The Prakrt text is printed on the same page in between the text and the commentary.

Once again we thank our publishers for bringing out this fresh edition in an attractive get-up. We take this opportunity of expressing our deep debt of gratitude to the various editors of the play as well as to the oriental scholars, on whose works we have freely drawn.

We hope that this edition with its added features would go a long way in meeting the requirements of the students and that it would be received with equal enthusiasm as the previous one.

31st May 1959.
Bombay 4.

P. S. Sane
G. H. Godbole
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DRAMATIS PERSONÆ

MEN
AGNIMITRA:—The Hero, king of Vidiľa.
GAUTAMA:—His confidant, the Vidūšaka.
VĀHATĀKA:—Minister of Agnimitra.
MAUDGALYA:—The Chamberlain or Kancukin.
GANADĀSA:—Professor of dancing, tutor to Mālavikā.
HARADATTA:—Professor of dancing, tutor to Irāvati.
The Sūtradhāra, Paripārśvaka, Vaitālikaş, the hunch-back Sāraśaka.

WOMEN
MĀLAVIKĀ:—The Heroine, sister of Mādhavasena.
DHARINĪ:—The principal queen of Agnimitra.
IRĀVATI:—The second queen.
KAUŚIKI:—Sister of Sumati, Mādhavasena's minister.
BAKULĀVALIKĀ:—One of the attendants of Dhārini and friend of Mālavikā.
KAUMUDIKĀ:—Another attendant of Dhārini.
NIPUNIKĀ ]:—Attendants on Irāvati.
CHANDRIKA }:
SAMĀHITIKA:—Maid servant of Kauśiki.
MADHUKĀRĪKĀ:—Female gardener.
JAYASENĀ:—Female door-keeper.
JYOTSMIKĀ ]:—Female singers presented to Agnimitra.
RAJANIKĀ ]:

Other Persons mentioned in the Play:
SENĀPATI:—Puspamitra, father of Agnimitra.
VASUMITRA:—Son of Agnimitra.
VASULAKSMI:—Daughter or sister of Dhārini.
VIRASENA:—A low-caste brother of Dhārini.
DHRUVASIDDHI:—An expert in cases of poison.
MĀDHAVIKĀ:—A female attendant of Dhārini appointed to guard a cellar where Mālavikā and Bakulāvalikā were confined.
YAÑASENA:—King of Vidarbha.
MĀDHAVASENA:—Cousin of Yajnasena and brother of Mālavikā.
MAURYA SACIVA:—Minister of Brhadhratha, the last king of the Maurya line and brother in law of Yajnasena; kept in confinements by Agnimitra.
SUMATI:—Brother of Kauśiki.
मालविकागिनिमित्रम्

पहिला अंक

व्यवहारके अंतराल में भविष्य कहने का अवसर अवश्यक है। ईश्वर की आशा से ही मनुष्य लोगों की आशा है। इस आशा में मरियम अवश्य देखा जाता है। व्यक्ति सर्वकालिक व्यापार के लिए प्रमुख मार्ग है। उसे ही निर्देशना देने वाले ज्योतिषीय देवताओं के साथ ही जोखिम नहीं होता। इसमें सब की आशा है कि ईश्वर-शक्ति का कसलाश अभिमान नहीं है। अन्तर्गत इस (ईश्वर-शक्ति) शुभ्रक्षण वृद्धि-वरील अभाव-रूपी बुद्धिक्षेत्र कहने है। (१)

(मंगलाचरण हायावान)

सूर्यविधाः (रंगभूमीके दुर्गितक्षेत्र कहने) अरे मारिया, इकड़े जरा ये

(प्रवेश कहने)

पारिपार्थिक-महाराज, हा भी आपों

सूर्यविधाः-मला व चित्वयुक्त भौतिक शशी आगा आहे की, या वसन्तोत्सव प्रती परंपरा काहीदासाने रचतेल्या मालविकागिनिमित्र नाटकाच्या प्रयोग करण्यात यावा. तर भाग आतां संगीत सुरू करावे

पारिपार्थिक-छे! हं ठीक नर्थे! सुप्रसिद्ध व मधवके भाष, कशिपुष्य, सौमित्र इत्यादि कविच्या नोतके सोहुन वर्तमान कालात असरणारा काहीदासाची कृतींना असा हा हुया समेता भुवनाम कसा?

सूर्यविधाः-अरे वेदाध्य, दूर अग्रदोष अविचाराने बीततो? कारण पदार.

जुन्या महूनस्व सर्व गोदित सत्त्रा त्राजगमाणि नवीन महूनस्वु एखांका काम्य पण्डाल नाहीं, अर्थे प्रतिपादनें वोग्य नाहीं। सजन वीट परिशा कहने योग असेल तेंच प्रहण करतात: शाहवट मूल्य माणात इतराच्या वृत्तिनुसार स्वत:च्या मर्म मर्यादात. (२)
पारिपात्यात्-आपण स्मृत्यां तेंच प्रमाण होय.
शृंगार-तर मग तू चाहू कर.

व्याप्रमाणेच भारिणी राणीचे सेवक तिथी सेवा करताना दक्ष असतात ल्याप्रमाणेच मी पण या समेती आज्ञा विरसा मान्य कलन (दक्षतें) अभ्यंचां आणू इच्छातः. (२)

(असे म्हणून दौने जातात)

स्तावाना संपते-

(तंतर चेटी प्रवेश करते.)

चेटी-छलांच नावाने नृत्य विकृत्यासाठी तुक्तीच पाठवलेली मालविका कळपत तरबेज झाडी आहे ते नाटपात्राच गणदासांना विचारपात्रासाठी मला भारिणी राणीसाहेबंकडून आज्ञा झाडी आहे. तर मग आतां संगीत झाडीत आले (ती चाळू लागते. नंतर हातांस बर्लकार असेली हूनरी दसी प्रवेश करते.)

पळिती-(पाठवले पाहून) अया कौमुदिके, यावेळी तू इतकी परकी कसी ? कारण माहित्याखजून जात असताना सुदा तू इकडे पहाल पण नाहीत !

दुसरी-अया बाई, बकुलाबिलिकात ! गडे, राणीसाहेबांनी सोनाराकडून अलूलेली नागमुळा असेलेली अंगठी मोठ्या प्रेमालेन पहाण्यांत मी गरेहोळन नेलें व त्यामुळेच तर तुम्हा टोप्यास पाच हाळे.

बकुलाबिलिका-(अंगठी म्याहाळून) शरचं, तुम्ही दुःख गडून म्हणून हे योग्य आहे. ते अंगठीनुसन फोकण्याचा किरणा मुळे तुम्ही अंगठी जणू काय फुंकात आहे अशी माहते.

कौमुदिका-गडे, तूं कैसे निधालिस ?

बकुलाबिलिका-राणीसाहेबांच्या आलेलुसार नाटपात्रांच गणदास यांना मालविका शिलावन प्रेमालेन कसी काय आहे ते विचारपात्रासाठी.

कौमु-०-गडे, अशा याची ववल नसताना सुदा ती महाराजांच्या दृष्टीस कसी पुढील ग ?

बकुल०-अया, राणीसाहेबंच्या मांजे उभी असल्याने ती चिन्तांत पाहिलेली मेली.

कौमु-०-ती कसी ग ?

बकु०-अया, एक हट मग, एकदा राणीसाहेब चिन्ताचालण मेली व व्याचरा रंग अजूनही उठावावर आहे अशी आपल्यांची चिंता फार बेजळ पहाल उम्म्या होया. इतरांत महाराज ते म्हणे आहे.

कौमु०-मग पुढे ?
बकुलारमण मह आदर्श-उपचार शाल्यावर (माला\\।विकेला) राजीव राम वरं लवाजम्या-चह बापूलेखी पाहून एकाच आसनावर बसल्यावर राजामें पुष्प चेली की,._
कौमुदी-काय वर्ण विवारले?
बकुला-राणीवर जवान चित्र काळेकेल्या अपूर्व सुंदर सूँनीचे नाव काय आहे?
कौमुदी-अपूर्व सा आडिती बावरीत आदर (सहज) निर्माण होतो. मग पुढे?
बकुला-आपल्या वोळ्याकडे तक्ष दिले नाहीतित पाहून संशोधित शालेला राजा पुढे-
पुढे: विवाक्ष हांगला. राणी काळीच सांगत नाही कसे पणहून युगली बसुपाती
महाराज, (रेवतीत साहेव) ही मालाभिका आहे.
कौमुदी-(होळन) बाणपणाला हे उविच आहे. वर पुढे काय झाले?
बकुला-अण, पुढे काय होणार? आतात तर मालाभिका राणावर दृढित्यवान यां
नये महापत्त विवेक तबरदारी शेषातात आहला आहे.
कौमुदी-तुम्ही आपले काम करा. भी सुदुस ही बंधकी राणीवर गेले (कौमुदीका
आते.)
बकुला-(जनवर बाण पाहिळ्यावर) गणवास नाटमाहाय संगीत शाळीनून बाहर
येत आहला. तितकांत राणा जाऊन मेटावं. (ती चालू लाेगा)
(प्रकाश कहल)
गणवास-खरेंच, प्रस्येका आपल्या पिक्हे विवेचनी विशेषज्ञांचे फारच आदर वाटला
परंतु मला नृत्याच्याबाबत नाहीत (नाटपासंबंधी) असरारा आदर काळी घेखाजवी
नाही. कारण
हालांच सुविद्योदेश देशांचा आवस्था असा. वाहुवधाव एवजात. हिंदू
उर्मीस शरीरसंबंध वेदांचा या नातपाचे स्वतंत्र शरीरांचा दोन भाग केले. तीन
जुणानी युक्त व नाना रसांनी भरलेले मानवी जीवन पण हांतम दृष्टिस पडलं. बाहुप
नाटप संबंध विषय मिश्र मिश्र शिष्य असेलेल्यांचे लोकांनी एकभे मुख्य नसरंजन होय.(४)
बकुला-महाराज, राणीच्या हे असे विचारला आहे की आपली सिध्या मालाभिका
शिक्षण पेल असतांना फार केला तर देत नाही न?
गणवास-मला, राणीच्या हे सांग की, ती फारच निपुण व बुद्धिवान आहे. फार
काय नांगांचे?
प्रमोगविषयक जे जे भावपूर्व हावभाव तिला विकावावे ते ते विशेष रीतीने
मलंच ती बाला विकाविते. (५)
बकुला-(स्वतंत्र) गयाहून ती हावीला मारे. ताकील असे मला वाढते (उचाड)
ज्या अर्थी तिसे गुरूजी तिच्यावर तसे बूऱ आहुत त्या अर्थी ती फारच कलार्ब
व घरं वीघ.
गणवास—बाले, अशा तवेहूँ माण्यें मित्रणे मुख्यिल आहे. म्हणून भी विचारतो की राणीसाहेबांनी हे पात्र कुटूंक मित्रले?

बकु—आतांने कलष्ट असेला वारेण या नावाचा राणीसाहेबंचा एक भाग आहे. त्याच्या महाराजांची नर्मदारावर श्रीमतीरा सिद्धरावीचा दिनधात अभिकारी नेमके. त्यांच्या ही मुलवी शिल्पकलेत ब्रॉश होईल असे जाणून तिला बघलीकरून भेट म्हणून पाठविली.

गणवास—(स्वतःतनी) हित्या सुंदर शरीरचबटीमुळे ती कुठल्यातील लालव्या कुठात जगेलेली नसावी असें मला वातले. (उष्ण) मूली, भी तर यांत नकृत्ये यावस्यी होणार कारण,

उपायमाणे तरांतूल पाणी समुद्रांतील दिप्त्वांत पद्मात भोती बनते तसेच दिवसांत मित्रकरूं (कारागिरींचे) कसा वांगला विद्याध्यायी (सुपांची) लघु आणे तर त्याची काहीं विशेष परिश्रम होतो. (६)

बकु—महाराज, आपली शिक्षा आतां कुठे आहे?

गणवास—आतांच तिला मी चंदांना मित्रीय शिक्षक हा व विभाग वेड्नास सांगिली.

उपायमाणे ती सरोवर वृद्धीसंगत प्रशिक्षण असा विद्याकरोज जाऊन हवा सात आहे.

बकु—तर मग मला जाऊ वा. आपण दिव्यावर संयुक्त शास्त्रांमध्ये तिला कठोर तिचा उत्साह वाढविले तर.

गणवास—आपल्या मैत्रीची भेट. मी पण वेळ मित्रांमध्ये घरी जाती.

(दोघे जातिल.)

—मित्र विशेषक वंचत—

(उपायमाणे जवळजवळ उमेश्वरीय शिक्षासंस्था व उपायमाणे हातांत पण भेटलेले आहे व जो राजाने तेवा करते अशा मंत्र्यारोप विशेष करतो. )

राजा—(उपायमाणे पण वाहले आहे अशा मंत्र्याकेच वंचत, ) वाहला, बौद्ध राजाने काळ वर मान्य आहे?

अमाय—महाराज! स्वतन्त्र विनाश!

राजा—उपायमाणे काळ म्हणून आहे तर मी ऐकू इत्याच्यांत.

अमाय—उपायमाणे उत्तराधिकार असेल ती वेळात आहे की "आपण मला पूजनीय भावांत.

आपण आकाश केली, की आपला चुल्ला धाक उमर माघवेसन शरीर संवंत ठरणारी माग्यकरून येत बसतंत्र वार्तेच तुम्हाच सीमांकांनी त्याच्या हुळा कहीन त्याचा काढी केले आहे. तेव्हा माझ्याविषयु तुम्हांचा जो आवर वाटतो त्याबद्दल तुम्ही त्याचा आपल्या वायुकोषलेणीसह सोडवाय. हुपा संदर्भात
एकाच राजवंशावतीर्क आप्ने लोकांशी राज्य लोकांशा व्यवहार कता असती हूँ। आपानां माहित नाही असें नाहीं। महुँनत्री आपण यांना मध्यवर्त व पूर्ण असावी बाबतो लोकांशा बाबत करण्याचा गडढेरीत लोकांशा बाबत हिंदू साधु श्रीलकडला शालिफळ असती हो. तेव्हा तिचा श्रोष करण्याचा मी प्रयत्न करवतो. जर आपल्या मापासेनाची माहित्यकडून सुटका शालिफळ पाहतो, अशी महाराजांची इतिहास असेल तर एक अत माहित्य केली पाहतो. जर महाराज माहित्यशाखाच सौंप गेले माहित्य तद्यार असती हूँ तर माहित्य करेकर मापासेनाचा कार्य अधूं. (७)

राजा- (रणांने) काय! कार्याचे मोठ्याका घेऊन ती मूळ लोकांशी बंद बनवली करतो? हे वाहतका, विद्यार्थ्यांचा राजा माहित्य निम्नलिखित आहेत व माहित्यविधान कार्यांचे करतो. तेव्हा बीसेनाचा महामुख कल्याण, पूर्वी ठरविश्वासाच्या व्यक्ती जमून व राज्याला व जो बडाही करण्यास योग्य असेलेच पदार्थ मिळाला आहे. असावी उपलब्ध हामी राज्याला सेविला आला आहे. (६)

अभावात- जवळी आपली आशा.

राजा-?किंवा आपणे-काय मत आहे?

अभावात- महाराजांनी माहित्यकडून असेच सांगितले. कारण, --

राजपदाधीर नवीन तालाब शाळेस्थळांनी मूळांच्या प्रजेतेश्वरांनी कार लोकप्रीय गेलेली नसतात, यामुळे मूळशा लाबलेल्या असवर रोपासमायों त्यांचा उपलब्ध दांकन्या सोळ्या असते. (८)

राजा-तर मग तेंदुकांसोच वचनातिस मिळाला नाहीं. हेच निमित्त घेऊन येने सेविला सिद्धता करण्यास सांगितले.

अभावात- दीक्षेत आहे. (जपू). (सेवक आपातशा कार्यांत निमित्त होंय राजावध उमे राहतात).

(प्रवेश कल्याण)

विद्वान- मला महाराजांनी अशी आशा केली की, हे गौतम, विजयानं बोगायोगांनेच वृद्धीच पदेशील मात्रिका मला प्रस्तर विशेष अशा काँटी उपयोग वापर काळ. मी मुळां त्यांप्रमाणे केलेला आहे. ह्या त्यांना जाणून काढवलं. (असे महुँन साधूला लागतो).

राजा- (विद्वानपासून) हा आमचा धूमा कार्यांचे असेलेच कार्यार्थी (मंत्री) आलाप.

विद्वान- (जवळ जाणून) महाराजांची वृद्ध होते!
राजा—(मान हुबवून) असा इकठे बस।
बिधू—(वसती)।
राजा—मित्रा, मला असे. बाठें की तुसे जानबाज हुम्मा असणाय्या गोष्टीच्या
दर्जनासाठी उपाय धोप्यांत नके आहेत.
बिधू—प्रयोगसिद्धीनियरी विचारा ना।
राजा—ठे कसे काय?
बिधू—(कार्तिक) हे असे।
राजा—हावाट! मित्रा! उपकम तर मोठ्या बिलासीने तू आरंभछाया. अशा या
साहसात तिथि मिळते कठीण असुनहारी आम्ही मात्र आशा करतो. कारण—
एकाग्राशा एक शहायक असेल तर अडकणीयुक्त असेल्या कार्यात महात
मिळेल. होठत माणसाचाचुना अंधारांतील वस्तु विवाह्यावस्तु सहाय्याशिवाय विसर्नार
नाहीं। (१)

(प्रदयांत)
कार बहादुरलोकण पुरे काळाला. राजस्थान समवेत अपत्यांपणी कोण खेचट
व कोण खेचट हे उपकरणही वेळेल.
राजा—(ऐकून) जरे मित्रा! तुम्हा सुगतिविलुप्ताला कृत वेळ आहे.
बिधू—आपल्या आता त्यांचे फड पण पहालच.

(स्वार्थतर कंबुकी प्रवेश करतो.)
कंबुकी—महाराज! अमात्यांनी विनत्ती केली आहे की महाराजांच्या आज्ञेचे पालन
करणारंत आहे. येंचे पुरूष हृदया व गणदास—
अभिनयाचे डोंगे शिक्षक, एकमेकाला जिकणारी इत्यादि असेल्या व दोम
शरीरांतील साक्षान्त भावन असे हे डोंगे आपली मेण्ड मेण्ड दम्बकाळा. (१०)
राजा—या दोषांचा अंत नेंक चा.
कंबुकी—जस्ती महाराजांची आज्ञा. (जाकडन पुरूष या दोषांचा प्रवेश करत) हृदये,
इकठे सुवृन गृहुकाी हो।
हृदया—(राजस्थां पाहून) अठो! राजमहिला अविवाह आहे. कारण—
हा मला अरिलंबित नाहीं किंवा व्यायांत जाणे कठीणहे नाहीं. तरी पण मी
मीतीने व्यायांतवाह जात आहे. तो माहृता नेत्रांता प्रतेक अर्थां सागरार्थांच्ये
तया नवा भांती. (११)
गणदास—हा मानवी आकर्षातील तेज प्रगती आहे. कारण—
दारभज्ज्यांनी व्यावस्था प्रवेश करणारी प्रवासनी विली आहे ब राजसिंहा—
सनाजवळ गुप्त हेरासह जात असणारास या अथा मला होठे दिवदृष्ट टाकणार्या त्याच्या तेजऱ्या मूळं शक्मदाविना जणू काय प्रतिविलेघ केल्यासारख्या वाळें आहे. (१२) कंतुकी – हे येथे महाराज आहेत. आपण त्यांचा नेटांवें.
उभी – (जवळ जाऊन) महाराजांचा विजय असो.
राजा – दोपांच स्वागत असो. (सेवकांकडे पाहून) हूप दोपांची दोन असायें –
(सेवकांनी आणलेल्या दोन आसनांबर दोपे बसताळ)
राजा – हे असें कसे? विष्णूना उपदेश करण्याच्या या, बेडऱ्या आपण बोपेत हि विषयक इकडे कसे आला?
गणवास – महाराज, एकावे वा. मी उतम गुरुजवळ अभिनववासत शिक्षके. मी घडे पण दिलिते आहेत. याविना आपण व राणीताहिल्यांची मजबूर हूप पण केली आहेत.
राजा – हे मला चांगें माहित आहे. पुढे काय?
गणवास – अशा ताहेचा मी असताना या हुर्दलांचे मोठ्या होकांसमावेश याला माहित याचू नदुळा बरोबर निॉम्होट, असे भवळ अपमान केला आहे.
हुर्बळ – महाराज, प्रथम याचं ‘यथायांत व माहितं समुद्र व तणं याचं इत्यािते अंतर आहेत’ असें मला भजुंतें व माहितीं बाब खुले केला. तेषु हा महाराजांची माहिती व व्याची वात्स्ल व अथाकूल परिधान ताप्नी. आमची दोषाच्या बाबतेंत आपण विशेस प्रस्ताव निर्णय करणारे चीकडळ व्याची आहात.
विबूधौ – ही प्रतिच योग्य आहे.
गणवास – वा! ही तर नामित कल्पना! महाराजांनी का वेजुन एकावे.
राजा – जरा योडा वेळ योडा. राणीताहिल्यांना या बाबतेंत प्रकाश झालेला वाटेल. हेवरंती व पंडित कोषिकांची यांत्र्या उल्लघ दरवर्ष न्याय तोवूक.
विबूधौ – आपण योग्य तेंच महाराजांची.
वोघे विसंक – जसे महाराजांची मणी.
राजा – मौकाय, हा सर्व प्रकार कल्पना निलं कोविकोसह राणीताहिल्यांचा पाठवून चा.
कल्पना – जसे महाराजांची आआा. (जाते व पण: परिवारकारोबर असेलेल्या राणीताच निर्वाह करतो)। इकडे, इकडे, राणीताहिल!
बेले – (परिवारकेच्या पाहून) भगवती, हुर्दल व गणवास यांच्या अन्मितांत आपल्याच काय बाळें?
परिवारजिका— आपल्या पत्ताचा परम्परा होईल ही शंकाच बाळणू नको. गणदास प्रतिपादकपेक्षा कृपण नाहीत.

राजां—असे जरी असलेले तरी राजाची कुप्सा लावला खोजाचा मिळवून वेळेस.

परिवारजिका—अनेक, तू सुदां राजीपद धारण केलेले आहेत याचा विचार कर. पहा—

सूर्यनाथ उग्रपाणी अखिल जास्त वैदिकमानु होतो तर राजाहू राजीपणे मोठेपणा मिळविलो. (१३)

गेल्यांना—हां! हां! धारिणी राजीपाणी आपली मैत्रीने पंडित कौशिकी हिला पुढे करून आल्याच.

राजां—मी तिला पाहूला जिने

मंगल अन्वेषक कारण केले आहेत असी ती यशवंत धारण केलेल्या कौशिकीसानी जपणे काय अपमानविद्यासहित असंख्या भारीसंबंधी तांत्रिक मूलिक भारताचे (१४).

परिवारजिका— (जवळ जावळ) महाराजांचा विजय असो.

राजा—मगवती, मी वंदन करतो.

परिवारजिका—

मूतमानांचे जीवनपोषण करणाऱ्या व मोठ्या आर्जांची रत्ने प्रतिधिन्या व अपमानविद्यासह सविचारांना भारीचा राजी न भूल-भारतीचा (पृथ्वी) या दोषांचे आपल्यांचे वंत चे पत्त व्या. (१५).

भारती—महाराजांचा जय असो.

राजां—देविचं स्वागत असो. (परिवारजिकेकडे पाहूला) भगवती, भाविकार बसपाची कुप्सा करावी.

(सर्वजन आपल्यांयोगांची भागीं वसतात.)

राजा—भगवती, त्या ठिकाणी असण्या हुवदृढ, व गणदास यांच्यांच्या एकमेकांच्या कौशिकांबन्धी लाई निर्माण करू आहे. तेह्या या वातांत्रिक आपल्याचा व्यापारिक अवघ्न करू आहे.

परिवारजिका— (हंसून) ही चट्टा पुरी शाळी. वहाऱ्या जवळ्या असतः राजाची परीक्षा खेडेगावले करावी काय?

राजा—ठे ठे! असे मानून नका. आपल्या तर लरोखर पंडित कौशिकी. मी स्वतः

व राजीपाणी या दोषविद्यासह पश्चिमांत आहोत.

दोन आचार्य—महाराजांनी योग घडले. पूज्य असेलेली ही मध्यवर्ती वस्तरांनी

आभारी दोषांचे गुणविद्यांच्या जाणप्रियांसारखे आहेत.

राजा—तर मग वाड तुळशिवावसमुहो होऊं दा!
परिभाषा०—महाराज, नातपवासन प्रयोगप्रणाल आहे. तर मग शाब्दिक वादाचा काय उपयोग? किंवा राणीसाहेबाना काय बातें?

वेळी—पत्नी विचारात तर, ह्या दोघांमध्ये बावला मला परत नाही.

गणवास—राणीसाहेब, विश्लेषण माहित्याबारी असणाऱ्याकृत मास्टर परामर्श होईल असेही अपण मारू नका.

विघट०—राणीसाहेब, या दोन मंडपांचा आपण वाणी तर पाहूणाऱ्

कुटळ वेळन कॉम आधे?

वेळी—तूं तर कलहिरी आहेस!

विघट०—असेही नाही, बर एकमेकांसारी अंदाज असेल्या. मद्दत धसीलिखी एकाच परामर्श हस्तान्वित शालिवाना हाताता कही असणार?

राजा—हानरीज आपण दोघांचा अंगसोधन व अभिनव पाहिलेच आहेत मा?

परिभाषिक—होय.

राजा—तर मग राणींचे प्रमाण महत्त्व आणणी कृतीचा प्रत्यक्ष दाश?

परिभाषिक—भी तर तेंच सांगणारी इत्या करते.

कोणी जणांभाजा बायोलख त्यांचे (कलेवियरी) शाल त्यांच्या पुरीतें असेते तर कोणीह्या. बायोलखीं ती विबांतीच रुचीते विश्वासांचे सामृद्ध्य असणेच बायोलख येतेच. पण या दोघी ज्या उसम येणाऱ्या यात ती शिक्षकांसाठी अपणी ठरली (१६).

विघट०—आपण दोघांनी तिंचते भावतींचे बशन एकेचेंचे आहे. हांभाटूल तात्त्वक असेच की प्रत्यक्ष विश्वासाची कौशल्यावर निर्णय व्यावहाराचा आहे.

हरकुत—आम्ही आहें मान्य आहे.

गणवास—राणीसाहेब, ह्या ह्या थराळा आहे.

राजी—जर मंड बुद्धीचा विश्वासं विश्वासात अपणा मिळतंते तर ही दोष शिक्षकांचा वाणी काय?

राजा—देवी. हेंच योग्य आहे. अपण विश्वासं श्वेतकारणांत गुरुराचा बुद्धीचा अभाव दिसून येतो.

राजी—(स्वतंत्रच) आतं कसे करावं? उलझाह बाळबिळारा माझ्या पतीचा मनावर सिद्ध होणे पारे हां. (गणवासाला पाहून, उघड). भाषा या व्यवह तासाकापूर्ण परवृत्त भाषा.

विघट०—महाराणी योग्य तेंच महत्त्वाचा. ह्या गणवास, संगीतावा नावावर सर-स्वतीत अर्थांचे केलेले मोठे तूं खातींत तर मग या ठिकाणी परामर्श सुलभ आहे ह्या वाशा बांधत तुला पाठ्यांचे कारण काय?
गणवास—बसतुल्लः राजीसाहेबंश्या शब्दांचा अभाव अर्थ आहे। तर आतां प्रसंगाला योग्य वाटी एक।

चांगली जागा मिळतेली जाईल महून वादला भिजून हुस्याकडून निवा सोपून चेनाधाराची बिधा केही पोट भरणाव्युत्स्थल होय। ल्यालाच बिधारूपी होया भिक्काणा व्यापारी महूनतात। (१७)

देवी—हुँसली विध्या नुक्तींच हुस्याचा हातीं विली आहे। महूनच जो उपदेश पूर्णांनें बिला नाहीं तो करून दाखविलें अन्याय आहे।

गणवास—महूनच माहा हा आयूब्बू आहे।

देवी—तर मंगल आपण आफला उपदेश (प्रयोग) या एकत्र भगवतीलाच दाखवा।

पिरो—देवी, हे योग्य नाहीं। सर्वेच असला तरी स्थांमें एकत्रपणें केलेला निर्णय दोपयुक्त असेहीं संभवनीय आहे।

देवी—(स्वतन्त्रीच) अग वें! मी जागृत असून ति मला मोळी काळा पाठवलेस?

(रागांने बाजूला बळते)

(राजा परिवाराच्याकडून राजी दाखविलो)

पिरो—(पाहून) हे चंद्रवर्ती, कारण नसलोला तुं महाराजांपासून सोळ कां फिरवलेल? कारण नवयामर अभिकार असला तरी सूक्ष्मी कारण असेही तर वाहा पहिलीर रागावलास। (१८)

विहृ०—वा! हे सकारात्मक आहे। विध्या पब्बाली बाजू राहली पाहिजे। (गणदासकडून पाहून) गोपालांमध्ये राजीसाहेबंशी राजां आविष्कृत आपूर्त तुली बाजू राहली। प्रस्तुत शंख शुरूही असून ति महून उपदेश देश्यांत निर्णय असत नाहीं।

गणवास—राजीसाहेब, ऐकच वस असा तरू राजांनी समजावल्या। तर मंगल आता——

या बांधनबोळील मी माझी शिक्षण देश्यांची शक्तिदाखविलों। जर आपण मला तली आता देखी नसतील तर माता आप्ल्याकडून घात घाला। (१९)

(अतेनावकन उठतो)

राणी—(स्वतन्त्रीच) आता उपयोग काय? (उपद) शिष्यकार्य आपल्या शिष्यांबर अभिकार असतो।

गणवास—मी उंचीवर फार वेंच संकित शाळां होतो। (राजाकडून पाहून) राणी—

साहेबांगी आता विदिते। तेल्याची कोणकोणप्रमाणी अभ्यासांच्या शिक्षण मी दाखवावी गायत्री महाराजांनी आता खाली।

राजा—व्यापारांमध्ये ही भगवती सागिल।

पिरो—राजीसाहेबंश्या मनावत काहींंताच आहे। महूनच मला दंका बाळते।
राजा-विशवसाने सांगः माह्या सेवकांवर माकी खरोखर सता आहे.
राजा-आणि मुहूँ माह्यावर सुदाने।'
राजा-मुक्के विलीनसे सांग आहात।

परिभाषा-महाराज, चतुर्पदवार आधारित असलेले छायत मात्र ना मयाने नृत्य कहन दाखलिते फारवर कठीण असलेले आते महणतात. तेवढा आपण हा एकम विषय चेहाल त्याचा बोधांकडून होणारा प्रमुख पाहू या. यामुळे दोषांबारे शिक्षण वेदांताच्या शक्ती-संबंधीत असणारे तात्त्वक कठून येईल.

बोन शिक्षक-जवळी म्हणताने आहात.

बिने-तर मग तुम्ही नातपाशी तंगीताची सर्व तयारी करून महाराजांना डोधी निरोष पाठवा. किंवा मूळवारील वापर आम्हीसाठी उत्तीर्ण.

हरवत-ग्यांनाचे. (उठातो)

(गणदास राजीकडे पाहूतो.)

वेदी-(गणदासाला पाहून) यशस्वी भाह! मी खरोखर आपल्या यशाच्या आढळ येत नाहीं!

(दोघे निवारत)

परिभाषा-इके, इके शिकारकडून!

वेरेनो-(मार्ग बदलून) हे आम्हीं येथे आहात.

परिभाषा-माझ्याला या नातांनी सांगांतील किंवा तिसरीच्या त्यक्त होणार्‍याने दोन शिक्षणांची विरळ असे पोलांबारी प्रवेश करावा.

वेरेनो-हे काही आम्हींसाठी नको! (दोघे जातात.)

राजा- (राजाकडे पाहून) जर माह्या यज्ञमानींच्या राजकायकालं असा निपुंशला बाजवू ची तर कार्य बहार होईल.

राजा-मुळवार असंतूलसंबंधी किंवा कसून नको?

हे मनःशीत, हे मी बळून लागणात काही. शाक्तिसंबंधी सांगांनी सांगणाऱ्यासे एकमेकांना यशाचविषयी महत्तरी वर्‌तात. (२०)

(पदांत मूळवारा आश्रय होतो. सर्वजन ऐकतात.)

परिभाषा- माझ्या संगीत तर सुहा हाळेत. कारण हा मोरतना आवडणारा असा मूळवारा गंभीर आवाह जो मध्यम सुरंग आवेदित गेला आहे ता ज्याचे अनुभव मोरतनी स्त्राळा भेटावळांना समजून आपल्या माना वर कहन केलेले आहे असा आवाह मताना आनंदित करत आहे. (२१)

राजा-देवी, आपल्या समृद्ध जाऊ या.
(२२)

देवी—(स्वतंत्री अंच) इस्म! माया पतीचा काय हा अविनय!
(सर्व उठताल)

बिनुक्कः—(बाजुला). जरे मिष्ट, जरा हठू चाल. धारिणी राणीसहेवाना तुसी कविसंगति विसू नये.
राजा—मी ध्वन्याचा अवलंब करित आहे, तरी पण हा भूमिगाचा आवाज जणू काय माया मनोप्रथा आवाजच सिद्धिप्राप्त रे ते मला स्वरा करित आहे. (२२)
(सर्वसंजन जाताल)
—पहिला अंक समाप्त—

हुजरा अंक

(नतर संगीत रचना आह्यावर मिरवाहक बसलेला राजा, धारिणी, परि- 
वाचिका व आपाणबऱ्या हुयासमार्गाने इतर सेवक प्रवेश करतान.)
राजा—भगवति, आहे अश्वात्शापेची प्रथम कोणता उपदेश आपल्या पवारा?
परि—आताचा वातावरण दौराणी सार्थीच प्रतिगति असली तरी गणदास कव्यांना 
वडील असल्याने आणलाच आपल्या प्रतीय दिलेले पाहिजे.
राजा—तर मग हे मोहत्व, अशा तर्फेने बोन आचार्यांना फक्तवत आपल्या 
आपल्या कामाच लागाव.

कंधुकी—जेठी महाराणांची आशा (जातो)
(प्रवेश करन)

गणदास—महाराज, शमितमधी हति रमदमाचा व सत्यतपाद आहे. न्यात्तीत चौथ्या 
भागाचा प्रयोग महाराजांची साजपतेने (एकविला ते) पहाण्याची कुपा करावी.
राजा—आचार्यबिरोह आवरांजुंडे मी तत्पर आहें.
(गणदास जातो)

राजा—(बाजुला) अरे मिथ्रा,
माशे कोठे की नेपव्यगृहांत आहे, तिला बच्चप्पास इतक्य उत्सुक हाळेआहेत 
की जणू काय हे अधीरतेने पढावण्याच अवसंता काले आहेत. (१)
विषु ०—(बाजूला) है नयनमधु आँखें पण मस्तिकाहि जवठेंच आहे. तेथा मोठ्या हुळारींना आतां वाहून थे.

(जिव अंगसौंद्राकडे पिक्कक काळजीपूर्वक पहाण आहेत अशी मालविका प्रवेश करते)

विषु ०—महाराज, आपण स्वाहालाचून पहावे. सरोलऱ्या तिचे मौढी म्हणून चित्रांत ठसवित्या-प्रमाणे काळीमात्र कमी नाही.

राजा—(बाजूला) मिना.

भी ज्यावेळी तिला चित्रांत पाहिली तेत्रं हिव्या सोन्दाचया ( बजिलाचया ) विसगतीवर लागें मन संज्ञायी होतें. पण आत्या मात्र असां बाटली की ज्यांचे तिचे चित्र काळे हो. मात्र स्वतंत्र्या ईशाप्राप्तं अशिवल का.रा असावा. (२)

गणवाळ—बाळे मिळून नको. स्वाद स्राव राहा.

राजा—बाह्या ! प्रथेक अवयवांचे हे हिंचन निदर्श सोळंय. कारण,

हिव्या चेहरा शरवंद्रप्रमाणे ब्योळ्ळने असून होटे पण विशाल आहेत. तिचे दोन बाहु लोंगावंत उतरले हे आहेत. निविद व उपत्त स्त्रानीं युग असा उपर्युक्त आलोचितो ( वेधा च ) आहे. दोघी बाजू जणून काळ भौतर काळेल्या आहेत. कंम हुतांना मोजण्यासारखी आहे तर नितं विशाल आहेत. अतुल्यत बोंदे असतले पाय साहेब होते. तिचे सर्वच शरीर नृत्यविशाक्षर मनातील कल्पिेप्रमाणे वडबून आमिरे आहे. (३)

मालविका—(प्रथम तान-आलाप वेजउन चतुर्युद गाणे गाले).

हे हुळ्या ! माझा प्रयकर मितूंणे कटीफण आहे. तू म्हणाूणेच निराव हो ! हाय ! हाय ! माझा हावा होठा कांही कारणांना स्फुरत आहे. फार पूर्वी दृष्टी पडेलेला हा तर रेयच आहे ? पण त्याच्याखें कोणत आहे? हे माझा, पराहीन असलेली मी मोठ्या उत्सुकतेनुसार लिंतुच इत्तत करत आहे असें समज. (४)

(संतर ती माझ्यनेच योगे असा अभिनव करते)

विषु ०—(बाजूला) था ! या चतुर्युदी मोळाचा माध्यमाचे तिमी जणू ठिक दुकान वस्तुकं अर्थस केलें आहे.

राजा—(बाजूला) मिना, माझ्या हुळ्या पण याच्याप्रमाणे (सांगत आहे) सरोलऱ्या हिंचंच, हे माझा, हा जन दुःखाळी अनुरुत्त आहे असे समज दखा अयोर्य गोत म्हूण त्याच्याप्रमाणे शरीरांवर हायमाव दाखवून हिंचेने धारणेरिवी जबाब असलेली
पाठ न प्रभवर्धनाचा हुसरा मार्ग न सापडल्याने याच व्यपदेशाच्या जनून काय भाषी सूप्त प्रारंभना केली आहे. (५)
(पाठकांना समाप्त वाचावर माण्डळीचा आवश्यक इत्यादित.)
मिश्रूळ—वार्यातील, जरा चांगा. तुज तर कोणी विशेष हावांच्या विकारलेली आहात. भी स्वासंवर्धण विकारले आहेत.
गणवास—बेटा पाव. तुलू विश्वास निराकरण ठरवणारच तू जा.
(माण्डळीचा पश्चिम उभरायले.)
राजा—(स्वतंत्रता) अहाता! सर्व अस्वस्तीक रूपांतरणाच्या अधिकांड बहुर येतो. कारण—
हीं व्यायामी कसून माण्डळ प्राप्त वेळेन विवचत हल्ली आहेत असा अस्वारा शास्त्राचा हाव महत्त्वाचा हेवला आहे व शास्त्रालेखना फार्मप्रथम अस्वारा उजवा हून भोजला सोडला आहे. पाण्याच्या बोटांनी जमीनच्या पळ्येल्या मुळांना चांगली त्यांकडे वस्त्र सिंह आपल्या दृष्टीत फरसंवर्धण आपल्याकडे बघवली आहे. बशा तत्तेवा या लिहिला नून स्वास्थ्याचे यतीत तिथपत्र दररोगी अध्यात्म-भाग दीर्घ किंवा दुरंत अशा मुक्तपण काळमध्ये होतो. (७)
(बिपूळकरका पाहून) तेऊं आपल्याला काय सांगावायांना आहे तें आहे एकों.
बिपूळक (गणवासकडे पाहून) प्रथम व्यायामिकांना विचार. नंतर मला जी विशेष हावातील (गाढोला) विद्यागोष्ट्रें ती मी कापण करीत.
गणवास—मयगत, आपण गुण किंवा दीप पाहले अशाच ते याच्याच सांगावे.
परिवारीका—तेऊं पाहून आहे तेऊं सर्व निरोब होते. कारण—
अंगमुक्तांभोगी हालचाल संदिग्ध भावानुसार भावानुसार व्यायामी तीर असे सुखत होत होता. तिथपत्र पाण्याच्या हालचाली संगीतांतील सुरुना अनुसूकन होत होता. व भावानुसार प्रथम तमन्न होतला होता. हालचाल अभिनय तन पण मूळ होता. अभिनयानुसार भेदची एवढ्या कमांड अनुवृत्त करारा हिचा भाव हीर भाव हुर करू लागत होता. तरी पण स्वतंत्र आराव विषय ती अश्लेषामुळे त्याच कायम होता. (८)
गणवास- महाराजाणा काय बाटें?
राजा- गणदास, आमच्या पक्षाविषयी असणारा अभिमान शिषित हाळा आहे.
गणवास- आजच मी खरा नाट्याचार्य (नृत्यकक्षक) ठरलो.

व्यासांनी सोने अर्मांकते मोठ्या काळी होत नाही व्यासांनी या शिष्यांनी उपवेश विधानांनं हीन ठरत माहीं तीच उपवेश शुद्ध होय असेच संत जाणाला. (१९)
राणी-परिशिकांना संतुष्ट कथन विजय मिळावल्याच्या मी आपल्यां हातांक अन्वेषित करते.

गणवास-माही शुद्धीचं कारण राणीसाहेबांची कुपा होय. (विद्वेशकाल शांत)
गौतमां, तुम्हां मनांत मंडूळ असेल नंतर सौंग, आतां.

विद्वेशक-प्रथम प्रयोग दाखलाविष्कारी ब्राह्मणपुजा बांधी पाहिजे हूं तर तुम्ही विसरलांत परिस्थितीका-वारे वा ! अभिविन्यात तजा असेला हा ब्राह्मणोपचार !

(सर्विलां महासत. मालविकासुदां हुंसां.)

राजा- (स्वत:संौि) माही दृष्टे आज सार्वभौम दर्शन महें. कारण लकळांन नुकळें उमलत असल्यांनी यास्तीच केसर स्पळ्यांचे दिसत नाही अशा कमलांच्या असणारा या दीर्घनेिपीठ, वांत अंगोंच दिसतांना सुंदर असणारा असा हुंसतमुल बेहीरा पाहिला गेला. (१०)

गणवास-अही थोर महाग्राहण ! नेपथ्यबीरा हा गायनप्रयोग पहिलांच नसेल.
नाहिंतर आपल्यासारखे सत्य ब्राह्मणांची पूजा केल्यावंचून आम्ही कसे राहूं?

विद्वेशक-तर मी भरोंबर्व एलाहा मूर्ख जातकाळांचे आकाशां शुद्ध इणांचा गडगडाट होत असतांना जलपावाची हुंचा करत आहें !

परिवार-हेतु करू अहे. (हे असेंच होय.).

विद्वेशक-तर मी मूलांचा जात पंडितांचा संतोषाऊ आभारित असेल. पूर्ण भगवतीनां याला उतम असेल म्हणून मी तिला हूं इनाम देतों.

(असें म्हणून तो राजाच्या हातांतील करण काढातो)

वेडी-जरा थांब. यांत असणांया गुणातील फरक न समजतां तुं अंलकार काय म्हणून देत आहें?

विद्वेशक-“ती हुता वाचा आहे असें मानून.”

वेडी-(आचार्यांकडून पाहत) अर्थ गणवास ! तुमच्या शिखने आपल्यां विश्लेषांत खरोखर कौशल्याच्या दाखविले.

गणवास-बाढो, मे. जाऊ या आणण.

(माळविकां शिष्यकांशह जाले)
(१९)

विद्युत्—(राजाचा पाहून, बाजूला) आपली सेवा करताना आमच्या बुद्धीमध्ये पांढरे वेगवेगळ्यांना.

राजा—(बाजूला) घासा तड्डेच्या मर्यादा धारणेपुरे! कारण आजच्या ती माहित्यकडून असल्यास व अंतःकरणातील महत्त्वाच्या बांधणारे काय घुललेल्या दारं वंड होऊन पार माहित्य येथे आहे यसे मला बाह्य लागले आहेत. (१४)

विद्युत्—(बाजूला) वा! कारण चांगले! गरीब रोमांचा वैधानिक, स्वतःहीन आश्रय आणून घेण्याची अवसर आणेत आणण्याची आपण हळू नेहमी करतां!

(प्रेमादेश कहन)

हरवल—महाराज, आला मागू प्रयोग पहायणाची कुपा करावी.

राजा—(स्वतःस्वीच) जी गोड पहायणासारखी होती ती, पाहून शाळी आहे. (उष्ठ) हरवल, आम्हीं खरोखरच उत्सुक शाळी आहोत. हरवल—हा महाराजांचा अनुश्रुत होय.

(पद्यांत)

भाद—महाराजांचा जय असो. मध्यान्वू शाळी. कारण—

हे हंस कृष्णा सरोवरांतील कमलपत्रांचा छायेखाली अर्धवट ठोळे सिद्धून बसले आहेत. पारावत राजमहानाथ ग्रंथाच्या अतिशय तपस्याने सर्दी स्वतःस्वीकारणे परिस्थित असूनही त्याने. रूप करत. आहीत. मोरसुद्धा इतस्ततः पद्यपाठ नाचत. विषयाच्या वंड पिष्याच्या इत्यादींनी विद्याध्यायी जमलांतरांनी परिभाषण करत आहीत. पण आपल्या ज्या—प्रमाणांमध्ये सर्वाधिक उत्तराणक अधिकाराना शौचालू दिसतां नेत्रप्रमाणांचा हा सुरंग आपल्या सर्वविद्याध्यायी विद्यांनी प्रदीप होऊन क्षमता आहे. (१२)

विद्युत्—ते छे! कृष्णाच्या भोजनाची बेत्ता शाळी. आपली सुदारा! येथे वेड रात्रीं हुं ठीक नाहीं! असे वैधानिक सांगणे आहे. हरवत्न, तुला कसे काय वाटतें?

हरवल—हा ठिकाणी प्रयोगातक मला अवकाशाच नाहीं.

राजा—(हरवत्नकेचे पाहून) महूनच आम्ही दुखांच्या प्रयोग उठावं पाहू. तुम्ही आला विशेषत। ध्यान.

हरवल—नवी महाराजांची भाषा (आतो)

वेळी—आपण आता स्वतंत्रदृष्टी उरकून ध्यान.

विद्युत्—वाईसहेम, विशेषत: लांबीप्रमाणाची तयारी जतितीने करावी.

परिशोधन—(उद्धृत) महाराजांचं मंगल होयो. (सुरक्षावर अवस्थानाचा राणीसह ती जाते).
(१३)

बिना—भावो, मालविका केवल सोनद्यात नष्ट हुए तर विद्यक्षेत्र मुझां अभितीय आहे—
राजा—मिश्रा,

त्या अध्याज सोनद्यातीं मनोहर विषाणाची (केही) सांगत बालून,
विषाणाच्या हा एक विषयक्ष मदनवाण्य निर्माण केला आहे. (१३) काळ
काले? माझी काळजी तून वेळती पाहिजे.

विद्वान—माझी पल आपण (चेलकी पाहिजे). माझ्य पोट पण (भूकेने) वाजावा
तत्त्वसाठी असेले या कठईप्रमाणे जगात आहे (व्यालूढ झाले आहे.)
राजा—स्त्यागप्रमाणे तूनु पत्ता आपल्या भिंताच्या खायदारी त्वरा करावे.

विद्वान—हे काम मी झाकूकारां. परंतु मेशावच्या रंगें आवळेल्या चढळकस्ती
अन्वयारी ही मालविका दर्शन चढळून देशासाठी हुस्न्यावर अवर्णून आहे.
आपण पण मांससंडंद्या इच्छेने करतलकणामांकवती परंपरा बालपणा
भिंती पश्चातप्रमाणे बाहातं. मला मान विजेव अधीर न होतां आपली कार्यविधि
करतात त्याच्यात.

राजा—मिश्रा, मी अनातर कसा राहू शकेन?

अंतःपुरारी विश्वास शर्यानाहून माझे मन पार उडून ती सुंदर स्नेह
माझ्य स्वेतस्वर्गाञ्च एकेवेळ जुडळुट झाली आहे. (१४)

(सर्व जातात)

— दुसरा अंक समाप्त —

तिसरा अंक

(नंतर परिवारजीकृत दाती प्रवेश करते)

बाती—मेट देशासाठी महाशुद्ध फल लेजेन ये. जवी मला भगवतीसी आशा आहे
स्त्यागप्रमाणे मी प्रमदवन बागेची रक्षका मधुकरिका हिंसा शोष करल्याचे. (जरा
इकडे इकडे फिरून व पाहून) ही मधुकरिका तर सौरां अशोक वृक्षांके पहात
उभी आहे. मी आतां तिथ्याच्यावर जाती.

(नंतर ज्याणपालिका प्रवेश करते)

पहिली—(जवळ जाऊन) अंग मधुकरिके, तुम्हे बागेचे काम ठीक चालू कराव आहे ना?
दुसरी—अग्नि, तू समाहितिका! गडे, तुम्हे स्वातंत्र्य असो.

...२
समाहितिका—गड़े, मगवतीभो भावना आता आहे, "राणीसाहेबाना रित उस्ताने भेटूं नवे. पेल्हा महानाल फँजळांनी भी तिची सेवा करू दिल्याअले."

मथु—महानाल तर हातावाह असे. पण काय गा, आपणांमध्ये भांड्यांєा दोन नाट्यांमध्ये आपल्यांनी प्रयोग पाहून भगवती नों कोणाचे बरें स्वतंत्र केली?

समात—वसीके विवेचन व प्रयोगांत निघास आहे. तरीही ल्याया शिल्पाच्या गुण-विशेषांमध्ये गंगदासाळाच उच्च पदार्थ ठेवतो गेले.

मथु—पण एकपषण छेदणारा मालबिकेसंविन्यासाचा अपबाद अहे तरी काय?

समात—राजा सरोवरच तिथीवार फार अनुरक्त झाला अहे. धारिणी राणी-साहेबांचा मान राणीसाहेबांची त्यांनी. अभिकार, चालविला नाही. अलकेको मालबिकासुद्धा मलान साखेल्या व ठाणून दिलेल्या मलकती कूलाच्या मातेसारखी क्षीण दिसत. यापेक्षा अधिक मला ठीक नाही. मला जाऊं दे वरे!

मथु—फांटेला लागेलेच हे बीजपुरक भे.

समात—(पलं ठेवे अहे, जगा धूर्भाव कलन) गडे, तुला सुद्धा सन्त लोकाच्या सेवक यांनी महास फुट पारले होईल! (वाणिज्य निघने)

मथु—(गड़े), आपण बरोबरच जाऊ यां. मलाहं या सीवण अरोकला कुळे वेळपासे तेज लागला अहे—भूपून ल्याया दोहातांबंबुल राणीसहेबांना विनिमत करणारे अहे.

समात—(होय, हे ठीक अहे. हा-तर तुला अभिकार अहे).

(दोनी जाताळ)

प्रवेश संपत्ती.

(नंतर कामांची पेक्षा झालेला राजा व विद्वंभ प्रवेश करतात.)

राजा—(स्वतःकऱ्या पाहून)

प्रियेंच्या आलिङ्गनमुख प्राप्त न शाख्यामुंदे शरीर कुठे होणे ठीक अहे. तसेच ती शामनरुस्त दृष्टीत न पडत्यांनी होते असून न भरणंहि योक्याच अहे. तरं पुढे हे हुळ्यां, तुला ल्याया सारंगाळीचा केल्या संग्रव सर्वसात नही. तर मग, तुल्या ठिकारणी असा परमानंद संस्थास्त्रांना असताना तुं यातना को सहन करतोस? (१)

विद्वंभ—(अता धीरे सोहुं वेद करणे पुरे! मालबिकेची प्रशिक्षी बुकाता विद्वंभिका मला मेटली होती व तिला मी आपण सागितेला निर्णय एकवाही.

राजा—तेल्या ती काय म्हणाली?

विद्वंभ—महाराजांना कठव की, "या कामनिरोधा दोर्या माह्यावर कुळाच शाळी अहे. परंतु, व्याप्यांमध्ये नाग निर्धवर पहारा ठेवतो ल्यायामांचा राणीसाहेब ल्या
विचार  मालबिकेल विशेष  खबरवारींने  जपत  अखबाराणी  ती  सहज  सुवाणी  'मिठणार  नाहीं.  तरी  पण  हा  संगम  पडवून आणणाचा  मी  प्रयतन  करून.'

राजा-हे  सगवानु  मदना,  अनेक  प्रतिबंध  अखबारांचा  विषय  बासलेला  प्रेरणा  दिलीसे,  तर  मग  दूं अशा  तड्डेंः  ज्या  कान्हांतर  वोनेंसारे  शाळें  अशे  अशा  या  माणसा-  वर  प्रहार  कॅं  करतो?  

(आश्चर्याली)

'हे  मन्नथा,  हे  असेहुन  हूद्याला  पीढा  देखार  दुःख  कोणीकडे,  आपण  तें  तुम्हें  विश्वसनीय  आयुष्म होणारे  कोणीकडे?  सुमधुर  असूनहे  अस्तक  दीक्षण  मृदुळे  जाते  तें  हजारो  धुःखाच  धावीं  दृष्टिगत  पडतात.  (२)

विद्वृत मोक्ष गोष्ट  साधनासाठी  मी  उपाय  योजिला  अशा  असं मृदुळे  ना?  तेथेच आपण स्वतः राहा!

राजा-माझं मन 'करत्रपपराहुमुख साधनांने  अतां हा  राहिलेला  विद्वत कसा  वर्ण  वाचवू?

विद्वृत-आजच हृदयात  राहिलेला  वसंताचुळ्या  आपल्याचे  पहेल्या  विदुह  दांविवारांनी  लांबी  अशोकाचे  कुठे  नजरागण  पाठवून  तुक्ताबाच  मुख होणारा  वसंतात्सर्वाच्या  निमित्तांना  आपल्या  निपुणांच्या  निमित्त  केली  आहे  की 'मी माहित  परीतिवा  साधनाच्यांत  हिंदुजीताने  होकांचें  दुढेर दुढेरें.’ आपण पण तिला वर्ण  वचन  दिल्यास  अशे.  तेथेच  आपण प्रमदवनाकडे  जाउन या.

राजा-हे  शक्ती  नाहीं.

विद्वृत-कां वरं?

राजा-मित्रा, निःश्रीमान  जायच  हुवार  असतात.  माझं मन  दुसरीकडे  मुक्ताळांनी  मी  तिला  वर्ण  लांबींसोबत  दाळबिवाचा  वलन  करत  अवस्थांत  तुह्या  मैत्रीच्या  लवकाळ  आयणांवांचून  कसं  राहिले?  मृदुळे  मला  असं  वाढते  की,

(अशा  तड्डेंः)  योग्य  प्रारंभाना  नाकांरने  वरं,  कारण,  नाकारणासाठी  पुष्कर  सवली  सांपडतात.  परंतु  मानदी  निःश्रीमान  बांबींसोबत.  पूर्वीचित्रांनी  अंश वण  प्रमदवनात  असलेलें दाळबिवाच्या,  मात्र  नको.  (३)

विद्वृत-असं भूरांतील  निःश्रीवाच्यां  असणारं,  दार्शनिक  असं एकांकी  सोडून  देखून  जाणोंचे  नाहीं.

राजा-(विचार  किंवन)  तर मग  मला  प्रमदवनाचा  मांग  दाखव.

विद्वृत-इकट्ठे,  इकट्ठे  महाराज  (दोषी  चालू  भाषणतात)
विषूः-वान्नाणं हान्तः असिद्ध्या आप्ल्या पत्तनरूपी बोटांनीच (ङुगून); वा बरस्त सरूं काय आप्ल्याला प्रमेक्षनांत विद्युत्स्वरूप स्वरा करत आहें.

राजा- (स्पष्टसुंह मिताहल्या अभिनय कहूँ) वरस्त सरूं शरीराच्या उदात्त आहें.

हा बरस्त सरूं काय करत पुरुषों असिद्ध्या अश्वमन्हर कृतिताचा दारं केंद्राधूः पणानें मला भी मदनवाचा कसा वरें सहन करतो असेंचे विचारीत आहें व आप्ल्या मोहरांचा सुर्णांनें मरलेला दक्षिणकाळा वारा ल्याच्या स्वानेच आप्ल्या करताचा माह्या सेलीरला गोड स्वरूप करत आहें. (४).

विषूः-पुळप्राणिसाठी प्रवेश करा.

(तोपे जण प्रवेश करतात.)

विषूः-मिना, लक्ष्यपुरंग पहा. हा दिक्काणी वरस्ताणींनें जणूळ काय तुला मुलविध्यासाठी

tतरण सिध्यांचा पोशाला लाजवेल असे वरस्तांचूनी कुलांचे शरीरच

वारण केलें आहें.

राजा-मी तर शरीरच आद्यांनं पहुँच आहें.

तांबड़या आद्यांचे प्रयत्न, बिंब्खलाअभासांनें असण्या-या अश्रुराम्या तांबड़या

रंगारंग मात करत आहें.

हुण, शुभ व तांबड़या रंगाची कुरक फुलें (सिध्यांचा चेहार्यावरील) आदेश (पत्रेली रचना) माणे टाकीत आहें. रुपाञ्जिरीला

मंडन रफालेला स्वतंत्र चिक्कें बसिदेल्या भरमरूपी अंजनाने तिलकपुष्पाणी

बाळी पायण्यास लाजले आहें. अशा रीतीनें सिध्या ज्या तपेलें आप्ल्या चेराचे

प्रशासन करतात ल्याच्यांची या मांपवलभीला जणूळ काय तुक्षताच बादत

आहें. (५)

(तोपेरण उदामवैभव पायण्याचा अभिवाच करतात.)

(लतार आतुर आदेशी मालविका प्रवेश करते.)

मालविका-व्यांनेंन मला माहित नाहीं अशा मंहरांजीरी मी अभिवाचा, करते

म्हणून मला न्यानसाठी वाच वाच. माह्या प्रय सीरिजाणी तरी हूं सवे

सांगणाऱ्याच्या मला कसचं चैतं थांबत? कांटीच उपयोग न सांपड्यावें ही असाम

शोधना मदन मला कती बेटल दोषविश्वास आहें हे मलाच कलश नाहीं. (कांटीं

पाठवें पुढी जाऊन) मी चालवून तरी कुठे? (विचार करून) होय: राजविनेच मला

आज्ञा केरी आहें, "मैत्रीयाच्या निर्देशातील कुंड माघारांत फडणारी नाहीं.

भास्करांचे पयार उद्वृत स्वाभाविक. तरांनी पूवा व सीवण अशोकाचें बोहाऱ्याचे पुढे कर-जर

र्याचा पूंच राजस्वीचा सांत बहर आला तर मी (मध्येच निश्चित टाकून)
तुला हुक्या मनारोगा प्रसाद देईं।” श्लेूत्तच मी माह्या कामाच्या ठिकाणी
जाते. बुकालाविलिका चर्चालकार हलातं चेंडन माह्या पाठिमागून. मैंहीपरंत मी
क्षणर मोक्तपता मनाने विलास करते. (संभोवती किलटे)

विजुक्त-(बुकून) वाहवा रे वाहवा! मध्यपान कलून उद्विग्न शाकेल्यापूर्वे. मत्स्य-
पिक्का साहब आलिच तर.

राजा-अरे! ते कसे काय?

विजुक्त-ह्या ठिकाणीपाळजवलच विलेख पोशाख न केलेली जरा उद्विग्न व एकदा
असलेली मालविका आहे.

राजा-(आनंदाने) काय! मालविका!

विजुक्त-ड्रोय.

राजा-आलां जीव मिठकाणावर राहूने.

सारस पलाचा शब्द ऐकून पात्राची इच्छा करणारा वाटसक वृक्षासमावेकी
असलेली नदी जवलच आहे असे समजून आंदोल रलो म्याप्रमाणेच माही
अपेयसी जवलच आहे असे तुसाखून समजेल्यामधून माह्या विश्वास मनाला समाधाने
आलेले. (६)

पण ही कुठे आहे?

विजुक्त-दी ब्रक्षेंच्या रंगेमधून बाहेर चेंडन इकडे मिठ्याकरतां वाट असलो
दिसत आहे.

राजा-(पाहून आनंदवरे) मिना, तिला पाहिली। गोलकार निरूपनमारी विशाल,
काठप्रेदेशी लीला, वस्तुस्थांतर जन्तू व नवनाची विदिस्तांत असेल गाळ जीवितां
येत आहे (७) मिना, पूर्वपिंपळफारच सुंदर असें हिंचे लांटार साठे आहे.

कारण-

हिंचे सुंदर गाळ शारकांडासारले शुष्क बालित व हिंचे वोडेचे अक्कार
धारण केले आहे, तरीमुखांना बाधा स्पष्टीकर ते घोडीच फुले असलेल्या व कलामुळे
पिवळी गाभे असलेल्या कुडू स्त्रेमाणे शोभात आहे. (८)

विजुक्त-आप्तमाणेच हिलल्या मदनवाणा शाळी असाळी.

राजा-(माहाविरल) श्लेष्माचून असे दिसते.

मालविका-यांनी अभजन पूण्यस्वरूप वहीं परिधान केली नाहीं व जो माह्या महती-
वायुंच्या अनुकूल नसलेले हात तो मुसुकार व कोस्म बोबापाची. अपेक्षा
करणारा अशोक वृल सुंदर. तेसा नाही, छायेमुळे पव शाकेल्या वा दंगाव्या
लाीदीवर बसून मी स्वतःचे मनोरंजन करते.
विष्णु—आपने ऐसा कौं? बाईसाहब स्मृताल्या “मी कामात लाली आहे.”
राजा—एवढपावल्यास तुझा तर्क बरोबर आहे असें मला बाटल नाही. कारण—
कुंभक पुष्पावाच्यांना सुंगित व फिंच्छण्पुट्यांचा भेद करून ल्यांतील जलकण
पारण केल्यामुळे तुपायुक्त बसा हा मल्यावत कारण नसताना मनांमध्ये
उळंठा निर्माण करतो. (१९)
(मालविका काळी बसते)
राजा—मित्र, या बाध्यता आपण गेलीच्या मागळ हपू या.
विष्णु—राजी इतरातील जवळच आली आहे असें मला दिसते.
राजा—पूर्व कमलप्पण पाहिल्यावर ह्यांची मगराची पवी करीत नाहीं. (अनमोले
दृष्टि देखत उमा राहते.)
मालविका—हे हुदया, हा अऱ्य निराकार व अमर्यादा असा मनोरंग सोडून दे.
का बरें मला खड्डोस? (विष्णु राजाकडे बोली). राजा—सळे, प्रेमप्राप्त विलक्षण तर पढा.
तू हुस्या उलुकूनेच कारण उत्थान करीत नाहीं. व्यापारप्रमाणे अनुमानांत
पण सच्चिदानुसार स्वतंत्रविशिष्टी स्थानें लें एकच स्वरूप आहे असें विषयात
(विषयतना) असत नाहीं. तपासी हे रामभोसे, दे सर्व विलाप मलाच उद्देशून
भावत असे मी स्वतःच मानतो. (२०)
विष्णु—आतं आपले संशय दुर होतील. जिला आपला मल्यावत संदेश सांगितलेला
आहे ही ती बुकलाविका एकांत स्थानांना वाळी आहे.
राजा—तिला माझ्या राजपाल्ये आठवण राहील काय?
विष्णु—ही बातीची मुलगी आतं आपला महत्त्वाचा संदेश विसरल का? मी तत
नाहीच विसरणार.
(चरणार्थकार व्यावहार प्रेमज विभेद करून)
बुकलाविका—संघी, तू मलुकी आहेस का?
मालविका—अय्या, बुकलाविका तुझी असागर अतो. गडे, खाली बस.
बुकला०—(मुलं) गडे, आतं मात्र तुपायुक्त राजीसाहबांची योग्यता तं काम सोमभवेचे
आहे. तू हुस्या एक पाय पडल कर म्हणजे मी ही लालाचार्यांनें रंगबीन व ल्यांतील
नूपर चढवीया.
मालविका—(स्वतःच) हे हुदया, सुखांचे नांव सोडून दे. कारण हा मोठेपणा
तुजकडून आलेला आहे. मी तरी स्वतःच मूलत कसी करू? किवा हेंच माझं
मुंडूंमोळ वराही.
बकुला—तू कहता वर विचार करतेसं? या सीवरं अशोकाचा फुलं यावींत। या-विषयी राणीसहेल्व फरार उत्तुक आहेत।
राजा—हि सर्व तयारी अशोकाच्या बोझदानिमित आहे। हे असे कसे?
बिभू—राणीसहेल्व कारणाविवा हिला अतंत्युरप्रसी रोशावांनं सजविशार नाहीत हे तुला माहित माहित काय?
मालविका—गडे, खापी मला काम कर (असे महसून पाव पुढे करते)
बकुला—हदात! तूं तर मासंश शरीर आहिस।
(चरणसंस्कर सुहू कारणाचा अभिव्यक्त करतो)
राजा—भिवा, या माहिता स्वयंप्रेम तज्जपावावर काळेकी स्थापी आदिरेखा तर पहा।
ती जगुं काये आंककर्ते जाळेल्या मंदन वृषाव्या नवीनच उपेन्यात कोimes पडल्याांकार्क आहे। (११)
बिभू—खरोखर बाईसहेबांची तिंक्या पाणांना अनुरूप असेंच काम तिंक्यावर सोपविले आहे।
राजा—अगदी योग्य बोधलास।

नव किसुल्माप्रमाणे शांतूरस व नव काहीत विशेष शोभावया पाणाच्या पुढच्या माहितीं ही बाला दोहदापीले न फुलेल्या अतिर विचा व्याचं नुकताच प्रणालीप्राप्त केला आहे व आपले मतलं लवविलं आहें असा प्रियकर या दोषानाच लाय मालवास सोपया आहे। (१२)

बिभूकाल—आपण नष्ट अपराधी असल्यांनं हूम्हा बाईसहेब आपल्यावर पण प्रहार करतील।
राजा—सिंदूरकी श्राणाचे हे शब्द मी शिरसं माण्य करतो। (उन्नाद आपल्या हीरावती व दासी प्रवेश करतात)

हीरावती—अन निपुणिके क्षेत्र बेर असे सध्याचे आहें असे उन्नाद ता हीरोलच हितचार्याचा विशेष अश्लकार आहे। पण ही विक्ष खरी आहें को न?
निपुणिका—प्रथम असा प्रवाह वसलता भाग भाग तो खरा भाला आहें
हीरावती—हा बोझडुम्पणां पुढे! दीलामुक्त महाराज अगोदर गेले आहेत हे तुला कसे समजले?

निपुण—बाईसहेबांवरील अनुपद प्रेमावधनमुळे
हीरावती—हि सेवावृत्ति पुढे भाळी। निपुणपतीपणे संग

निपुण—बसंतातील उपायानांकितांच्या अधारांमध्ये अस्तेल्या आये गौतमांनीं हे साजिले, भालो बाईसहेबांची पाई करावी।
(२४)

इराणे-(त्या अवस्थेला योग्य असें समोक्तीने चालून) दासी, माह्या पतीच्या वर्षनासाठी माझं हृदय उन्मादाच्या भारतेल्या मल्ला ल्यावर करीत बाहे. परंतु मार्गावर पावल्या उजलत नाहित.

नियुक्त-आपण तर बातां दोळागूळेच बाळ्या.

इराणे-अग नियुक्तीके, माझे पतिराज येथे तर दिसत नाहीत.

नियुक्त-बाईसहेच्या अवलोकन करावे. महाराज राखूने कुठेतीरी लपून राहिलेले असतील, आपणही प्रविष्ट करुनवर्तून आच्छादिलेल्या अशोकाच्या कट्टरावर आधुऱे.

(इराणी र्याप्रमाणे करते)

नियुक्त-(प्रमण कहने व अवलोकन कहने) राणीसहेच्या पह्या तर खरं. अन्याच्या मोहिरें वेळीत असतानां मुंगद्यांनी आपल्या दोषांना दंडलेले आहेत.

इराणी-ते कसे काय?

नियुक्त-या अशोक वृक्षाच्या छायूंत ही बुकलाविलोक्त माळविकेच्या पावला सज-बीत आहेत.

इराणी-(शंख बाळा आहेत असा अजिनय कहून) माळविकेस ही जागा योग्य नाहे. या बाबारंभला तुळा काय बाटते?

नियुक्त-सोपाळ्यापकराने पदून पाय दुसऱ्यात असल्यामुळे राणीसहेच्या अशोकाच्या वेळेपूर्वीसहेच्या व अशिकारावर माळविकेची योजना आणि असाबी कसें मला बाटते. नाहीतर राणीसहेच दासीला ऐवऱ्या: पालब्याचा पेदणाचा जोड वापरण्याची आजा कसी देतील?

इराणी-हा तिचा बाबारंभ मोठा सन्मान आहे.

नियुक्त-काय? आपण पतिराजांना बोटकत नाहीत का?

इराणे-दासी, माझे पायच उजलत नाहीत. माह्या मानत काहीतरी शका येते. प्रथम अशेरे निरसन बाळ्या पाहिजे. ( माळविकेचा निरसन पाडून, स्वर्णाच्या माझे अंत्करण व्यश्र बाळ्या आहे तें ठीक आहे).

बुकला-(पाय दासीला) तुळा ही चित्रित रेखाच्या आवडली का?

माळविका-ती (रचना) माह्या स्वतःच्या पावावर असल्यामुळे र्याची सुतती करण्याची मला लाज बाटते. मला हे संग की त्युं कोणते ही प्रसाधनकला शिकलीसे?

बुकला-या बाबातीत भी तर महाराजांची विषय आहेत.

नियुक्त-तर मग अतां गुडळस्पर्ची बाई करा.

माळविका-ही गोष्ट बांगली आहे की याचा तुळा गव्य नाहीत.
बुकुला—त्या शिक्षणाला अनुरूप असे चरण मिठायाने मी आज गर्वलेली होणार आहें. (स्वतः) आहो! माझ्या उद्देशाचे साध्य बाळके. (रङ्गद्वारे पाहून, उघड) गडे, तुम्हाच्या एकासाठी बाळविलेल्या मी पूर्ण केला अहें. आतां स्वर्गर फक्त फुंकर पालाव्याव्याची आहे. अशा हा ठिकाणी वारा ढाला अहें.

राजा—मित्रा, पहा! पहा!

ज्ञानरीर रंग आला अहें बता हिंदुपाला कुंकरें वारा धारात सेवा करण्यावी मला बांगली संधि मिठाली आहे. (१३)

बिलूक—तुम्हा हा पश्चाताप कसाला? आपल्याला आमुकताने हंधे भोगणास मिळतेच.

बुकुला—गडे, तुम्हा पाय तांबरपरा कमळाच्याचे सुंदर विसत अहें. तुला सर्व प्रकारे महाराजच्या माळीवर समाधान कामो!

(हरवती नियुक्तिकेयच्या वेब्याकडे पाहते.)

राजा—हा तर मला आशीर्वाद अहें.

मालविका—सच, जे बोलू नये ते तू बोललीहास.

बुकुला—जे बोलल्याच्या तेंच मी बोलणे.

मालविका—तू सर्व साधी मात्र एकदेव मना हास.

बुकुला—मी नवी नहोते.

मालविका—तर मग कसरे कोण अहें?

बुकुला—जे गुणांचे कोणताही करताना हे महाराजच्या असात?

मालविका—तू बोलू बोललीहास. ही गोष्ट तर माहात्म्य नाहीं.

बुकुला—तुम्हांदर नाहीं हे. तर अहे. महाराजाच्या पिकडच व शरीराचे अशा सुंदर अभ्यासांना हे दिसून वेले.

निन्दा—हप्पा नीच (दल्लीचे) उत्तर अगंवर बिचार कैसे दिव्यासारखे बाळत आहें?

बुकुला—‘प्रेमाची परिस्थत प्रेमानंद करावी’ हे सजनांना वचन प्रमाण समज.

मालविका—तू आपल्या मनाच्यांचा का बडवूल अहेस?

बुकुला—छे: छे! प्रेमांना मूळ असलेले हे महाराजांचे चावच माहित्य प्रतिपत्तित वाळेत आहेत.

मालविका—छे, राणासाहेबांसांच्या बिचार आल्यामुळे माहित्य हद्दाका विवाह वाळत नाहीं.

बुकुला—वेडच्या मुळी, भ्रमराच्या भीतींच्या वातावरणाच्या आमनाचं सर्वस्व असलेला आम्बाची मोहोर कुलिकार म्हणून वापर नये काय?
मालविका—अग लटपटू, पर मग तूं मला अव्वंत सहाय्य करणारी हो.
बॅक्लाको—जरी मुसल्ली तरी सुगंधित असणारी अभी मी बरीच बॅक्लाजनाना आहे.
राजा—बॅक्लाजनाना, फारच चांगलें काम केलेंस. शाऊस!
हिस्या माहात्मा जागून या संबंधात्मा प्रारंभ हाला आहे व ज्याने तिथ्या निराकरणाना योय उच्च दिली आहेत. अबा संबंधात्मा माहात्म्यात इतर व्यापारित केल्यां आहे. कामी जानवेच प्राण दूराच्या स्वाभी कसतात हूं अधी तिच्या आहे. (१४)
इराको—इराको, पहा वर! बॅक्लाजनाना मालविकेच्या या दिशेने पाल्च टाकावालं खावें.

निपुंको—बाईसहें! तिविकार माणसाच्या मनात पण असा उपदेश उत्सुकता निमित्त कराल.
इराकको—माण्या अंत:करणांत भीती वाढत होती ते योग्य आहे. मला वस्तुस्मित कठोर्यावर करवले (पुढी काय व्यापकभी आणा) मी विचार करील.
बॅक्लाको—तूंही सुस्वाभाव भावांटल्या सजावट पण पूर्ण हाली आहे. महणून मी आतांत ल्यांचे धोऱ्यांवर नूतन बदलत नूतन बदलत अस्त्र्यांचा बांविभाग करण नव्या तेंती (वेष्यांत अलद तयाच्या बांविभाग करण) मैत्रीव अद; अशोकाच्या पुढी बेव्हाकारिता राणीसाहेबांच्या आसेच पल्लव कर. (योंची उत्तरात.)
इराकको—तूंही राणीसाहेबांची आता एफ्लिस काय? पर मग ती आतां अंमलांत आण.
बॅक्लाको—याेंच्यांत प्रेम (राग) विकसित झालें आहे व जो उपयोग पेष्यास समर्थ झाले आहे तर तुम्हाला दिसत आहे.
मालविका—(आंगिकाने) कोण? महाराज?
बॅक्लाको—(हंसून) छे! महाराज कब्रे. हा अशोकच्या फांडीवर छोटं असणारा पल्लव गुंभ आहे. कर्णभूमिपूर्ण महणून त्याचा उपयोग कर.

बिबू—आपण एकलं का?
राजा—मिन्या, म्हण्याच्या एवढं पुरे आहे.
एक अतुल्य तर कुंडार प्रेमाचं उल्लभ झालेला. असा दोशांचा समांभ म्हाळा तरी मला स्वाभाविक वातावरण नाही. समांभ स्वाभाविक व्यवस्था भावीत जरी त्याची एक्स्चेंज प्राप्त करण पेष्यांत निराळा हासी तरी त्यांच्या सारीवाट नास हालेला (्त्यांचा) परवलं. (१५)
(कनाचं जिनं पल्लवांने कर्णभूमिपूर्ण पालेलं आहे असी मालविका सहज लीलेने आपण यांच्यांना अशोकाच्या वातावरण करते.)
राजा-मिश्र,
हाथाकडून कर्णाती किंसम्य बेड़न हिंदु स्त्राला चरणार्जूं केलेले आहेत या दोषातील समान विनिमयामुळे माझी फसकणूक हाती असेल मला वाटते. (१६)
मालविका-मला तर आशा आहे की आपण केलेला समान सफुल होईल.
बकुला-गडे, हा दोष तुम्हारा नाही. अशास्त्रेः तुम्हाला सखार मिळूनही जर अशोक बुझू तुम्हाला नाही तर तो चुंब गुणहीन होय.
राजा-हे अशोक, कृपा करिभंग असणार्या तुम्हांनी काँगढ़ा कमलाप्रमाणी कोमल व मधुर श्रवण असणार्या नूपूरकांनी युक्त अशा चरणांनी तुम्हांचा समान केला असताना, तू जर लोकरच तुम्हांनी बहुत नाहीस तर प्रमझात कामीजांना साधारण असेलेल्या अशा विस्ताराप्रमाणे तुम्हांचे आरोग्य अथवा पुरुषांना नाही.
मिश्र या, प्रथम बोलणारी संधी साधून मी प्रवेश करू इच्छितो.

(दोघेच प्रवेश करतात.)

निन्दू-बाईसाहेब, महाराज इकडेच येत आहेह.
हरा-माझ्या हृदयाने ही तर प्रथमच ताडळखें होते.
बिड़ू-(जवळ जांच) बाईसाहेब, महाराजांचा प्रिय मिथ सरणाचा या अशोकाला दायवापाविराय ताय मारणे अपेक्षा योग्य आहे.
बीरी-(संत्रांमाने) अथवा महाराज !
बिड़ू-बुकुलखडीले, तुम्हांसर्व काँटी माहित असताना तुम्हांची श्री मार्विला अशा अभिनयाला पासून कांना निवाचलेली नाही.

(आपण भावरकांना आहून कृपा मालविका अभिनय करते.)

निन्दू-बाईसाहेब ! या आपण मौतमाने काय चारविकें आहें ते पहा.
हरा-माझांत राजासाहेब, ब्रह्मबंधूचा निवाह कसा बालकार?
बकुला-महाराज, राजासाहेब आसेच ही पालन करत आहे. हां अतिक्रमांत ती हस्तांब्रह्म, अक्षयहुम, आहे. महाराजांनी कुपा करावी.

(ती स्वातःह सत्यार्पक्ष नमस्त्यांत वर्तते.)

राजा-हे जर असे आहे तर-तु अपराधी नाहीस. हे वर्तपाणी, राजा (तिला हातांने बेड़न उठविले)

बिड़ू-हे पण योग्यच आहे. या आवारीत राजीभा मान राखला पाहिजे.
राजा- (हंसते)

हे गुंधर मांडाचा असणाचा विला सिनी, या हादाच्या कडीण लोटावर प्रह्लाद
केल्यामुळे किसल्याप्रमाणे कोमज असणायचा तुल्यता डावाच्या पायाला कांहीं दुःख तर नाहीं हातें! (२८)

(मालविका शाजियाच्या अभिनंदन करते)

इरावती—(मस्तरांने) वाहवा! माहित्य पतिराजांचे हवय जवळ जवळ लोप्यासारखे आहे.

मालविका—बुझाळावलोक, मे. आकाशपार्वतीने केल्याचे आपण राजीवाळाच्या खट्ठा गाय.

बुझाळ–तर मग तुला जाण्याची आहे. देवांसंगतीतील महाराजांना विनंती कर.

राजांच्या कल्याणीत, तू जाजीव सरसातूरप्रसादांनी आपल्यांसहचर अधि देव.

बुझाळ–सध्याकाळीत विचाराचा अज्ञात देव. महाराजांनी आजा शाखवी.

राजांसारखे कालपंख अनेकांनी पण मनांची कौतुकी, कल्याणी 'कुलविल्या नाहीं'
तेहांतून तुमच्या अबांतून सापाळतो व्याला दुसऱ्या फक्तचीही आसारीत नाहीं
सापाळतो कोलात पूर्ण कर.

इरावती—(एकदम पुढे जाणून) पूर्ण कर. जहाळ पूर्ण कर. ररंग अशोक फुलत आहे. हाता पुन: पुढे व फक्त पण खैरीक.

(सर्वनाम इरावतीला पाहून गोष्टिच्या)

राजां—अरे मित्रा! आतां काहीं उपयोग आठवा का?

बुझाळ–हाय असुकार? पुढून आणि बरे?

इरावती–बुझाळावलोक, तुं चंगालीच सुरवात केलीत. मालविके, तू पण माहित्य पतिराजांच्या
प्राप्तीचा सल्ला कर.

बोधी—बाईहाळाव, शांत अहा! महाराजांच्या असुत्थाशीत आल्यांनी कसा पाव
असुपारा? (बोधी जातात.)

इरावती—अरे! पुढून मे अविश्वसनीय आहे. फांसीपार्वतीच्या साक्षी फोटो आहे.

बिरुक्रा—(बाजुला) कोणतीतर उपयोग गोष्ट आला! मुठू माहितीपर्यंत पकडलेल्या प्रोफार-कडव असेच मूल्ये गेले पाहिजे, कें 'मी पर कसे फोटोवापर्यंत तिं शिकत आहे.'

राजां—हे मुद्देर, मालविके हळ्ळीच्या माहिती हस्ताक्षर हेतु नाहीं. तुं उशीर केल्यामुळे भी ख्यातचे करतेतांनी मनोरंजन करीत होतों.

इरावती—

आपण तर विश्वास ठेवूया योग्य आहे! महाराजांनी मनोरंजनासाठी असी
(२९)

वस्तु मिठवाली असेल हैं महा माहीत नहीं. नाहींतर अभावी असणीवी अवी मी, अर्शे केले नसते. (१९)

विद्वृक्ष—महाराजांच्या. दसतिम्यावस्था बाहीराहेवींच्या उपरोक्ताने बोलून नवे. राजी—

साहेरांची दासी अकसमातु दिल्ल्यावर तिथिसारी संभाषण करणे हा जर अपराध

असेल, तर मग आपल्या या बाबर्तीत प्रमाण होय.

इरावती—परीक्ष तें संभाषणाच असूं दे ना! मी त्यासंबंधी काय म्हणून ताता करत

कहून व्यावा? (राजाने जाग्यास निष्टे)

राजा—(पाठपाठ जाकड), देवी वस्त्र हो!

(कमरपट्टा पायण्यू अडकलेल्या इरावती चाहते)

राजा—हे सुनदरी, भिजजनाची अशी वेश्या होमत नाहीं.

इरावती—शाला, तुव्हे हूळय विश्वासात नाहीं.

राजा—

हे माह्या यात्रे, मी तुला परिवर्त असत्याने—ठूल शब्दाने दर्शविश्वास

माह्याविषयी तुला जानादर असू. पण हे चंद्री, तुल्या पायावर पढलेल्या मेहसेकुलून

तुल्या पायावर केली गेली असतां तुं अजून तो (तिरस्कार) सोडून देत नाहीं

ना! (२०)

इरावती—ही वुडूपुडां तूळच अनुकरण करत आहे. (मेहसाने इंग्रज राजावर देखाली इच्छा करते)

राजा—

व्यासाच्याने बिधुरागें युक्त मेहंची रंग विध्य परंतपार राजाने जलवुड़ी

रूपी प्रस्ताव करण्यास उद्देश्य होते व्यासाच्यांनी असंख्यावस्था संस्कृत आलेली ही

मोठी राजाने गोड नितम्बपासून निजकाळीपणात गजलेल्या शूरवांसेलेचा

दोस्तीं माह्यावर दहशत करत अन्नशाली आहे. (२१)

इरावती—पला फुंक्वा कां चिंतवता? (मेहसाने माहेशास्त्रे हात खाळी करते)

राजा—

हे कुनून्हे केल स्पष्टनास घेले, माह्याशाश्न महारावर लादलेली विश्वा

तुं रट कां करत आहेह! तुं तुव्ही काव्य खुलवित्तेस व वेळें अस्पष्टनास दातावर

रामातेस (२२) यात्रा निर्विवाह मानत आहे. (पायाने खोलतो)

इरावती—आपल्या स्पर्शसिद्ध पुर्वविधारे हे कांही मालविकेचे चरण नवहेत! (चेडी—

सह जाते)

बिछू—उठा आतां! तुल्यावर कुपा जाळी.
(२०)

राजा-(उड़न व इरावतीश्वर न पाहून) काय! काय! माझी प्रिया मेली?
विष्णुक-मित्रा असल्या अविनाशीक बतानांग ही असंतुष्ट शाखेली मेली हूं चांगले झालें. अपि सिद्धांग (स्वाति) राशित परत येणार्या मंगलाप्राणे ही परत वेण्याच्या आंत आणण जल्लियें जाऊ या.

राजा-

आहो! काय हूं मदनानं वैष्णव! माझं मन प्रियकूदून आकृत्त शाखेलं वसलें तरी हिंदी माखा. प्रियपातरा अनादर केला, ती सेवाच आहे असं मका भाटतं. अशा रोत्यें रागावलेल्या प्रणयवतीची उपेक्षा होणे शक्य आहे. (२३)

(मित्रासह जातो)

-तिसरा अंक समाप्त-

चौथा अंक

(पूर्वोक्त शाखेला राजा व द्वारपालिका प्रवेश करतां.)

राजा-(स्वाति)

तिचा उल्लेख माख्या कर्णपांच शेतांच प्रेमामुळे मनोभाव वुजावे मृदखं रोबिलें गेलें. ती दृष्टिपोषांत आंशिक आणि अनुरोगसंपर्काने फलबं फुटलें. तिच्या हुस्तस्पींचांत रोमांचांने व्यक्त शाखेल्या कल्याचीं तें जणू काय कठन गेलें. असा हा कामवृत्त कल्यान शाखेला मला फलाचा आकलन चेण्यासाठी. (उच्च) मित्रा मोळमा. (१)

श्रीहसी-महाराजांचा जय असो. गौतम जवळपास नाहीं.

राजा-(स्वाति) असे होय! मालविकेची बातमी आणण्यासाठी मी त्याला पाठविलें अधे:

(प्रवेश कल्यान)

चिंघाज-आपला जयजवळकर असो.

राजा-जयसे, धारिची राजीवानं कुठे आहेत व तिचा पाय दुकाला गेला अबल्यानं ती कसी काय करमणूक करीत आहे हे पाहून ये.

श्रीहसी-जस्ती महाराजांची बात. (जाते)

राजा-तुम्हांस त्या सवीचं काय वर्तमान अधे?
बिदूः—मांजरांनें पकडलेल्या कोकिलेशारवऱ्य.
राजा—(पुऱ्यांने) ते कसें काय?
बिदूः—या विचारोला मिगळऱ्या दोळघाच्या राणीने नूर्षण्याच्या असलेल्या मोह्यवानी
वस्तुंच्या कोठारवर जपूऱ्याच्या मृत्युस्थान फॅक्सुन दिलेली आहे.
राजा—माझा तिच्यासाठी संबंध आहेव तं पहुऱ्या जाणून ना!
बिदूः—तासेंच.
राजा—पण राणीला इतका राग आणि विचारारा माहि विविड्या आहेव तरी कोण?
बिदूः—मुहरांगांनी ऐकावे. परिताजकांनी माला सांगिलेले. काळच इरावती राणी—
साहेब जिंनच पाय अश्विन दुसर आहे अशा राणीकडे समाचारासाठी आली
होती.
राजा—मग पुणे काय झालेले?
बिदूः—तेहें पार्श्वाने तिला विचारले, "प्रियकरा लाल्हेंस का?"
तिने उत्तर दिले, "वालभागनाचं सेवकांचं स्वभावं झाले आहे हे तुऱ्या
ठाळक नस्तांनांनें तुऱ्या हा उपचार अबदी व्यऱ्या आहे."
राजा—असा हा संबंध उपड उल्लेख नस्तांनांनूऱ्या कुफालांगी माहिविविधीयां
संस्थित करील.
बिदूः—पुनं पुनं: नाटक झाल्यामुळूऱ्या तिच्याकडून राणीला आपल्या अविनयवील
बतानावहूऱ्या सांगिलेले गेले.
राजा—अहेक! काय हा बाईसहेवांचा दीर्घकाळ टिकमगारा राग! पुणे काय झालेले
ते मला सांग.
बिदूः—पुडूळ काय असणार? या ठिकाणी सूचिकरण दिसत नाहीं अशा पातालवांचे
दोन नागकण्यासारखे पायांवां बेळणा असलेल्या मालिका व बकुलाच्या
पातालवास अनुभवीत अहेत.
राजा—अनेके! कालछ बाईतर्फ झाले.
मधुर स्वर असलेली कोकिला व मोहकेल्या आंगवृक्षावर आसक्त होणारी
फ्यारी यांना प्रभाव बावडीमुळे असलेल्या बावडीमुळे घडिलांत आणे
भाग पडले आहे. (२)
हूऱ्या बावडीमुळे काही उपयोजनांना शक्य आहे काय?
बिदूः—कसे शक्य असणार? कारण नवीनवाहुत काम करणाऱ्या माहिविविधी राणीची
अशी आशा आहे की, माती मोहर असलेली अंगठी पाहिल्याविना श्या नीचे
मालिका व बकुलाच्या सोडू नये.
राजा-(विचार कहने) या बाबतीत एक उपाय आहे?

बिडूः-(पुलिस कहलाच) कोणतीत? बाहुः एकेच. मी ठराव कार्यन तापसीत.

(कार्यन) माझ्या बाँध आहे. (तापसीत).

राजा-(आरंभाने) तुम्हाला चिंतनाचा बिचार केलाच. सिद्धीसाठी ल्याचा उपयोग करा.

(प्रवेश कहने)

हथिनारी-महाराज, राणीराखेच बुळेच्या. जागी शायदेव वसल्या आहेत व तिथिचा घडाळा रत्नचंदनाचा केळा शायदेच्या अभूत दासींना लघुं दासींना असार दिला आहे, अशी राणी भागवतींना संगीतशेष्या गोष्टींना मनोरंजन करत आहे.

राजा-प्रवेश करण्यास आपल्याचा हीच योग्य वेळ आहे.

बिडूः-तर मग महाराजांनी जावें. मी मुळ्या राणीराखिंना वसल्या वाचनसाठी हातात काहीतरी बेचून गेलेले.

राजा-जयसेनेला कठून जा.

बिडूः-बरेल आहे. (कार्यन), बाईं, हे असें आहे. (कुलजुंगत व जातो)

राजा-जयसेने, प्रवायतथ्येचा मार्ग दाखल.

हथिनारी-इकठे-इकठे, महाराज.

(नंतर शय्येवर बसलेली राणी, परिचारिका व शायदेच्या अविनाशी अविनाशी अविनाशी शेखळ चाहताने)

राणी-जगवत, तिथीचा विषय कारच मनोहर आहे. गुणे काय बाळे?

परिचारिका-(पुलिस कहलावा) राणीराखेच, वापसील मार्ग भागने पुनः काहीतरी सांगेचे महाराज असेल आहेत.

राणी-भवला महाराज! (उठण्याची इच्छा करते.)

राजा-हा केलेल्या अपराध दुरंत वरं?

हे मुळ्याच्या बुळेच्या पलंगवर ठेवेल्या. चरणाला अनुभव बसा मूळ्य बिराचा लघुं दासींना व ती दुःखावल्यावर क्ष्याचा व मला पण नून त्रास देऊन नकोह. (१)

बारिक-महाराजांचा जय असो!

परिचारिका-महाराजांचा जय होवो.

राजा-(परिचारिकेला नमस्कार कृपण वसलो.) देवी, आतां कुळ सोसावंतों का?
(23)

बाबीनी—मोहीती सुधारणा आहे.

(मंदिर बिदबुक यपौपौत्तलांने बांधणा बांधून व्यक्त्या सिवैविने सहेज करतो.)

बिपू०—महाराज, रक्षण करा. रक्षण करा! मला साय सावला आहे!! (सर्व हृदयी होतात.)

राजा—तारे! कारण वाहित शाळे. हां कूठे भक्तत होलास?

बिपू०—राणीसाहेबांना नेट्ट्याची इच्छा असल्यास मी प्रमदवनांत रीत म्हणून पुरूषे गोळा करण्यास नेलेली होतां.

राणी—हूँ, हूँ! विकार आहे! ब्रह्माणांनी जीवित संकटांत प्रहणूस भीषण कारण आहांना नाली!

बिपू०—तेठं भोकाच्या फुलांग्या मुखाकारिता असा उजवा हात पुढे केला तांच कोल्हापूर बांधर येणाऱ्या सर्वसाधी मूल्युंदूपाने मला दंश केला. हूँ मंदिरी हो दोन दांताचे बण आहेत. (ते दांतांनी आहेत)

परिवारकार—तेहां दंश ह्यालेल्या भाग कापून काहावा असा ऐकण्यात आलेल्या पहिला उपचार आहे; तोंच करण्यास गावा.

सर्वदा बलायावरोरच दंश ह्यालेल्या भागाचा छेद किंवा दाह किंवा अश्व-मृत्यूळ रक्त वाचविणे असे हे प्राण वांचविण्याचे उपाय आहेत. (४)

राजा—स्वाभिमानीमंत्र विषवैचं काम आहे. अयोध्येन, भूविशेषीला ताबलोष बोलणाला येताने.

प्रतीकार—उपल्या महाराजांची बाजार. (जते)

बिपू०—हूँ, हूँ! मला तर पापी मूल्युंदूंचे धेरे हाचे आहेत.

राजा—मिळा नकोस. क्षेत्रानत हा दंश निघिन्ही असेल.

बिपू०—मिळा नको कसा? मात्रूं शरीर धरा कायच आहे.

(विषष्य जल्दी परिश्रम शाळा आहे असा अभिनय करतो.)

राणी—हूँ, हूँ! हा विकार अश्लील होत आहे. (हा दंश फर्जनांत फातक आहे.)

हूँ, ह्याल ब्रह्माणांनी नीट सामाज्य.

(तेखांचे थांबांतील व्याला आधार देतात.)

बिपू०—(राजकबऱे पाहून) मिठा, बालपणापासून भी तुका मिठा आहें हे सनातन ठेवून माहित पुण्यस्थान असा आईच्या उदरनिर्वाहाकडे व रक्षणसाधी लक्ष्य दे.

राजा—पावत नकोस, धाट मिठा. विषवैचं हुळा लघुकरण बरा करी.  

...3
(प्रवेश कहन)
जयसेना—महाराज, भयाला भाला केली आई भारा भ्रुवसिद्धान्तेश्वरीनां असी विनिमय केली की, ‘गौतममाधव इती आश्रय्यत यावे।’
राजा—असे असंख्य तर स्वाता वर्षवर्षा (कलिबंचा): आधार वेदन त्याच्याकें पेतून जा.
जयो—ठीक आहि.
बिंदू—राणीकडे पाहून (राणीसहें, मी जिवत असेल वा नसेल; महाराजांची त्या करार जर भी आपले अपराध केले असाही तर मला काम करायची.
राणी—दीर्घापूर्व हो !
(विनिमय व प्रतीहारी आतात)
राजा—हा विचारा गौतमाचा भिन्ना आई. प्रत्येके नाव असते भ्रुवसिद्धान्तेश्वरीय प्रवाही विषयात याला भाषी नाही.
(प्रवेश कहन)
जयसेना—महाराजाचा जय असो. भ्रुवसिद्धात विनिमय केली आई की—“यां उन्न्हें हुं स्वाता सर्पमुड्रा असते असे काहींतीनी योजने पाहिजे. महुणून स्वाता शोष करण्यात यावा।”
राणी—ही सर्पमुड्रा असलेली अंगठी आई. नंतर माहिता हातांत बापून दे.(ती देते)
(प्रतीहारी ती देते व जान्याच नियते)
राजा—जवळेने, कायसिद्धीनंतर व्यक्ती बातमी आय.
प्रतीहारी—वधी महाराजांची भाषा.
परिवाराजिका—माहिता मनाला वाटांनी की गौतम विषयात भाषा असावा.
राजा—ही अडळ होजो !
(प्रवेश कहन)
जयसेना—महाराजांचा जय असो. गौतमाचा विषयेक हूद्र होजन हो तो भोगा वेदांतच निरोबी भाषा.
राणी—नी दोषमुक्त भाषेप्रे भांगेच होय.
प्रतीहारी—ह्या वाहतुक अभाज्यांनी विनिमय केली आई की “पुण्याप्रे राजकारण विचारवाणीही आहेत. महुणून माहिती ह्या आई की महाराजांनी देशेत देशायाची ह्या करावी.”
राणी—राजकारणसिद्धिकरितां माहिता पतिराजांनी आवे.
(१९४)

राजा—हा प्रदेश सूर्यकिरणांने तपत शाळा बाहे. या रोगाळा कीतोपचार (शाळानीय)
निर्देश बाहे. तेथें शम्भा कुसम्या जागीं नेप्तांत यावी.

राणी—मुक्तीना! महाराजांची आजा अम्बरांत आणा.
परिचित—ठीक आहे.

(राणी, परिचारिका, दोन सेवक जातात)

राजा—जयसेवे, गुला मागलं तू मला प्रमदनवाक्षे ने.
प्रतीहारी—इके, इके महाराज.
राजा—जयसेवे, खरोरच नौकरांने आपले काम पूर्ण केलेले अहसे पाहिजे.
प्रतीहारी—हॉय.

राजा—
दिन्हाचे वस्तु प्राप्त कहने चेण्यासाठी योजकेला उपाय निविष्ट यथावती
होतार हे माहित असावीहि दाखिलांची संदिग्ध असेलेले माहीं भिन्न नन सारांक
शाळे आहें. (५)

(प्रवेश कहने)

विक्रमके—महाराजांचा जय होय! आपली मंगल कायं सिद्ध हाळी आहे.
राजा—जयसेवे, तू पण आपल्या कामावर बा.
प्रतीहारी—जली महाराजांची आजा. (जाते)
राजा—मिठा, मार्गविका छूद अहे. तिने भीतीने कांढीच कसे विचारकर नाही?
विक्रमके—रागीवो मुद्रा असेली अंगकृती पाहून तिकधे बरें विश्वारील?
राजा—मी अंगकृतीविषयी बोलत नाही. "कोणत्या निर्देशाने बरेद केलेल्या या पोरोंची
सोडेल्? रागीवे हि नोकर सोडून तुळ्याच काम स्थूळ या कामचिनिवर फाठ
विलेल्?" भवा तनावे मदल तिला विबाराविवरण होवे होते.

विक्रमके—मल्ला तिनं विचारले. मी आपल्या मंद असलों परी थाकेली—माहीं कुट धीरेला
राजा—रुपन कर.

विक्रमके—मी तिला म्हणाली, "योतिरांगी महाराजांना. सांगितले की आपले प्राच
फारच प्रतिकृत आहेत म्हणून सर्व कौशली मुक्तता म्हावी."
राजा—(आनंदाने) मल्ला पुरुष.

विक्रमके—ऐ अहून, "ह्रातील देवीच्या भावांनी त्यांच्या सर्वांगाच म्हणून राजांच्या यांची
सुटका करण्यास असेल दाखविण्यासाठी राणीकुडून माहींच नेमणूक झाली."
नंतर तिनं "ठीक आहे" असे म्हणून आपली हस्ताक्षर पूर्ण केली.
राजा—(विक्रमका वासनाग देऊन) मिठा, मी मुला प्रिय आहें.
मित्रांनी इच्छेतःल्या वस्तुंची प्राप्ति केवळ बुद्धीच्याच गुणाने होते असे नाहीं तर कार्यसमीची दृष्टम मागण स्वीकृत देशील सापडतो. (६)

विहू-आपण आतां पाई करा. मालिकेचा मैत्रीसाहब समुद्रगुंधांत ठेवून भी आपल्याचा मेट्यासाठी आलोचनतीमध्ये नाही.

राजा-मी तिचे स्वागत करतो. पुढे जा.

विहू-आपण या. (चालू) हे समुद्रगुंहांसाठी आहे.

राजा-(संतप्त होणार.) मित्र, दुःखा हदावली. मैंनी मैत्रीची दासी चंद्रिका हाताते पुढे गोळा करत इकेवेच जश्वत येत आहे. तू या बाजूने येण. आपण या मित्रीच्या मागण संपूर्ण या.

विहू-हो! चोरांतींचा व निवरकरांचा चंद्रिकेचा ठाटली पाहीजे. (दोपेशज सावसिल्यांच्या करतात)

राजा-मैत्री, दुःखा दासी कसी वाट पहाण आहेत? येण. लँव्हलाचा हातवर वेळन आपण तिला पाहि या.

विहू-डीक आहे.

(दोपेशज पहाण उमे राहतात).

(नंतर मालिकेचा व बुद्धीच्या प्रयेस करतात).

बुद्धित-च्या, पतिला-वंदन कर.

राजा-मला वाटलेल्या की दी माणी प्रतिमा दाखवत आहे.

मालिकाचा-(अनंतांनांनी) नमस्कार असे. (द्राराकडे पाठून दृष्टांनी) गेंदे, तुं तें वेळात फसलाव आहेस.

राजा-मित्र, हिच्या हर्ष व खेदामुळे मी समुद्रांत शाळांत आहें.

सुविद्य व दृष्टसंबंधाची पंडत्या कामकाजांचा ज्या अवस्था होतील, त्यासाठी सरल ध्यान ध्याने वस्त्राचा हा समुद्रीत्या चेहार्यावर अणंतर व्यक्त होणे वाच्यत. (७)

बुद्धित-चित्रांत काहेलेल्या हे महाराज आहेत.

होय-(वंदन करत). महाराजांचा जय श्रीसे.

मालिकाचा-गेंदे, व्याख्यानी मी महाराजांसमोर उभी होतें, त्यानेही मी आज्ञा-इतकी ध्यानां मोठ्यांसध्याने संगुमत झालं नाहीं. चित्रांत काहेलेल्या महाराजां-कधी मला दवसलेलें पाहिजे येतें.

विहू-आपण ऐकलेलं काय? तिचे असे मत आहे की जितक्या प्रमाणांत दुःखाळ बिन्नत यांनेच आहे तिचे सुद्धा दुःखाळ प्रत्यक्ष पाहिजे नाहीं, पेटींत रसांमा खेलला असावा तत्वज्ञ आपण योवनाचा ध्येय गर्दरे करता.
(11)

राजा-मिथा, सितियांतिव दुहुल असके तरी यठ निसर्गित वाषाडू असतात।

t्यानां प्रयमन्त मेदेह्वीत्याचे साह्यें संपूर्णपणे त्याहून पाहूनाची मृत्यु भसते।
परंत श्रीम्तीय असलेपदेची दृष्टि त्याच्या प्रियकरावर पूर्वाथ्यात झकत नाहीं (8)
माणू-महाराज, वेधरा मार वाढून महाराज जिथ्याकें तिरण दृष्टीवर तक भावनात
पहाय बाहेरत ती कोण आहे?

बेखुला-त्याच्या बाजुला ही हिरावती आहे।

मालबिका-सल्ल, सर्व राष्ट्राना टाकून देखू या एकटीप्पाच वेहेवायकें त्यान्नी
आपल्या अर्थात्मक दृष्टी केलेल्या केल्यामुळे मला महाराज अविनयील बाजुला
बेखुला-(स्वतंत्रता) तिरात फाउलेला महाराजांना सव नीत्यामुळे हिलेला
मृत्यु वादत आहे। वर्गो असो ती लेखिं करा बेखुला करते। (इंग्रजी)

मालबिका-तर मग नी स्वतंत्र वास का कहन आहे?

(मसरांनी मारें किरते)

राजा-मिथा, पहा।

-मसरांनी वेठारा मार असतात विश्वासवाचक म्हणून भाला आहे व शालक्षा बोट स्वतत आहे। म्हणूनच ती प्रियकरावर अपराधाकं
म्हणुन बालेह्या रागाच्या भरत शिकांकि जिकरलेल्या भोपलूण
अर्थात प्राप्त करत दासवीत आहे। (९)

बेखुला-तिला प्रश्न कर्यावत आतं तयार हो।

मालबिका-णार गोंतमाबंदा येंच असेच तलीत आहे।

(इंग्रजी आम्ही तोड कहत तर भरी मारी राहू इव्वले।)

बेखुला-(मालबिकेशा पाब्यून) तुं शरीरकर रागाच्यांनी आहेत!

मालबिका-जल तुम्हाला वाटत भेटेल की भी एकदिव्याचा फार वेढ मागावतांनी आहे

तर हा राग निपट नेला।

(इंग्रजी)

हे समाजाचे, विश्वास कालावधीत दृढ्यमभूत तू खसी माहात्म्यावर का स्थान शाळी आहे?
हा मी तुम्हाला बाबी को दुहुला कोणाला हि असायारण आहे असा साहसात येवें आहे। (१०)

बेखुला-महाराजांचा जय असो।

मालबिका-(स्वतंत्रता) तिरात फाउलेला महाराजांच्या भें मासर ता आहे हि
भें कसे काय?

(ती लाजेलेला वेश्यांनी बाजुला बोटे)

(राजा महानामध्ये चेबिंग कालावधी अविनय करते)
विकूळ—आपण असे उदासीन काळ?
राजाराव—तुम्हाला मैंचण्वीय अविश्वासामुळे?
विकूळ—तिथेच्या आपल्या इतका अविश्वास!
राजाराव—एक.
तुम्ही मैंचण्वी स्वतन्त्र दृष्टिपत्तांच्या वेतनांच्या क्रमांकाच अवृश्चिक होते व बाघमध्ये सांपटी वसल्याचे एकदम निसर्ग. तर मग हे विषा, मदनामुळे व्यक्तिक शालेतील साहेब मन सामाजिक अंचलनुसार तिथे आपल्या विश्वास कसा ठेवले? (११)
बुकाळ०—गडे, तरोश्रवळ महाराजांची लूप बेलांना फासवणूक हाली आहे. आतापर्यंत तुम्ही निर्वासात होती.
मालविका—गडे, माहित्य सारख्या अभावाने स्वप्नातील समाजसुद्धे मिळतेंने कठीण आहे.
बुकाळ०—महाराजांनी हिला उंच वाच्य.
राजाराव—
उंच देखील काय उपयोग? मदनामुळे अग्रेसमत सेवा करून पेण्यासाठी नवीनतर मर्यादा हिला अर्थन केलं वाच्य. (१२)
बुकाळ०—ही आमच्याच वृणक होय.
विकूळ—(संभरांनी चालून) बुकाळवाहिकांने, हा हुळण या छोटपट अशोळ व्यक्ती
काभीची नवीन चालीवाने वाच्य. ये, आपण लाळाच हाँकून देणा
बुकाळ०—ठीक वाच्य. (निचे)
राजाराव—मिळ्याला, तुम्ही पण आमच्या रक्षणासाठी साह'च रहा. राजाराव—राजाराव—गौतमाला तरी चूजना देणे आवश्यक आहे का?
बुकाळ०—(चालून). आम्रांना गौतम बुद्धांना चांगला हानीत उभी राहिली. हुम्ही दारायर राखण करा. बुकाळ०—चोथाय वाच्य.
(बुकाळवाहिकांनी)
बुकूळ—मी या स्त्रितिकाव्या दिलालेल्याचा आवर्ण केलेला. (श्वायकांनी केलेला)
होतोः. आय-हाल या उज्ज्वल शिथळजीवीच भूरवेच प्राण! (होपतो)
(मालविका विघ्न्य अवस्थेत उभी राहाते)
राजाराव—
हे सुन्दरी, तुम्ही तृप्तीच्या फार कायपूर्ण आराधना करणाऱ्या माहितीच्या होणाऱ्या समाजसर्वसमार्थीं तुम्ही भीत घसळून देणे. आम्हाच्या अवस्था गार्दर करणाऱ्या माहितीच्या अवश्यक चोक्राणांना तुम्ही वर्तन कर. (ताल) (१३)
मालविकाराजाविहींनी मलाले वापरणे व्यंग करण्यात असावं आहेत. राजाराव—तुम, तुम्हीं नकास.
मालविका-(उपहासानें) राणीसाहेबांचे दर्शन होतांत न भिंगाव्या अथवा मामला
माझ्या राजनीती धार्मिक ती पाहिलेले आहेत.

राजा-

हे बिल्लावलारांमध्ये अध्यक्ष असोल्या भिंगाव्या, दालिया हूं तर भिंगाव्या कुलक्रमे
ब्रट आहात. (किंवा दालिया हूं भिंगाव्या ब्रटांचे कुलक्रमा वाचवला आहें.) महापुरुष हूं दोषातीत,
माझे सर्व प्राण धूम भाषणार्या वाचवला अवस्थेने आहेत. (१४)
तेजशीर काळाखंड तुम्हांना अनुरूपत भाषेत्या तुम्हांना अनुरूपत कर.
(तिला आहिल्याने देत आहें असा जुनिका करतो.)
(मालविकांनी दालियाचे भाषण वाचवले.)

राजा-

(सवत्ती) तत्त्व सांस्कृती मदत प्राप्तांत होणार्या किंवा करोडरिंग रामानुज
नायकांच्या असतात. कारण भीतीने धरकांतांनी ही घायलाच्या हालचालात
वचन पाहत असली आहेत असा हाताला अध्यक्ष वाचवला करते. त्याचे भाषण वाचवला
ती स्वातांत्र्याचे महापुरुष आपल्या हाताला उपयोग करते. हिंदू सूचना
पत्रका नेमक असेच ते हाराच धुंधलासाठी वरुन उपकला तर ती ती बाजूला वाचवले.
अजा तर कपटाकाळी सुदां ती मध्या महापुरुष इत्यादीच्या सुतक मिळपूरुष देते. (१५)

(नवर इरावती व निपुणिका प्रवेश करतात.)

इरावती-अन निपुणिका, आपण गोतम समुद्रगृहाचा देखीवर विशेषते पाहिला, अनेक
तुला चंदनकरांतून वर्षांवर कसे माहित कहून देणारं आहे?
निपुणिका-मी राणीसाहेबांची बोला कसे सांगवा?
इरावती-तर मग आपण सकंतांतून युक्त भाषेत्या महाराजाच्या प्रयं भिंगाव्या,
बिदारामासाठी जाऊ, य…

निपुणिका-बाईसाहायचा बोलावला काहीतरी राहून गेलेले आहें.
इरावती-व बिंगाव्या काळेत्या महाराजांना प्रसाद करणासाठी.
निपुणिका-तर मग सुदूर महाराजांनाच को प्रसाद करत नाही?
इरावती-मूलं मूलीत, माझ्या जमीनांची दुरद दुसरीकरून पालवल्यांनी ते बिंगाव्या
काइलारांमध्ये आहेत. उपचाराची अतिरिक्त काळेत्या हा उपकला वेळी व्यावसायिक महापुरुष आहें.
निपुण-इकडे, इकडे, राणीसाहेब. (दोघी चालू छातान.)

(प्रवेश करते)

बेटी-राणीसाहेबांची विजय असो! राणीसाहेब महापुरुष, "मसूर यथा करणासाठी
करतं मला ही बेच नाहीत. केवळ तुम्हा मुझ्याने भाषावा महापुरुष मालविकांनी
विषय सम्बंधी बेख़ा वालून बंदी फेलें आहेत. महाराजांचा अनुशंसत येणे कांढी-पल्लू करण्यात ठीक तुम मला जर परवानगी दिली तर देखि भी करला तुवी काय इत्या आहे ती मला सांग."

हरावती-माळीके, राणीला कठव. "वाईसहेबांना आता करण्यास आन्धी कोण आहेत? परिस्थितीना कारणात टाकल्यास माहात्म्यावर फुका झाली आहे. दुख्याकोणाच्या अनुप्रयोगाने फुका जनाची वृद्धि होईल?"

बेटी-तीक बाळ्ये. (जाले)

निमुळिका-(पातून व पाहून) बाईसहेब, हा आपण गोतम समुद्रभाग्यांचा दादासाही-बाळारातील वेलाप्रमाणे सल्ला वसल्या शोरीं बेला आहे.

हरावती-काय हे दुख! विण्या परिणाम अजून तर राहिलेला नसेह नाही?

निमुळिका-हुझाची मुदा तर प्रदह सिद्धी, विघात भुवनशिल्लो कोणाच्या मुखावर उपसर्ग करण्यात आले आहेत. महापूर त्याच्या बाब्बातीत बाईट होणारी भीती नाही.

बिबु- (बागन्यांत रवजवर) मालकांमा बाईसहेब—

निपु-वाईसहेबांनी अलग काय? हा दुख व मवान असणारा स्वतंत्र कोणाच्या आपल्या होईल? मंगल मंगळांना पतळ कल्य इकूनच्या मिठवेचला मोठांची नेहमी पोट भरून बेकर हा आता स्वतंत्र मालकेला हाक मारीत आहे.

बिबु-हरावतीला माणे टाका.

निपु-हे एक मोठे संकट बाळे. लांबाच्या पाठीमाळेल्या लपूर सर्पिंगमाणें वर्ण असणेल या काढींना सारणी भिन्नाच्या हा दुख वाहराणाचा भिगविलेले.

हरावती-हा उत्साहाचा असाच उपवन योग आहे.

(निमुळिका लांकडाची काढी विमुळिकाबाबर फेलेले)

बिबु- (एकदम जाणा होऊन) अरेरे! अरेरे! हे भिंत्रा, माहात्म्यावर सपा पाळणा आहे.

राजा-(एकदम वाठ जाऊन) भिंत्रा, निळं नकोंस, निळं नकोंस.

मालकिका-(पाठीमाळ आजन) महाराज, आपण एकदम दुख जाऊ नका. ती साप-विच्छेद बोलत आहे.

हरावती-हय! हय! विस्तार असो! महाराज तर इकूनच धावत आहे.

बिबु-(मोठपावती हुसून) काय? ही लांकडाची काठीच तर! मला वाटले कंदे केवलीले अपमाणिक सर्पिंगमाणे जो दंस कल्य बेला थोप माहिती बाबरतीत स्वर ठरू असावा.

[अपदृष्टाचे (पढाद धरकून) प्रवेश करून]
बकुलारू-महाराजांगी प्रवेश करने नवे। व्यक्ति असलेत हूँ। सर्पसारखे दिशत आहे।

इरावती- (शार्वानि मार्गी राजाजवल पेन) जोकी असा-केवल मनोरंजन

निविस्थापन युं शाबा कायांक? (जोकीं ठा के तल्यें दिवसाने भेटून मनोरंजन

निविस्थापन युं शाबा कायांक?)

(इरावतीला बपूर सर्वप्रथम गोळीपटात.)

राजा-लडके, असा हा उपचार विचित्र आहे।

इरावती-बकुलारविली, सुदेवाने दूरीवरूणा कार्यालाच साजेदी असलेली तुनी श्रद्धा

पण पुरी हाळी।

बकुलारू-राणीसाहेबांनी प्रश्न ब्यावे! बेचूक आरहतात म्हणून इत्या पृथ्वीला विस्तरतो काय?

विद्वान-व्हे असे नको! बाईसाहेबांत्या वर्द्दानातमहाराज लांबी प्रणिकारांचे उल्लंघन विसर्जन आहे। तारीसुदां अपण भजून शान्त हाळा नाहीत।

इरावती-मी रागीवेली असुने तरी आतां करणार काय?

राजा-तुम्हारा वाचवल तारणाचरित रागाबाणे असेगाहे आहे। कारण।

हे सुदरे, कारणाचारित तुषा वेड़ा एक जीवनमय पण रागाचा विख्यात करी शाबा आहे का? तुंच मास साङ की बंधविमभर पर्वस्तीचाच इतर राजी श्रीकण्ठु

झाल्यात जाते का? (१६)

इरावती-अकारण असेच अपण म्हणाला तेंच बरोबर आहे। आमच्या भावांना

हुसूरीकडे स्वल्पांतर साळें अस्तताना मी पूर्ण रागाबासे तर मी ज्या हास्यासाठी हो।

राजा- तू मलतीच कल्पना करतोहू! मला तर पुऱ्या रागावे कारण सर्वसंस्कृत नाहीं। कारण तेऊकांनी जरी अपाराज केला। असला तरी उत्कर्षाचा विविक्त व्यक्ता कैलें डेवण्या योग्य नाहीं। म्हणून या दोषीची माणुषांकडून मुळता शाली व शा

दोषी मला वंदन करणाऱ्यांची आल्या बाहेत। (१७)

इरावती-निपुणके, जा व राणीला कठोर “आज मी सरोरस्वत बाईसाहेबांचा

पत्त्यापत्य भाली!”

निपुण-दीक्षाने। (जाते)

बिखू-स्वतःनी) अते देव! सकृत बौद्ध, विज्ञात वेडलेले पाठून बऱ्या शें शें म्हणाच्या गोळी डोळानी पडलेले।

(प्रवेश किंवा)

निपुणिका-(वास्तव) बाईसाहेब, माणुषांचा स्वतःम मेटली असताना तिने सांगितले

“हे ज्या रीतीने पडले.” (कांनांत सांगते)

...
हरावली—स्वतःची—ह्या स्वतः झालेंगी. करोबार त्या दुस्स्त-श्राद्धाणंत्रिच येथें हा उपाय घोषित करलेला नाही. (चिंताकाकडे पाहून उपचार) कामयाबीस्तृती हा नक्षत्र वाची ही नीति आहे.

चिंता—राणीसाहेब, राजगौरी एक असंख्य प्रवास तर मी गायत्री संत्रस्त्रो विसरून वाचें.

राजा—(स्वतःची) या संकटांची मी उपाय कसा मुख्य होई?

(प्रश्न करतो)

जयन्ते—(पदोमाले) महाराज, कुमार बसुल्लभी चंद्रच्या मागां शांत असतांना तिला एका विश्वासासारख्या वातानांतर फारण घावारी केलेले आहे व ती राणीच्या माझी वाच्यात आले. तरी मोजें बान्यांनी कामयाबी मिळवून प्रमाणांसारख्या कापल असून अजून शूद्वीवर आली नाहीं.

राजा—हे, फारण कांबड. शांतपणात विनिमयांचा असतो.

हरावली—(पदोमाले) महाराजांनी तिला समाधान देखील हुणा करावी. भीती-शरणांनी तिलेकडे दुख न बाजार!

राजा—हा मी वाचक शूद्वीवर आपल्यांत. (थांवून चांदू लागतो)

चिंता—(स्वतःची) वाहवा! विषयासारख्या बानरा! शाबाह! अभाध्या पक्षांमध्ये तुम्हांच्या संकटांसारख्या रक्ताचे केलेले.

(मित्रसह बसलेला राजा, हरावली, नियुक्तिका व प्रतीहारी जातात)

मालविका—मैत्रीणी, राणीविषयी विचार गेलं ती माझ्य दुःख वरपरात. यापूर्वेक्ष माझं काम काय अनुशंसेकों लागाचू हेच समाध नाही.

(पदकांत)

या मोठीच आश्चर्य! आश्चर्य! दोहवासून पाच रामी पूर्ण शाल्या नाहींत तोच ह्या सौष्ठव अस्त्रकडून बाजार काठपार्ची संपूर्णपणे महत्त्व गेलेले आहे. मी राणीला स्वागतांना काढतांत.

(ऐकून वचने फार आनंद झाला)

बुखालविका—नघेडे, धीर घर! राणीसाहेब वचनाला आणणाऱ्या आहेत. मालविका—तर माझे आयण या प्रमदनपालिकेच्या पाठपाठ जाऊ वा.

बुखालविका—ठीक आहे.

(दोषी जातात).

—चौथा अंक समाप्त—
पांचवा अंक

उद्यानपालिका—विविध पृथक समान केलेल्या या सोवण वनोकामोकती भी पार वापरलेला आहेत. माझ्याकाळातील पुर्ण लायला आहे की राणीसाहेबांच्या कठीवर. (चालून)

शीर्षक: माझ्याकाळातील देवहिंगपासे प्राचीन आहेत. अशोकाला मुंशे आल्याच्या वाली माझ्याला बाळाच्या तिथिवारार राणासहेबांच्या चेहरा प्रमाण होते. राणी-

साहेब कुठे वर्ण असतील? (समोर पाहून) अन्न साई! राणीसाहेबांच्या सेवकां

पैकी असणारा हा रासरक (नावाचा) खूब वाळ खालील शिवकांत राणीसहेबांच्या पेडीसारखी काहीतरी हातात देऊन बोकांतून बाहेर पडत आहे त्याच्याचा

भी विचारते.

(नंतर ल्याघणारे वर्णन केलेला कुठा प्रयोग करतो)

उद्यानपालिका—(जबल जाऊन) रासरक, कुठे निकालकार?

रासरक—मघुकरिके, बेदाश्वालं पारंगत असणाया श्रापाणांना दरवरो दिली

थाणाची असते. ही आंबुपोळीताप्रत्य प्रांत देशासाठी. (भी जात आहें)

मघुकरिके—काय कारणानुसार?

रासरक—सेनपौटीमध्ये राजपुत्र असुमानाच्या याचाच्या भोगांमध्ये संरक्षण करण्यासाठी

योजनेही आहेत हे ऐक्लयामाण सर्व राणीसहेब स्वाभाविक व्याचार आणेवढीसाठी दिलीजे पात्र अस्त्रेयांना १८ वर्षांनाथरुळी दिन प्राप्त आहे.

मघु—हे सोय आहें. अर्थात राणीसहेब कुठे आहेत? त्या काय करत आहेत?

रासरक—देवहिंगपासून आपल्यावर वसून त्या विद्वेश देशावृत त्यांना बंधू बीरसेन. यांची

पाठविलेले पत्र काफीहणकडून वाचलेले जात असतां ऐक्ल आहेत.

मघु—विद्वेश राजाकृती काय वर वृत्तान्त आहें?

रासरक—बीरसेन वसून असलेल्या विजयी सैन्यांना विद्वेश देशावृत राजाला

आपल्या तात्त्विके पेटलेले आहेत व त्याचा नात्त्व भाषासेन त्यांची मुंशा

करण्यांत आलीत असे सांगणारे आहेत. पुढे असे कठीत केंद्री त्यांनी जो महाराजांसोबत

हून पाठविला आहे त्याचा नात्त्व भाषी गोष्टासंग राणें, वाह्यांनी व सेवक की ज्यांत

कठीत पारंगत असलेल्या बहुतांशी शिवाय आहेत तरा गवर्णना महृदण पाठविला

आहे तो (हून) महाराजांना उद्यान भेटणार आहे.

मघु—जी तुम्हाला काम कर. भी पण राणिला मेंते.

(देवे जातात.)

प्रयोग संपत्री.
नंतर प्रतीतिहारी प्रवेश करते

प्रतीतिहारी—अशोकचाँ शतकार कर्भियां पुंसेन्यां राजी न मला आता केली आहे।

"महाराजांन्या विनंति कर, मी महाराजांसह अशोककुवळांच्या फुलांच्या वैभव प्रत्यक्ष पाद्याची इच्छा करते" या मराठ्यां वेळतात मी धमिस्नावर बसलेल्या महाराजांनी बाट पडलें। (चालू लागते)

[पहिल्यांत फोन, वैतालिस्क (बाट)]

महाराज सैम्यांच्या मदतीने महांचा झोक तुम्ही तुम्ही तुम्ही योग्य आहे।

पुष्प—विविध नदीच्या तीरावर असण्यांना

उपवनांत टूकेड विकिलांच्या मधुर आवासांत रमणां होजन शारीर असण्यां

वदनांच्यांना वसंतकुंकुत बाल्यबीत आहेंस। हे वर देवास्मा (राजा) (तर तुसर्कके) भविल असलेल्या अशा तुसा शातु गंभीर हूसनांना ढावावर खारखाड म्हणून उपवनांत आलेल्या वर्दा नदीच्या तीरावरील बुखारां हारण आला आहे। (१)

दुसरा—हे देवास्मान असण्यां (राजा)

तु नर्मान्या विभागांच्या सहाय्यांना विरोध देशाच्या राजाच्या राज्यवह दुरंत केल्यास। असा हा तुंजा विविध व श्रीकृष्णांना हंगामाचा लोष्टडाच्या

दाराच्या लड्डुरामांच्या भक्तिमाणे असलेल्या बाहुवलांना बळकारांनां पठवून आणलेले अशा हा श्रीकृष्णांचा पराक्रम— (अशा रीतीने) नगरीकिकांच्या बाबरीत (तुसेला) बोळण्यांनी केलेला हा विक्रम करतीत बीरबाळां म्हणून काव्यांत उतरवला आहे। (२)

प्रतीतिहारी—जग श्रद्धांत व्यापक प्रस्ताव सूर्यित केले गेले आहे कोण महाराज धूपाच

दिवोंची मटे लागला, मीही मराठ्यां वेळात व्याप्तच्या पुढून जरा अझूला सरकून या

देवढीच्या तीरणाचा आधार घेते.

(राजा निमित्तसह प्रवेश करतो)

राजा—

विजयांची समागम होणारे फारच कठीण आहे अशा प्रवेशाच्या विचारांत व

नर्मान्यांनी विरोध देशाच्या राजाच्या आपल्या तांत्रिक घेतले आहे हे अपूर्व प्रकार उजागर

पर्वतवाही कोंकणातील लोष्टडाच्या कल्हानांमार्ग मार्गच्या हूक् दृष्टी अनुभवत आहे व

चुकला पण उपभोग घेत आहे। (३)

बिबृती—मला तर असेच वाटली त्याच्या संपर्कसमोर सुखी होणार.

राजा—ते कसे काय?

बिबृती—अजोर राणीसाहेबांनी पंढर कोषिकेचा संगीते, "भगवति, तुम्हाला जर

प्रसाधन कामाचा एका अभिमान असेल तर मालिकेच्या शरीरावर विद्वन
राजा—विजय मस्तर महाक्ष भावनांच्या आदरामूळेन नस्त ह्योतो ब्रह्म धारीनैं पूर्वी केलेल्या कळ्यांचा विचार करतां हे समारराम आहेत.

प्रतीहरी—(जवळ जाऊन) महाराजांचा जवळ असतो! राणीसाहेबांची विनंती आहे.

"आपण सौंश्य मराठवाच्या पुल्लांनी बैबाल पाहून माझ्या उपकार सुरळ करावा."

राजा—राणीसाहेब जवळच आहेत का?

प्रतीहरी—हीतर, प्रत्येकाचा योगत्योत्प्रकायें हात्या सामान्यांमुळे प्रसर्व असेल्य बंतनुसार निरोष देऊन ती मालविका प्रमुख असेल्या परिमितांहून महाराजांची प्रतीक्षा करत आहे.

राजा—(आनंदाने, बिवृक्काकडे पाहून) जाणेते येत येत आहे.

प्रतीहरी—(आकडे, आकडे महाराज.) (सर्व चालु लागलेले)

बिवृक्क—(पाहून) अरे मिथा, या प्रमदनांत वसंतांना जप्यां कौन तारण्यांत बांधंती?

प्रतीहरी—(लागभेले) अरे मिथा, या सौंश्य मराठवाच्या पुल्लांनी गुरुवारी अन्न काय बेल्च पांढरो आहे, महाराजांनी तेच पहावले!

प्रतीहरी—(योग्य) अरे, सौंश्य मराठवाच्या पुल्लांची गुरुवारी अन्न काय मतः?

राजा—(आनंदाने) मिथा, पहा—

हतांत कमर पेयाम विगरखी राजकुमारी जिंठा तेसव सुरळ बाहेर बसा पुढील विचारांनी माझी प्रिया जिंठा तैनातीत आहे असी राणी विवशांनी माझं स्वाभाविक पर्यायासाठी उठत आहे. (६).
(46)

(नंतर धारिणी, परिवारिका, मालविका व आपापल्या अधिकारप्रमाणें सेवक प्रवेश करतान.)

मालविका—(स्वतः) या विबाहमंडळाच्या कारण मला माहित आहे. तरीपणा
कमजोर्या पानावरील पाप्यावरसामान्य माले हुडव घरमर आले. विवाह माला
शाळा वसा झोला पण तांत्रिक रूपान्तर आले.
बिघू--अरे भिन्ना, या विवाहाच्या पोशाकामूळे मालविका बाईसाहेब अविचक्ष
सुंदर दिसत आलेले.

राजा--

मी विलक्क पहाल आहात. जिन्हें विशेष लोकणार नाहीं मता रेसमी पोशाक केला
आले व पुण्यत बलकार घरात आलेल असती ती मला ऐसं जबरदस्ती अंतर्गणात
तुआररहित नम्मगणांनी युक्त असतेच छत्रंतील रानीप्रमाणें भासत आले. (७)
राणी--(जवळ जाक्या) महाराजांचा जय भारी.
बिघू--बाईसाहेबांची वृत्त होई.
परिवारिका—महाराजांचा जय भारी.
राजा--मयंत, मी बंदन करतो.
परिवारिका—मनोरंप गूळ होई !
राणी--(हसुन)

महाराज, तरण विषयांतरींथर असेले आपस्थाला हा अशोक आम्ही
सेकेदीपुऱ्य म्हणून पोषकेका आले.
बिघू--अरे, तुम्हा प्रसन्न कर्मचार येत आले.
राजा--(शायडी अशोकांनीच्या बाळी)

या अशोकांनी बसवत नीतीच्या भासेचा अनावर करून प्रसुविल्ह बोलत तुम्हा
प्रत्येकाना आदर दाखविला आले. म्हणूनच हा अशोक रानीच्या वांड्यांमधून
होणार वा समानास पाचण नाहीं असं नाहीं. (८)
बिघूकां--अरे. नीती मोकळेपणांत आहे वीजवंतीला पहला.
राणी--कोणला ?
बिघू--बाईसाहेब, या शीर्षक अशोकाच्या कुतुमलोक.

(बरवण बसतात)

राजा-- (मालविकेच्या पाहून, स्वतः) अरेरे ! जवळ असताना विरह अवळे
फारच हुडवादायक आले.

मी चक्रवाकासारता आहात व माणी प्रिया माहित वेळीप्रमाणें अधी माला
वामभार दोषांच्या तमामासाला बनामतिने देशारी कारिणी रानीसारखी आले. (९)
(प्रवेश कहन)
कबुजी-महाराजांचा जय असो. महाराज, अमायांती वितरित केली आहे की,
"विदिर्भ देशाताना आलेला महाराजांची कळानिपुण असेल्या दोन मुळी प्रवाशांने चुकून जातजय गर्दीनांनेतील माहिती आहे. महाराजांकडे पूर्वी पाठविलया नाहीत. आतात्ता त्या महाराजांसोबत दाखल करण्यास प्रयत्न कर्यत आल्या आहेत. तेठां महाराजांनी पुढील आज्ञा द्यायी.

राजा-त्यांना प्रवेश कहन वा. (त्यांना पेठन या)
कबुजी-जवळी महाराजांची आज्ञा. (आज्ञा व त्यांमध्ये पुनः प्रवेश कहन)
इकठे, इकठे, बाईसाहबेन.

पहिली- (बाजूला) गडे मदनिका, अष्ट्रवे अशा राजवाडपासून प्रवेश करताना माहिती उद्दाहरण आणून होत आहे.

कुत्रे-आण ज्योतिसने, माहिती आवर्तित पण तसेच आहे. बांठ-करणाच्या वृत्ती-वर्णन भावी सुटळवाची लक्षणे दिसतात. अशी एक सामान्य म्हण आहे.

पहिली-ही आज्ञा तर ठरा !

(दोपीजणी जवळ जातात.)

(दोन दासीनाना पाहून मालकिका व निर्देशित एकमेकांनी पाहून)

बोधी-(बंदन कहन) महाराजांचा जय बसो ! महाराजीचा जय बसो !

(राजाध्या बांधकांनी दोपी बनतात)

राजा-कुठेल्या कसेल हे आपल्यांना शिकण आहे की?

बोधी-महाराज, आम्ही संगीत शास्त्रांत वैभवांत आहोत.

राजा-देवी, दोपीपैकी एकी पारी कर.

राज-माला, इकठे पहा, त्यांमध्ये तुती संगीतासाठी कोणती जोडीवारीची जावेसह?

बोधी-(मालकिके पाहून) अहम्या, ही तर राजकन्या ! (समस्तक कहन) राज-कन्याचा विजय बसो.

(तिथळाशह त्या दोपीच्या डोक्षांतून बघू येतात)

(चर्चण बास्तवमालिन पाहितात.)

राजा-तुम्ही कोण आहात ? ही कोण आहे?

बोधी-महाराज, ती आमची राजकन्या आहे.

राजा-ते कसें काय ?
बोधी-महाराजांनी ऐकांने. विजयी सेन्ध्या सहजातीय विदम्बराजाचा परामर्श करून महाराजांकडून कारवासातून मुक्त केलेल्या माधवसेन नांवाच्या राज-पुत्रांनी ही मादीका नांवाची दांडी होणार आहेऩे.
राजय-काय? ही राजक्षेत्र आहे! तर मग मी चंद्रनाथ जोड्यांसमावेशेपेक्षा उपयोग करून त्याचा उपमार्ग राज्यात केला आहे.
राजय-मग आतांना हृदा बाईसाहेब. अशा अवस्थेचा कशा अछाय? मादीका-(निवास टाकून, स्वतःली) केवळ विचिथे खेळावानेचे.
हूसर-महाराजांनी ऐकांने. व्यावहारिक माधवसेन राजूनाथ नांवाच्या शाखे दिवसांना तेव्हा आपल्या सुमति मंडळाच्या आचार्यासारखा देशिका सोडून तिला गुप्तपणे हूर नेलेके.
राजय-हे मी पूर्वी ऐकेलेले आहे. मग पुढे?
हूसर-हे ईमानदार. हांतांना वास आम्हाच्या माहित नाही.
विवाजिका-आम्ही असलेली अशी मी पुढे काही दाखल तें करून करते.
बोधी-राजय, हा अवयोग आपल्या कोमलीकोण्या सारखा आहे, बसे महाकुल.
मादीका-ह्याची ती च्या आहे.
बोधी-राजय, हा अवयोग आपल्या कोमलीकोण्यासे तेंतूकी गेली आहे. भविष्यात, आम्ही दोघो नम्नस्कार करतील.
विवाजिका-तुमच्या दोघांचे कल्याण होतो!
राजय-हा सर्व आपल्याच आपवर बाध्य कशा?
विरो-हे भावेच आहे.
विवृ-असा मग तांत्रिकांनी हृदा बाईसाहेबांचा राहिलेला बुझून सांगावा.
विवाजिका-(आयोगांचे) ऐकांत मग. माधवसेनाच्या तंजव सुमति हा माहिती तिरस्कार सादृश्य असते समजाचे.
राजय-समजले. मग पुढे?
विरो-हिंदी माहिती असी अवस्था अत्यंत अधिकारी लाभाने माहितीही तिळ्या हून नेलेले आपल्यांची संबंध जोडत्याच्या अपेक्षेच विशेष ज्ञानाच्या गाठनकृत्य तांत्रिक प्रवेश केल्या.
राजय-पुढे?
विरो-नंतर एक विस्तार भविष्यात्मक असाय कारणांवर त्यांच्या व्यावसायांच्या तांत्रिकांनी विशेषतः दृष्टी अर्थव्यवस्था मुक्काम केल्या.
राजय-मग पुढे?
विद्यु-वार्द्धाण्यं, भिन्न नका। भगवती पूर्वी झाड़ीला बृहतांत क्षण करीत आहे।

राजा-पुढे?

परिवर्तिका-नंदर लुट्टामाणी स्वातांत्र्याची श्रीतंत्री सीताकानी। शिवस्वार्त जोडाच युद्ध केल्याने मार्गे झालेले।

राजा-संगवत, यामुळे घडलेले मोडणा कलारंवच ऐकाने लागणार आहे।

परिवर्तिका-तेशां भाषण भाषणें श्लोकांची मूड क्षण हल्ल्याचा व्यक्तिकेचा अस्तित्व ही नवे संकटापूर्ण रूप रूपण झाल्याचे दृश्य आढळून आपणे ग्यां देखून त्यांचे महाराजांच्या अस्तित्वाचे ऋषण केलेले। (१०)

पहिली-हाय! हाय! सुमति मारला गेला।

दुसरी-भूगूळचं खरोरकर राजकव्या हा अवस्थेला आली।

( परिवर्तिका अनुक्रम झालेले )

राजा-संगवत, मल्या लोकाची ही अशीष लोकवाण्या आहे, त्या महाराजांच्या असार जास्त आहे त्यांचा शोक करणे योग्य नाही, पुढे काय?

परिवर्तिका-त्यांच्यी भी बेगुद्ध होते, तेशां भी बुद्धीवर आलेल्या त्यांची ही दिसली नाही, राजा-आपण अनुमुंत केलेल्या दुःख खरोरकरच मोठे आहे, परिवर्तिका-पुढे मार्गवाचा श्रीताला अर्जः. दिल्यावर

जिथे बिठवव्युःकाता युन: उजाड़ा मिठाला भरी भी आपल्या दृष्टांत आंध्रे व हीं मगवी वस्त्रां धरण केलीं। (११)

राजा-समर्पणचा हात मार्ग योग्य आहे, पुढे काय?

परि-ही हाती रानटी लोकांत्र्या हातून वीरसेनाकडे आली व पुन: वीरसेनाकडून
(५०)

ती राणीविया हाती बाली व राणीविया महालांत प्रेयशा मिजाला बाहुं बाला मतां ती हेत्युन दिसकी. बासा हा गोष्टीचा शेवट बाहे.

मालविका—(वन्दाकी) बाला महाराज काय महूरतील का?

राजा—बाहे! संकेत मानानंग करतात. कारण

प्रामाणांने देसवी वस्थाना स्तान करणाशाळी अहबल्ल्या वस्त्राश्रमांने जवयोग ज्ञाना त्यागांने राजीपदाला योग्य असलेल्या हिला दाती मळून वाष्पपट्यांत बाहे. (१२)

राजी—म्हणत्या, जावण मला मालविका ही थोर कृप्तांतील बाहे हे न सांपूर्ण अन्योपण

परंतु इत्यादि ठोळू! कौंही ठराविक हेतुसाठी मी मोठा वाळवल्याते.

राजी—तो ठराविक हेतु कोणतात?

राजा—जर तो सांगणे योग्य असेल तर तर तां.

प्रतिशोषांकी—ऐका, हिंदू बहदी बींतांत असताना उदरानिवाहाळांकी अभिम बरीत

बसताना येथे आश्चर्या एक हिंदू सापूंचे हितशांतीयां माहाराजांमध्ये असें सांपूर्णे की वर्षपूर्व दातीपदाना अनुमुळ चेतीाच वर्णेच अनुकूल बासा पति मिळून. तेल्या हितशांतीवाची अचूक ठरावारी भविष्यवाणी तिने आपली ठेवा केल्याने पूर्ण होत हाते असें पाहून [मला वाटले की मी जी कात्रप्रतीका केली तें वष्पपट्यांत होते.

राजा—आपली प्रतीका रासभ होती.

संगीती—महाराज, हे तर वृहद्या गोष्टीमुळे बाजूला सारखे मेंवे. अमाल्याची बिनंती बाहे की विद्वान्याचा बाबरिल काय करावावरीं अरायं ते आम्ही ठरवले बाहे.

महाराजांमध्ये जे बस्मिळ्योस बालें एकमात्री माही इच्छा बाहे.

राजा—मौलिक, येथेने व मापलेने या दोन भावाभावाचा बाबरिल दोन राजतंत्र- स्वातंत्र योग्य करणाशाळी माही इच्छा बाहे.

त्या दोषांरी वरत नवीना उत्तरेरक्षी व दक्षिणक्षी दिग्दर्शकारी राज व दिग्द विभागून राज्य करणाशाळा चंद्रसूर्यांमध्ये पूर्णी हीतीवर राज्य

करावे. (१३)
कंचुकी-महाराज, मी लाग्नमांणि मंत्रीपरिषदेने कुटवितो।
( राजा बोटांम संसूत देऩो। )

(कंचुकी आतो)

पहुँचली-(बाजूला) राजकर्ये, गळेवानेच युवराजाना अभ्यं राज्यावर वस्त्रासंगते येऊगण आहे।
मालिका-तो जीवनसंकटातून तुळ्या हीच गोष्ट अभिक मानली पाहिजे।

(प्रवेश कहन)

कंचुकी-महाराजांचा जय अशो। महाराज, अमाय विनंती करतात की महाराजांची योजना कल्याण करणारी आहे। मंत्रप्रमाणाच्या पण हेच मत आहे। कारण

लाग्नमांणि राजांचे दोन घोडे धुरेंच सम विभाजन शाळ्यांना व एकमेकांने नियोजन केल्यावरून निवडवली होऊन सार्वजनिक बाबत पाठवतात लघुप्रमाणांचे हे दोन राजे लगभग यून राजस्वतीवर सम विभाजन शाळ्यांना व परस्परांत्र्या नियोजनामुळे बदलता न करता आपल्या आलेखे पालन करतील। (२४)

राजा-तर मग मंत्रपरिषदेने वाहिते मेनापूर्ती हेच सेवकांमुळे हेच करण्याबाबुल हितेंद्राचार्य संगा।

कंचुकी-माझी महाराजांची अभावा। (बाजूणे ले मेटिसाह अंसऱ्येनुसार पण मेटेन प्रवेश कहन) महाराजांची आता बंगलात बाणकी। सेनापती पुष्पमित्र राजाकूल नवजात्यासाठी येईलेल्या महाराजांच्या पत्र आतून वाचता आहेत। महाराजांची हेतु वाच्याचे।

(राजा एकदम उठतो व सौजन्याला तेथे, नवराजळा सेवकांमुळे हाती बेरी व पण उपहारी भस्त्याचा अभिन्य करतो)

राजी-(स्वतंत्री) अभावा। आमच्या अंतःकरण पण तिकडेख लागेल वाहत। बवळ भाषासाठी नृत्यातील मुळा सुभाषिताचा बृहत्ता इतरांतर्यामुळे ऐकासात जल्लिणाचे मिळेले। सेनापतीच्या शर्षूरवर माहित्यासारख्या माहित्यासारख्या अविकारवर नेमणे आहे।

राजा-(मसून वाचतो) “केम अशो। सेनापती पुष्पमित्र, चिरंजीव अभिन्य राजानार विवरण यात्रा स्नेहाल्या आहिंगाल देतानेच युवराजांतून घडक्या प्रमाणांमुळे लिहिला होतो। हे मायारे राजप्रभारी दीक्षित अभा माहित्यकूल जो बोधा निविष्टार्थे कुठीह जाण्यासाठी सोहूल्यांत्र्याचे सारण करण्यासाठी अंतर्गत राजपुत्रांनी बेडकेल्या वस्त्रांमुळे आत्माचा दिकू वाहत.. व जो एक वर्षांतर्वर वस्त्रांमुळे आत्माचा दिकू वाहत..
परत यावाचा गाहे बसा घोडा सिन्धुदीवर्या दलित तीरावर चक्कत अस्तानो यत्र संया कूडून घरा गेला. तेंच्या दोनती हैवांचा प्रचंड पुढे गाहे.

(राणी विवाह हाय्याचे धाविवे).

(१५).

राजा—हे अचे कसं गाहे? (उरले नाघ पुत्र बाळतो) नंदा धरुआंगे बसुमित्रांना खरुषा पराजुक कुणज जबरदस्तींचे चौहुन नेत असेला मासा उत्तर घोडा पकत आणला.

राणी—ह्यामुळे मास्या मनायचे सामान्य गाहे.

राजा—(उरले पत्र बाळतो) जयतारा घोडा असमान या नालवाकूडून परत आणला गेला ताहे अशा वस्त्रांप्रमाणे भी मास्या घोडा नालवाकूडून परत मेंवाने या करणार आहे. तेसां तुम्ही राणांत्रिक विलोलतीत अवस्थेंत वयायले कृतीता यज्ञाचा ज्ञानार्थ बेज न देखिला (उंबऱ्यास न करतो) येवे."

राजा—ही माहित्याबर धुपाल हाली.

परिवाराच्यागुणाचा विवाहमुळे म्हणून जोडचाचे अभिनंदन करतें (राणीकडे पाहून).

पतीपणु हुजा श्लाघ्य अशा बीरपरम्परांत अप्रसार दिलं आहे. व आतारु श्लाघ्य योगांना केशून (बीरपत्का). सधी पदवी तुजा प्राय वास्तवी आहे. (१६)

बिहुळ—नारायणां हुजा मुळांना विशेषतः अनुकूलण केले म्हणून मासा फार अन्वेषण भावात. परिवाराच्या—हृदीच्या छायांना करोशर युष्टपतींचे अनुकूलण केले आहे.

कंपुरी—महाराज, हा कुमार.

पाणिक्षा राजाच्या कृतीपणे वहानपाल जतन आवे याच्याप्रमाणे उच्च व अनुकूल पराम्री असेले असे आपण व्यापे जमातात राहाय (असा हा कुमार) जा एकाचार्य पराक्रमाचा प्रवर्तनाने आश्रय मानतं. आश्रय निर्माण करते नाही. (१७).

राजा—मौलुंग, याेंच्याच्या श्लाघ्यांसुंदर तर्क तैयाना मुक्त करणायात यावे.

कंपुरी—जवऱ्या महाराजांची बाजसे (बाले).

राणी—हयच्या तृणमूल असेलेल्या तांतांपुरतील सिंघनाना माहित्याचा विज्ञानची नाती संग.

अतीहारी—टीक आहे. (निष्टे).

राणी—चर ईसे ने.
प्रतीहारी—(पाठीमानं वद्युन) ही मी आलेहे।

राणी—(बाजूला) मी अशोकंडौदुह पुरं करण्याघ्या कामगिरीघ्या वेढी मालविकेला वचन दिलेले होते व तिचा कुंविन घराथांतिक जन्म याबुद्रस्त हरावलीहा शार्मून माह्या वतीनें तिला विनंती कर ‘तूं मला सत्यापणून भाष्ट करू नये।’

प्रतीहारी—श्री राणीसाहेबांची आत्मा. (जाले. पुनः प्रवेश करून) राणीसाहेब, पृथु-विजयांनें आतंदित शालायमूळें मी जणू काय अंतुरातिकी स्त्रियांघ्या अलक्ष—राणी एक पैदीच आलें झालेहे।

राणी—यांनी आश्चर्य काय आहे? हा बम्बुदय त्यांना व मला तारखाच आहे।

प्रतीहारी—(बाजूला) राणीसाहेब, इरावतीनें पुनः विनंती केलेली आहे की सर्वसमय असलेल्या राणीसाहेबांच्या वचन योप्य आहे। प्रथम केलेला संकल्प नंतर बदलण्ये हे बरोबर नाहीं।

राणी—मणकत, बांध घुमलीनें प्रथम संकल्प केल्याप्रमाणे मी ही मालविका हुम्बूना, अशोकें महाराजांना अर्पण करू इच्छिलो.

परिबारिका—अनुजनुदां विधायक तुसार अभिकार आहे।

राणी—(मालविकेला हातांमधे वेजून) प्रिय बातमीचं अबुकरण करणारं हे पारितोषिक महाराजांनी स्वीकारान्ये (राजा लाजूर शांत राहतो).

राणी—(हुंसूहुं) काय? महाराज माझ्या अनादर करतात?

बिडू—बाईसाहेब, ही जगाची रीतचं आहे की सर्व नवे नवे (प्रथम) लाजाळू अश्वातात।

(राजा विद्धकाकें व्यवृतो)

बिडू—फिकवा राणीसाहेबांबंदूह मालविकेला विशेष स्त्रीलीलें राजीवद्रापस्त हाते की महाराज तिचा स्वीकार करतील।

राणी—ती राजकावा असल्यामुळे तिच्या उत्तम कुलांतित जन्माचं तिला राजीवद दिलेले आहे। मग ल्याची पुनर्षिंत कशाला?

परिबारिका—नाही असे नाही.

: हे कल्याणी, खासीतं सांप्तरेंये कुटम्ह्हे रत्न संस्काराविच सोन्याची संयोग करण्यास योग्य नाहीं। (१८)
राणी- (बाघवूल) भगवती मला शया करावी. उत्कार्षितंत्री बोल्याच्या नावात जे योग्य आहे ते माह्या लठान आलेले नाहीं. जसे आपल्या जा व रेश्माच्ये धूपवर्तन पेडून मी.

प्रतीकारी—जवळी राणीसहेवांची आशा.

(बाघर जाऊन व पुन्हा रेश्मी वस्त्रासह प्रयेन करून)

बाईताहें, ते आणलेले आहें.

राणी— (मालविकेला बुराक चढवून) महाराजांनी बातां हिता स्वीकार करावा.
राजा—देवि, तुझीच आशा असत्यातें अभावाजव्य उत्तर नाहीं.

परिवारिका—बा! फारच छान! तिचा स्वीकार शाळा.

विडूळ—बाही, तुम्हाला विरुळी राणीसहेवांची फारच अनुकूलता (आहें)

(राणी लेवकांकडे बपते).

परिवारिका—(मालविकेजव्य जाऊन) महाराजीचा विजय अतो!

(राणी परिवारिकेच्यात पाहते).

परिवारिका—तुम्हाचा बाबांत ते धार्मिक कार्य नाहीं.

महत्त्वाच व पतित्रा शिवाय आपल्या प्रतिपालन (स्वीकार) पतीचे सेवा करतात. कारण महानंद इतर संकट नोकाना समुदायाकडे नेतात.

(प्रवेश करून)

निन्दुकिला—महाराजांचा जय अतो. इतरांती विविध करते की त्वानेती उपचारांचे असतर्क मूर्ती मी जो महाराजांचा अपराय केला आहे तो केवळ महाराजांना अनुकूल आहे. असा माहिती मी स्वतः केला (असे आतां बांधते) महाराजांचे मित्यांसूर दृष्ट्यांमध्ये मजबूर केवळ प्रतिकृत झोपुन मला समान देखावा.

राणी—निन्दुकिलेक, महाराज अवश्य तिच्या प्रारंभप्रमाणे करतील.

निन्दुकिला—मजबूर कुप्प हा दाळी.

परिवारिका—महाराज, आपल्यांच्यां संबंध आपल्यांमध्ये क्रूर्तिमुळे माहिती माहितीत आपल्या एकद असेल तर मी अभिनन्दन करू इच्छिते.

राणी—मजबूत, बाघवूल सोडून जाणे योग्य नाहीं.

राजा—मजबूत, मी माहिती पत्रांत तुमच्याकडून महाराजांना अभिनन्दनपर श्रीमत (लिहून) काजवीन.
(५५)

परिस्थिती—आपल्या शोषांत्वना स्त्रेंसामुळेच मी परवान राहू.
राजा—आपले शोषणी मी काय प्रिय करावं हा राजांबंधी महाराजांनी आज्ञा करावी.
राजा—राज्यांं जास्त काय प्रिय राहे? तरी मुझें हे असो.

हे देवी, तू माह्यांबी नेहमी प्रसन्न मुखाने राहा. एवढीच माही मनातील अपेक्षा राहण.

(१९)

(भरतवाच)

सार्वजनिक संकटांचे निवारण हृदयानि प्रजेट्या मनोकामना बलिमित्र त्यांचा रक्षणकर्ता असताना सफऱ्यांत्वना लागतो असेल नाहीं.

(२०)

(सर्वजय जातात)

—कालिकाताने रचतेल्या माळविकाग्रिमाराचा पांचवा अंक समाप्त—

"माळविकाग्रिमाराचे " नाटक समाप्त
INTRODUCTION

It is well-known that the Vedas form the foundation of the Indian literature; perhaps of the literature of the world. It was the first literary outburst of the human mind. The Vedas were followed by the Brähmaṇas, Āraṇyakas and the Upaniṣādas, the last of them being the cream of the Indian philosophy. These philosophical writings were followed by the Sūtra literature. Sūtras are terse, to the point and they cover various aspects of human life. Thereafter a reaction set in and the pithy prosaic Sūtras gave way to the long elaborate poetry of the two great epics the Rāmāyaṇa and the Māhabhārata. It is in the post-epic period that we meet with Sanskrit Drama for the first time in the present form. Dramas were neither purely in prose nor in verse but they were written partly in prose and partly in verse. In this connection we may note that Sanskrit Drama introduced two new features which were not present in the epics. (1) The epics were woven round superhuman beings or demons of darkness, while Sanskrit Drama depicted human characters and situations. (2) Further dramatic literature introduced the language of the people. The female and the lower characters in drama do not speak Sanskrit, the language of the learned, but they speak Prakrit which was the language of the people.

This brings us to the problem of tracing the exact origin of Sanskrit Drama. The question is not yet finally settled and may be stated in the form of following various theories—

(1) Traditional Theory:—Bharata Muni is the Aristotle of Sanskrit Drama. In his famous book the Nātyaśāstra which is incidentally the first book on the science of Indian dramaturgy, Bharata has given an account of the origin of Drama. Once a deputation of gods led by Indra waited upon Brahmā and requested him to create a fifth Veda, which would be for the benefit of all the castes, including the Sūdras. Accordingly Brahmā created this extra Veda known as the Nātyaveda taking the text from the Rigveda, music from the Sāmaveda, action from the Yajurveda and Rasa from the Atharvaveda. The purpose of,
drama which is the outcome of the Nātya Veda is mentioned by Bharata Muni in the following verse—

कुःत्तात्तलोकार्त्ती शोकार्त्ती तपस्विनाम्।
विधामनन्तः सत्के नाटपमेवद्विष्ववच्छति॥

(Translation—In this world this drama would serve as a source of relief to those who are afflicted with sorrow, fatigue and grief and to the helpless).

In the Nātyaśāstra king Nahuśa is mentioned as the first patron of drama.

(2) Religious Theory:—Max-Miller traces the origin of Sanskrit Drama to the dialogue hymns in the Rigveda such as Purūravas and Urvasī, Sarama and Paṇis, Yama and Yami etc. These hymns used to be recited and represented as a pastime after the completion of the day's sacrificial ritual. It is likely that the drama arose as a result of the combination of recital of these hymns with religious dances.

(3) Greek Origin:—According to Prof. Nicolls, Indian drama must have been borrowed from the Greek drama which had its origin in religious rites. But this theory does not seem to be probable as Bhāsa the oldest Sanskrit dramatist lived before the advent of the Greeks in India.

(4) Origin in Kṛṣṇa Legends:—Dr. Keith in his book 'The Sanskrit Drama' advances the theory that Sanskrit Drama was evoked out of the Kṛṣṇa legends, during the 2nd century B.C. He says, "On the contrary, there is every reason to believe that it was through the use of epic recitations that the latent possibilities of drama were evoked and the literary form created"; and finally he concludes thus, "the balance of probability therefore is that the Sanskrit Drama came into being shortly after, if not before the middle of the 2nd century B.C. and that it was evoked by the combination of epic recitations with the dramatic moment of the Kṛṣṇa legends........."

(5) Secular Origin:—Opponents of the religious origin of the Sanskrit drama have put forth a few theories suggesting a secular source thereof.
(a) **Dumb Show**.—Prof. Hillebrandt and Prof. Konow believe that the Sanskrit drama originated from a mime or a dumb-show, which along with the epic lies at the bottom of the Sanskrit drama. The pantomime was a favourite pastime of the people.

(b) **Puppet play**.—According to Prof. Pischel the puppet play is the source of Sanskrit drama. This theory is sought to be justified from the words Sūtradhāra (puller of the strings) and Sthāpaka (arrenger, his assistant). Prof. Pischel tries to trace the origin of the Vidūṣaka also to the puppet-play.

(c) **Shadow drama**.—In Prof. Luder’s view, the shadow-play was an essential element in the development of Sanskrit drama. Prof. Konow explains the derivation of the word Rūpaka as a name of the drama from these shadow-projections. Chhāyā-Nāṭya is the Sanskrit parallel to the Shadow-play.

All these secular theories have been refuted by Dr. Keith as unhistorical and inadequate to explain the true origin of Sanskrit drama.

Out of the above five theories the traditional theory is fantastic and must be rejected summarily. The theories of the Greek and secular origins must also be dismissed as being historically untenable. Dr. Keith’s theory that the drama originated in the Krisna legends during 2nd century B. C. also fails to hold water in view of the fact that Bhāsa the earliest dramatist flourished before the 2nd century B. C. To our mind it appears that out of the above theories the theory of the religious origin of Sanskrit Drama is more probable, judging from the presence of the dialogue hymns in the Rigveda. This theory on the principle of analogy derives support from the corresponding religious origin of the drama in Greece.

**Technique of Sanskrit Drama**

Literary criticism in ancient India always regarded drama as a form of poetry. It is classified as Drāṣṭāyaṇa, i.e., poetry which is capable of being exhibited or seen as contrasted with Śravyakāvyā, i.e., poetry which can only be heard. The former is the poetry of eye, while the latter is the poetry of ear.
The various types of drama known to Sanskrit literature are described broadly by the term Rūpaka (object of vision).

Rūpaka is divided into ten primary classes, viz. नाटक, प्रकरण, भाष प्रहसन, विभ, व्यायोग, समवकार, वीचि अड्डक and ईश्वरुक.

**Ingredients of Rūpaka** Out of these varieties the more popular ones are Nāṭaka, Prakaraṇa and Nāṭika (a secondary type of Rūpaka). The three most essential ingredients of Rūpaka are plot (Vastu), hero (Neta) and sentiment. (Rasa).

(a) **Vastu or Plot**:

The subject matter of the Sanskrit drama is either mythological as that of the Vikramorvashi or historical like that of the Mālavikāgnimitra or the Mudrārakṣasa or fictious as in the case of Mrichhakatika. The Rāmāyana and the Mahābhārata are the fruitful fountains which provided plots for a considerable number of Sanskrit plays. The legend of Udayana is also a popular source of plot as the Nātyasāstra required that the story should be Prakhyāstavastuviṣaya (well-known).

(b) **Neta or Hero**:

The hero should be handsome, eloquent, noble-born, famous (Prakhyāta) etc. There are four types of heroes: Dhiroḍatta, (firm in resolve and noble-minded like Rama in the Uttarrāmācharita of Bhavabhuti), Dhiralalita (firm, gay and carefree as Agnimitra in the present play), Dhiraṣānta (firm and unruffled e. g. Charudatta of Sudraka's Mrichhakatika), Dhiroddhata (resolute and haughty as Duryodhana in the Venīsamhara).

The types of heroine (Nayikā) can be conveniently considered in this context. Traditionally there are three types of Nāyikās: Śrīya (a lawful wife as Sitā in the Uttararāmācharita) Parakiyā (one dependent upon some one else as Mālavikā or Śakuntalā), Sādhāraṇastree (a public-woman like Vasantaseṇā).

(c) **Rasa or Sentiment**:

According to Bharatamuni the following eight Rasas should find place in a play viz. प्रभृत्यार, बीर, करण, रोढ, मयानक, हास्य, श्रीमति and जामुन. From among these the prevailing sentiment should be:
either चुंबन्त or श्री. Karuṇa is also permitted. Other Rasas should simply help the development of the principal Rasa. The sentiment of चुंबन्त is predominant in all the three plays of Kālidās. The Venisamhara and Mahaviracharita have Vira as the main sentiment while Bhavabhūti in Uttararāmcharita gives the palm to Karuṇa-rasa (pathos).

Some Technical Traits:—Sanskrit Drama is more or less conventional. Bharata in his Nāṭyaśāstra has laid down definite rules which are to be strictly observed by a dramatist. The rules touch upon all the aspects of the drama, such as technique, characters, and the Rasa which is the life-blood of the drama. It is interesting to note the following technical traits which are usually met with in Sanskrit plays:

(a) Nandi (Benedictory verse):

Every Sanskrit play opens with one or more benedictory verses, usually addressed to the favourite deity of the play wright. A Nāndi is expected to dispel the devils of darkness and to avert the obstacles in the successful staging of the drama by invoking the blessings of God. It is recited by the Sūtradhāra. Further the Nāndi is expected to contain a suggestion of the plot of the drama (Refer to the notes on the Nāndi of the Mālavikāgnimitra on page.........of the notes).

(b) Prastavana or Prologue:

Nandi is followed by a prologue. Usual characters which figure in a prologue are Sutradhāra, Pāripārvaka and Nati. It is through these characters that the dramatist introduces himself and the play to the audience after paying them a warm compliment. Before starting the play proper, Sutradhāra pleases the audience by a song descriptive of some season which is sung either by himself or by Nati (his wife). The prelude linked up with the play proper by naming the Character which is about to enter or by stressing the similarity of mood or action between the outgoing and the incoming character or by hinting at some incident of the play.

At times Sutradhāra, while addressing the audience, is disturbed by some noise behind the curtain. He ascertains the
cause of disturbance and informs the audience about the entry of some character in the play. In most of the plays of Bhāsa, the prologues end in this way.

Definition of Prastavana—

नटी चित्रकोशी आपि पारिपालक केवल वा
सूचनार्थ सहितः संधार्य यदि कुर्वते ।
प्रत्रवर्तिक्यः स्वकायित्वः प्रस्नुतालोपिनिर्मितिः ।
आभूर्व ततो विशेषः नामना प्रस्तावनापि सा ॥

In some cases Sutradhāra retires after reciting the Nāndi and another actor called Sthāpaka takes his place.

(c) Interludes—Pravesaka and Visakambhaka.

The first act usually follows the Prastavanā but in some cases as in the Mālavikāgnimitra a Viśakambhaka intervenes. The subsequent acts are linked up with one another by short scenes or interludes called Praveśakas or Viśakambhakas.

All art is selective; and the art of drama is not an exception. A dramatist has to pick and choose, out of a particular story, only those incidents which have dramatic significance. However, there are a number of facts which must be placed in the possession of the audience in order to make them follow the plot. This work of supplying the missing links, of filling the gaps is achieved by short introductory scenes called Praveśaka or Viśakambhaka. It may be noted in this connection that in the early days of Sanskrit drama this work was done by Sūtradhāra himself.

These interludes are also justified on the grounds of propriety and economy. Bharata's Nātyaśāstra has laid down certain don'ts for dramatists. Incidents such as wars, massacres were prohibited from stage-representation; and any departure from this rule was looked upon as an act of impropriety. However the knowledge of these incidents was necessary, for understanding the plot properly, hence this information was communicated to the audience through the conversation between lower, or middling and lower characters.
Besides the interlude helped in speeding up the action. In Uttararāmācharita, a drama by Bhavabhūti, an interval of twelve years elapses between the first two acts. This passing of time is suggested by means of such an interlude.

Briefly it may be stated that the interludes are concerned with incidents unrepresented on the stage or with events which are supposed to have taken place during the intervals of two acts.

The growth of interludes is a later development in Sanskrit Drama. In Śūdraka’s Mṛichhakatika, there are no interludes.

Praveśaka is defined as follows:

प्रवेसकोऽनुवात्तोक्तः नीचपात्रप्रमेयः।
अङ्कान्तविवेचः शेषं विष्कम्भः यथा॥

Praveśaka, is a short scene, which comes in between two acts. It indicates the past and suggests the future through the conversation of lower characters only.

Viṣkambhaka:

वृत्तवत्तव्यमानान्तः कर्याणां निदर्शकः।
संक्षिप्तार्थस्तु विष्कम्भ आदावविकारः ततः॥
मध्येन मध्यमान्यां वा पात्राभ्यां संप्रयोजितः।
शुद्धः स्वातः स तु संक्षीर्णो नीचमध्यमकल्पितः॥

—साहित्यदर्पण 57.

A Viṣkambhaka is a short scene which summarises the past and indicates future incidents through the conversation of secondary characters.

Viṣkambhaka is of two types. Śuddha (pure) and Miśra (mixed). The only difference between the Miśra and Śuddha Viṣkambhaka is that in Śuddha variety, only middling characters participate, while in the Miśra type both secondary and lower characters take part. A Śuddha Viṣkambhaka is in Sanskrit only, while the Miśra one has both Sanskrit and Prākṛt.

This brings us to the distinction between Viṣkambhaka and Praveśaka. (1) Viṣkambhaka may occur even at the beginning of the first act as in the Mālavikāgnimitra, while Praveśaka can never come at the beginning of the opening act. (2) Praveśaka
has only Nīchāpātras in it while Viśkambhaka has either all secondary or some middling and some lower characters. (3) Pra-veśaka is in Prākrit only; Viśkambhaka if Śuddha is in Sanskrit and if Miśra it makes use of both Prākrit and Sanskrit.

Besides the interludes, there are three other notable dramatic devices viz. Ancavatara, Ancasya and Chulika.

(d) Ancavatara :

It is a scene at the end of an act, the action of which is continued in the next act without a break, e.g. the end of the first act of Mālavikāgnimitra.

(e) Ancasya :

It is a scene at the close of an act in which some character suggests the subject of the next act.

(f) Chulika :

It is a narration of some incident by a voice from behind the curtain.

(g) Bharatavakya :

The play ends with a benediction or prayer for plenty of food, timely rains and general prosperity. It is sung by all the actors.

SOME PECULIARITIES

(a) Things to be avoided :

Nothing is to be introduced in the Play which lowers the hero and which is incompatible with the sentiment of the play.

(b) Things not to be represented on the stage :

Nothing should be represented on the stage that would offend the feelings of the audience. It may only be indicated. Hence it is improper to depict, on the stage such events as a national calamity, the downfall of a king, the siege of a town, a battle, killing or death, all of these being painful. It is equally forbidden to present a marriage or other religious rites, or such domestic details as eating, sleeping, bathing, or anointing the body, amorous dalliance scratching with nails or teeth or such
ill-omened things as curses. But these rules are not without exception e.g. Shri Harsa does not hesitate to represent death, if the dead person is restored to life as in the Nāgānanda.

(c) Absence of tragedy:—

The death of the hero is never exhibited. This technical restriction has resulted in the absence of tragedies in the Sanskrit drama. Thus the growth of the Sanskrit drama is one-sided, in as much as almost all the extant plays are comedies. In the Uttararāmācharita its author Bhavabhūti purposely modifies the mythological story and brings about a reunion of Rāma and Sītā and thus avoids a tragic end.

(d) Vidusaka.

He seems to be one of the earliest character in the Sanskrit drama. He appears in the plays of Bhasa. He is defined as विक्रठादित्यसोभेदपैविकारी बिद्रूपक:। Deformed in figure, witty in speech and appearing in a quaint dress he evokes laughter. He is a personal and intimate friend of the hero, who generally happens to be a king. He is a Brahmin by birth and plays the roll of a court-jester. He is greedy and always takes delight even at the mention of food. He is a confidant of the king, who confides to him all his love-secrets in fact he is a counter-part of the Sakhi of the heroine in this respect.

(e) The close of an act:—

This is marked by the exit of all the characters on the stage unlike the modern drama.

(f) Language.

The hero and other major male characters speak Sanskrit, while women and minor characters resort to Prākrita.

(g) Entry of a character.

No character is to enter without a previous suggestion about its entry except when it is highly excited by the pressure of feelings such as fear, anger etc. Such a sudden entry is preceded by a stage direction Apaṭāksepatā (with the toss of the curtain).
PERSONAL ACCOUNT AND ESTIMATE OF KĂLIDĂSA.

No historical material is available that can enlighten us on the life of Kălidăsa, nevertheless attempts are made by scholars to reconstruct the life of this prince among poets.

The sources from which we can gather some reliable information are both internal and external. Unlike Bhavabhūti, who gives us some slight information about himself through the prologues of his plays, Kălidăsa does not give us any clue as to his life-history beyond saying that the plays are from the pen of Kălidăsa. In the Meghadūta the poet appears to have shown some partiality towards Ujjain in Mālwa. From this it is inferred that Kălidăsa must have hailed from that region or at least must have spent the best part of his life therein. As regards his family, parentage, education and other details of life we have no satisfactory evidence. He has been claimed by the central regions of Mālwa and Vidarbha, by the eastern tract of Bengal, and also by Kaśmir in the north. However, it is probable that he was a resident of Ujjain.

He had travelled far and wide in the country, as is clear from the detailed descriptions found in the Meghadūta. He was a great devotee of Lord Śiva. This is clear from the frequent references to Ėśa, Ėśwara, Sthānu and Pārvatiparmēśvaru, obtained in his various works. He was a vedantin and a versatile scholar. His works reveal deep study and knowledge of the Bhagvatgītā, the Upaniṣads and the Purāṇas. He was a lover of fine arts and music. The several references to music and dancing in his works bear out this fact.

The external evidence of the life-history of Kălidăsa consists of a mass of legends and anecdotes. Some of them are given below.

(1) Popularly it is believed that Kălidăsa was not a born poet but a born blockhead. He was the son of a Brahmin. He lost his parents in his childhood and was brought up by a shepherd. The king of Benares had a beautiful daughter. The king’s minister played a cruel joke on him and brought about a marriage between this handsome dunce and the fair princes. However, soon after
the marriage, the cat of the bridegroom's ignorance came out of the bag. The wise princess advised her husband to propitiate the Goddess Kāli. He did so and was blessed by her. On returning home his wife asked him (Is there any improvement in your speech?) This question was replied by him in terms of his three great poems, viz. The Kumārasambhava, the Meghadūta and the Raghuvamsa. The Kumārasambhava commences with the word Asti, (अस्ति: दिष्टि देवतात्मा) the Meghadūta opens with the word Kaśchit (कः कछिच अन्त्यात्मावस्थयुग्मन्) while the Raghuvamsa begins with the word Vāk (वाग्याधिव खंपक्त). (2) Another tradition makes kālidāsa a contemporary of Bhavabhūti (8th century A.D.). He read his drama Uttaramācharita to Kālidāsa and asked him his opinion about it. Kālidāsa suggested an amendment in the fourth line of the famous verse ग्रामिनं ग्रामिनं संस्यम् etc. (Act I-27) in the fourth line (अविधितगतयामां रामिरेव व्यर्तसीत) Kālidāsa suggested the word एव in place of the original word एवम्. This change improved the sense of the stanza considerably. This anecdote might have been invented by some admirer of Kālidāsa who wanted to establish his superiority to Bhavabhūti.

(3) A third anecdote has it that Kālidāsa considered that his wife the princess was responsible for his good fortune and hence looked upon her as his guru and mother. The princess enraged at this cursed him that the woman whom he would love, would murder him. It is believed that Kālidāsa once went to Ceylon on a visit to his friend king Kumārdāsa. There he stayed with a dancing girl with whom he fell in love. He learnt that the king of Ceylon had offered a big prize for completing the following verse:

कमलादकमलोपति: श्रूयते न दुः वृद्धये।
Kālidāsa added the following line to complete the verse—

बाले तथ मुखाम्बोजात् कथमिवधवर्द्यम्॥
The unscrupulous dancing girl caused the murder of Kālidāsa in order to secure the prize for herself. Even today Kālidāsa's last resting place is pointed out reverently to travellers in Ceylon.
The following well-known Subhāsitas speak for the high esteem in which our poet was held:

(1) पुरा कवीनां गणनामप्रसंगो कनिष्ठाकालिनिजयानासां।
    अध्यापि तत्तुल्यवेशभावानामाणि सार्ववति ब्रह्मृ ॥ कस्यापि ॥

(2) उपमा कालिवासस्य भारवेश्वर्यागोरवम्।
    विज्ञन: पदलालित्य माचे सङ्ख्ये यथो गुणाः ॥ कस्यापि ॥

(3) काय्येण नाठकं यम्मं तत्वापि च शकुतला।
    तत्वापि च चंद्रवश्चक्राकालाक्षुद्धयम् ॥ कस्यापि ॥

(4) पत्यावृत्तरक्रियकरः कर्णपूरो मयूरो।
    भरसो हुस: कविकुलगुह: कालिवासो विलासः।
    तुष्यां तुष्या हुदःवसति: पञ्चवाण्यस्त्व प्राणः।
    केवलं नेष्ठं कथय स्वतामात्मामि कौतुकाम् ॥

(जयदेवप्रसन्नराजचन्द्र २२)

Shri Aurobindo Ghosh, the saint of pondicherry has paid a glowing tribute to our poet in his book 'The age of, Kālidāsa,' says he, 'He himself seems to have been a man gifted with all the learning of his age, rich aristocratic, moving wholly in high society, familiar with and fond of life in the most luxurious metropolis of his time, passionately attached to the Arts, acquainted with the Sciences, deep in law and learning, versed in the formalised philosophies. His business was like Shakespeare's to sing of the immediate past in terms of present. At the same time he occasionally informed the present with the hints of the future, like Shakespeare also he seems not to have cared deeply for religion. In creed he was vedantist and in ceremony a Śaivaitc. In morals also he seems himself to have been destitute of the finer elements of morality. His writings show indeed a keen appreciation of high ideal and lofty thoughts but the appreciation is aesthetic in its nature.' Shri Aurobindo Ghosh further observes "Kālidāsa is the great, the supreme poet of the senses, of aesthetic beauty of sensuous emotion........In continuous gift of seizing an object and creating it to eye he has no rival in literature. ..He besides a consummate artist profound in conception and suave in execution, a master of sound and language who has moulded
for himself out of the infinite possibilities of the sanskrit tongue, a verse and diction which are absolutely the grandest most puissant and most full voiced of any human speech a language of the God...". Dr. Râdhâkrîśna in his general introduction to Meghdûta pays a splendid homage to Kâlidâsa with these words—

"Kâlidâsa is the great homage representative of India's spirit, grace and genius. The Indian national consciousness in the base from which his works grow. Kâlidâsa has absorbed India's cultural heritage, made it his own, enriched it, given it universal scope and significance."

It may not be thought that Kâlidâsa is honoured only in his own country, but he has his admirers abroad too. The great German poet Goethe has expressed his admiration of Šakuntalâ in these words......

"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 Sakuntala, and all at once is said."

Sir William Jones who was the first to translate Šakuntala in year described him as "the Shakespeare of India."

DATE OF KÂLIDÂSA

"Modesty is the hall-mark of the Indian mind.". The poet-priests of ancient India never hankered after popularity. They were never anxious to record the details of their lives and times. The readers too never cared to know much about the personality of the authors. Due to this mutual apathy regarding the historical information about authors, ancient Indian literature suffers from a lack of historical material. Hence the questions of date and authorship have become problematic. In certain cases this fact has given rise to such interesting controversies, as to whether there was only one author or many others bearing the same name.
The problem of fixing the exact date of Kālidāsa is yet unsolved. Scholars are not unanimous as regards even the exact century during which the poet flourished. There are six principal theories or conjectures about the date of Kālidāsa. They range from 8th century B. C. to 11th century A. D. It may seem absurd that scholarship should be so infirm even about the date of the premier poet of India, as the various theories, regarding his date extend over a period of about 2000 years.

The following six theories are advanced by different scholars on the date of Kālidāsa.

(1) **8th Century B. C.:**—M. Hippolyte Fauche places Kālidāsa as early as 8th century B. C. His argument is that Kālidāsa lived at the time of the posthumous child of king Agnivarna, the last king in the dynasty of the Raghu who is described in the XIXth canto of Raghuvaināa.

This theory assumes that, because Kālidāsa brought his description of the king from the Raghu family up to king Agnivarna's child, he must have been a contemporary of Agnivarna. We need not attach much value to this theory as it has not found any support from scholars.

(2) **2nd Century B. C.:**—Dr. C. Kunhan Rājā of the Madras University has lately put forward a theory that Kālidāsa was a contemporary of king Agnimitra of the Śunga dynasty, who flourished in the 2nd century B. C. His argument is twofold. Firstly, the final benedictory stanza (Bharatvākya) of Mālavikāgnimitram is rather unusual. It does not express the usual desire for plenty and timely rains from gods but instead the king wishes that the queen should be favourably disposed to him as other blessings were not wanting, while Agnimitra was ruling (Goptari Agnimitre). According to Dr. Kunhan Rājā, here Kālidāsa wanted to pay a homage to his patron Agnimitra, whose contemporary he was. Secondly Vidiśā, the capital of Agnimitra is described as (v. 25) a royal capital in the Meghaduta, while Ujjain is not described as a royal capital therein.

The first argument does not hold water, as the hero in Mālavikāgnimitra is not depicted as an exemplary one. The second
argument has no substance, as the description of Vidiśā is confined to a single stanza while the description of Ujjain in the same poem extends over twelve stanzas.

(3) First Century B. C. (Traditional View):—According to the well-established tradition Kālidāsa was the contemporary of the great king Vikramāditya, the founder of Vikrama-era (57 B. C.). It is pointed out that Kālidāsa in his play Vikramorvaśī covertly adores his patron, king Vikramāditya, when he says—अनुलोकः वल्लु विभिन्नलक्कारः। or विषयं महूँद्रोपकारपर्याप्तेन विभिन्नमहिम्ना वर्षते सर्वान्। (Act I). This evidence is regarded as positively conclusively conclusive in assigning Kālidāsa to the first century B. C. This view is shared by the scholars like Sir William Jones, Dr. Peterson, Mr. S. P. Pandit and Mr. M. R. Kale, Prof. Shembavanekekar and others.

(4) Fifth Century A. D. (Gupta Theory):—Dr. Keith, believes that probably Kālidāsa flourished under Chandra Gupta II of Ujjain, who ruled up to about A. D. 413, in the style of Vikramāditya. Perhaps it is this title that is alluded to in the name Vikramorvaśīya. Further the title of Kumārasambhava may well hint at a compliment to the king on the birth of young Kumaragupta his son and successor. This theory is known as the Gupta theory because the title Vikramāditya was assumed by Chandra-gupta after having defeated the Šakas in 395 A. D.

(5) Sixth Century A. D. (Korur Theory):—Max-Muller, Ferguson, Dr. Kern and Pathaka along with some other scholars hold the opinion that Kālidāsa belongs to the sixth century A. D. Out of these scholars Mr. Ferguson propounded a remarkable theory known as the Korur theory. According to him the founder of the Vikrama era was Harṣa Vikramāditya of Ujjain, who defeated the Šakas in the battle of Korur in 544 A. D. and in commemoration of his victory, he not only started an era of his own but also antedated it by 600 years in order to make it look ancient and respectable.

But this theory has been exploded by the recent discovery of the Mandosar inscription dated 472 A. D. Some of the verses in the above inscription are clearly in imitation of the verses of Kālidāsa’s Meghadūta and Ritusamhāra.
(6) Eleventh Century A. D. — This theory is mainly based on the use of the word Yavan, cf. यवनमुखायां लेखे मधुमर्दं न सः। (Raghuvainśa IV–61). It is argued that Yavans, i.e. Mahomedans first came to India in the 7th century A.D. and hence Kālidāsa must have flourished sometime thereafter. But it is now generally accepted that the word Yavan was used in connection with the Greeks (Ionians) too. Thus, this theory also falls to the ground.

Out of these six theories only the Gupta theory (5th century A. D.) and the traditional theory (First Century B. C.) help the field. In this connection it may be noted that the following two pieces of external evidence help us in fixing the upper limit of Kālidāsa's date. The Ahihole inscription dated 634 A. D. refers to Kālidāsa as a poet of well-established reputation in the following verse:

येनायोजन बेदसिवियरमय्यिदिवू विवेकिता जिन्देषम्।
स जयतां रषिकीतिः कविताकुल्लितकालिदासभारविकीति।

Bāṇa (610 A. D.) pays a high tribute to Kālidāsa in his Harṣacarit in the following couplet:

निरंगतातुदा न तथ फलिताकलिदासस्त्रवु दूरित्वु।
प्रीतिमयुर्वाइस्त्याः मज्जरुर्विन्वव जापेऽ।

These two verses clearly establish beyond doubt that Kālidāsa could not have flourished later than 610 A. D. at least.

The lower limit of the date of Kālidāsa can be fixed at about first century B. C. in view of the unmistakable references by the poet to the king Vikramāditya in his drama Vikramorvaśiśa.

Now, a sharp controversy rages round the point of identification of this Vikramāditya and in effect the date of Kālidāsa turns upon the date of this Vikramāditya. Consequently there remain only two theories in the field viz. the Gupta theory and the traditional theory which call for serious consideration in coming to a definite conclusion about the date of Kālidāsa, especially because great scholars are found ranged on both the sides. We for ourselves are inclined to line ourselves with the traditional view, which has been critically examined and followed by Prof. Śembaṇaṇekar in his article on the date of Kālidāsa.
In fine, it must be observed that it is difficult to assert categorically the exact date of Kalidasa on the material available to us. In fact, we respectfully agree with Dr. Radhakrishnan that "Whichever date we adopt we are in the region of reasonable conjecture and nothing more". (General introduction to Meghaduta—1957).

KALIDASA'S WORKS.

Like Shakespeare, Kalidasa was a great poet as well as a great dramatist. He bears the titles 'Mahakavi' and 'Kavikulaguru'. Like Spencer he was a poet's poet. As a result of the high regard in which his name was held, the fatherhood of some works, not composed by him is also foisted on him, obviously, to boost the merits of such works. This may rather seem surprising to a student of English literature, who knows that the great Shakespeare is sought to be deprived of the authorship of his works by the propounders of the notorious Baconian Theory.

As many as thirty works are ascribed to Kalidasa's name. However the consensus of the opinion of scholars is that Kalidasa wrote three plays viz. 'Malavikagnimitra', 'Vikramorvasiya' and 'Sakuntala' and four poems viz. 'Rutusainhara', 'Kumarsambhava' and 'Raghuvarnasa'. Out of the five well-known 'Mahakavyas' known to Sanskrit literature, the 'Kumarsambhava' and the 'Raghuvarnasa' are two 'Mahakavyas' by Kalidasa the other three being Magha's 'Sisupalavadha', Bhrefi's 'Kirtirjuniya' and Harsha's 'Naisadhiyacharita'.

It is difficult to fix the exact chronological order of Kalidasa's works. However from the development of the style and art of Kalidasa, it is generally accepted that the 'Rutusambhara' was his first, 'Kavya' and the 'Malavikagnimitra' was his first play. The 'Raghuvarnasa' and the 'Sakuntala' are the products of his mature genius. It may be pointed out here that according to Prof. Jagirdar Vikramorvasiya is his first play as the Malavikagnimitra appears to be an improvement on the Vikramorvasiya. He contends that in the Vikramorvasiya the poet's construction of the plot is less skillful and his similes are more commonplace than elsewhere.
It may be mentioned here that even out of the above mentioned seven works usually accepted as written by Kālidāsa, doubts have been expressed in some quarters about the authenticity of the ‘Rutusambahāra, as a whole, cantos IX to XVII of the ‘Kumārasambhava’ and the play ‘Mālavikāgnimitra’.

The authenticity of Rutusambahāra is attacked on the following grounds: its amateurish style, ethical laxity, and absence of the usual commentary by ‘Mallinātha,’ his celebrated commenatorator. It is true that the style of the ‘Rutusambahāra lacks the polish and grace of the poet’s later works, but that is due to his inexperience as a writer. On this ground it is possible to argue that Romeo and Juliet cannot be from the pen of that Shakespeare who wrote Hamlet. As to the charge of ethical compromise this poem is in the same class as the play ‘Mālavikāgnimitra’ which is incidentally his first play. The ethical approach of a young poet is bound to be less acceptable as compared with that of an amateur poet. Lastly, perhaps ‘Mallinātha’ might not have felt like commenting on such an easy work. The authenticity of ‘Rutusambahāra’ is also demonstrated by Dr. Keith. Cantos IX to XVII of the ‘Kumārasambhava’ are also looked upon as spurious on the ground of the sharp contrast of style between these and the first eight cantos.

Dr. Wilson, an eminent Sanskrit scholar, has surprisingly enough put forward a theory that the ‘Mālavikāgnimitra’ is a work of another Kālidāsa who lived in the 10th or 11th century A. D. and that the author of the Śākuntala and other works is quite different from him. For detailed discussion of Dr. Wilson’s Theory see page 35.

KĀLIDĀSA AS A DRAMATIST.

When Sir William Jones described Kālidāsa as the Shakespeare of India he intended to pay a glowing tribute to his high dramatic and poetic ability. Kālidāsa was a poet-dramatist par excellence. The development of his genius like that of Shakespeare is progressive. A detailed study of his works, poetic as well as dramatic reveals a logic of perfection. His last play the Śākuntala and his last Kāvya the Raghuvamśa bear the
impress of a master-mind. In this respect the Śākuntala can
well be compared with Shakespeare’s last play, the Tempest.

We may now examine the special merits of Kālidāsa, which
have earned for him the first place in the domain of Sanskrit
Drama. Kālidāsa was a master plot-builder like Shakespeare,
he never took the trouble to invent his plots but drew freely
upon mythological and historical material available to him.
Supreme dramatist as he was, he never used the material as it
was, but made improvements in it by introducing changes neces-
sary for its dramatic representation. The curse-motive supplied
to the otherwise inexplicable conduct of king Duṣyanta in repu-
diating Śākuntala his wedded wife, is an instance in point. In
the Mālavikāgnimitra also, the love of king Agnimitra for
Mālavikā is an invention of Kālidāsa and not a historical fact.

Having decided upon his plot, Kālidāsa showed great skill
and ingenuity in inventing incidents with dramatic significance.
The incidents flowed in a natural sequence one out of another,
and the whole thing was marked with a unity of action. In the
first act of the Mālavikāgnimitra the signet ring with a serpent’s
mark is mentioned only casually; the audience has no idea till
the fourth act, as to the vital part it plays in the play.

Kālidāsa had a deep insight into human nature. He created
characters who breathe air of this world even when they are from
the celestial world. His Urvāśi in the Vikramorvaśīya bears out
the above remark. His Kaṇva in the Śākuntala is a representa-
tive type of a father shedding tears at the separation from his
daughter. Śākuntala is an embodiment of a girl in love, a wife
struggling to get justice at the hands of her husband and a
mother who tends her son in wilderness in expectation of a final
reunion. In the Mālavikāgnimitra we have three principal female
characters but each one is depicted differently from another.
Dhārini and Irāvati are co-wives, who are threatened with a fresh
rival in Mālavikā, yet the attitude of the two towards the whole
affair is poles apart. Dhārini is a perfect model of an Indian
wife having absolute regard for a husband about whose character
a possibility of two opinions cannot be excluded. On the other
hand Irāvati is depicted as a very jealous woman, a veritable
shrew who yields to the wishes of her husband most grudgingly; Mālavikā a princess is presented as a coy clever girl with an artistic temperament.

In the depiction of sentiments Kālidāsa excels all other dramatists, with the possible exception of Bhavabhūti in Uttararamcharit and that too in respect of Karuṇarasa only. Kālidāsa's favourite Rasa is Śṛṅgāra (love), which is the dominant sentiment of his plays. He is essentially like Shelley a bard of love. All his works reveal a progressive appreciation of the prime sentiment of love. In depicting other sentiments also he does not lag behind e.g. pathos in the fourth acts of the Śākuntala and the Vikramorvaśī, Hāsyarasa in the second act of the Śākuntala and Adbhuta in the fifth act thereof.

Kālidāsa was an ardent worshipper of nature. Nature to him is a living force which influences human life considerably. Nature is a close associate of man. In the fourth acts of both the Vikramorvaśī, and the Śākuntala nature is not only a background but a living character. She sympathises and sheds tears at the sorrows of Purūravas, Kaṇva, Śākuntalā and her friends. Thus, here Nature is in tune with man.

Kālidāsa's art is suggestive, and not expressive. Dr. Bhandarkar remarks 'Kālidāsa suggests or indicates the sentiments which Bhavabhūti expresses in forcible language.'

Kālidāsa's style is simple, natural and appealing. He wrote in the Vaidarbhi style, which was marked for its forcefulness and directness of appeal. His style is beautified by the proper use of figures of speech. Kālidāsa is known specially for his apposite similes and generalisations (अपूर्वोपरिवर्तन्यास). The verse 'उपमा कालिदाष्टयः' etc. is too well-known to be reproduced here. Even though studded with figures of speech his style is not artificial. His diction is always happy.

It may be noted here that Kalidasa's plays do not reflect his contemporary society, while Bhavabhūti aims at giving a realistic picture of the life and society of his age.
PLOT OF THE PLAY.

Unlike the two other plays of Kālidāśa the plot of the Mālavikāgnimitra is very complicated one. It bristles up with several incidents, before culminating in the final union of the lovers. Below is given a short act by act synopsis of the play.

ACT I

Prologue.—We are introduced to Kālidāśa as a new poet. Śūtradhāra declares his intention to stage the play Mālavikāgnimitra on the occasion of the spring festival.

Mixed Interlude (Misra Viskambhaka).—Kaumudikā and Bakulāvalikā the two maids of queen Dhārini are on special errands. One is to report on the progress of Mālavikā in her dance-training under professor Gaṇadāsa, while the other is to bring from the artisan a ring of the queen with snake-seal thereon. Audience is informed that the king has by chance seen beautiful Mālavikā in a picture among the attendents of his queen Dhārini, and shows interest in her. The queen tries to keep Mālavikā away from his sight. Gaṇadāsa sends a word to the queen that his pupil Mālavikā was doing exceedingly well. He learns from the maid that Virasena the queen’s brother of an inferior caste, who was commander of the frontier fort on the bank of Narmadā had sent Mālavikā as a present to his sister Dhārini.

Main Scene. — Recently there has been a revolution in Magadha and Puṣyamitra, the father of Agnimitra has usurped the throne of the Maurya-king after imprisoning his minister. At that time a dispute arises for the kingdom of Vidarbha between two cousins Yajñyasena and Mādhavasena. One of them viz. Mādhavasena, offers his sister Mālavikā to king Agnimitra and is proceeding with her to Vidiśā, the capital of Agnimitra. On his way, he is taken captive by his cousin Yajñyasena, who usurps his throne. Agnimitra had written to the king of Vidarbha to release Mādhavasena and his sister. In reply, the king of Vidarbha demanded in return the release of his brother-in-law the minister of the Mauryas. He regretted that Mālavikā who was missing in the confusion following the assault was not traceable. Being enraged at his arrogance, Agnimitra orders his general to march against the Vidarbha king.
After this political business, the real action of the play begins. Gaṇḍāsa and Haradatta, the two professors of dancing are shown challenging each other's superiority in the art of dancing. The king is approached for a verdict at the instigation of Vidūṣāka. As Gaṇḍāsa is Dhārini's partisan the king refuses to act as a judge for fear of being called partial and appoints Kauśiki, a Buddhist nun, as an arbitrator. Kauśiki suggests that the test should be not of the knowledge of the art of dancing of the two contesting parties but rather of their ability to impart the knowledge to their pupils. Mālavikā is the pupil of Gaṇḍāsa and Irāvati that of Haradatta. The suggestion of Kauśiki excites the queen's jealousy further, who was already trying to keep Mālavikā away from the king's eye. The queen, however, consents to hold the test, for the prestige of Gaṇḍāsa.

ACT II

The exhibition of the dancing of Mālavikā is held as settled in Act I. King thus gets an opportunity of watching her beauty. Mālavikā's skill is approved by the judge Parivrājikā. As it was dinner-time the test of Haradatta's pupil is postponed.

ACT III

INTERLUDE (Pravesaka)—From the conversation between the two maids Samāhitikā and Madhukarikā, we learn that Gaṇḍāsa won the contest, owing to the superior merit of his pupil Mālavikā. The king is love-sick; Mālavikā is kept away from him more securely. In Pramadavana, the golden Aśoka has not put forth blossoms and Madhukarikā goes to the queen to report this to her.

Main Scene—The love-sick king enters with Vidūṣaka. He tells the king that he has taken into confidence Bakulāvalikā, friend of Mālavikā who has promised help. Then the two go to the pleasure-garden at the invitation of Irāvati for a swing-ride. At the instance of Dhārini, whose leg was contrived to be injured by Vidūṣaka. Mālavikā goes to the same garden to kick the Aśoka tree to make it blossom. Mālavikā is promised reward of the desired thing by the queen, provided she made the Aśoka blossom within five days. Bakulāvalikā decorates Mālavikā's
foot with royal ornaments to make her ready to kick the Aśoka. King and Irāvati watch this from two different hiding places. Bakulāvalīka inflames Mālavikā's love for Agnimitra. The king appears on the scene but the romantic atmosphere is shattered by Irāvati who rushes forth in great anger. The king tries to appease Irāvati, in vain.

A C T IV

Vidūṣaka informs the king that Dhārīṇī, having come to know from Irāvati the incident in the Pramādavana garden has imprisoned Mālavikā and Bakulāvalīka and that they are not to be released unless the queen’s snake-sealed ring was produced. Scene now shifts to queen Dhārīṇī. Parivrājikā attends upon her whose leg was injured. Vidūṣaka pretends that he is bitten by a serpent while plucking flowers for the queen. The physician Dhruvasiddhi is represented to have prescribed that the queen’s snake-sealed ring is necessary for healing Vidūṣaka. The queen unsuspectingly parts with the ring. In the next scene we find Vidūṣaka narrating to the king his success in securing the release of Mālavikā by means of the queen’s ring. The king goes to Samudragrīha where Mālavikā is waiting. Vidūṣaka falls asleep outside. The news reaches Iravati. She goes to the scene to the great embarassment of the lovers. The awkward situation is saved by the entry of the door-keeper, who brings in the saddening news that princess Vasulkāmi is frightened by a monkey. Everyone departs in a hurry.

A C T V

Interlude:—

Through this interlude we learn that Virasena has defeated the Vidarbha king and Mādhavasena is set free.

Main Scene:—

Mālavikā is identified by two maid servants from Vidarbha as the missing sister of Mādhavasena. It is learnt that in the confusion that ensued after Mādhavasena’s capture, Mālavikā was rescued by Sumati, his minister. Sumati’s party proceeding to Agnimitra’s capital was set upon by dacoits. Virasena the brother of Dhārīṇī secures her from some foresters and sent her as a
present to his sister. Sumati's sister Parivirājikā who had reached Agnimitra's court safely, did recognize Mālavikā on her arrival, but she refrained from giving out the secret about Mālavikā's identity, as she was aware of a prophecy that Mālavikā would have to be a servant for one year and thereafter she would be married happily. After Virsena's victory, it is proposed to give half of the kingdom of Yajñyasena, to his cousin Mādhavasena. At the same time the news comes about the victory gained by Vasumitra, the son of Dhāraṇī. Being elated at this, Dhāraṇī consents to the marriage of the king and Mālavikā, especially having regard to her promise to reward Mālavikā on the blossoming of Aśoka within the stipulated period of five days. Thus the play ends on a happy note.

SOURCES OF THE PLAY

The Mālavikāgnińitra is a romantic comedy, woven round the love-story of king Agnimitra and Mālavikā. Like Shakespeare Kālidāsa has, it appears, made use of the historical material available to him. Agnimitra the hero of the play, Puṣyamitra his father and Vasumitra his son are historical persons belonging to the Śunga dynasty. According to Vincent Smith this dynasty was founded in 183 B. C. by Puṣyamitra, who was the commander-in-chief of the Maurya king Bṛhadratha. While his master was inspecting a guard of honour Puṣyamitra treacherously brought about his death and usurped his throne and declared himself as the sovereign of the Maurya dominion. Bāṇa has referred to this incident in his Harṣacharit. Puṣyamitra (whom Kālidāsa mentions as Puṣpamitra) appointed his crowned prince Agnimitra as the Viceroy of the outlaying southern provinces of his kingdom, extending upto the river Narmadā. Though Puṣyamitra had his metropolis in the old city of Pāṭaliputra, yet Agnimitra had his separate capital at Vidiśā the modern Bhilsā on the river Betvā in the ex-Indore State territory. Vasumitra, the young son of Agnimitra was also employed on active service. He was entrusted with the task of protecting the sacrificial horse, let at large by Puṣyamitra, who intended to perform the Aśvamedha sacrifice. In the meanwhile Agnimitra scored a success over the king of Vidarbha (Berar). This king had to cede half of his kingdom
to a rival cousin. In the course of the rambling of the sacrificial horse prince Vasumitra inflicted a defeat on the forces of Yavanäs who according to Vincent Smith were a part of the army of Menander, the Greek invading King. Menander invaded India after Alexander, sometime between 155 to 163 B. C. Pusyamitra died five years after the retreat of Menander. He was succeeded by Agnimitra, who reigned but a few years. Thereafter came Vasujyêštha or Sujyêštha probably his brother who was followed by Vasumitra. This Sunga dynasty came to an end with its tenth king Devabhûti or Devabhûmi, who was sensuous like Agnimitra. This dynasty held sway for about 110 years.

In the play Mâlavikâgnimitra, Pusyamitra is referred to as Senapati and not as a king. (cf. कठचुकी:-अन्य पुराणानी सेनापतेः पुष्पमित्रस्य etc. Act V after verse 14.). Vasumitra is mentioned as the son of the king Agnimitra in the Praveshaka to Act V. This is all about the historical basis of the Mâlavikâgnimitra.

Apart from these three persons of the Sunga dynasty other characters, who appear to be historical are Vâhataka, the minister of the King Agnimitra, virasena his brother-in-law and Yadjyasena the King of Vidarbhâ and his cousin Mâdhavasena. It is difficult to say whether Dhârini and Irâvati are historical characters. Vidvâsaka and Kauśiki are entirely of Kâlidasâ's creation, and both of them form the mainstay of the action of the play in as much as they accelerate the love story. It may well be that Kâlidasâ might have in his mind a tradition about the romantic marriage between Agnimitra and Mâlavikâ, while writing this play. In the words of Mr. S. P. Pandit "the drama was probably written, while the story of Agnimitra's conquest was yet fresh in men's minds and not invested with the hazy mist of legendary obscurity".

According to some scholars, Kâlidasâ, must have made use of the story of Bandhumati occurring in the Brhadkatâ of Guṇâdhya. This Brhadkatâ was originally written in the Paisâchi dialect. It is not available at present in its original form. It appears in abridged from in the following two books: Kathâsaritsâgara of Somadeva and Brhadkâthâmanjari of Kâsemendra.
The story of Bandhumati is as follows:—

King Udayana of the Vatsa country married Vasavadattā, the daughter of Mahāsenā, the king of Ujjaini. Vasavadattā’s brother Pālaka sent Bandhumati, a princess conquered by him as a present to his sister, under the assumed name, Manjulikā. King Udayana was charmed by her beauty. His friend Vidūṣaka brought about a meeting between the two and the king married her secretly. When Vasavadattā came to know about it, she was enraged and tried to prevent their union. She even imprisoned Vidūṣaka. Ultimately the king, with the help of Parivrājikā who was a friend of Bandhumati, pacified queen Vasavadattā and secured her consent for the union. The points of resemblance between the episodes of Mālavikā and Bandhumati are obvious. In both, heroines move about incognito; it is the Vidūṣaka who brings about a meeting of the lovers in a bower. The imprisonment of Vidūṣaka in the former and of Mālavikā in the latter and lastly the final settlement at the instance of Parivrājikā are other common features of the two.

A third possible source of this drama may be Swapnavāsavadattā of Bhāsa, who was by then an established writer of repute, as is clear from the prologue of the Mālavikāginmitra. Further the idea of the blossoming of the Aśoka tree within five nights might have been borrowed by Kālidāsa from Bhāsa’s play the Pancharātra. At any rate the rivalry between the two professors of dancing, Vidūṣaka’s device for securing the release of Mālavikā with the help of a signet ring are pure inventions of Kālidāsa.

**PRINCIPAL CHARACTERS IN THE PLAY.**

**MĀLAVIKĀ**

Mālavikā is the heroine of the play. A princess by birth, she is the sister of Mādhavasena the prince of Vidarbha. Being a girl in her teens, she is referred to as Bālā, Dārikā in the play. She is exceedingly beautiful. She not only smites the king Agnimitra with love but also rouses the jealousy of Irāvati and Dhārīṇī (cf. स्वयं विद्याकारं में छूदयम्। Act III.) She is a clever girl, having an aptitude for dancing and fine arts, and soon surpasses her rival Irāvati in the art of dancing. Gaṇadāsa her dance-teacher
describes her as Paramanipurā and Medhāvini and concedes that in the sphere of acting she excels him too (cf. I-5). Indeed it is a case of 'शिर्यादिच्छेतप्राजयम्' !

It is by virtue of her beauty and artistic talents that she wins over the king's heart completely. It may sound strange that Mālavikā, a girl of sweet seventeen should feel attracted towards the middle-aged, much-married king. It must be remembered that her brother had fixed her match with the same Agnimitra, but as ill-luck would have it, her brother's party was attacked on the way, he was taken captive and she was left in the wilderness. Fortunately, she fell into the hands of Virasena, the brother of Dharini, who presented her to his sister. Thus, she was a damsel in distress. This back-ground coupled with the personal charms of the king and his keen appreciation of her art attracted her towards him.

She is timid, and is always afraid of Dharini who, from the very beginning, tries to keep her away from the sight of the king. Hence she never takes any initiative in love but solicits the help of Bakulāvalikā. She bears patiently her lot of a maid (Dāsi) as she was aware of the prophecy that she would be required to lead a maid's life for one year. Her weak nature is especially seen when at the end of the soliloquy at the beginning of the third act she sits down to lament (परिदेविष्ये ताब्य विस्मयं मुहुःकम् ! Act III.) As a princess we expect her to be of a stern character.

In the words of Dr. Keith "The heroine is herself but faintly presented". In contrast, the more effective characterisation is reserved for the two queens. Mālavikā is not outstanding or impressive as Sākuntalā. The only redeeming feature of her character may be stated in the following words 'There is in Mālavikā, a sweetness, a delicacy, a purity that makes her no unworthy precursor of Sitā, of Indumati, of the Yaksha's bride and of Sākuntalā'.

AGNIMITRA

Agnimitra the hero of our play is labelled as an 'unheroic hero' by some scholars. They base this criticism on the ground
that he appears mainly as a love-sick hero and that he is not
depicted as a king performing heroic deeds like Purūravas and
Dusyantā. However on a close study of the play it will be seen
that Agnimitra was not only a love-sick hero but he was also
interested in political strategy and wars. At the very outset he
is shown holding deliberations with his minister Vahātaka regard-
ing state affairs. He is a king with self-respect and has quick
decision too. He orders reprimands against the king of Vidarbha
who proposed terms of exchange of prisoner on a footing of
equality. In the fifth act also we find him taking keen interest in
state business. He is also a shrewd monarch, who knows the
science of statecraft well, for on the capture of the King of
Vidarbha, he orders a division of the Vidarbha Kingdom. In this
respect it is worthwhile to note the high tribute paid by Kanchuki
to the statesmanship and generosity of his master (Act - V
verse 14).

The critics of the king's ability as a ruler try to derive support
also from Dharini's taunting remark in the first Act (वद्य राजकायं-
एवप्रीदुध्यपायसिद्धांतांप्रवेशं तद्वा शोभनं भवेत्) . It may be pointed out
that the said remark comes from a prejudiced and jealous mind.
It is true that the hero does not display his prowess by personally
defeating his enemies but all the same he achieves victory through
his general and his son by using proper strategy.

He is depicted as a middle aged king, who falls in love with
Mālavikā, who was a young maid in the service of queen Dharini.
He had already a big harem. In the light of this back-ground
his new love-affair with Mālavikā is certainly objectionable.
Especially the fact that Mālavikā was only an attendant of
Dharini, speaks for his questionable taste.

The king is rather leisurely in his love affair. It is Vidusaka
his Kāryantarasaachiva, who is active all the while devising ways
and means to bring about a meeting of the lovers. The king has
full faith in Vidusaka's ability in this behalf and blindly plays in
his hands. He is a Dakṣiṇa type of lover, who pays due respect
to his queens. He goes to the extent of prostrating himself before
Irāvati, when caught red-handed. Of course this gesture of his
may be construed more as apologetic than respectful.
Lastly, like ancient Indian kings he was a great appreciator of fine arts. He maintains two learned professors of dancing and acting at his court and gives facilities to his younger queen Irāvati to learn these five arts. On the whole Agnimitra the hero may not be a lovable character, but he is not despicable either. Thus it will be seen that he is a Dhiralalita type of hero, deceiving gray happy-go-lucky, a patron of arts and sports and above all a lover, who cares more for the affairs of his heart than for the affairs of state.

DHĀRINI AND IRĀVATI

Dhārini, the elder queen is a model Indian wife. She is well-balanced unlike Irāvati, who flies into rage at the sight of king’s amours and even goes to the length of assaulting the king with her girdle. Both are Jealous naturally, however Dhārini is more discreet of the two. She fully sees through the game of holding a dance-contest, yet she uses her discretion and restrains her feelings. Dhārini is wrongly regarded as innocent of jealous feelings. She knows her husband only too well. She is not only jealous but cautious too. She tries to keep Mālavikā, her beautiful maid out of the king’s orbit from the very beginning and she avoids giving out her name, inspite of the King’s repeated queries.

Her jealousy towards Irāvati is manifest by her action of appointing Mālavikā to fulfil the Dohada of the golden Aśoka tree; when she could have easily deputed Irāvati her co-wife to do the job. She protests mildly against her husband’s misbehaviour with the words ‘अहो अधिनय आयुधुपलस्य। Act I.’ She is tender at heart. She shows great anxiety and pity for Vidūṣaka when he pretends to have a snake-bite, even though she knew that he was plotting against her interest. She is true to her word and in fulfilment of her promise permits Mālavikā’s union with the king but she does so only after consulting Irāvati, the other aggrieved party.

Iravati, the junior queen is beautiful and young. She has liking for fine arts. She is clever but her impetuosity oversteps her discretion. She shadows the king successfully in the Pramadāvana and Samudragrha and puts the king in the wrong box.
Irāvati is heartless and insensible. She instigates Dhārīṇī to confine Mālavikā and thus adopts the policy of tit for tat against the king. She does not even spare Dhārīṇī and accuses her of being instrumental in bringing about a meeting between the king and Mālavikā, the maid. She abuses her husband too (cf. शर विश्वसनीयंदयोऽशिष्टम्! — Act III) and insults him with the taunting remark that those were not the feet of Mālavikā when the king falls at her feet. However her outburst against the king is natural, as she was the king's favourite queen, before he saw Mālavikā. Dhārīṇī was already a back number, Irāvati herself having displaced her. But now it was her turn to be thrown into the back-ground by Mālavikā. What a poetic justice indeed!

Dr. Keith has remarked that "the most effective characterisation, however, is reserved for the two queens, Dhārīṇī and Irāvati; the grace and dignity, and finally the magnanimity of the former, despite just cause for anger, are set off effectively, against the passionate impetuosity of the latter, which leads her to constant savages-dropping and to an outbreak against the king, forgetful of his rank and rights".

**VIDŪṢAKA**

Vidūṣaka Gautama is the main spring behind the action of the play. Other Vidūṣakas of Kālidāsa are dull greedy lethargic Brahmins, whose sole occupation is to keep company with the king and to evoke laughter by some ridiculous remarks and tricks. In the other two plays Vidusaka has a very few wise utterances while in this play we rarely find any foolish utterances on his part and those too are purposely made to suit the situation. It is like Hamlet's madness with a motive in it. Vidūṣaka is very clever and resourceful. He is equal to every occasion and is rightly complimented by the king who knows his worth very well, as a Kāryāntara sachiya. It is he who provokes a quarrel between Haradatta and Gaṇadāsa in order that the king may get an opportunity to have a full view of Mālavikā at her best. He also detains her on the stage by cracking a joke (प्रवचनोपदेशे श्रीमकं ब्राह्मणस्य पूजा करत्वा! — Act II). He causes Dhārīṇī to slip from the swing. This accident gives an opportunity to
Mālavikā to oblige Dhārini. He is a perfect actor and success-
fully pretends to have been bitten by a snake in order to induce
Dhārini to part with her ring, with which he eventually secures
Mālavikā's release. Finally he does succeed in bringing about
the union of the king and Mālavikā. He is himself a Pithamard-
daka (a go-between), a title he gives to Kausiki in a light vein.
His richest reward for his services to the king comes, para-
doxically enough from his adversary queen Irāvati, who describes
him as a Kāmatantrasachiva.

His only moment of discomfiture comes when he is off his
guard, asleep in the Samudragrha. At that time he gives a clue
to queen Irāvati, by his mumblings in dream (Act IV). The
predominant part played by Vidyāsaka has led some critics to
remark that the Vidyāsaka is the hero of this play.

PARIVRĀJIKĀ.

Parivrājikā, referred to in the play as Kausiki is the sister
of Sumati, the minister of Mādhavasena. She was one of the
unfortunate members of Mādhavasena's party, which was atta-
cekd - on the way. When her brother Sumati is killed in the
scuffle, she boldly disposes of his body and turns a Buddhist nun.
(According to some, she is a brahmin Sannyāsini.) When she
saw Mālavikā in Agnimitra's court, she recognizes her but
shrewdly keeps quiet in view of the prophecy. However she
makes up her mind to bring about the union of Agnimitra and
Mālavikā as it was the unfinished mission of her deceased brother.
Hence she joins hands with Vidyāsaka in encouraging king's feel-
ings for Mālavikā. She acts as a judge at the dancing contest.
She suggests that the contestants should appear in thin raiment
in order that the king should have an opportunity to get a fuller
view of Mālavikā. A shrewd woman as she was, she sees
through Vidyāsaka's snake-bite trick but keeps quiet to fascilitate
Mālavikā and finally influences Dhārini to consent to confer the
title of Queen (Devi) on Mālavikā.

Vidyāsaka calls her jocularly a Pithamardika but in reality
she turns out to be one. If Vidyāsaka is a Pithamardha of the
king she is a Pithamardika of Mālavikā without the latter's
knowledge. Vidyāsaka's partiality for the king is obvious and
well-known to all but the mind of Parivarjika is not known to many. She is depicted as a learned lady of noble birth, a critic and a judge of fine arts. She commands respect of both the king and the queen by her seemingly impartial behaviour. She is a forerunner of Bhavabhuti’s Kāmandaki in the Mālatimādhava.

TIME ANALYSIS OF THE PLAY

From the saint’s prophecy referred to by Parivarjika in Act V in the words ‘संवत्त्रमात्रापि प्रेयामाधमनुभूयतः सदृशशास्त्रार्थिनी भविष्यते’, we learn that Mālavikā is in bondage for one year since the time she fell in to the hands of the foresters up to the time of her marriage. She was seen by the king in a picture, several months after her arrival at the court. Thereafter Dhārini took special care to keep Mālavikā away from the king’s eye. So she must have been seen in the picture by the king at the most a month or two, before her dancing test. After the test, action moves very swiftly and the incidents of the play extend over a period of about two weeks. The time of the year was the spring, as is clear from the reference to non-blossoming of Aśoka in time.

ACT I. Incident of the main scene takes place on a morning in spring from 9 A.M. to 11 A.M.

ACT II. At the end of the dancing test of Mālavikā, midday is announced, hence the test is over by twelve noon. Actions of both the first and the second act take place on the same day.

ACT III. In the Pravešaka to Act III we see that, Udyānapālikā wants to know the result of the dancing test. This clearly shows that the conversation between the two maids must have taken place very shortly after the dance-contest.

We learn in this Act that Mālavikā is pining for the king these days. This cannot mean a very long period of time. It appears that a period of a week or so must have elapsed between the two incidents. The reference to non-blossoming of Aśoka leads us to conclude that about a month must have passed since the advent of the spring. This is also corroborated by the king’s remark in the Act V (परिणामार्थिमुख्यमृत्तिक्षतुम्यति यीवं चेत), which must have been made by him some four days after the incident in this scene.
The gap between the introductory and the main scene is not more than two to three days; because, immediately after learning from Udyānapālīkā about the non-blossoming of the Aśoka, Dhārīṇī must have arranged for the fulfilment of its Dohada. Now owing to deliberate rashness of Vidūṣaka, she is unable to fulfil it herself and hence she deputes Mālavikā to do that job for her, probably the next day.

The period from this scene in the act III, to the end of the drama can be accurately stated to be not more than five nights (cf. अष्टोध्वं एव पञ्चरात्रेऽदोहदस्य मुक्तिः: संयुक्त पञ्चियाशोक: | Act IV.)

ACT IV. On the next day after the incident in the third act Irāvati goes to Dhārīṇī to inquire about her health (cf. नु: किल तत्रमवती इरावती etc. Act IV.) and informs her about the king's intimacy with Mālavikā Immediately Mālavikā is put behind the bars by Dhārīṇī. The next day Vidūṣaka secures her release. At the end of the act we are told that the Aśoka has blossomed. This establishes that it must have been the fourth day out of the stipulated five nights.

ACT V. The action in act V takes place on the next day in the morning, as is clear from the fact that the king after finishing his court duties proceeds directly to the Pramadavana.

THE SCENES OF ACTION

Act I. King's court-hall.
Act II. Dancing hall.
Act III. The Pramadavana: near golden Aśoka.
Act IV. The Pramadavana: and the Samudragṛha.
Act V. The same as in Act III.

Geographical places mentioned in the play

VIDIŚĀ:—

A river in Mālwā falling into Jumṅā probably identical with Vetravati, the modern Betwā. Vidiśā is also the name of a town on the same river which was the capital of the country governed by Agnimitra. It is identified with the modern Bhilsā.
VARADĀ:—

A river in the Central Provinces, taking its rise in the Satpurā Mountains, running between Betul and Nāgpūr, separating the Districts of Nāgpūr, Vardhā and Chāndā from Berār and Nizām State and falling into the Godāvari. It is known by the name of the river Vardhā at present. The country watered by this river must have been governed by Yajnyasena and was afterwards equally divided between Yajnyasena and Madhavasena.

NARMADĀ:—

A famous river separating the kingdom of Agnimitra and Yajnyasena. On its bank Agnimitra had erected a fort to guard his frontier and had stationed his general named Virasena there.

SINDHU:—

Another river in Mālwā to the west of the Betwā, joining the river Chumbal. It was on the Southern bank of this river that the sacrificial horse of Puspamitra was detained by an army of Yavanas. The great river Indus is not meant by this Sindhu, as neither the latter Mauryas nor the Śungas exercised any Jurisdiction in the Punjāb.

DR. WILSON’S THEORY ABOUT THE MĀLAVIKĀGNIMITRA.

Dr. Wilson, an eminent Sanskrit Scholar in his book ‘Theatre of the Hindu’ has surprisingly enough advanced a theory that the Mālaviyakāgnimitra is a work of another Kālidāsa, an interior namesake of the great poet of antiquity who lived in the 10th or 11th century A. D., and that the author of the Śākuntala and other works is quite different from him. The two principal grounds on which Dr. Wilson bases his conclusion are (1) ‘there is neither the same melody in the verse nor fancy in the thoughts’ and (2) ‘the manners described appear to be those of a degenerate state of Hindu society’.

The first argument of Dr. Wilson is not convincing as it is based in the first place on personal appreciation. With great respect to the learned Doctor, it is difficult to agree with him.
It is true that the best verses in the Mālaviyāgnimitra may not compare favourably with the best of the Sākuntala, however the general style of both the plays has an unmistakable identity. The poetry in the Mālaviyāgnimitra is natural, smooth, and simple to the same extent as that of the other two plays of Kālidāsa. Whatever lack of excellence is felt in the Mālaviyāgnimitra is obviously due to the fact that this play is the first dramatic work of our poet written while he was yet young. Shakespeare's early dramatic work is also open to the same comment, but it is nowhere contended that, that is not from his pen. As regards the absence of fancy, probably it is due to the matter of fact, historical story chosen by Kālidāsa for his play. Indeed, in the words of Prof. Weber 'both (the Sākuntala and the Vikramorvāśī) rest more-over' upon a mythical background and consequently bear a more magnificent and ideal character; the Mālaviyāgnimitra portrays the life in the Court of a historic prince and consequently, the bare actuality, with its self-made and therefore scanty concerns'.

Second ground of Dr. Wilson, which led him to conclude that the play Mālaviyāgnimitra must have been composed in the 10th or 11th century is that, the manners depicted in it are of a decadent Hindu society. Now, it is not clear, which character has specially offended the sense of propriety of Dr. Wilson with its shocking manners. The only possible objection which may be taken is to the love of a middle-aged hero like Agnimitra, having already a couple of wives and a grown-up heroic son, towards a young maid-servant Mālaviyā. Agnimitra was a king in the first place and a romantic one at that. Moreover polygamy had been an accepted feature of the then Hindu society. Thus having regard to these considerations, there is no particular degeneration here and further, it must be borne in mind that the society depicted in this play is by no means a representative one. In conclusion, we may, point out with S. P. Pandit that the manners portrayed in the two other plays are like-wise open to the same censure.

Apart from this, the following few points may be taken into consideration in establishing the identity of the author of the
Mālavikāgnimitra with that of the Śākuntala and the Vikramorvaśī. Kālidāsa was a devotee of Śiva as is clear from his Nāndis in the Vikramorvaśī and the Śākuntala. The Nāndi of the Mālavikāgnimitra is also in praise of Iśa i. e., lord Śiva like that of the Śākuntala. The Nāndi of the Vikramorvaśī is also addressed to Śūkra (i. e. Śiva). Especially it may be noted that the eight-fold manifestations of Śiva referred in the Nāndi of the Śākuntala in the words ‘तनुभिरवनुभवतामिरत्यामिरीचि’ are also echoed in the Nandi of the Mālavikāgnimitra in the words ‘अश्याययंश्च कृत्तन्त जगद्वि तनुभिरविभ्रो नामिनान:’. Further the prologue to the Mālavikāgnimitra in terms mentions twice that the play is a composition of Kālidāsa and that his learned predecessors include Bhāsa, Saumillaka and Kaviputra.

Had this work been composed as late as in the 10th or 11th century A. D. as urged by Dr. Wilson then it would have been natural to expect from the author of the Mālavikāgnimitra to include the name of Bhavabhūti (8th century A. D.) in the list of his learned predecessors. In this connection Dr. Keith's observations are sufficient to set the controversy at rest. The Mālavikāgnimitra is unquestionably the first dramatic work of Kālidāsa. He seeks in the prologue to excuse his presumption of presenting a new play, when tried favourites such as Bhāsa, Saumilla and Kaviputra exist, and in the Vikramorvaśī also he shows some diffidence, which has disappeared in the Śākuntala. The great merits of the poet are far less clearly exhibited here than in his other plays; but the identity of authorship is unquestionable and was long ago proved by Weber against the doubts of Wilson.'

It may be noted that Kālidāsa's suggestive art marked with restraint is seen in this play also. As the arrival of Gautami in the third act of the Śākuntala averts the kissing of Śākuntala by Duṣyanta on the stage, similarly in the fourth act of the Mālavikāgnimitra the timely entry of Irāvati results in unaccomplished embrace.

The curse-motive which plays an important part in the other two plays of Kālidāsa is also present here; the heroine Mālavikā is predicted to lead the life of a maid for one year.
Having regard to these circumstances Dr. Wilson's theory can hardly hold any water.

It is still more shocking to note in this context that Dr. Hall in his preface to Vāsavadattā believes that this play does not belong to any Kālidāsa at all. The specific references to Kālidāsa's authorship found in the prologue of all the seven Mss. collected by S. P. Pandit expose the infirmity of Dr. Hall's hypothesis.

GENERAL OBSERVATIONS ON MĀLVIKĀGNIMITRA

Mālvikāgnimitra is a delightful romantic comedy, having the ever-green subject of love as its central theme. The pivot of the action of the play is the love of king Agnimitra for the beautiful maid Mālvikā who is in the retinue of his queen Dhārīṇī. Love is treated as a light hearted passion pursued in elegant Surroundings. The spice of the action is supplied by the jealousy of the two queens. In fact Irāvati may invoke the remark 'Jealousy thy name is woman'.

Question may be raised as to the correct classification of the Mālavikāgnimitra. Whether technically it can be labelled as a Nātaka or a Nāṭikā. The requirements of a Nāṭikā as noted by Bharata Muni may be stated as follows:—

Nāṭikā is a romantic comedy of love. The hero is a gay lover of Dhiralalita type who gives preference to his romantic affairs over the affairs of state, which he generally makes over to his ministers. The heroine is generally a maiden who stays in the harem as an attendant of the queen, though a princess by birth. Her temporary inferior position is due to some curse, accident or design. The hero and the heroine have to steer clear between the jealousies of the queen (or queens) who is generally an elderly lady. The Vidyāsaka is King's friend who plays an active role in bringing about the union of the lovers. The queen ultimately consents to the match under pressure of circumstances brought about by Vidyāsaka's intrigues. Nāṭikā being centred round the court-life affords ample scope to the author to give free play to song, dance and music. A number of female characters, who appear in every act is another pleasing feature of this type of play. The prevailing sentiment is Śrṅgāra. The plot of Nāṭikā should be of
poet's invention and should not be spread over more than four acts.

Now in the light of the above essentials, if we turn to examine the Mālavikāgnimitra for the purpose of classification it will be seen that substantially this play is more akin to Nāṭikā than to Nāṭaka. The only two points in which the play departs from fulfilling the requirements of Nāṭikā are in respect of (1) plot and (2) number of acts.

It is true that have the plot is based on historical characters and hence it cannot be regarded fully as of poet's own creation. However, presumably the core of the plot viz. the king's love for the maid Mālavikā and the palace intrigues are pure inventions of the author. The historical characters are used as a peg to hang the king's romance. Hence in spirit, though not strictly in form, the plot may be deemed to satisfy the requirements of Nāṭikā.

Unquestionably the convention bearing on the number of acts (four) is not observed in this play as it has apparently five acts. But it may be pointed out in this connection that in pith and substance the second act is a continuation of the first (This is clear from the Ankāvatāra at the end of the act) and hence it may not be unreasonable to look upon these two acts as a composite act.

Like Mṛcchhakaṭika this is a love-story painted against a political background. The play is full of incidents real as well as fictitious. The political back-ground prevailing at the time of the Śunga dynasty furnishes the historical incidents, such as the defeat of the Greeks by Vasumitra and the defeat of the Vidarbha king by Virasena. The story of the king's love for a maids is invented by Kālidāsa and the incidents in the play, both fictitious and historical are harnessed to the purpose of bringing about the love-story to a successful climax. The various tricks and devices invented by our author such as the quarrel between the two professors of dancing engineered by Šidūšaka, the dance-contest, the significant song sung by Mālavikā, snake-bite trick of Šidūšaka, the injury to Dhārini's leg, Vasulkshmi's fright, and
the fulfilment of the longing of Aśoka by Mālavikā, bear testimony to our author’s powers of dramatic invention.

‘Mālavikāgnimitra’ is a comedy full of action. The various incidents of the play contribute to the fulfilment of the love-story. Thus there is a definite unity of action in this play, which quality is regarded as essential by Aristotle for a good play. Besides unity of action, the play also answers the other two classical tests of the unities of time and place to a considerable extent. The whole action of the play extends over a period of about two weeks only, while the incidents in the play are restricted to the precincts of the royal palace and its surroundings.

The prime-mover of the action in this play is evidently Vidūṣaka, who is delineated as a shrewd intelligent Brahmin, in charge of the king’s port-folio of love. In the other two plays of Kālidāsa Vidūṣaka plays a less significant role and appears only as the hero’s companion of confidence. There he is an inactive figure and a butt of ridicule.

Some resemblance of the plot of the Mālavikāgnimitra can be traced to that of the Swapnāvasavadatta of Bhaṭa. This type of romantic comedy seems to have influenced Shri Harsa, in his two plays viz. Ratnāvali and Priyadarśikā.

Kālidāsa is a poet of love. He loved Nature as well as man. In his first work viz. Rtusambhāra, we see him as an objective worshipper of Nature. He describes therein, the six seasons with the skill of an artistic photographer. He incidently mentions human reactions to the changes in Nature, thus giving only a secondary place to human sentiments. In his next work the Mālavikāgnimitra, he devotes his energies to depict the human love. Nature is only casually mentioned. In his next play, the Vikramorvasi, Nature plays an important role in the fourth act, where the king Purūravas is seen addressing piteously birds, beasts and creepers of the forest. Here is the case of man turning to Nature for consolation. In the Śākuntala, human love is seen influenced by Nature, for Śākuntala was like Wordsworth’s Lucy, a child of Nature. In the fourth act Nature is
depicted as shedding tears at the grief of man. Thus there is a synthesis of feelings between Nature and man. We find in Śākuntala Nature in tune with man.

The curse-motive seems to be favourite with Kālidāsa. In the Meghaduta, the hero Yakṣa has to bear the pangs of separation from his wife for one year due to the curse of his master, Kubera. (cf. शापेनास्तंगितमहिमा वर्षीमोर्येश्वरुः.) The Vikramorṣi, is the story of "Paradise Lost" in Sanskrit. It is as a result of the curse of Bharata-Muni, that the heroine Urvasī, the celestial nymph, has to quit heaven and come down to the earth. In the Śākuntala, which is the ‘Paradise Regained’ in Sanskrit, the poet has made the best use of his favourite curse-motive. By inventing the curse of Durvāsa which is not found in the original Mahābhārata, he supplies a palpable reason for the otherwise inexplicable conduct of Duṣyanta in forgetting Śākuntalā. In the Mālavikāgnimitra too the servitude of the heroine for one year at the court of her betrothed husband is an outcome of the prophecy of a sage. Thus it will be seen, that the above-mentioned consistency of curse-motive bespeaks strongly for the common authorship of all these works.

In fine, Mālavikāgnimitra is a romantic comedy of love full of exciting action consisting of interesting and intriguing episodes. Much emphasis is not laid on the development of characters, as in Śākuntala. No doubt there is some emotional appeal but there is very little that would excite thought. No particular philosophy of life can be discovered in this play. The ruling sentiment of love is no doubt well depicted but it fails to reach the almost tragic heights of the lamentations of Pururavas for the loss of Urvasī or the intense longing of Duṣyanta for Śākuntalā, on his realising the blunder in repudiating Śākuntalā. That richness of feeling and depth of sentiment is not seen in this play. The final impression left by this play is of pure joy and delight as after seeing a fantasy like Shakespeare’s ‘Midsummer Night’s Dream’.

The style of this play is simple, fluent and natural. We do not come across obscure words, long-winding compounds, complex sentences. Hence both the prose and verse portions are marked with lucidity, a quality known to Sanskrit rhetoricians as
Prasadamuna: (e.g. IV—13). The dialogues are pointed as in the first act and the diction (i.e. Choice of words) is sweet and pleasant to the ear. Kālidāsa is very particular in picking up significant expressions to bring out the desired effect. The language is pregnant with meaning (Arthavādikā). In fact, he seems to be aware of the principle that 'brevity is the soul of wit'. It is for this reason that we get a number of epigrammatic generalisations which are very appealing such as.

(1) नाटकं निष्णवेच्छेंस्य बद्धाप्रेमं समाराधनम् । I-7
(2) पुराणमित्येव न सापु सर्वेम् । I-2
(3) कृत्तिर्हुल्लापिपं निसर्गशालीन: ऋषिबन । Act IV.
(4) पत्तने विद्रामनाधिपि प्रासे रत्नपरीक्षा । Act I.

The remark of Irāvati viz. अहों अविश्वसनीया: पुष्पः: । (Act III) seems to be a counterpart of Hamlet's 'Frailty, thy name is woman.' Viduṣaka's words—'अहों कुम्भेल्कः कामुकौशल परिश्रमीया श्रद्धां' is a generalisation based on श्लेष्य.

Restraint is one of the classical features of Kālidāsa's style and presentation. This is displayed when with the entry of Irāvati the poet has averts the embrace of the lovers on the stage (Act IV). It is rightly observed that Kālidāsa suggests while Bhavabhuti describes.

Kālidāsa is known for his apt similes (cf. उपमा कालिदाससृष्टि ।). Examples of his exquisite similes may be set out below—

(1) मया शत्रु आत्मनो व्याचनञ्चन्व प्रामाणीक्रम...विरासतम् । Act III.
(2) बाह्यासारा हेमकाश्चोगुणेन etc. Act III-21.

It may be noted that he is restrained in the use of figures of speech and does not allow them to get the better of the sense. Hence his style is free from artificiality. His poetry reminds one of a modern girl wearing selected ornaments, coupled with harmony of colour. Kālidāsa's style is known as Vaidarbhi style, therein he excels and he is therefore rightly glorified as the Vilāsa of Kaviṭa Kāmini by Jayadeva.

Before parting, it is necessary to touch upon two points which leave one baffled.
Firstly, no reason is mentioned by the poet for the not-too-cordial relations prevailing between father Puspamitra and son Agnimitra. One suggestion is that Puspamitra disliked his son's Buddhist leanings. In support of this it is pointed out that the king's special regard for Parivrajikā, a Buddhist nun, shows that he favoured Buddhism. Now this is hardly correct. On reading the play it is at once clear that Agnimitra respected Panditakausiki because she was helping him in his love-affair and not because she had embraced Buddhism.

Another theory has it that Agnimitra did not approve of his father's action in appointing his (Agnimitra's) son Vivasena to guard the sacrificial horse. Now on the face of it this theory is unnatural. For no Kṣatriya king would ever feel thus, on the other hand the king must have felt elated at the early opportunity afforded to his young son to show his valour. In effect this is a moot point and must be left at that.

Another point defying answer is whether Parivrajikā was a party to Viduṣaka's snake-bite plot. It appears that she was not. Nevertheless this point also cannot be answered categorically.
Mala\textv{\texti{v}}i\text{\textk{ā}}g\text{\textk{ā}}gnimitra

\text{\textk{ā}}lid\text{\textk{ā}}sa
अथ

मातविकाशिनिमित्रम्

प्रथमोऽक्रमः

एकौः शिरोपाधिपः प्रणतबुहुः तः स्वर्यं कृतिवासः।
कालान्तरमिश्रवेदीयपारिष्यमनसः तः पूर्वस्तात्रातीनम्।
अद्यालंकरणं हुस्तं जगदः तन्त्रविविधवखं नासिनिमानः।
सन्मार्गांशनाय व्यपनयुतं स वर्त्तामसीं कृतिचिन्हः। || १ ||

(नाथाते)

सूचार:—(नेवथ्याभिमुखस्वाक्षरः) मारिश इतस्तातुः।

(प्रविश्य)

—एकौः हुशादः। स ईशः। परसेवाः समार्गांशनाय सदूः प्रयात्तो
मारीः। पन्ययो गोधामस्तकान्तवालोकनाय दश्नाय भो युमांक तामसीं तमसंबंधियों
वृत्तं व्यपनयुतं अपकारोपवित्रं संबंधः। कवयमुत ईशः। यः प्रणतबुहुः बहूतिनि रहस्यानि
यस्मात्संकरोकोकों। प्रणाताः प्रणामं हुस्तवताम् भक्तानात्मात्मयः। ईशारस्य भाव ऐतिहासूम्
एकं मुखस्त्। अनुवाचारणसंकरोकः। तन्नूः तावरयः त। तत्त्वानुवाचारणसंकरोकः। नवर्
स्यामु आत्मना कृतिकारः। कृतिकारं वासो वसन्तं वस्तुः तत्त्वोऽक्रमः। यः कान्तासंविकेन्द्रोऽधिकः
कान्तं हितम्यां सम्भवः। समात्तोऽक्रमः देहः। द्वारां
वस्तुः स तत्त्वोऽक्रमः। द्वारांशोऽक्रमः सन्नूः। अविद्यामनास्य न विचरलं विचयं: शब्दाद्वियो
वेष्यानांतविविप्रवाणि तनं मन्तास्तवेष्यां तेषां हितित्वा: तेषां। तत्त्वानि संयंदिनां प्रस्तातः
परः। क्रेदः। अन्तविद्याकर्तुष्टः। पून्तिवासांसूत्तिरिः। कृतस्तव सर्वं जगत् लोकों विकृतावते
भारतांशीयं वस्तु अभिमानः। प्रणायो सत्तमं न भवति। एवौ विशेषोऽयु विरोधवाचारः
कारणाः होकात्तायुस्थितमूलं मंरतं मन्तविः। || १ || अन्तः प्रणतबुहुरूपैऽकृतस्यस्यित्वा
कान्तासंविकेन्द्राणि जगदुःर्युमें ईश्वरेन च होक्तरः। कारणात्मास्तमिरात्रोऽक्रमः वर्षस्ततः
हितिः सुचिः। सन्मार्गांशनायेन्यनातः कृतिचिन्हामिनयः। प्रतिपादतं हितं
विचित्रार्थ:। मागोः नामा नाथविवेष्य:। एस नाथविवेष्य:। नामस्ते सूचचार इत्याविना
मारिश इतस्तातुः। आण्यम्यात्मात्मिः हेवः। नट: सूचचार्येन मारिश हिति वाचः।

४ एकौःस्यस्यित्वोऽक्रमः। २ प्रणतबुहुः। ३ गुरुस्तातः।
MĀLAVIKĀGNIMITRA

ACT I

May that Lord (Siva) remove completely your state of ignorance so that you may behold the path of the righteous; (The Lord) — who even though abiding in sole supremacy which yields manifold fruit to those who bow down to him, is himself (clad) in elephant hide; who, though his body is united with that of his beloved, stands above ascetics whose minds are free from sensual pleasures and who, though supporting the whole universe with his eight forms, has no pride. (1)

(At the end of the Benediction)

SUTRADHARA: — (Looking towards the dressing room)
Marisa, come here for a moment.

(Entering)

‘सूती नदेन भाविति तेनाती मारिषेति च’ इत्युक्तलवतः। परिपार्व्यं वया भवित तथा बल्लेते इति पारिपार्व्यकः: न एत इत्ययः। अभिशिलोभ्यावादि: विद्विषयं विपश्चितं परिपर्व्यं तथा। अनेन समाप्रशंसा कुता काळिद्वस्य प्रभुत्वस्तु काळिद्वस्य प्रमितं वस्तु कथा योरिस्तत्तपयोस्तम्। (मालविकेय वहितः अभिनिर्देशः मालविकानिषिद्वस: तमोभिक्रुण्यं कुता नाटको वालिकानिषिद्वसाः।) वस्तुतं पुरुष इययेन काळिद्वस: कुता: संगीतं तौऽसक्षिमकयः। तथा चोक्तं संगीत्वधनलंकरे— ‘तुष्टं गीतं तथा वाचं नयं संगीतसमहुऽनाती।’ इति। आरस्यस्तान्त्र योक्तं यतः चित्ताम्। मा तात्त्वत्। मा इति निवारणे। भोजः। कवियुष्मान्—सप्त्सल्लकः। प्राक्त्यानवः। प्रक्ष्यानवं रूपकाणि। बातिकोल्लकः। परिहृत्येऽपि। काळिद्वस्य कालिद्वस: नामज्येयस्य कवेि। किमायं कुतो रूपकेि। कथं बहुमान आदरातिशयं। कथित्याययेपे। विवेकानुभवान्ति विवेकुक्तं पथम्। विवेकवृत्तिमित्वत्। किमाविशेषं चेतति। पुराणं: नितिरेष्यं। सर्वं काव्यं कवेि। कमं। इतिरेष्यं। पुराणमित्येव पुराणाधिकार साधु प्रमयं न भवति। नवमिति च नवस्वादेव अवगुण गार्ह्य न भवति। किं हु तनो विदम्। परीक्ष्यपुराणानां च कािवम् गुणो दोषपल्लव गुणमयं अवलोक्योऽरुक्षेि गुणमयमित्वत्। भजते स्वीकुर्वय्यलीतिरेष्यं। मूः। अस्वस्य परस्परस्येन्येवभुवः। परस्परस्य प्रत्येकः हानि नेता। प्राय्या बुद्धिमयम् स तमिक्षतं। अनेन कविकाव्यप्रभूसा कुता। ॥ ॥
पारिपादिक: — मात्र अयमामि।
सुखाधार: — अतिशिवोदितमिव विद्यारिषत्या कालिदासप्रथिततयो भाष्यक्रमसिद्धिर्मण्यं भाष्यक्रमसिद्धिर्मण्यं नाम नाथाकिष्ठस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादीस्वनादी

(ह) आज्जरिणी देवी ए धारिणीए। दहरपूरकोेबेशृं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं चालिं

प्रथमा—(द्रव्यम् द्रव्यम्) साध्य कौमुदीके कुतस्त्यं च्यं धीरता वक्तमीपेति प्रकाशकामकातो दृष्टिः न ददायि।

(ख) पूर्ववीधिकान्तम्। द्वितैः प्राप्तस भक्तिशयो गम्यम्। विभावः समायसोऽहारा शास्त्रं कृत्यं निवृत्तिपुर्वमिच्छायात्मुर्मयात्मायाम्रभु—पारिपादिक:। धारिणी नाम कवि नामकरणकस्य पल्ली। तत्त्वासानाौ देवाौ तिरिक्तः परिव्यन्निपुष्यकृम अयं पूर्वकर्त्ताः परिवर्तन हस्तेन्। परिवर्तन जन: परिवर्तन:। ॥ ३ ॥ प्रस्तावना॥ (तल्लक्षणम्—नाटो विक्षौऽजः धौरी यो वापिः धारिपादिक: एक वा। सूचचारिण सहितम् संहितम् यत्र कुवर्ते।)
FIRST ACT

PARIPARSVAKA:—Sir, here I am.

SUTRADHAR:—I am asked by the assembly of the learned that at this spring festival, the play named Mālavikāgnimitra, whose plot is composed by Kālidāsa, should be staged. So let the music be started.

PARIPARSVAKA:—No, not so. How can there be great respect for the work of the (living) poet Kālidāsa (leaving) aside the compositions of Bhāsa, Saumilliaka, Kaviśūtra etc. of established fame?

SUTRADHAR:—Ah! You have uttered something devoid of discrimination. Just see.

Everything is not good simply because it is old; nor a poem should be condemned simply because it is new; the wise resort to the one or the other after (proper) examination; (only) a fool has his mind led by the judgment of another. (2)

PARIPARSVAKA:—Your honour is the authority (in this matter).

SUTRADHAR:—Then you should make haste.

I wish to carry out the order of the assembly, already accepted respectfully (by me) with the head (bowed down), like this attendant of the Queen Dhārini, here, diligent in service. (3)

(Exeunt both)
(The end of the prologue)
(Then enters a maid)

MAID:—I am ordered by Queen Dhārini to ask the revered Ganadasa, the dancing master, as to how far Mālavikā has progressed in the dance called Chalita, instruction in which has recently begun. So let me go to the Music-hall. (With these words she walks about).

(Then enters a second maid with an ornament in her hand)

FIRST:—(Seeing the second) Friend Kaumudikā, whence this indifference on your part at this time, that passing even so close to me you do not cast a glance in this direction?
चित्रितत्व — तही बकुलाविलिका। सख्त इंद्र देश्य: शिक्षितसंकाळादानींतं नागमुखानाथमकुलीयं निवर्ण निष्यावतः तपोवालम्बे पातितामः। (क)

बकुलाविलिका — स्थाने लेख सजात हस्तः। अनेनाकुलीयंकृत उद्विददकसंराषणं कुसुमित हन्त तेजमहत्तः प्रायिमान। (ख)

कोसु — सखि कुञ्ज प्रसिद्धापि। (ग)

बकुल — देश्य वचनेन नाथाचार्यामार्गणां गदासुम्भवेन प्रियाही मालविकेन महोदु। (घ)

कोसु — सखि इश्वरे व्यापारेशां सांसंगिकितहस्ता दिखा किल सा मन्त्रः। (ङ)

बकुल — आमुः देश्यः पाश्चकं स जनकमिरे हस्तः। (च)

कोसु — कसमिरः। (छ)

बकुल — शृणु चित्रशारां गता देवी प्रत्यवर्णरागः चित्रेक्षामाचार्येऽश्वरे कोहतवती तिरंगितः। (ज)

कोसु — तलसतः। (ञ)

(क) अभ्यो बकुलाविलिक। असह इंद्र देश्य इतिप्रायसादानी वाकींतं नागमुखानाथमकुलीयं कहे निवर्णः सजावतः तपोवालम्बे पातितामः। (ख) दानें लेख संगति दिखः। इनमणां अहमुकुलीयं उद्विददकसंराषणं कुसुमितं विख देयाहं गदासुम्भवामः। (ग) हःः कःः प्रसिद्धापि। (घ) देश्यं वचनेन गदासुम्भवामः जगात्मक्ष्यानं सजावतः। (ङ) सत्यित्यं इतिप्रायसादान असंशिक्षितः विख दिखा। किल सा निर्मितः। (च) आमुः। देश्यं देवीं पाश्चकं से जनकमिरे हस्तः। (छ) कःः विख। (ञ) सुभाष्य। चित्रशारां गदादेवी प्रत्यवर्णरागः चित्रः देवीं आधर्यस्तव धृश्यसारी किस्तुः। तस्यं अंतः महादेवः चित्रः। (ट) तथा तद्योः।
SECOND:—Oh Bakulavalikā! Friend, I, busy in affectionately contemplating on this ring of the Queen, having a snake-seal, and brought from the gold-smith, have fallen under your reproof.

BAKULAVALIKA:—(Observing the ring) It is but proper that your gaze was fixed. By this ring, with (pencils) of rays shooting forth, the fore-part of your hand appears as if in blossom.

KAUMUDIKA:—Friend, where are you going?

BAKULA:—By the order of the Queen herself to ask the revered Gandhāsa, the dancing-teacher, as to how is Mālavikā in receiving instruction.

KAUMU:—Friend, though not near (the Queen) by virtue of such an engagement, it is rumoured, that she was seen by the king.

BAKULA:—Yes, she was seen by the side of the Queen in a picture.

KAUMU:—How possibly?

BAKULA:—Listen! The Queen, had gone to the Picture-Hall, and stood observing for long the paintings of the teacher, the colours of which were still fresh; (in the meanwhile) came the king.

KAUMU:—What then?

FAREWELL TO THE QUEEN

FIRST ACT

SECOND:—Oh Bakulavalikā! Friend, I, busy in affectionately contemplating on this ring of the Queen, having a snake-seal, and brought from the gold-smith, have fallen under your reproof.

BAKULAVALIKA:—(Observing the ring) It is but proper that your gaze was fixed. By this ring, with (pencils) of rays shooting forth, the fore-part of your hand appears as if in blossom.

KAUMUDIKA:—Friend, where are you going?

BAKULA:—By the order of the Queen herself to ask the revered Gandhāsa, the dancing-teacher, as to how is Mālavikā in receiving instruction.

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KAUMU:—What then?
बकृ०—तलकोशीचारान्तरमेकानीप्रयोगकरने भरी चिह्नगताया देख्या। परिजनमध्यमातामात्रांत तं प्रेष्य देवी पुज्या। (फ)
कौमू०—किमिव। (ख)
बकृ०—अपूर्वं दैरिक आसना च देश्या आधिकिता किनामप्रेमित। (ग)
कौमू०—आयुर्विप्रेमियादरः पदं करोति। (घ)
बकृ०—सांप्रदायिक रिक्षचर्यों भरी शक्ति देवी नुमं नुरञ्जनुकन्दें प्रश्ना। तत्र याब्जस्वी न कष्टंति साधकमायानं बस्मुक्ष्यास्यात्मम् आजुयां एशा मल्लिकिति। (ङ)
कौमू०—(सक्षितम्।) शहरं खडं बालभावस्य। अतं परं कथं। (च)
बकृ०—किमंयत्। सांप्रदायिक संबोधयों भलुखादपुक्तायते। (छ)
कौमू०—साधि अनुजीर्ण आमनो नियोगम्। अहम्प्रेतदुक्तीयों देश्या उपोनेश्यामि। (इति निफंक्ता।) (झ)
बकृ०—(परिक्षमालीपकृं च।) प्रशो नाथ्याचार्य आयुर्मान्दासः संगीताधालो निष्कामतिः यावदमायामां देश्यामि। (झ)
(इति परिक्षमति।) (प्रवृत्य।)

(फ) तदो अ उबवारस्त्र एक्कालोमेवित्तृत्तेन महत्तिण तं चितितादेः। देवीए परिजनमेंजन्यादं आक्षणां तं पेक्षत्र देवी पुष्पादृश्या। (ख) किमि। (ग) अपुल्वा इंद्र दारिका आसनां अ देवीए आधिकिता किनामहेणति। (घ) आयुर्विप्रेमियों भरी शक्ति देवी पुज्य। (घ) तदो अवहितदेवानि मद्दा सहिकितो देवी पुनो विव अनुजीतिमुख्यं पवित्रो। तदो जाव देवी श कहेहि दाय कुमारीये। बस्मुक्ष्यात्मम्। आसुते एशा मल्लिकिति। (च) सरिस्ते खु बालभावस्य। 
अदो वरं कहेहि। (छ) किल अष्टं। संपदं। मल्लिकिति। सांप्रदायिक संबोधयों महत्तिणों वंसस्याद्वरो रक्तदेवाति। (ह) हुला अपूर्वस्य अततो निष्कामों। अहं हि एवं अहंसुविद्धें देवीए उबवारस्तिः। (झ) एशा पद्दहारिभो। अज्ञानादातो। संगीताधालो। गितकमिदि। जाय से अततां देशेम।

नाथ्यानें महादया। एवं भगवता सूचों व्रहणा अक्षिताधान। उत्तराष्ट्र नाथ्यानें हु महोक्ति सुंदरस्रयम्। इति। प्रभातरस्त्रेदीम्यस्य कलुज्यूं प्रतिपादितं—प्रयोगं यक्ष कुर्वित् नागदें वाचाचार्यान्। इति गतिविद्विदहुं गतिप्रशास्याजिनामः गतिदिक्षिता—
FIRST ACT

BAKULA:—After the formalities, on seeing (Mālaviṅka), sitting close to her among the retinue of the Queen drawn in a picture, the Queen was asked by the king, who was sitting on the same seat.

KAUMU:—What was it?

BAKULA:—What is the name of this extraordinary girl drawn close to the Queen?

KAUMU:—Extraordinary forms command respect. What then?

BAKULA:—Then the King, whose words were disregarded; becoming suspicious, began to ask the Queen, again and again. When the Queen did not tell then it was told by Princess Vasulakshmi "Brother-in-law, this is Mālaviṅka."

KAUMU:—(With a smile). It was indeed proper for the nature of the child. Just tell me what happened next.

BAKULA:—What else? Mālaviṅka is now guarded with special care from the range of the King's sight.

KAUMU:—Friend, attend to your duty. I too will take this ring to the Queen. (Exit Kaumudikā)

BAKULA:—(Walking about and observing) Here is the revered Gaṇḍāśa, the dancing teacher coming out of the Music-hall. So let me show myself to him. (She walks about)

(Entering)
गण्डालकः — कार्य कष्ट सर्वत्र पंचस्त्रिश वायुस्थिती मुखमता। न पुनरस्मायः
नायन प्रति मिष्यागौरम्। कुतः।

dेवानामामाफवत् मनवः कार्य करूः चासुकः
क्रोणेदमुभागतत्वत्तिकरे स्वातः विमभवः हिथा।
क्रेमुण्योज्वरवक्त लोकरवितुं नायारसं दद्ध्यते

नायन मिष्याकरेत्तनस्य बुधास्येः समाराधनम् ॥ ४ ॥

बुधूः — (उपेस्त) आर्य बने।

(क)

गण्डालकः — भृंगे चिरं जीवः

बुधूः — आर्य देवी पुण्यति। अन्यपदेशश्रवणे नायाकिसरसित्व वः शिष्या
मालवकति।

(ख)

गण्डालकः — भृंगे विशादान्ते देवी परमानिपुणा मेधाविकी चेति। कः बुधन।

वधास्योंगाविवेये भाविकमुपादित्यते मया तत्स्य।

tरत्शिषेपकराजत्वमुपादित्यतिवेशे बाहा। ॥ ५ ॥

बुधूः — (आलमतम।) अतिक्रमस्तीमितिवेशरचीती तत्स्य। (प्रकाशम्)
कुतार्द्धान्तानि वः शिष्या वस्त्राः गुरुजन पर्यं दुःख्यति।

(ग)

गण्डालकः — भृंगे तद्धिरानामुलभात्मास्यामि। कुतो देव्या तत्प्राथमानीतमः

(क) अर्जु नन्दामि। (ख) अर्जु देवी पुण्यविदि। अर्जु उवदेशस्माहृणे
पादिकिलेणे वो सिस्ता मालवब्रजाति। (ग) अविदक्षमाति विज्ञ हरावंदे
पेयस्मां। किदत्या दैवणे वो सिस्ता जरसि गुरुज्योर्षेवं दुःखदादी

भाषाये — वायुक्षेत्रस्य सर्वकाल नायाकः भावानुस्खरकोरमस्य। कतोऽप्रत्यक्षानां
काश्चेनामोत्तमस्य अयोग्यस्तित्वानान्यानामवेदितस्मात्। नायामच्छिन्दोऽपि
नायामाक्ष्यान्तमस्य। लोक्कृतानुसारकर्त्यते नायाकसं दद्ध्यते। एतत्सौगुप्ते भावेवुः
स्वर्गमेविकायाः। वायुक्षेत्रश्रवणः नायाकसं दद्ध्यते। न तत्त्वां न तत्त्वः
नाती बिधा न सा कहा। नाती देविः न तत्त्वः नायाकत्मास्य दुःखन्ते।

इति। ॥ ५ ॥ ववविविधार्थी। प्रयोगविभवेविभिन्नार्थे विभूतिः वायुक्षेत्रस्य
भाविकस्य विवेदीषेणादिः करणातात् निवर्त्तसारा बाला मे प्रयोगदिशातीतः प्रतिज्ञाहीव। अनेन
तस्य नृत्ये प्रसिद्धिवतितिवेशे गम्यते। ॥ ५ ॥ अतिक्रमस्तीमेवो देव्याकस्मानुस्खरकोरः

१ शान्त। २ ज्ञाता।
GANADAS: — Granted that everyone (thinks) highly of his hereditary-lore; but I have no false regard for dancing (or dramatic art), For,

Sages declare this as a charming sacrifice to the eyes of the gods; this has been divided two-fold by Rudra in his body blended with that of Uma; herein is seen the behaviour of men, arising from three Ganas and full of various sentiments. Nātya is mostly the one principle, amusement of the people of diverse tastes. (4)


GANADAS: — My good girl, live long.

BAKULA: — Revered sir, the Queen asks "Does your pupil, Mālavikā cause you not much trouble in receiving instruction?"

GANADAS: — Good girl, let the Queen be informed that she is exceedingly clever and intelligent. In short,

Whatever gesture expressive of sentiment is taught by me to her in the sphere of dramatic representation, the girl as it were teaches me the same in return by her superior performance.

BAKULA: — (To herself) I see her as if surpassing Irāvati.. (Aloud) Your pupil is indeed blessed as the teacher is so well satisfied with her.

GANADASA: — Good girl, because persons like her are not easily found I ask, "Whence did the Queen secure that worthy person?"
बूँधु — अर्थे देव्या वर्णांवरो भाद्रा बीरेखो नाम। त मध्ये नमःदातीरेतर्।
पाठलेगूँ विष्णुप्रियः तेन शिवार्थकों योंयें दारिकेति भांगी उपायं प्रेषितां। ।
(क) गणदासः — (िेगतः)। आश्रितिविनोदकोऽयोदेवायामण्डलुकं संभावयामि।
(प्रकाशं)। । मध्ये मयाव बशक्तिवन भवित्वमूः। यतः।
पाण्डुविकोषः न्यस्तं गुणांतरं ब्रजाति शिलमाभातः।
जलमिव सदुद्गुरुः कुंकुमफलं तत्पायोद्धप ॥ ६ ॥
बूँधु — अथ कुजः वि: बिीष्मा ।
गणदासः — हन्तानीकायः चन्द्राभिमंगलं पदविं विश्रांग्यतामिथ्य-
भूमिति दीर्घाश्रितावलं कविकविनाशकं प्रवात्तमेकवाना तिदति।
बूँधु — तेन अनुजानात माधवः। वादस्य आर्यस्य परितृतिमिनोक्ते-
नोत्साह वर्धयामि।
(ग) गणदासः — दत्तं सखी। अत्थमपि लघुक्षणं: स्वाधिः गन्धाब्धि।
(िि पिनिकाती)।
मिश्रविश्वम्।
(तिः): प्रविद्यायेकात्स्यपरिमेरी महंत्रणा देखुस्तनामावस्यमाने रा्जा।।
राजा — (अनुवाचितेतसमार्यं विलोकयं)। वाहुक किं प्रतिक्षाये वैभवः।
आमार्थः — देव आस्तिमिनाशम्।
राजा — संदेशमिदीनी आत्मियिन्धमि।
(क) अथिे देव्याएः वर्णांवरो भाद्रा बीरेखो पाव। तोल भिष्णुः नममदातीरे
वन्तुचालुः युऽगिरो। तेन सिंपाहितः जोगमा इति दारिकेति भक्तःए उवाचारं
पेतिया। (िि) अहः कहः तो विस्तारः। (ि) तेन हि अनुजानात मा अजनो। जाव
से अज्जस्य परितृतिमिनोक्ते चंद्रमां बढ़ेमि।
(िि पिनिक्रूपास्यपारेकायासमात्त: प्रादायास्यकं च: चन्द्रायिनियिनि
मतः: इति केषितम्। अन्तायित्वेन आः आः वाचिकत्रिवचनार्थः: सापिकस्थातः। इति
चतुर्व बः कोषप्रायः इति वाचितवासित:।) अन्त्यपाण्ड्रायभुव्यनुस्तातंतरोऽप्रकाशमकलपनेन
बलितमुद्ध साक्ष्यं परितिह विशिष्टितमिति सृवते।) दीर्घकाया अवलोकनः
सत्याङ्गश्रावतः गवायं गतं। प्रकृतं वात: प्रतात: तमू। लघुक्षणो लघुः: प्राप्तः
-कोनो विन्यासायिनियिनि वें इति तावः। स्वामिग्नममुः। इति मिश्रविश्वम्:
-तलाशणम्—सृवतितिच्यामानां कविकविनां विवेकः: सास्तिकार्बुः विकभम
आदावकर्तनं दशति। मयोन मध्यमाम्यं वा पानाम्यं रसप्रयोजितः: शुद्ध: स्यास्तः तु
BAKULA:—The Queen has a brother inferior by caste, Virasena by name. By the king he has been placed, in charge of a frontier fortress on the banks of the Narmadā. By him was she sent as a present to his sister thinking that this girl was fit for learning the fine arts.

GANADAS:—(To himself) I regard her to be of not inferior birth judging by her lovely form. (Aloud) Good girl, I too am sure to be successful. For,

The skill of the teacher, deposited in an excellent pupil attains greater excellence like the water of a cloud in a sea-shell acquiring the state of a pearl.

BAKULA:—Revered sir, where is your pupil now?

GANADAS:—Just now after having instructed her in the five-limb gesture, she, who was asked by me to take rest, is enjoying the gentle breeze having gone to the window commanding the view of the lake.

BAKULA:—Then again may the revered one permit me (to go), so that I will encourage her enthusiasm by informing her of your satisfaction.

GANADASASA:—See your friend. I, too, having got leisure, would go to my house. (Exeunt both)

(End of Misra-Viskambhaka)

(Then enters the King with his attendants standing apart and attended by the Minister with a letter in his hand)

KING:—(Looking at the Minister who has read the letter to himself) Vāhatakā, what does the King of Vidarbha propose to do?

MINISTER:—Lord, his own destruction.

KING:—Now I wish to hear his despatch.
अमात्यः — इदममानमेन प्रतिग्रहितम्। पूर्णेनाद्वेजादिष्टः — "पिवाय पुनः भवतः। कुमारी माधवसेनः। प्रतिवृत्ततङ्कर्योऽहानि मोहपानिकमुग्धजनतरा। लक्ष्मीनारायणप्राणिनास्त्र कमः। स लवण मद्रेप्याया सकल्यात्मकोऽहानि मोक्षः।"

इति। तत्स्य व विचित्रं शतपुराणमेवं भूमिभीङ्गे राजां दृश्यतीर्थः। अतोऽन्तः मधुस्यः। पूर्वोऽ मोक्षमहती। शौद्य युनारस्य प्रहणविन्द्रे वननाः। तद्वेष्येष्याय प्रयत्तिः। अथवंसेवं माधवसेनोऽयं नृत्येष्य मोक्षमहती। प्रौढवर्तमानभावः।

मौर्यसचिवं विनिमात्रम् यत्र पूर्वः। संयतं मम यज्ञात्मः।

मोक्क माधवसेनं तद्वेष्यायपि बन्धनाश्यः॥ ७॥ इति

राजा— (सरोणिः) कथं कार्यविनिवेशे कथं ब्यवहर्त्त्वात्मः॥

शाहतक प्रकृतिमित्रः प्रतिकृतिकारी च मे वैदमः। तद्वेष्येष्याय सिद्धस्य पूर्वः। संकल्पिततमुनुमुन्नाय वीरेश्वरमुन्नाय दण्डरकामायाः॥

अमात्यः — यदाहुपर्यति देवः।

राजा— अष्टवः क्षं मध्याश्यं॥

तत्र यद गृहेऽब्रह्माण्डः पदी गृहेऽगृहः। कल्यं स्मार्यते। इति। कनिष्ठज्ञानः। इति समाजः। तत्र यद। वैदमः। प्रतिकृतिकारी च मे वैदमः। तद्वेष्येष्याय। इति। प्रतिकृतिकारी च मे वैदमः। तद्वेष्याय।

शाहकम् — प्रतिकृतिकारी च मे वैदमः। तद्वेष्याय।

तत्र मधुसेनधर्मावधि कथं प्रवृत्त्तिसहस्रम्॥ ३०॥ इति

राजा— (सरोणिः) कथं कार्यविनिवेशे कथं ब्यवहर्त्त्वात्मः॥

शालक्षम् — प्रति च निष्ठाम्॥ ३६॥ इति
MINISTER:—This is what is written by him now in reply: "I am ordered by your Majesty thus—‘Prince Mādhavsenā, your cousin, who had promised (matrimonial) relationship while coming over to me, has been on the way taken prisoner, after having attacked by your frontier guard. He, with his wife and sister should be released by you out of regard for me.’—Is it not unknown to you that such is the attitude of Kings towards claimants to the kingdom born of a common descent? Therefore the honourable one should assume a neutral position in this matter. As for the sister, she was lost in the confusion following the capture. I will try my best to find her out. Now if by your Honour (it is desired) that Mādhavsenā should be necessarily released by me, (then) listen to the condition:

"If the revered one releases my imprisoned brother-in-law, the Maurya-minister, then I, too will immediately release Mādhavsenā from confinement." (7)

KING:—(With anger) What? Does the fool deal with me by an exchange of services? Vāhataka, the King of Vidarbha is my natural enemy and acts adversely towards me. So order the army under the command of Virasena for the uprooting which has been already determined upon, of him who stands on the side of those that deserve to be marched against.

MINISTER:—As Your Majesty Commands.

KING:—Or what do you think? (in this matter).
अमात्यः - शाश्वद्वाह देवः। कुतः। अवितृताधिक्तराज्यः शासः प्रकृतचरुवृष्टस्तवात्।
नवसंरोहणशिष्ठितस्तवरीव सुकरः समुद्वत्तम।

राजा - तेन ज्ञातविं तन्त्रकारवचनम्। इवमेव निमित्तमादाय समुद्वोज्यतां
सेनापतिः।

अमात्यः - तथा। (इति निर्णयः।)
(परिजनं यथायारं राजानमभिः स्थितः।)
(प्रथिष्ठः।)

विद्वृकः - आशोतोसिं तवभवता राजा। गौतम चिन्तय तावदुवारः
यथा वेदवाचप्रतिवेदःमाधविकः प्रयत्यदर्शनः महतीवितः। महापि तस्तथा
कृतमः। याबद्विः निवशेषातः (इति परिकामितः।)

राजा - (विद्वृकः हेतुः।) अयमपरः कार्वानंतरसचिवोपसामुपसिर्थः।

विद्वृकः - (उपस्यः) वर्षातो महानुः।

राजा - (कृषिः कप्पम्।) इति आस्वतामुः।

विद्वृकः - (उपविषः।)

राजा - वयस्व कवितुःपयोपायदशरे व्याप्तस्ते ते प्रजाचिन्दः।

विद्वृकः - प्रयोगसिद्धः पुर्वः।

राजा - कृषिमिव

विद्वृकः - (करणं।) एवमिव।

(ग) एवमन श्रव्या तत्तदेहा रणः। गोरम चिन्तेतः दान उदाध्यं अधा मै
वाचनान्तरसचिवोपसामुपसिर्थः। महापि तस्तथा किंवदः।
दायें न ज्ञातविं तन्त्रकारवचनम्।
(ब) वहुदु भवं। (र) पवयोगसिद्धः पुर्वः। (घ) एवमिव।

(क) आरम्भो हि तत्तदेहा रणः। गोरम चिन्तेतः दान उदाध्यं अधा मै
वाचनान्तरसचिवोपसामुपसिर्थः। महापि तस्तथा किंवदः।
दायें न ज्ञातविं तन्त्रकारवचनम्।
(ख) वहुदु भवं। (ल) पवयोगसिद्धः पुर्वः। (ह) एवमिव।

(क) आरम्भो हि तत्तदेहा रणः। गोरम चिन्तेतः दान उदाध्यं अधा मै
वाचनान्तरसचिवोपसामुपसिर्थः। महापि तस्तथा किंवदः।
दायें न ज्ञातविं तन्त्रकारवचनम्।
(ख) वहुदु भवं। (ल) पवयोगसिद्धः पुर्वः। (ह) एवमिव।

(क) आरम्भो हि तत्तदेहा रणः। गोरम चिन्तेतः दान उदाध्यं अधा मै
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दायें न ज्ञातविं तन्त्रकारवचनम्।
(ख) वहुदु भवं। (ल) पवयोगसिद्धः पुर्वः। (ह) एवमिव।

(क) आरम्भो हि तत्तदेहा रणः। गोरम चिन्तेतः दान उदाध्यं अधा मै
वाचनान्तरसचिवोपसामुपसिर्थः। महापि तस्तथा किंवदः।
दायें न ज्ञातविं तन्त्रकारवचनम्।
(ख) वहुदु भवं। (ल) पवयोगसिद्धः पुर्वः। (ह) एवमिव।

(क) आरम्भो हि तत्तदेहा रणः। गोरम चिन्तेतः दान उदाध्यं अधा मै
वाचनान्तरसचिवोपसामुपसिर्थः। महापि तस्तथा किंवदः।
दायें न ज्ञातविं तन्त्रकारवचनम्।
(ख) वहुदु भवं। (ल) पवयोगसिद्धः पुर्वः। (ह) एवमिव।

(क) आरम्भो हि तत्तदेहा रणः। गोरम चिन्तेतः दान उदाध्यं अधा मै
वाचनान्तरसचिवोपसामुपसिर्थः। महापि तस्तथा किंवदः।
दायें न ज्ञातविं तन्त्रकारवचनम्।
(ख) वहुदु भवं। (ल) पवयोगसिद्धः पुर्वः। (ह) एवमिव।

(क) आरम्भो हि तत्तदेहा रणः। गोरम चिन्तेतः दान उदाध्यं अधा मै
वाचनान्तरसचिवोपसामुपसिर्थः। महापि तस्तथा किंवदः।
दायें न ज्ञातविं तन्त्रकारवचनम्।
(ख) वहुदु भवं। (ल) पवयोगसिद्धः पुर्वः। (ह) एवमिव।

(क) आरम्भो हि तत्तदेहा रणः। गोरम चिन्तेतः दान उदाध्यं अधा मै
वाचनान्तरसचिवोपसामुपसिर्थः। महापि तस्तथा किंवदः।
दायें न ज्ञातविं तन्त्रकारवचनम्।
(ख) वहुदु भवं। (ल) पवयोगसिद्धः पुर्वः। (ह) एवमिव।
FIRST ACT

MINISTER:—Your Majesty has said what is found in the (political) science. For,

An enemy, who has recently occupied a throne, owing to his not taking root in the (heart of) subjects can easily be uprooted like a tree that is infirm being newly planted. (8)

KING:—Then the words of the writer on politics must be true. Taking this very excuse let the Commander-in-chief be caused to get ready.

MINISTER:—So will it be. (Exit)

(The retinue remains standing round the King according to their respective duties)

(Entering)

VIDUSAKA:—I am ordered by His Majesty. "Gautama, think out some remedy by which Mālavikā whose picture was seen by me by chance would be actually seen by me." I too have done that accordingly, so I shall inform him. (Walks about)

KING:—(Seeing Vidūṣaka) Here has come another minister in charge of another kind of business.

VIDUSAKA:—(Approaching) May Your Honour prosper!

KING:—(With nod of his head) Sit down here. (Vidūṣaka takes a seat.)

KING:—Friend, I hope your eye of intelligence is busy in finding out a remedy for (attaining our desired) object.

VIDUSAKA:—Ask about the success of the plan.

KING:—How possibly?

VIDUSAKA:—(In the ear) It is thus.
राजा—सालु वयस्म सिवपणुषुकान्तम्। इदानि दुर्दिगमसिद्धाप्य
सिद्धार्थम् वस्मादाशाम्भो। कैत। 
अर्थ समातिकर्थं महुर्धिगन्तः सहाय्यवानेव। 
हस्यं तमसि न पद्याति दौपेन बिना सच्चायांपि ॥ १० ॥
(नेष्ठे)
अर्थमां बहु विकत्। राजा: समझभाष्योपरिरोधतन्त्रक्षतिभूतिथि। 
राजा—(आकर्ष्)। संस्ते सत्तुनीविद्याप्रस्तुपुष्पमुद्धिनम्।
विदूपक:—चक्रमणीचरित्रेण दिशयिण्।
(क)
(तत् प्रविष्टात् कर्त्तुकी।)
कर्त्तुकी—देव असारो विशारयित। अनुभुता प्रमोदारेति। यदैं
पुनिर्दंसनाद्याति।
उभारविनयाविवृतः परस्यिवयोध्वत।
त्वां इज्जुमिच्छत: साक्षायावाचिव शरीरिणीं ॥ १० ॥
राजा—प्रवेधाय ती।
कर्त्तुकी—यदाधापयति देव: (इति निम्नम पुनस्ताम्यं वह प्रविष्ट)।
इति हतो मभण्ड।
हरद्वय:— (राजसयमभवे।) अते दुरास्तो राजमशिमा। तथा हि—
न च न परिचितोऽव चार्याग्राय- 
श्वकितमृगिमि तथापि पार्थिमस्य।
सत्रिद्विचरित्रेण प्रतिक्षणं मे 
भवति न च नवो नवो
द्वीपभिषक्ष्य: 
दृश्यान:—महास्तु पुनःपारम्भितं व्योति। तथा हि—
हारे नियुक्तकुशपुत्रास्तमनवेशः
विनाधिगतं कर्त्तिकरेऽपि सहाय्यवर्त्म:।
तेजोमिरस्य विनियोगितंहित्वाति— 
प्राप्याहुले पुनरिच प्रतिवारितोहिमं ॥ १० ॥
(क) फलं वि बहुः संस्कृतानि।
तेन अनुभवं। प्रवेशं कः। सिध्यानस्तिप्यक्ते चतुर्विति ते (न कर्त्तुकिना।)
विनयित्ता: दृष्टिपाल: येः तैः। विनियोगितंहित्वायतंविनियोगितंहित्त्वप्रस्तारंस्य 
राजस्योमद्य: 
पुनः प्रभावितोपस्तु वाह्यावते प्रतियोगिताद् बिना प्रतिवारित इति
१ अर्थम्।
KING:—Well done Friend, skilfully have you started. Now we entertain hopes in this enterprise, success in which is difficult to obtain. For,

One, with an assistant alone is capable of accomplishing an object beset with obstacles; one, even though possessed of eyes, cannot perceive an object in the dark without a lamp. (9)

(Behind the curtain)

Enough, enough of too much boasting. In the presence of the King himself will be manifest which of us is superior and which inferior.

KING:—(Having heard) Friend, here has the flower shot forth on your tree of clever intrigue.
VIDUSAKA:—You shall see its fruit also.

(Then enters the Chamberlain)

CHAMBERLAIN:—Lord, the Minister requests—"Your Majesty's order has been carried out." Here (are) again Haradatta and Ganadāsa.

Both of them, preceptors of acting, bent upon gaining victory over each other wish to see you as if two sentiments in bodily form. (10)

KING:—Usher them in.

CHAMBERLAIN:—As the King commands.

(Goes out and enters with them) This way, this way, gentlemen.

HARADATTA:—(Beholding the King) Oh, unapproachable is the majesty or greatness of the King. For,

He is neither unfamiliar, nor difficult to approach, still I am approaching his side with awe; he, though same, appears every moment new to my eyes like an ocean. (11)

GANADAS:—Powerful indeed, is this lustre in the form of man. For,

I, whose entrance was permitted by officers appointed at the door, approaching with the spy in the vicinity of the throne, am again as it were prohibited without words by his effulgence that repels glances. (12)
कन्युकी—एष देवः। उपसर्गात स्वाधीनता।
उमी—(उदेश्यम्) विजयताः देवः।
्राजा—स्वाधीन स्वाधीनम्। (परिजनं भित्तिनिन्यश्) आसने तावदन्तमवतोः।
(उमी परिजनंप्रतीतो राजसवपविश्वतो)।
्राजा—कलिम्बिन विद्येयदेवकाेः युगपदार्थार्योपस्थानम्।
गणदासः—देव श्रूताम्। मया तीर्थाय्मनिनमति विधिता। दितप्रेयोग—
आङ्क्सिम देवेन देवाय च परियुक्तता।
्राजा—दश जाने। ततः। किम्।
गणदासः—सोडमनु नारदनेन प्राधान्यपुष्टसम्यकं नार्यः मे पादरजसापि
दश्य इन्द्रियाणिष्ठत:।
हरस्वत:—देव अयुभेन मयि प्रथमं परिवादक:। अत्रभवत: किल मम
च समुद्रपङ्क्तियोपरिवामतिः। तदन्तःभवानमः मां च शाखे प्रयोगे च विसुभुः।
देव पवः नौ विद्यायण: प्राक्षिकः।
विद्युहः—सम्य नित्यादानम्।
गणदासः—प्रयम: कसः। अवहितो देवः। श्रूतातिः।
्राजा—विधातु तान्क:। पश्चातात्मनं देवी मन्त्यते। तत्त्वाय: पण्डितकऽशिवकः
धार्ताय: समस्तमेव न्यायों व्यवहारः।
विद्युहः—सुधु मुखान्तेन गण।
आचारीः—यहेतायःरोचते।
्राजा—भौद्यम अयुभ्यं प्रसायः नवेद्व पण्डितकऽशिवकः सार्थमाधुःतां देवी।
कन्युकी—विदार्शति देव:। (इति नित्याय सुपरिजनाणिकः देवाय
सन्धिवर्तिः।) इति इत्यो देवी।

(क) सुमय रक्षाणं। (ख) सुस्त्वु भवं भणाविद।

विनियोग: देव ये तयाकः। (न केवलमाणम फः तु तस्य किलाकालसम्यकमयिन: आनाखिलय:। अविश्वासः भवित: परिवाहवन्दिन: श्रव्य: निबताय भित्तिनिन्य: ताराध्याय: भवान:।
अप्रोक्ततय: नित्यादानवत: इततर्यः।) प्रयम: कल्यः मुखः। नृत्यः
(न्यायान्वेत: न्यायो युक्त:। ब्यवहारः विद्याय: (विद्याय इति यथावत्। संस्मे
साध्यायः) कर्म पस्यस कर्म मन्तरे। अवयो: नमस्त्रय पराधिय विद्यायत्वायः।
अर्थ स्वनेत्तीवादः। अव्य परिजनाणिकः: श्रीत्वास्त्राकृत्य विज्ञान संस्कृतान्यम
हिंदुक्तवादाविदति मत्त्वायः। तथा चोकतः—‘देवेहिनिसर्वत्राणं हिंदु क्षेत्राणं संस्कृतत
भच्चः’ इति। (स्वपक्ष: गणदाससः अवसादः: पराधिय इत्यायः। तस्य कहिला
सिद्धः।) राजप्रियोहस्य हृदयमथ्य प्राधान्यपुष्टसम्यकं हृदयमथ्य।(अयतृत्वो: अयुभेन राष्ट्रीयः--

(अ) दत्तानुगौरः। (ब) ब्रह्मप्रयोगोऽस्मि देवः। देवेन च परियुक्तता:।
CHAMBER:—Here is His Majesty. Your honours may approach.

BOTH:—(Approaching) Victory to Your Majesty.
KING:—Welcome to you both (Looking at the attendants). Just two seats for these honourable ones.

(Both sit on the seats brought by the attendants.)
KING:—Why this simultaneous arrival of the two teachers at a time of giving instructions to the pupils?
GANADAS:—My Lord may you listen.
I have learnt the art of Acting from a competent preceptor. Also I have given lessons (in that art), and I am favoured by Your Majesty and the Queen as well.

KING:—I know full well. What next?
GANADAS:—Such as I am, insulted by this Haradatta in the presence of prominent personalities saying “He is not equal even to the dust of my feet.”

HARADATTA:—My Lord, he himself started abusing me first saying “Between the revered one and myself there is indeed the same difference as between an ocean and a pond.” So let Your Honour examine him and me in theory as well as in practice. Your Majesty alone would be a critical judge for us two.

VIDUSAKA:—A sound proposal.
GANADASA:—An excellent suggestion! Your Majesty should listen attentively.

KING:—Wait for a while. The Queen may consider it partiality in this matter. So it would be just to decide the matter in her presence accompanied by the learned Kaushiki.

VIDUSAKA:—Your Honour has said well.

THE TWO TEACHERS:—As your Majesty likes.
KING:—Maudgalya, having informed her of this matter, let the Queen be called along with the learned Kaushiki.
CHAMBER:—As Your Majesty commands.

( Goes out and enters with the Queen accompanied by the Parvajika )

This way, this way your Ladyship.

( Akṣaraḥyośīrṣṭatvaṃśyaḥ ) Akṣaraśintyādī. (Avastham: Abhin: Mahā: Svākṣeyo Paritvābhavāt, Nishithāt, Svākṣeyo Paritvābhavaṃśyaḥ)
देदी—(परिसङ्किंचा विलोक्य)। मानवत्व हर्दधत्वम् गणदास्यथ च
सर्नभे कर्घ पत्यर्थे। (क) परिवार्जितां—अजं चप्पकासवासादसृजया। न परिश्रीये प्रतित्तिहञ्जो
गणदासः।

देदी—यज्ञवें तथापि राजविश्रेणिः प्रपानामभुमपर्वति। (ख) परिवार्जितां—अमि राजवधरुमजयमानमानमपि तावथिंतयथं मवती। पवति।
अतिमायसतन्त्रं पुष्यति मानोः परिश्राडमानः।
अथिधियाच्छाति महीमानं जन्न्योष्यपि नित्यापर्गृह्यातः। \| १३ \| ।

विद्वृक्षः—अवहिः अवहिः। उपरिथितां पीटमर्क्कः पृष्ठकोशिङ्किं
पुरस्कृतं देदी धारणी। (ग) ।

राजा—पव्यामवेनामः। केवः
मक्क्यालंकुट्टा माति कैशिक्या यतिवेयया।
तायी विप्रवस्येव समाध्यायमविविधया। \| १४ \| ।

परिवार्जितां—(उपेयेक) विज्यवां देव:।
राजा—मानवत्व अभिवाद्ये।

राजा—

परिवार्जितां—

महात्मार्गस्यं: सट्ट्यामस्योत्थ्वयो:।
धारिणीमूर्तिधारिणीमेर्मंव मन्त्रं शरणमात्रम्। \| १५ \| ।

धारिणी—जन्तुवार्यपुण:।
राजा—स्वागतं देवेचे। (परिवार्जितां विलोक्य)। मानवत्व क्रियतामागणानलेपनात:

(क) मानबद्ध हर्दधत्वम् गणदास्थय: अ सर्नभे कर्घ पत्यर्थे। (ख) जळेन तव तम वि
राजसकरिः हो से प्रहाणत्वम् उपयुक्त। (ग) अमिः अवहिः। उविद्विया
पीटमर्क्कः पृष्ठकोशिङ्किं पुरस्कृतं देदी धारणी। (घ) जेतु अज्ञातू। मवे।

तेजसितां पुष्यति धारिणीस्वायत:। तथा ज च श्रुतिः—‘अत्तियाम वा अस्तं यथर्गतिः प्रवृत्तिः’
हुवादि। महीमानं तेजःक्रमिः। \| १६ \|। पीटमर्क्कः नाम कामयुष्मार्गस्यवहायो नायक
समीपवर्तीं पुष्यते। कयते। तथा जोकतम्।—‘पीटमर्क्कः: समीपः: कार्यालोणकोशिङ्किं’
इति। अत विद्वृक्षः दृष्टिः परिश्रीये परिवार्जितां पृष्ठकोशिङ्किं तदर्शमारोपयतीतिः
मन्त्रय्यम्। मक्क्यालंकुटां महाकाशव शोभनं यथा मवति तथारंतुः।
QUEEN: — (Looking at Parivrājikā) Revered lady, what do you think of the contest between Gaṇadāsa and Haradatta?
PARIV: — Enough of fear about the defeat of your party. Gaṇadās is not inferior to his antagonist.
QUEEN: — Even though it is so, still the King’s favour brings him superiority.
PARIV: — Ah, at the same time think of yourself also as the holder of the title ‘Queen’. See
The fire attains to extreme brilliance by the favour of the sun, the moon too, acquires greatness when favoured by the night. (13)
VIDUSAKA: — Look! Look! Her Ladyship, the Queen Dhārini has come keeping in her front, her companion, the learned Kauśīki.
KING: — I see her. She who—
Adorned with the auspicious ornaments, with Kauśīki in the dress of an ascetic appears like the triad of the Vedas; in bodily form accompanied by metaphysical lore. (14)
PARIV: — (Approaching.) May His Majesty be victorious!
KING: — Revered lady, I salute thee.
PARIV: — May you be the Lord for a hundred years of Dhārini and of the Earth, the sustainer of living creatures, the two whose progeny is of great vigour and whose forbearance is worthy of themselves. (15)
QUEEN: — Victory, victory to my Lord.
KING: — Welcome to the Queen. (Looking towards Parivrājikā), Revered lady, please take a seat.
(All take seats as befit them)
KING: — Revered lady, a dispute regarding each other’s knowledge has arisen between the revered Haradatta and Gaṇadās. So in this matter Your Reverence should occupy the position of a judge.
परिवारिका—(सहितम्) अख्मुकामीहन। पचने विद्वानोपि प्रामे
सन्तपरिक्ष।

राजा-प्रामू व विष्टकौशिकी खडु महवति। पक्षातिनावनायोरैं
देयि च।

आवालैं-सम्भागादेव। सधानवरणमगवति। यन्नित्वेदु महत्ति।
राजा-तेन द्वि प्रक्रियां भिन्नः।

परिवारिका-देव प्रामोगप्राप्तसिं हि नग्नुयाख्रम। किमत्र वाग्म्यवाहेयः।

क्रमं वा देवी मन्यते।

देवी—यदि मां पुज्यि एतयोर्वाह एव न मे रोचते।

गण्दास्स:—देवी मां समानविनिः परिवारवनीयमवनजमहति।

विद्वुपक:—भवति पश्चाम उद्रस्मंपलम। किं मुशा देवनंदनेः।

(ख) देवी—ननु कलहनियोक्षच।

(म) विद्वुपक:—भेवम्। अन्योयक्तकलहितयोंचतुर्तिनांतर्मितमनास्मिनिः

कुँ उपशमः।

राजा—ननु स्वाभुक्तवामीयमवनजमहति।

परिवारिका-अपि किम।

राजा-तविद्वाणादेव। परं किमामां प्रत्यायितवयम।

परिवारिका—देवेः वक्षकामासिः।

शिशा किमा वक्ष्यचित्रात्मसानस्यं
संकालितश्चत्यं विद्वोभुक्ता।

यस्योभ्यं साधु स शिक्षाकणाः
भुरि प्रतिद्वयथावत्व एव। ॥ १६ ॥

(क) जह म पुज्य्यत्व एदारण निवारो एव न मे रोकसद्यः। (ख) भोदि
पेत्यामू उद्रस्मंपलां। किं मुशा देवनंदनेः। (म) ज्ञ कलहनियोक्षच।
(घ) मा एवच। ३४० वर्णः वक्ष्यचित्रात्मसानां वक्ष्यचित्रात्मस अन्यापि जिने कुन्ते उपसमुः।

प्रक्रियं अपवत् यसदः। पचने महता आवारेण धारासंपत्तेन सह रसवः धान्यः
न्युत्कितयसि: तथो:। सददीमयमः) सदृशी समाना शमा सहिष्णुवां यथोस्तेत तथोः।
(शारदां शार शारचक्तिम् । श्रेष्टालंकारः।) ॥ १५ ॥ (आयुष्मन:— आयुष्मनीये
संवेद्यनः पति: पलिनभनेन वा 'हि मरत:। संपर्श: सपर्ष अस्तययोष्टी प्रथितिनि।
विहाने शिल्पियाने संवेद्यवष्ट्रयो: ' इत्यमः। प्राकशिक-
परं सम्भवतं उपशाममें परिव्रस्तः 

प्रामे अन्योय्यक्तवांसे इत्यमः। पण्डा

१ शिल्पाः.
PARIV:—(With a smile) Enough of taunt. Even when a city is near should the jewel be tested in a village?

KING:—No, not so. The Revered lady is indeed the learned Kauśiki. I myself and the Queen are partial to these two.

THE TWO TEACHERS:—His Majesty has spoken the truth. The Revered Lady being neutral should be pleased to examine us in regarding our merits and demerits.

KING:—Then let the discussion be started.

PARIV:—My Lord, the science of acting is chiefly practical. What is the use of oral controversy here? Or how does Her Ladyship think?

QUEEN:—If you ask me I do not like the very dispute itself between these two.

GANADAS:—Oh, Queen, you should not regard me as capable of being defeated by one who is my equal in knowledge.

VIDUSAKA:—Your Ladyship, let us see the contest of the rams. Why should the salary be paid in vain?

QUEEN:—Indeed you are a lover of quarrels.

VIDUSAKA:—Not so. Whence can there be peace as long as one of the two intoxicated elephants quarreling with each other is not defeated.

KING:—Indeed the Revered lady has already seen the acting of these two with their graceful limbs.

PARIV:—Yes.

KING:—So what more have they now to show as a proof?

PARIV:—That is exactly what I desire to speak.

In the case of some, his knowledge (of art) rests only in him, whereas in the case of another the power to transfer (impart) is found in a special manner; he who has both well (in him) should be placed at the head of teachers. (16).
विद्युपकः — शुतमार्मायज्ञ महावत्या वचनम्। एव विनिद्वितार्थ उपदेशः—
दर्शनेन निरन्त्रय इति।
क
हरदस्यः — परसुविचं नः।
गणदासः — देवि एवं निधिम।
देवी—यदा पुनर्मन्दसेव धिष्णुपदेश मधुनयति तदाच्यायस्व देवी नु। (ख)
राजा—देवि एवमापतेन। विनेतुरध्वपपरिमाधोधपि भूतिलावर्भः
प्रकाशवतिः।
देवी—(स्वगम) क्रममिदानीम। (गणदासं विलोकय जनातिकम) 
अष्टमायुष्यसाहितकारण मनोरथं पूर्विचव। (प्रकाशम) विरस निश्चयका—
दर्मभाल।
(ग)
विद्युपकः — सुभूत महति भवति। भो गणदास संगीताचनेशन सरस्वत्व—
पायनमोक्षराशिलदत्तं कि ते सुलभमिहिषेन विवादिन।
(घ)
गणदासः — शतमयेवमेयो देवीवचनस्व। श्रूरतामप्यर्मात्मादि दि—
ख्यायुप्योक्सःसन्निति विबादत्समियो—
स्तितिक्षणयाय परेण निन्द्राद्वैष।
सङ्कायम्— कैवल्यज्ञिकायसि
ते ज्ञानपणं वर्णिन्त्र बद्धित || १७ ||
देवी— अभिरोपितार्थ तेष्विवा। तद्यादिनिविन्तस्योपदेशः
प्रकाशितम।
(इ)
गणदासः — अत एव ने निवृत्तः।
देवी—तेन हि द्राकृष्णदेवं मनववर्गे दर्शीयतम।
(च)
परिवासिका—देवि नैत्यायथम्। सविभस्यास्यकािनी निर्याय्यायुग मोऽ
दोषाय।

(क) सुभूत अस्मेषर्य महवदीए वचनं। एवो विनिद्वितार्थो उपदेशसद्यो
ग्रन्थाविलितं। (ख) जवा उन मन्धुमेवा सिस्ता उपदेशं मल्योकित ततु आकर्षणस्य
दोतो पू। (ग) कह दार्शनीं। अत वर्ण्युपद्वत्स उसाहित्कारण ममोरु हृदरूपरित्व। विरस
विषयमाहो आराम्भाय। (घ) सुभूत मोदी निन्द्रादि। भेष गणदास संगीताचनेशन
संसारस्वरूप्ताः वाणिज्यमधवाय प्रकाशमादि कि ते सुलभमिहिषेन विवादेः।
(क) अशौकीयपि दे सिस्ता। ता अवरिन्तिणिदस्य उपदेशस्य अणवं प्रवाहान।
(ज) लेण हि दुवेवि उपदेशं महवदीए वर्ण।

कल्याणः: सुभूत इत्ययम भावः सौदयः सौदयोनिर्णयः। स्वगि सौदयोनिर्णयः
तम्। (प्रत्यावर्तितक्यं प्रतितिविशिष्योक्तान्यम।) शिष्ठेश्वाय। क्षयोऽक्ष्यत्रायं—
२ उपपादि, आपलति, सङ्गति।
FIRST ACT

VIDUSAKA:—The two Revered ones have heard the words of the Revered Lady. This is the gist that the decision is by the practical display of teaching.

HARADATTA:—We quite approve of it.

GANADASA:—Queen, it has come to this.

QUEEN:—Again when the dull-witted pupil disgraces the instruction, is that the fault of the teacher?

KING:—Queen, this is proper. Even the very acceptance of an unfit pupil manifests the want of intelligence in a teacher.

QUEEN:—(To herself) How now? Enough of fulfilling the desire of my Lord which is a cause of the excitement (Looking at Ganadāsa, aloud). Desist from this useless undertaking.

VIDUSAKA:—Her Ladyship has said well. Ganadāsa, what have you to do with a dispute where defeat is easy, you—who eat the sweetmeats offered as presents to Saraswati under the pretext of music?

GANADAS:—Truly, this exactly is the sense of Queen's words. Now listen what befits the occasion.

They call him a trader, with knowledge as his commodity for whom learning is only a means of livelihood, who is afraid of a contest, puts up with the censure by others, thinking that, "I have a secure position." (17)

QUEEN:—Your pupil was recently handed over to you. So it is unjust to exhibit instruction that is not firmly established.

GANADAS:—So is my importunity.

QUEEN:—Then both of you should exhibit your instruction to the Revered Lady (alone).

PARIV:—Queen—this is not just: The decision of one alone even though omniscient, would be faulty.
वेदी—(आलगतम।) सूर्य कि मा जाप्रतिमपि सुभाषिम करोऽति।(क) (इति सारसं परावर्तिः) (राजा देवी परिवारिकाये दशायति।)

परिवारिका—
अनिषिन्तिमयर्तदे किमसः परार्थस्वस्वविभाषितम्।
प्रमस्यनिषिन्तिमयश हि मृत्युमुः कारणमहोः कुटुम्बिन्यः। || १८ ||

विद्वृध्यकः—नन्न सकारजनेषु आसन्म: पश्चि रक्षित्वयु इति। (गणदास विलोकयः।) विद्यया कौपिन्यास्य देव्या परिलातो भवावः।
कुशिनिषिन्तिमयश हि ऊपेदेशसः न निन्धा भवति। (ख)

गणदासः—देवी भूयतामय एवं जनो यज्ञाति। तदादानीमृ
विवाहे दशायियस्तत् कियासंक्षारितमाघमः।
यदि मां नासुआनासि परिवासस्यस्ये हे बह्यः। || १९ ||

(आसनातुष्मातिः।)

देवी—(स्वतमः) का गति। (प्रकाशम्) प्रमस्यपत्यसारः शिष्यीवम्।
(म)

गणदासः—तिरंगको शाहिकोऽवित्रिः (राजानमवलोकयाः) अनुवातं देव्या।

तदारामस्य देवं काशिनिषिन्तिमयशः सुधारिणेऽत्थेव दशायियस्य।

राजा—तद्यादितीय भवतिः।

परिवारिका—क्रिमिपि देव्या मनस्ति वर्तते। तन्यवर्तितासिः।

देवी—मन्न बिलुधः।

राजा—समूह विलेन बुधः।

(क) सूर्य कि मा जापाः विन सुभाषित। (ख) न सकारण एव।

विद्वृध्यकः कौपिन्यास्य देव्या परिसारी मृत्युमुः
कुशिनिषिन्तिमयश हि ऊपेदेशसः निन्धा भवति।

निषिन्तिमयश हि ऊपेदेशसः निन्धा भवति। (मन्यका यथा: मा।) मननति, दूषित्यति।) नु: प्रदोः। (दृष्टदयः।) आपयल्लेन प्रकृतेन भ्रान्तोऽति। आपयल्ले इति पाठे जनाभुत्यते इत्यतः। अप्रजातोऽद्वमद्रव्यः।

कुशिनिषिन्तिमयशः यथैतः। तस्य परिवारिकायः
कौपिन्यास्य देव्यः। परिवारिकायः स्वार्थः। भाष्यमानः। १। परिवारिक एव इति पाठे बुधः। लाभधः

सूक्षमः—मुनिनिषिन्तिमयशः पाठे मुखस्य निर्धः। शास्त्रवर्तितन्तः

स्वास्थ्यान्तर्गत्तः (स्वास्थ्यान्त प्रतिष्ठा येन स।) स्वास्थ्यान्तः

तथामूलोप्ति

कृित्या विवाहतु सः: भव्यीयस्तस्य। (विवाहे कदाचित्स्वरूपिः) स्पष्टिः
FIRST ACT

QUEEN:—(To herself) Oh foolish Parivrajika, Even when I am awake you make me as if asleep. (Turns aside angrily).

(THE KING points out the QUEEN to Parivrajika)

PARIV:—(Beholding)

Oh mienfaced lady why have you turned away your face from His Majesty without any cause. For housewives even though dominating their husbands get angry with them (only) when they have some cause for it. (18)

VIDUSAKA:—Indeed with a cause only. Her party has to be saved. (Looking at Ganadhas). Fortunately, you have been saved by the Queen under the pretext of being angry. Though well-educated, every one is not skillful in imparting instructions.

GANADAS:—Queen, listen. This is how people take it. So now,

I shall show in a dispute my power of imparting instructions. If you do not permit me then I am abandoned by you. (19)

(Gets up from his seat)

QUEEN:—(To herself) What help? (Aloud) The teacher has authority over his pupils.

GANADAS:—I suspected for a long time unnecessarily. (Looking at the King). The queen has consented. So let his Majesty order in what subject-matter of Acting I should exhibit my instruction.

KING:—As Her Reverence directs.

PARIV:—There is something in the mind of the Queen. So I am doubtful.

QUEEN:—Speak out confidently...Indeed I shall have power over my attendants.

KING:—And say ' over me too'.

श्रद्धास्या भीतस्य। तथा च प्रदेशं हुतां नित्यः ततिद्वितस्माष्टय सह्यास्य। गस्य विश्वस्य अर्यम: शास्त्रशास्यं केवलं जीवितं तस्य वृत्तयचेत सेवलं म्वति। तं शास्त्रेमेव पृष्ठं विश्वेतं। वस्तु गस्य तं वाणपण्यं शास्त्रिक्रियाकारिणं वाणिज्ये वदवति।

प्रविधिता इति शेषः। अतः यथाकामेन विवाहाणं मेलवं इति मावः। अतः वाणिज्यं पाश्च्य परोपणात भाषा समस्तवस्तुविश्वं रुपकमल्लक्कारः।) \# १७ \# अभिरोपनीता अभिरेष उपनीता उपदेशव्रत्नार्थं समीपं प्राप्तितः। न च दीर्घकां गृहवितोपदेशक्तयः। अपरिनिष्ठितस्य अभिरोपनीतवेषं अलम्बवशिष्य। अन्यायम्—
मालविकानिमित्वम्

(क) भ्रमवदि भवन दाषिम्। (ख) तेन हि दुष्टविश वग्नेषाः संगीत-रचनं करिष अत्मवंदे हुँद देसा। यह वा मुदगावहो एवं न्याळोदिस्तदि।

(ग) विषरूढः होर्हि। यह दृव विषमप्रचलितिः अर्धेआरविलकसि। (घ) जइ राजकुलसिद्धिः वि ईतरी उवाचस्वाजनां अन्त्येक्षतस्तदो सोहुः भवे।

योग्यम्। भूत ऐशविः अविशंकसिद्धिः काविकाः साक्षात्प्राप्ततिः स्थनमुद्वदानानकलनः

(इ) विनोचं भाषिः। (उ) दोपाय दोपास्यद्विद्विशर्यः। (ऋ) मूढे अक्षतत्त्वभेदे। जापानी मालविकाया राजी कृतेनिमुहति साहित्यानां दक्षातिलग्न

(ऋ) गुलामनिहिलं प्रमाणाभिमा्यः। शासनमुसूर्याः सहित यथा स्यात्तः।

(च) अतिमित्वसिद्धिः। (छ) इत्युदाने नम्रमुखः। इत्युदित वदत्म यथा। सा इत्युदितज्ञ।

(ज) तत्तरः। (क) जिनिमित्र न विचरेत् निमित्र विमुक्तमणि तथा। कारण तिना

कि भ्रमवतः पृथ्वे राजः। परामुखी विमुखी मभविः। तव अकारणकापि न
QUEEN:—Revered Lady, speak out now.

PARIY:—My Lord, they say that the Chalita dance based on Chatuspadada, (a song of four parts) is the most difficult to act. So we shall see its exhibition by both referring to one and the same topic. Thereby the relative worth of the power of imparting instruction of the two Revered ones will be known indeed.

THE TWO TEACHERS:—As Her Reverence commands,

VIDUSAKA:—So both the parties, having made the arrangement for the musical concert, should send a messenger to the Honourable one. Or the sound of the tabor itself will make us get up.

HARADATTA:—All right (Gets up)

(Ganadāsa looks at the Queen.)

QUEEN:—(Looking at Ganadāsa) May you be victorious. I am not indeed an obstructor in your success.

(Both start to leave)

PARIY:—Just here, you two teachers!

BOTH:—(Turning back) Here we are.

PARIY:—In the capacity of a judge I speak. Let there be the entrance of the two pupils in thin costume for manifesting the grace of all the limbs.

BOTH:—Even this need not be told to us. (Both Exit)

QUEEN:—(Looking at the King) If my lord shows this much resourcefulness in Kingly duties then it would be splendid.

KING:—Do not take it otherwise. Oh high-minded one, indeed this was not brought about by me. Generally men of equal learning are jealous of each other’s fame. (20)
परिवारिका—हन्त || प्रशस्तं संगीतकरम् || तथा श्रेष्ठा
जीवनस्तनिवासायाश्चालिनिमयम् सूचीदायेऽवस्तनितस्य पुष्परस्य ||
निहारिनिपुष्पितमध्यमस्वरोवस्य मायुरी मद्ययति मार्जना मनाति || २१ ||
राजा— देवी सामाजिका भवामि: ||
देवी—(स्वतः ||) अहो अविनय आश्चयुरस्य || (सबं उत्तिष्णि ||) (क:)
विद्वृषक:—(अपार्य ||) भो: धीरेर गच्छ || मा खल्चार्यक्ती धारिणि: ||
(ख) विवेकाधिनिष्ठति: ||
राजा—
दैयांत्वलिमाति तर्यति मा सुरजवादनापृष्टयम्
अवतरतः: सिद्धिपर्यं श्रद्ध: स्वमनोयर्यस्येव || २२ ||
(इति निफातात: वचं ||)
इति प्रथमोऽहः:

(क) अहो अविनयो अंजुजलस्: || (ख) भो: धीरेर गच्छ: || मा कस्य खल्चार्यक्तिपी धारिणि: विवेकाधिनिष्ठति: ||

खपदेशसंक्षिप्तम: वद्विषित्यं वद्विषितुमिच्छतंम् || अनुज्ञानिः अनुमयांसे: || परिभाषायस्ति मये: || १९ || अपवे अस्वादे: || देवी कदाचित् सिद्धांतिकार्यानां
निवार— येदिः पूर्वार्थमेव जातारुपायनयं: || दिमिनि देवम् इति कार्तमूलक: पूर्व
प्रयोगे मालाविकारस्यानां इति: || चतुर्मयः: पदेभय उज्जवो गयस्त तथाः: || चतुर्मयोदयभिमिति
पाठे चतुर्मयः: पदेभय उशिष्णातिः ततोऽक्तम् || हुस्तेन प्रयोजनमिदु: शाक्यम्
दुःश्रुतायोगमुः || उदाहरित: नाटस्वेदिन् इति श्रेष्ठ: || एक: अभिसरं: अर्थं: अभिग्रेहात्
पदेभय संभव्य आभयो गयस्त ताम्भूमि: ततरमोऽक्तव: त्वा: त्वा: स्वामिषिकम्
शाखा: || उदाहरितर किमति पाठे उपदेशयोगस्त: यस्तिक्षमैभिभिय: || प्रेमांगुनिः संगीतोऽ
शाखा: || निर्णितानां निर्णितविवक्षयोजयिकारस्यमध्यम्यवेध्ययं: ||
साध्यायोविद्यावि
(सर्वसामस्यां नाटकालय शरीरस्य भांभिकाये: मालाविकारं राशोनुरागस्य
वुष्टयं: तस्य: साध्यायोविद्याविद्याविद्याविन्दित: गुणाभिमितिः: || (उपायः: सामायम्: पवने स्वात्मकिरितितिवित्तापामनि: ||)
अभियक्ते: (क) मनोरितिः
प्रसारं मन: || अधिना: अविनाशित: मनरस्िनी तत्तत्स्वाभावरुणः: || प्रशस्तमनके: देवि: ||
अववा: पुश्चिल्या इयमयमः सामायक: अलम् || तदैव स्नेतिपि न विकल्पायतिः
(इ) विचारकरणम् यत: सामायविद्या: विद्वान: परस्परस्य यथास: पूरोमाति: || दोपणे:
कृष्णेश: || अन्तीययशोहुष्णेऽद्भुता भवत्ति राजस्वययर्ययः || २० ||
FIRST ACT

(The sound of the tabor behind the curtain. All listen.)
PARIKSHI:—Oh, Music has begun. For this,
Deep sound of the tabor dear to the peacocks, produced by
the employment of the medium note, imitated by the
peacocks with raised up necks, suspecting it to be the
thunder of clouds, delights the minds. (21)
KING:—Queen, let us join the assembly.
QUEEN:—(To herself) Oh, the indecorous behaviour of
my lord!

(All rise up)

VIDUSAKA:—(Aside) Oh friend walk slowly, let not Her
Ladyship Dhārini find you inconsistent.
KING:—Though resorting to patience, this sound of the
tabor hastens me as if it is the sound of my own longing, descending
to the path of success (22).

(Exeunt omnes)

HERE ENDS THE FIRST ACT.
[तत: प्रविष्टति चांगीतर्चनायां कुत्तियांस्तस्यः सबयस्त्यो राजस्त भारीणी परिमालिकाः।]

राजा—भगवति अथवाभरवराचार्याः कतस्य प्रथममुद्येऽदि द्रशयाम्।

परिमालिकाः—नन्दो समानेदपि शानुव्रूणावो चबूचुड़वादुवरणादः।

पुरस्कारहितं।

राजा—तेन हि मौदल्य प्रथमभवतराशेष शर्मिनोगमस्त्यन् कुर।

कठुकी—यदाहापयति देव। [हि निफ्कान्त:।]

[प्रविष्ट्य।]

गणदासः—देव शर्मिनाया: कृतलयमभया चतुष्पदा। तत्त्याशत्युपरस्खनः।

प्रयोगमेकनमः: शोभमहिति देव।

राजा—आचार्यहुमानानादविदोदितम्।

[निफ्कान्तो गणदासः।]

राजा—(जनानितकम्।) वसस्य।

नेवपरिहारायाभक्ष्यदुर्दोषसमुत्सुकः तस्यः।

संहदुमप्रतिरथया भवसितानीम मे तिरस्कारिणीम्।।

विवृक्तः—(अपावर्मः) भो उपस्थितं नयनमुदं सनिनहितमकि च तदप्रमस्त इत्यादि प्रेसल।

(क)

(तत: प्रविष्टाध्याचार्यप्रेस्यमानानाशृङ्ख्याः मालिकाः।)

विवृक्तः—(जनानितकम्, प्रेसला भवानूः। न सस्यवः: प्रतिज्ञानादपरिवृत्तीने देवंत इत्यादि मनुष्याः।

(ख)

(क) मो उवङ्गुं शाखामुद सनिनहितमक्ष्याः। तत: अपमतो दर्शी एकवस्तु।

(ख) वेकबतु मनोः। एत तस्य पदांमानादो परिवृत्ताहि मनुष्याः।

(क) कविरविनाम्बुवातृं प्रस्तुती—(तत: प्रविष्टतीव्रादि।) जानेन चुडः जानबुडः।

तस्य भवतः: तात्स्वर्णं। उभयोभुत्यांतत्वप्रियस्यः। पुरस्कारं उपदेशर्याणं अथवानयः।

देव शर्मिनाया: हलादिः। शानिर्प्रतः नाम दूपपर्वर्णो राक्षसराजस्य दुःखिताः (सवालसः)

तस्या: हि: काब्यम्। भवसित्या भो ज्ञानालातेष्य मध्यमभयाः।

चतुष्पदाः चतुर्वित्ती पदांसि कर्मादि वस्त्राः। सा तात्स्वर्णाः। तस्या: (क) संहत्युपरान्त्यस्य

वस्तृत्यस्य प्रयोगमन्त्राः (एकिंतस्य मनो वस्त्र)
ACT II

(Then, after the arrangements for music are completed enter the King, seated with his friend, Dhārīlī, Parivrājikā and the retinue in order of rank.)

KING:—Revered Lady, out of the two revered teachers whose instruction shall we see first?

PARIV:—Although advanced equally in knowledge, yet Gaṇadāsa being advanced in age deserves precedence.

KING:—Then Maudgalya, after informing the two revered ones in this manner, attend to your duty.

CHAMBERLAIN:—As Your Majesty commands. (Exit)

(Entering)

GANADĀSA:—My Lord, the composition of Sarmīthā is in four parts and in medium tone. Your Majesty will be pleased to hear attentively the performance of its fourth part.

KING:—I am attentive out of the high respect for the preceptor.

(Exit Gaṇadāsa)

KING:—(Aside) Friend,

My eye, eager to see her who is in the dressing room has as it were become ready to draw up the curtain through impatience. (1)

VIDUSAKA:—(Aside). The honey for the eyes has come but the bee is near by. So now look on without being careless.

(Then enters Mālavikā with the grace of her limbs carefully marked by the teacher.)

VIDUSAKA:—(Aside) May Your Honour behold. Indeed her loveliness does not fall short of the picture.
राजा—(जनान्तिकरम) वयस्य।
चिंतामनोभासां कान्तिविसंवादशक्तिः मे ह्रदयम्।
संप्रति शिशिरसामाग्ये ये गेहयमालिकिता।॥ २ ॥
गणदासः—कोहे कुशाश्च सचस्या मभ।
राजा—(आलम्गिरिम) अहो सचस्य्यानकवतया वघ्य। तथा हि
दीर्घे कुशाश्च कितन्तु कहने याहु नातावंस्योऽः
संक्षिप्तं निशिविनेततः तनुर्युः। पार्वे प्रमृःहः हः।
मथ्यस्नात्मिति नितिनिव्व अहं च नादायावासां
छ्वौ नार्तः नरतिर्तमयिव मनस्म: निःस्यि तथस्या वचः।॥ ३ ॥
माल्यदः—(उपगानं कल्याच चतुष्पदस्त गायति।)
हुःम: भिवस्तिस्मिभव ह्रदय निरागः
महो अपर्यः कमाण्यां च। प्रस्फुरति किमपि वामः।
एव स चिरंदः कथ्यमुपेत्रोऽयो
नाथ मां पराधीनां त्वम गणव्य सत्तुष्णाम्।॥ ४ ॥
(क) [इति। ततो यथारमानभिषित।]

(क) हुःम: पिलो तास्मि मेव हिंसान गिरातां जष्ठो अपणां गो मेव प्रस्फुरति किम पि वामो। एसो सो चिरिद्विधो कहे उवणहद्वो बाह्य मं पराधीवें तूह गणव्य सत्तुष्णाम्।

(अकालसमयायनम्:) तिरस्करण्य जवनिकां शतहुःचन्द्रसेतुं व्यवसितमण्योऽजुतमिव।
(उद्वेदालोकः:) ॥ १॥ उपसर्गः (नयनस्यः मधुरा माल्यदः) नयनमुः
सन्निहितं मलिका धारारीपूणा वस्य तदः। सन्निहितमलिंका च। ततः प्रिवकानवादिः
आचार्यविक्षमाणएवं तत्त्वज्ञान गुणदाते पेतेक्षमाणमहान्याः सीघां यस्याः
सा तथ्योक्ता। सीघां नामाङ्गानां शोभनाऽर्थस्या। प्रतिज्ञन्द्वातः (चिंतामनोभासां)
परिशिद्येते (न्यूना भवति) मधुराः।। अत्यावांट्येदिन्तमयायां
मेवसायेवादित: विविषितते किन्तु प्रामाण्यन्तित: मन्त्रमहोः। योक्तं वस्मात्र
राजीवे—‘अर्थस्वेच्छा निरोधेऽयो निरतस्याच्छिन्ये। द्विषिषित: स परिशिद्ये
जनालस्यावाचतः।’‘ अन्त ‘परलोकव्यारे कवितोर्विद्विषिताः। उक्तवा
प्रामाण्यन्तित: पवाण्यस्य प्रवोचनेषु।’ इति।। चिंतामनोभासां
मे ह्रदय मनः
हिंसानकारामत्वान्वतायभव्यामाणस्य नालिकामां कान्तिविसंवादशक्तिः कालोऽहो
विस्मांति विपयिः विशिष्टः इति तवोऽर्थं (अस्या रूपं प्रतिकृतिश्चोमासवृः) भवेत्।
SECOND ACT

KING:—(Aside) Friend,
When she was in a picture my mind suspected some disagreement between her beauty (and her picture), now I think that he, by whom she was drawn was slack in concentration. (2)

GANADASA:—Child, give up nervousness and be composed.
KING:—(to himself) Oh, the flawlessness of her beauty in every limb. For,

Her face has long eyes, and the lustre of the autumnal moon, and her two arms are bent at the shoulders, the bosom is compact, having close touching and raised up breasts; the two sides are as if polished, the waist, measurable by the hand, the hips expansive, her feet have curved toes, her body was so moulded as according to the fancy in the mind of the Dancing-teacher (3)

(Mālavikā, having finished the preparatory tune sings the piece of four lines)

The dear one is difficult for me to obtain, Oh heart, he without any hope about him! Ah, the corner of my left eye throbs for some indescribable reason, here he is seen after a long time; (but) how is he to be approached? My lord consider me although dependent to be ardently longing for you. (4)

(Then she gesticulates according to sentiments.)
विद्रूपकः (जानानीकम्)। भोःचतुष्पदस्तुकृ द्वारिकी व्ययपस्तायित
हवामा तजमवायः। (क)

राजा (जानानीकम्)। सले एषभेव माणापि हवामा। अनया खुदा
जनमिममनुरकृ विद्या नाथेति मेये
वचनमानितप्तस्या स्वाभाविनिर्देशपूर्वकः।
प्रणयगतिमहाया धारिःकिणिनिक्षितस्यः
उद्दित वृक्षमाराध्यात्मायायायस्य कः ॥ ५ ॥
(मालविका गीतानते निस्माहिनिमिहताः)

विद्रूपकः (भणवीति तिष्ठः। किंपिदेव विद्युतः कामदेवः। तो
तत्तावद्याभाः। (ख)

गणवालः (कस्ये स्थीताम्। उपदेशाविश्वदा यास्येति।
(मालविका विद्रूप्य स्थिता:)।

राजा (आभमगतम्)। अतस्य वर्तववयातु बाळहं शोभां पुष्टति।
तथा हि।

वामं संधिस्वतिततितवलयं न्यायं इत्यं निम्बे
कृत्या द्यामाविनिपस्तः अस्तमुरकृ द्वितीयम्।
पादाकृत्याविनिपितकुसमे कुर्चित्व पानिताश्च
वचाद्या: स्थितस्वविद्वान्तान्तर्कात्मूखायात्मायम्। ॥ ६ ॥

(क) भो चउपदस्तुकृ दुवारिकर कु तु उद्दितविद्वे बिज अप्या तत्ताहोरीये।
(ख) भोदि चिन्तु। किंपिदेव बिविनुमारिदो कामदेवः। तो द्वार पुष्चिस्मूः

नित्यस्तितितवलयं। अभित्तमिति पाते विशालित्वः। पाटी चरणवालास्थानी
करारा आकुञ्जितपारकृ योगोत्तरा तयोक्ताः। अस्या मालविकाया बुधः शरीरं
नरितितु: नृत्ताचार्यस्य कवितोभिस्मायो यथा यावद्याया तेन प्रकरणेऽर्त्त परिष्ठतं सङ्‌गतम्।
अष्टेन नाकुस्या नृत्तारभोजितवत्स्यानीवलोक्यो उक्तः। ॥ ३ ॥ (गानागुर्व कठवः
वक्तव्यं वक्तव्यतिदारागः स्वरविस्पनिदारायणम्।) उपमानं रागलिपिं (श्रीतः-इ. पा.)
कुला। (उपवासितमिति पाते) उपगुले स्वरी वस्मातसूरवाहनं स्तुतम्। इत्युतः
क्षर्कां पुष्टायाम्।) उत्तमदस्तु चतुष्पदस्तुकृ प्रकरव्याकारित। वस्तितस्म प्रवधः।
इत्युतल्लाद दुर्लभ इति। (हवामा निराराय निरिचिताय भव अभिलयाः मा कुश
इत्यवः। अतो इत्यास्य। मम वामां: अपांचो नेनान्ति: किंपिदेव अहाराभुकृतम्
प्रस्फुरति स्पन्दे। ततो नामाद्यास्य शुभसुचकादिदोषस्वसमायो सुचयतीति

१. किंपिदेव २. कामदेव, कामदेवेन
SECOND ACT

VIDUSAKA:— (Aside) Oh, through the medium of this piece of four parts her Ladyship has given herself as it were to you.

KING:— (Aside) Friend, similarly even is my heart. By her indeed,

'Lord, know this person to be in love with you,' by her gesticulating these words of the song pointing at her own body, I was as it were addressed under the pretext of a gentle request not seeing any other way of (showing) love owing to the presence of Dhārini. (5)

(Mālavikā wishes to go away at the end of the song.)

VIDUSAKA:—Lady, wait. You have forgotten some particular item. I will just ask you about it.

GANADASA:—Dear girl, stay. You may leave after your instruction is (declared) fault less.

(Mālavikā turns round and stands still.)

KING:—(To himself) Oh, in all postures loveliness gains fresh charm. For,

This standing pose of her is far more charming than her dance, (the pose) in which the long lower half of the body is upright, the eyes are cast on the pavement, the flowers on which are pressed by the toes of (her) feet, having placed on her hip her left hand with the bracelets motionless at the joints, having made the other (hand), resembling the branch of a Syāmā creeper, hang down loosely. (6)
मालविकापिनमित्रम्

देबी—नंदु गौतमचन्द्रमण्यां वदवे करोति।

गणो—देबी मैयम्। देवप्रस्कारसंभाव्यते सुकुमारायीता गौतमस्य।

मन्दोक्ष्यम्न्त्रातोंती संगमण विपिविधत:।

पढ़क़ुच्छद्र: वर्षवेच विक्रेयाविलं पयः। ॥ ७ ॥

(विद्वृक्क विलोकयः) तत्त्वभुविषाधिक्षमस्य।

• विद्वृक्क:—(गणदाचं विलोकक्यः) साक्षीं तावक्तुच्छ। पश्चायो मया

कुमारेऽन्द्रा लक्षित्तं मणिन्यामि। ॥ ८ ॥

गणो—पायति यथाधारभाष्यताम्। गुञो वा दोषो वा।

परिवाग्गिका—यथाय:। सर्वमन्यायम्। कुः।

अंकृतिनिर्दिष्टतव चचे:। सुचित: सम्यगः।

पाद्योत्तरो वयमुनुगतस्तन्मयतं रसेषु।

शाखायोहिद्युपरभिन्न्यस्तिक्ष्यंपरे बुद्धि:।

भावो भावु नुविति विषयादागच्छ: स पवः। ॥ ८ ॥

क: जनो गोदमतवाणि वि अज्जो हियः करोदि। (ख) सक्षिप्तों दायु पुच्छ।

पच्छा जो मये कमाओ लक्षितो तं मणिस्स।

लोकसमृद्धि ( तवा महित तस्या: प्रणयवतिनुकु रगामसरम् ) अद्युक्तवा अशाल्य।

अनुभवान्नमक्रान्नतदितं भावः। सुकुमाराप्रत्येकान्नवायां सुकुमारा मृदुः।

रसनीये-त्वः। सा चाहो व्यारवता साव: व्याजोजेदेवोऽस्मिन्मणां तत्त्वलक्ष्यम्।

अहमुद्य इत्यित्वम् ( इतुपुलयाः ॥ ५ ॥ ) (कम्बेद: प्रस्त विन्यागमुः। उपरेशगतियुः

उपरेश्वरा विचुद्रा अनुरुक्ता इतुपुलयाः। पाठार्थे उपरेशस्य विशुद्धौ निर्दिष्टायां

अमुःप्रतायामायायं:। शोभान् कालिकाषयेयाः।) ब्राम्मस्यादि सर्वतिरतितवर्ज्यं

संधे मणिवन् स्वित्तितं सिस्तालं वच्चं कषुं यथास: स तथ्यक:।

तं वार्र संध्य हस्तं निम्बे न्यस्य निधाय।

श्यामसिद्धपुन्दरः ( श्यामया: बित्सपन सूदभ: )

धित्तीसा धित्तीसा धित्तीसा धित्तीसा धित्तीसा स्मृतं सदृशं स्मृतं स्मृतं स्मृतं

वच्चे निधाय। यथार्थस्य निधाय।

लोकविद्याय:। कृत्या विधाय।

पादविनुक्कु तःस्युः पादां कुमारानुसाराऱ्यावन्मृयुः कुमारोऽयस: तत्त्वयोक्त: तत्त्वतुक्त: तत्त्वतुक्त: तत्त्वतुक्त: तत्त्वतुक्त:।

अत्यात्मारः क्रजो अवकामायं दीर्घ अर्थ शरीरस्थोर्ध्वोक्त: यथा तत्त्वयोक्त:।

अस्या: यथात: ( नित्तिकत्स्या ) अवश्यानां नृत्याप्रत्यन्त्यादिक्षमाय नात्त: मनोहर: ।

मन्दोपीत:। (विगरुत्तच: पपितस्य संप्रवेण गंगत्या मन्दो
QUEEN:—Does your honour mind the words even of Ġautama?

GANADASA:—Queen, not so. Acuteness of perception is possible in Ġautama due to His Majesty’s association with him.

See,

By a contact with the wise even a dull becomes clever as turbid water by contact with the mud-removing fruit. (7)

(Looking at Vidūsaka). So we shall hear what your honour intends.

VIDUSAKA:—(Looking at Gaṇḍāśa) First ask the judge. Then I will mention the particular action (as omitted) noticed by me.

GANADASA:—Revered lady, tell us as you have seen whether merit or demerit?

PARIV:—All was faultless as seen by me. For,

The sense was well indicated by limbs which were eloquent with expression, the movement of her feet followed the musical timing, there was complete identification on her part in the (expression of) sentiments, the gesticulation by the hands was gentle, while in its successive stages, one emotion drove out the other from its resort, still the interest was the same. (8)
गणदासः -- देवः कथं वा मन्यते।
राजा--गणदासं वर्षं स्वप्ने शिविराभिमानाः संतुचा।
गणदासः -- अच्छं नस्तित्वासि।
उपदेशां विदुः सुवं संस्तस्तमुपदेशः।
श्यामायेते न विद्वेस्तु सः काष्ठनमिवासिश्च। ॥ ५ ॥
देवी--दिष्टा परीवकाराधननामः चर्चते।
( कृ )
गणदासः -- देवीपराणः एवं मे दृढ़रूपेः। ( विद्वेक्षं विठोक्य ) गौतमं वर्षादनानी चं वहनं मन्नतं वचते।

विद्वेक्षः -- प्रथमोपदेशमहने प्रथमं श्राण्यं पूजा करतः। च नन्दः जो निस्मृताः।

( ख )

परिवारः -- अहं प्रयोगायमंतरः श्राधिकः।
( सभी प्रहस्तः मालविकापि सितं करोति )।
राजा-- ( आलमगिरि ) आलसाराघरचु मे स्वस्विः। यदनेन समयमनायताण्यः. किंचिदैविन्ययक्षदशानि. श्रामल।
असममनरकास्मुस्मुच्छन्दियं पञ्चमं द्रमम। ॥ १० ॥

गणदासः -- महानाशणं न भुज्यं प्रथमं नेपथ्यंगितकमिदम। अन्यथा कथं लघुमण्डलीः नागीयायामः।

विद्वेक्षः -- मया नाम मुँगचालसेवं श्रुत्कनाग्नितिवत्तेश्वरं बहुपालिमम।

( माः )

परिवारः -- एवेशं।

( क ) विद्वेक्षास परिक्षाराहणेण अन्वो बदविधः। ( ख ) पुष्करपदेशभाषे पूर्वमं बहुणास्त पूजा कारणोः। सारणि वो विस्मृतिरिदा। ( माः ) मेवा नाम मृदुच्छादवेण विविधस्वरस्माणं विविधस्वरस्माणं बल्लमहाबहुनास्ती बल्लमहाबहुनास्ती इश्वराय।

नाम नृत्तायाधिका मानः प्रचारः। यथोक्तमस्तु शाक्ता तु नृत्तायाधिका या मानः ब्यून्ताते सत्त्वे। तद्दिकानुवृत्तिः तस्यभिमिन्यं विकल्पः भवात्स्मान्यातुतिर्युस्तु। गतिः प्रार्धिः। तस्माः। भावः। अभिनीतायामस्तु निश्वादादि।। विविधायाधिका प्रक्तात्स्मातिः इश्वरेः। पूर्वाभिमिन्तिः संपरिश्रुः ऊपदिः ( प्रवेशन ) अपारा।

रामनाथो रञ्जनवर्मनाय: स एव श्रुत्कन्ययुद्धवत्ते एवेले:। ॥ ८ ॥ ( नृत्त्याधिक स्वारायामस्तु) श्राष्ट्रायामस्तु। भवात्स्मान्यातुतिर्युस्तु। (देव विश्वासिः)। उपदेशाः। विश्वासिः। तरायणां श्रुत्कन्ययुद्धवत्ते विदुः सरन्ति। य: उपदेशाः। (विठुहु) युम्मआस्य युद्धवत्ते:। विविधिक्षितेऽर्थः। ( अवनितुः)।

१ युम्मास्य। २ प्रस्तः:
GANADASA:—How does His Majesty think?
KING:—Ganadása; we have become slack in our pride for our party.
GANADASA:—Today, I am a dancing teacher.
Wise men know that instruction of the teacher to be pure, which does not turn black before learned, like gold in the fire. (9)
QUEEN:—I congratulate your honour upon your having satisfied the examiners.
GANADASA:—And the favour of the Queen is the cause of prosperity. (Looking at the Vidūšaka) Gautama, now speak out what is in your mind.
VIDUSAKA:—First the worship of the Brahmin must be done while exhibiting the instruction for the first time. Indeed you have forgotten that.
PARIV:—Oh, the judge conversant with the acting!
(All laugh, Mālavikā too smiles)
KING:—(To himself) My eye, has perceived the object with its essence. For, by it,
Was seen the smiling face of the long-eyed one, beautiful by the teeth slightly visible, like a blossoming lotus, with its fibers not fully seen. (10)
GANADASA:—Great Brahmana, this indeed is not the first concert in the dressing room; otherwise how could we have failed to worship you, who deserves to be worshipped?
VIDUSAKA:—By me, indeed, like a foolish Chātaka, was desired a drink of water; when the sky resounded with dry clouds.
PARIV:—Yes, it was so.
विद्युषः — तेन हि परिवर्तितमस्त्रया नन्द मूढा जाति:। यतोधसक्तया
नं भोमनं माणिते ततोधस्या हृदं पारितीपिंच्छ चाहिम्। (क)
[ इति राजो इस्तालक्तमाक्षिति ]
वदिवी— चित्र तातु। गुजान्तरमजनानिकिमिति त्वमामरणं ददासि। (ख)
विद्युषः — परक्रमविभिन्न कुल। (ग)
वदिवी— (आचार्य विलोक्य)। आयं गणदास नन्द दर्शितोपदेशा ते शिष्या। (घ)
गणदास: — बले। यद्व गणधाव इदानीम्।
( मालविका शहःचायेण निन्दकाता। )
विद्युषः— (राजानं विलोक्यं। जनानिकम्।) एताचाच्ये भविष्ययथे
भवन्तं शेषितम्। (ङ)
राजा— (जनानिकम्।) अख्तं परिच्छेदनं। अद्ः हि
भाष्याक्तमयमविमावसणोऽवस्थयं महोदयस्वास्तवसालभिव।
व्याकरणविधानम गूढवेगं तत्वाव्यास्तिस्तरसारम्।। ११।।
विद्युषः— (जनानिकम्।) सातु लं दरिद्र हबादुरो वैचेनोपनियमा
नमोषविदमिच्छि। (च)
[ प्रविष्ट्यः ]
हरद्वारः — देव मदीयमिदानी प्रयोगमवकोमिदुः क्रियतां प्रसादः।
राजा— (आत्मगतम्।) अवसितो दृष्टान्यः। (दादिभ्यवह्मम्।
प्रकाशम्।) हरद्वार नन्द पूछङ्कुका एव बयम्।
हरद्वारः— अनुंन्तकोलदसिः। (क)
(क) तेऽन हि पवित्रदर्पितस्माच्या श मूढा जादी। जदि अत्रहीद्धे सोहण
भिन्दं तदो स्म परिश्रीसिंह पञ्चचालिम्। (ख) चित्त दाय। गूणतरं आण्यातो
किन्तु तुम आहरणं ददिः। (ग) परक्रमकितः करिव। (घ) अर्जण गणदास ण
णं शंखेदीवेदसा दे सिस्ता। (ङ) एतमो ने मदिभवहो भवतं शेषितु। (च) सातुः
तुम दस्ते विष आदुरो वेज्जें उत्त्वादिमां असहं इच्छित।
अचतीविदमिज्ज दक्षिणेविदमिति पाठः। तत्र सवन मादियमण्ये विन्नोपिदात्ये
आदि निधिमाणो वजः। भरतेन नाशयामात्रम् स्रोत:। दक्षिणामहंतत्ततिति दक्षिणीयः।
नेपालेविदमिति पाठे नेपालविद्धं हवायः। मुंगवः। जुक्का जलघोना प्रातार्षोऽ
वस्तुं महितम्।। नैर्गृहिते वा जलविलाधियं यथा शुच्येविदमितमाक्षम्। जलं
वाचमानो चातुरो वस्तितो भवित तथा भवतं। प्रयोगाद्वित्यमालोकस्वस्तिबाचनाः।
SECOND ACT

VIDUSAKA:—Then indeed, the class of fools depends upon the satisfaction of the learned. Since by her Reverence it was called "Excellent" I will give her this reward.

(Thus he drags a bracelet from the hand of the King.)

QUEEN:—Wait a while. Why do you give away the ornament, not knowing the difference in merits?

VIDUSAKA:—'Thinking it to be another's!'

QUEEN:—(Looking at the teacher) Revered Gaṇadhāsa, your pupil has indeed shown her (skill) in instruction.

GANADASA:—Child, come along, let us go now.

(Malavika goes away with the teacher)

VIDUSAKA:—(Looking at the King, aside) Thus far is the power of my intelect to serve your Majesty.

KING:—(Aside) Enough, enough of setting a limit. For today,

I consider her disappearance to be as if the good fortune of my eyes coming to a close, (or) like the end of the great festival of the heart, (or) as if the closing of the door of happiness.

(11)

VIDUSAKA:—(Aside), Well, like a poor patient you desire the medicine to be brought to you by the physician himself.

(Entering)

HARADATTA:—Your Majesty, now you should do me the favour of looking at my representation.

KING:—(To himself). The object of my observing has ended. (Resorting to courtesy, aloud) Haradatta, we are indeed eager.

HARADATTA:—I am favoured.

दिक्मपेक्षकाणां भर्गेण्यं संवृत इत्यः। चालकाविततमिनि पाठः चालकवदाचरित-भित्यः। पण्डितां प्रतिलोभः पण्डितप्रतिलोभस्तेन प्रत्ययो यस्यः। अतः मालविकायेः गुणान्तरं गुणविशेषम्।) आये मणिदास। दशितपदेशा ते शिष्या। (परस्पर्धेन एतावाचितमिव इति मयादाकरणेः। अतः परं समधिकं सम तव साहित्येन प्रयोजनमितिमिव भावः।) भावात्मकत्वरयायः। तस्य मालविकायासिस्तरस्त्रकर्त्तिरा धर्माभिवास्यास्त्याभिवास्यास्त्यास्त्यामभिवधिरस्मिन नाशाभिव। हृदयस्य मनसो महोत्सवस्यावस्मानमत्मिव श्रुते। प्रीतीद्वारिण्यानभिव द्वारस्यः।
वैतालिकः — जबतु जबतु देवः। उपासो मध्याः। तथा हि पञ्चशङ्करं हंसा सुकुमारिनयणा दीर्घःकपिन्नी माणी
वैधान्यत्वर्था पाप्क्षः महिपरिचयः परिपारावतानि।
विद्युतप्राप्तिः: परिपारव दिशाौ आत्माधारायणं
सवंवृत्त: समस्तस्वविनम हर्षगुणार्द्ध्वस्ततः। || १२ ||

दर्द्धः — अभिषा अभिषा। ब्रह्मचर्य मोक्षवेला संहुचा। अनु-
मोक्षोपि। उपितेतेवान्तिकम् चिकित्सिको दोषमुदार्तिन्। हर्द्धः किमिदानी
मणिः। (क)

हर्द्धः — नाति मद्रचन्द्यस्वताकाशाः।

राजा—( हर्द्धंमवलोकय ) हेन हि तवदीवसूपदेशं यो वर्बं द्रष्यामः।
विभाम्यु भवानु।

हर्द्धः — यदासापयति देवः। ( इति निभकाः। )
वेषीौ—नीर्वित्तेवार्यपुरी महशदिहिम। (ख)

विद्युत्पक्षः — महात्मिक विषोषेण पानमोक्षसं तराय। (ग)

परिज्ञानिका—( उत्याः ) स्वस्तं मनोरे। ( इति सपुर्जनया देव्या
इह निभकाः। )

विद्युत्पक्षः — भो न केवलं हृपे दिलेक्ष्यप्रत्याहिते मालयिका। (घ)

(क) अभिषा अभिषा। ब्रह्मचर्य मोक्षवेला संहुचा। अत्तरोपौर्वि।
उपितेतेवान्तिकम् निचिक्षा दोषं उपासियतः। हर्द्धः किं दारिः मणिः। (ख)
पिन्हुटु अवधुरो महशविहिम। (ग) भो मेशेस्तु राण्यमोक्षसं तुररावेहिः।
(घ) भो न केवलं हृपे इतिपेण्य अद्रुद्दीवा मालविका।

प्रवेशार्द्धस्व पिपां ( निरोधः ) तिरिचन्त्राविश। मथे संभवाविश। (सर्व दुन्यविभिन्न जातार्द्धसः) उपवेशांकाः: || ११ || दशरथ इतर हरण इति। अर्यांवाः—सर्व स्वर्ग
निरिन्ति न करोधि। मथा तत्त्वसूतिकानीयानाः मालविकामाणीस्ति। पञ्चशङ्करात
भित्रि। (दीर्घः ऊदासालयणी तथा यं: परिच्छ: कामविनायात्त जन्त्वस्वास्तु हंसा
मुक्त्वनिय नयने येषां ते मुक्तिविवस्य: समस्तितिलोकाः। सिवता इति श्रेयः। अत्वत्त्वालप्रतिहतं
सूचिस्ति। नियान्त्र सर्वसदानाः। बलमेघः गोपालस्य: तामः
परिच्छ: ताते लयं संयव: तद्र यव-तौष्टि दैविनिः पारावतः यह तद्रस्मृताः। विशिष्टः
मयेः विद्युत्पक्षाः उल्लचितज्ञविवृतु तौवकुक्तवाती पिपास्या: पादुस्कुचः। सन्नु
SECOND ACT

( Behind the curtain )

A BARD :—Victory, victory to his Majesty. It is mid-day.

For,

The swans, with their eyes half closed are under the shades of the leaves of the lotus plants in the pleasure ponds; the mansions have the pigeons hating the association with sloping roofs due to extreme heat; the peacock desireous of drinking the splashing drops dashes against the revolving water-machine, the sun shines brilliantly with all his rays falling perpendicularly in their fullness, like yourself shining with all kingly merits. (12).

VIDUSAKA :—Oh, oh, the time of Brahman's dining has come. And also of the Honourable one. The physicians declare it is a fault when the proper time is transgressed. Haradatta, what do you say now?

HARADATTA :—There is no room for my words.

KING :—(Looking towards Haradatta) Then we shall see your instruction to-morrow. You take rest.

HARADATTA :—As Your Majesty commands. (Exit)

QUEEN :—Let my Lord finish the bathing ceremony.

VIDUSAKA :—Lady, specially make haste for eating and drinking.

PARIV :—(Rising) Hail to Your Honour.

(Exit with the queen accompanied by attendants.)

VIDUSAKA :—Oh, Malavika is without a second not only in form but also even in art.
राजा—वस्त्र
अव्याजकुञ्जुर्द्रैं तां विशालोन खलितेन योजयता।
परिकारीवतो विशाला वाणः कामस्य विषब्रुद्धः। ॥ १३ ॥
किं बहुना | चिन्तातिषोपसिम।

विद्वृकः—मय्यतप्यम्। हद्विविषिकन्तुरिष में उदराम्यतरं दशते। (क)
राजा—एवेदेश्व मवान्युहुदेध्यं त्वरतामः।

विद्वृकः—ह्यहीरतऽपोसिम। किं तु भेमभाव्यनिरुहा ज्योतेन्य पराधीन-
दशेना त्वयांति। मवानिः सुन्तोपरिचरो विक्रः इवामिषिकोहुदो भीतःक्षः।
तस्मादनाद्यो भूला कार्यसिद्धं पराधवान्नानो में रोचेदे। (ख)

राजा—संके कथमनाद्रूरो मवाल्याम।
सत्तान्त:पुरवनिताव्यापरमततिभीतवहुदवस्य।
सा चामोलोचना में लेहसूवेकायातिमूः ता ॥ १४ ॥
(इति निषाधा: सर्वे।)

इति द्वितीयोपस्कः।
KING:—Friend,

By the Creator in endowing her with skill in fine arts who is artlessly lovely, has been devised an arrow of the God of love, besmeared with poison. (13)

What more? I should be thought of seriously (by you).

VIDUSAKA:—I also by you. Surely the inside of my stomach burns like an oven in the market.

KING:—In the same way you should hasten for the object of your friend.

VIDUSAKA:—I accept your business. But Her Ladyship Mālavikā, like the moonlight obscured by the rows of clouds, has her sight dependent on others. Your Honour too is like a bird hovering over a slaughter-house, desirous of meat, but timid. So I would like you to seek for the accomplishment of your object without being impatient.

KING:—Friend, how can I be not impatient?

That fair-eyed one has become the only object of the affection of me whose heart is turned away from dealings with the ladies of the harem. (14)

(Exeunt Omnes)

HERE ENDS THE SECOND ACT.


(ततः प्रतिपादति परिचारिकायाः परिचारिका)।

परिचारिका—अधातासृष्टि मध्यवस्था उपायाःपरं बीजपुरक श्रीहस्तारामः।
तदायातसम्बन्धाराः मधुकरकामनानिषिद्धाः। (परिक्रमायववेक्ष्य च।) एवा
तपनीयाश्रीकमङ्कोस्कन्ती मधुकरिका तिद्धति। वायदेयानुपपातम्।

(क)

मधमा—(उपवर्य।) मधुकरिके अर्थ सुखस्त उदाहरणपाट:। (ख)
हिरण्या—अहो समात्रृत्तिका। चाँद स्वामते ते। (ग)
समातः—सखि मधवदासाध्यति। अरत्कारण्णासभाषजनेन तर्कवती
देवी द्वारम्। तद्विजयूर्केन श्रुतिप्रतिच्छामीति। (घ)

मधु—ननु संभितत बीजपुरकः। कथय तावन्योन्मतपरिवर्त्योन्मता
तायीयोस्येवं दद्वा कहरी मधवया महसूलित इति। (क)

समातः—दातविक फिलागामी प्रयोगानुपादम्। (ख)
केवला हु शिष्यावुगृहनिः

(व)

मधु—राष्ट्र मधविकांगम वौलीनों किं शून्यते। (छ)

(क) आण्तस्यबी मधवदीय उदाहरणम बीजकरम गेण्णिः अवकथणतिः। ता
प्राय नदवाणकरविरं मधुसारिं अण्यसाम। एसा तावन्याश्रीकों बीजसोनां मधुमु
रिया फित्तिः। जाव शं उद्वस्ताम। (ख) मधुसारिणौ अवि शुद्धो दे उद्धारणम
बारो। (म) अहूः समासुधिः। लहः भागवते ते। (घ) हुला मधवबी भाण्णबिः।

अतिपाण्यिणा भाष्यारिज्जेन तत्तिहदी देवी देशविश्वः। ता बीजपुरेंच श्रुती
किंतु हु उद्वस्तां द्वारम्। केवलिः दात अण्योऽवेतपरिवर्त
पदार्थारस्यन्वें उद्वस्तेवं देशिकम कदरी मधवदीय परंसिद्धेति। (ख) शुद्धिः
केवल आराजिणा पत्नीजिपुराणम्। किं तु सिस्तावुगृहस्तेन उप्यायो वेगवाही।
(छ) अहू मधविवचार मालिनी किं सुनीवदि।
THIRD ACT

ACT III

(Then enters a female attendant of Parivrajika.)

ATTENDANT:—I am ordered by the Revered Lady 'Come with a Bijapuraka fruit for being given as a present.' So in the meanwhile I will look for Madhukarika, the keeper of Pramadavarna garden (Moving about and beholding). Here is Madhukarika standing looking at the gold coloured Ashoka tree. So I will approach her.

(Then enters the keeper of the Garden.)

ATTENDANT:—(Approaching) Madhukarika, are you happy about your duty in the garden

MADHUHARIKA:—Oh Samshitika, Friend, welcome to you.

SAMAHITIKA:—Friend, the Revered Lady orders, "Her Ladyship, the Queen, should not be seen by people like us with hands empty. So I desire to wait upon her with Bijapuraka fruit."

MADHU:—Bijapuraka is indeed quite at hand. But tell me who was praised by Her Reverence having seen their instruction, out of the two teachers of dancing who had quarrelled with each other?

SAMÁ:—Even both are indeed experts in the science and clever in execution. But Gañadása was ranked higher on account of the special merits of his pupil.

MADHUHARIKA:—Now what about the scandal heard about Mālavikā?

(Translation continues...)

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मालविकानिमित्रम्

समात्—चतुर्वस्तूर्य वामिलायो तज्ज्ञ महात्र। केवल देश्या धारिण्याचित्वं रक्ष्यावसन: प्रखुण्ड न दर्शयत। मालविकानप्यनु दिवसैतन्युत्तमतुश्च मालतीमाला स्वायमाना वर्ष्यते। अत: परं न जाते। विद्धुं गम्य। (क)

मधुः—पञ्चवान्यालेखिन्यं वा जपदुरुपक युद्धाण। (ख)

समात्—(मायोऽन युद्धाला।) सलिल लम्ब्यत: पेनवार्तं सावृजनसुधार्याः। कालमुन्नविभाष्यः। (दीर्त प्रक्षिता।) (ग)

मधुः—सलिल समेवं गच्छाय:। अहंमथिकय सिरायमाणकुसङ्गासमः। तपनीशाकोऽक्रमं दोहड़निमितं देवं विहारयामि। (घ)

समात्—युक्ते। अभिकारः। खड़ं तब। (दीर्त निकाल्ये।)

प्रवृत्त्यत:।

—ो—

(ततः प्रवृत्तिः कामयमानवस्ये राजा विदुषक्षः।)

राजा—(आलमाने विलोकय।)

शरीरं क्षमं व्यास्तति दयिताविलिङ्गस्ये। मद्वेदत्सं चहु:। लग्नःमध्ये न सा दृष्यत हि दोषमय तत्त्वायं। तया सार्थाया त्वमसि न कन्धां विविधार्यं। प्रस्ते कन्धां दृष्यतं वर्तपाय: चहसि दृष्यम्। ॥ १ ॥

बिद्रूः:—जां मक्तो घरातामुखिस्वाता परिवर्तितेन। होऽ खड़ं मया तत्र-भवस्य मालविकाया:। प्रियवर्ती बकुलावलिका। । आविता च मया यद्वता विन्यायम्। (घ)

राजा—तत: विमुक्तति।

(क) वल्लिंगे गह साहित्यासो तस्स्य भट्टा। केवल देश्ये धारिण्ये विलय रक्षानु पल्लवान न दसदी। मालविकारं इसेसु दिवसेसु अणुदृष्टूः विश्रव मालतुमालास्य भेदापानवया। अदृश्ये च शोभेः। विसवते हि मौः। (ख) एवं साहसाधिवम प्रसख्यु गृहाः। (ग) हलातूम सती हिदे विदे पेनवर्तं साहु-जनाबुध्यूस्याः पारः वमणविविधाः। (घ) सती सं जेत्व गच्छना। अथै वि हमस्स विरायमाणकुसङ्गासमस्या तवोप्रादर्शित: दोहड़निमित्तं देवें विद्धुं विवेचित्वे। (क) जुवक्षः। अभिहारयो खुवहु तुह। (ख) अऽ भवद्रो धीरये उफळ निरूपेपदिवं।

दिह्या क्रुदं मए तततहोऽमे मालविकाये पिभसही ब्रह्मांविवाहः। सुणाविदा अ श्रुतं जं भवद्रो संप्रद्वे।

प्रवृत्त्यत:—'तथ्यकाणम्।' प्रवेशकोऽनुदर्शिताय नीचाविनायवोधित:। अद्धुःखुः अक्षुष्णविवेचित्वे।  श्रेंविब्धमको यथा। य इति साहित्यमयेन। ' नोतनमथमयमण्डङ्गराजमतो
THIRD ACT

SAMA:—The King is indeed strongly longing for her. He does not exercise his authority, only in order to respect the feelings of Queen Dhārini. Mālaviyā too during these days appears emaciated like a jasmine-garland worn and thrown away. More than this I do not know. Allow me to go.

MADHU:—Take this Bijapūraka hanging on this branch.

SAMA:—(Gesticulates that she takes it) Friend, you too will obtain the more precious fruit of service of the saintly persons. (Starts to go)

MADHU:—Friend, we will go together. I too will request the Queen regarding the longing of this golden Ashoka tree which has delayed to burst into blossom.

SAMA:—Quite proper. It is indeed your duty.

(Exeunt both)

End of the Pravesaka.

(Then enter the King in a love-lorn condition and Vidūṣaka.)

KING:—(Looking at himself)

The body may be emaciated when there is no pleasure of embracing the beloved; the eye may be full of tears because she is not seen even for a moment; (but) oh heart, you were not separated from that fawn-eyed lady even at any time, (then) why do you bear torment when the highest bliss is attached to you? (1)

VIDŪṢAKA:—Enough of your lamenting having abandoned your courage. I have seen Bākulavali, the dear friend of Her Ladyship Mālaviyā. I made her hear what was desired to be communicated by Your Honour.

KING:—Then what did she say?

(Transcription of Sanskrit dialogue follows.)
विद्वुरकः—विद्वान् भरता। अन्तर्बाह्यतामयेन नियोगेन किं दु सा तपस्विनी देवाभिकर्तर रत्नमाणा नागरविहित हूँ निधिनं सुखं समाहारदत्तिवया।
तथापि पद्वर्ष्यामाति।

(क)

राजा—भगवान् श्रेष्ठयोने प्रतिविन्द्यस्तवृणि विबेधेश्वरभिविजयेन किं तथा प्रहरिः पंचं जनोवं कालप्रकाशों न मनवति। (सत्वसः)

(ख)

क हुआ हद्यमायामी न च ते विद्वानेनिविशद्धम।
इसु तीव्रपत्रं पद्धते तदिवं सम्य इसु कते त्वचिह् इति।

(ग)

विद्वुरकः—नन्तु भगवानम् तक्षसिन्धानोधोहर्गूलं उपाध्ये प्रवति।
तत्राभ्यस्तकु रवयुः महानामासम्।

(घ)

राजा अथैम्यः दिनशोषष्णभूत्त्वा परार्जितवशुलेन नेत्रता क न खलु याप्यामि।

(ङ)

विद्वुरकः—नन्तवेव प्रश्नं वस्ताववादसुवाकामे रक्षालोकसकामायूपनन्तः
प्रम्ण नववहनस्तवाप्यदेशें हरावया निमीतिकामुक्तन उपाध्योग्यामिति।
भवामोऽथैं विद्वानेन।

उचितः प्रश्नो वयं विहतुः बहवुः खण्डनेवभो हि द्यः।
उपचाराविद्वर्तनिविशेषां न तु पूर्वार्थभिकृतोपि महाशुः।

(क) विष्णवेति महार्धार ज्ञात्त्वा प्रश्न इति। अशुगहिंदुग्ह हिमणा गिरोजन। किं दु सा तथा
तन्त्रीयाः देवेऽ अशिवदरं रक्षालोकमणा जांतंत्रिकस्य विबध्य पिहीं य सुहो समासविवर्ग्या।
तथापि गद्याक्षेति। (घ) परं भगवानातिरं हर्षिनसि हिरो उवक्षोभोतिति
ता पुजापरार्जितवशुलेन भवं अपाण्यं। (ङ) परं अवश्य एवं दुःखम य वस्ताववादसुवाकामे
रक्षालोकसकामायूप न्यायाम् प्रम्णती ववशुलेन उपाध्युः
परिदेवो भवं इशारी जगजेतुः सह दोलाहित्यहाः अशुगहिंदुग्ह इति।
भवामोऽथैं

सौरसः अतस्तत्सामातिराव्यविनां सुखं प्रस्तुतेऽपि महात्म्यं। सति किं किंमय परितापं
संसारं (वहसैरसैश्यसैं) व्रजसित प्राणि। ॥ ॥ ॥ (भीतात) मनस्खाय संख्या
भीतात्सर्स्यपरिचार्यायुः। चतुर्विति विद्वानेन। नागरविहि नागोने
सुर्यं रात्रिः निधिः भूमयान। निधिः। भूमयाद निधिः अवश्यन्य।
अतिलुभो हि दृश्यात्माय नागो भूमा स्वर्गविनांचे रक्षण करतीति लोकवद्वाद। ॥ ॥
सति तपस्विनी। द्वीती—अवं
THIRD ACT

VIDUSAKA:—Inform His Majesty, "I am favoured by his duty (being entrusted to me). But that innocent girl being more strictly guarded by the Queen, like a treasure guarded by a cobra, is not to be obtained easily. Nevertheless I will try to bring about the union."

KING:—Oh revered God of Love (lit. born of the mind), having impelled to long for objects of senses though beset with obstacles, why do you strike in such a manner that this person is not capable of brooking any delay? (With astonishment)

What a great difference is there between the heart-torturing agony and your missile worthy of confidence! What is said that a tender thing is more sharp is, O, God of Love, thus seen in you. (2).

VIDUSAKA:—Indeed I say that I have devised a remedy for that object which deserves to be achieved. So let Your Honour compose yourself.

KING:—Now where shall I pass the rest of the day with a mind averse to the proper duties?

VIDUSAKA:—Indeed, having sent just today as present the red Aśoka flowers indicative of the first appearance of spring, under the pretext of the fresh spring festival Your Honour was requested by Iraśati through the mouth of Nipunikā "I desire to enjoy a swing-ride in the company of my Lord." Your Honour too promised her. So let us go to the Pramadavana itself.

KING:—This is not possible.

VIDUSAKA:—How possibly?

KING:—Friend, women are shrewd by nature. How will your friend not mark me as one whose heart is devoted to another even though fondling her? So I see that

It is better to decline the proper request for, many are seen the excuses for declining, but not the courteous behaviour, void of love even though with greater profusion than before, in the case of highminded ladies. (3)
विद्युषकः — नाहिंत मधवन्तः पुरृतितिः दाशिण्यमेकर्य्ये प्रुद्धः
कृत्य�।

राजा — (विचिनंत्) तेन हि प्रमदवनमांगमादेशयः।

विद्युषकः — हि हसो मनः।

(उभो परिक्रामतः।)

विद्युषकः — वक्तना: किलोक्तामि: पवनचिक्तामि: पालवाजुलमिस्तवर्यती
भवनेत्तामयदवन्तं प्रविशोत।

(गः)

राजा — (स्वरूपमुखः पुष्पविता) अभिज्ञातः खः वसन्तः। सले पयः।
आमकानां अवदण्डुः कुरासः कोफिषानां
सांरकां महासिंहः सहारां पृथ्वीमेवः।
अन्धुः चुतप्रससुवसुमदिश्चितो माराहो मे
सांरकाः करततः इत्व व्यापूर्तो माधयेन्।

विद्युषकः — प्रविश निष्किलामाय।

(घः)

(उभो प्रविष्टं।)

विद्युषकः — भो वस्य अवभानेन तावृ दृशीं देही। एतंहान्त महत्तमिव
विषोभिसुकिलामाय मघालकम्या युनराणेशुकुलिक्ये वस्यतसुमुहनेनवस्त्र धृशीतम्।

(घः)

(घः) शास्त्रीयत मयं अन्त्रेतुपार्थित्रिः दविकाण्डः एककपे पुष्पोऽवाठी साधना।

(घः) हवे रक्ते मयं। (गः) वसाण्ड सुतुः पवणचिविद्वाः पल्लवाणुशीः
तुवेरदी विष भवन्तं एवं पमदवणं प्रविशत। (घः) पवित्र तिवुदिलाहान।

(घः) भो वस्त्रा बहुरणे रूप दव्ये देही। एवं शष्य मन्त्रम विष विलोहसु-
दुकामाय महसुलीहैं जुवेवैस्वेत्तामात्यं वस्ततसुमुहनेवस्त्रगृहीं।

(घः)

तवावुष्यस शुघ्रेद्रिष्टि कार्यस तीङ्गकालिदित्य भवः। कृत्यं सारणीये मालविका-
श्राविन्देनु। उपकेषः अरामः। पर्यवस्यापतु संस्तमभवतु। शैन्यमवध्ये।
(पाठारे सुषमाणि सुनुभारि) कुरुकाराणि कुरुफुलिपाणि। अपेददेवी मिथेष्टि
क्षमं कर्तु योग्यम्। नित्यागानिद्रा: प्रक्ष्यपा पद्ममतः परमावस्योभे कुशाला इत्यथः।
अक्षमां संक्रांतु ह्रथस्य प्रेम यथात तम। उपवाक्यन्तमुप्प्रत्येक्यम् बाहुः: प्रातिविष्कारि-
रणोनुजुङ्क्षुल्लतिमत्यः।) स्वच्छ इति। प्रणय हरायति: प्रार्थना विद्युतं प्रतिवेदु-
गुप्तितोढ़ों वर्म माथिक्रमम्। अवष प्रकाश: किचिसाूतिदित्यः। हि आर्काराणास्यन्तम्
हेतु ईूपौकोकाराणि वह्वोविभेके दृष्टा:। (मया लक्षिता:) प्रणयमण्डो नहिनि
काराणि करपिटुं सुभाषमाती मावः।) कृष्णहृदयप्रकाशमुप्चारिविखेशः प्रभोमन्ता-
मृतबाहु: उपालित उपजारविश्विलितारूप पूर्वस्मित्योऽपि
VIDUSAKA:—It does not become Your Honour to cast aside all of a sudden all courtesy to the ladies of the harem.

KING:—(Thinking) Then show me the way to the Pramadavana.

VIDUSAKA:—This way, this way Your Honour. (Both walk about.)

VIDUSAKA:—Indeed the spring by these finger-like sprouts set in motion by the wind is, as it were, hastening Your Honour to enter the Pramadavana.

KING:—(Gesticulating the pleasure of touch) Spring is indeed noble. Friend, see,

Compassionately asking me, as it were, by the notes of intoxicated cuckoos, agreeable to the ear, how I bear the agonies of the God of Love; the southern wind, fragrant by the sprouts of the mango, and of soft touch has been employed by the Spring on my body like the palm of the hand. (4)

VIDUSAKA:—Enter, for obtaining happiness. (Both enter.)

VIDUSAKA:—Oh friend, look, with attention. Here, indeed, the Vernal Beauty; as if desirous of attracting you, has put on the garment of spring-flowers, that puts to shame the dress of young ladies.

\[\text{नंतरिन्} तु \ प्रशस्तमन्त्रं धुनं; \ विधेयकवीणाम्मित्यः; \ उपचारविधिः। \ तत्र नन्दस्ततद्विरोऽयः; \ यद्य तु तक्तृते पूर्वामथ-\ तिरीकोऽपि मनस्तिनिनामामुच्चारविधिः। शेषाप्रकारः: भावसूयः। वातवप्रेरितं न \ वर्णमिति योजयम्।) ॥ ॥ अन्त: पुस्तकाशिष्ठितमवरोधकृपु विकरबस्तः। दाशिष्यशः \ छन्दोवितिः: भाव: दाशिष्यमनुविति:। पृष्ठतः करुः विहलमितियः। अभिषात: \ कुलीनस्तस्य दाशिष्याल्। यदा परिधितः शेषावसर्स्तानात्। भाष्यानामामित्यावः। \ (अभाष्यानां मधुप्रवृत्ते: श्रीतानामोपलोक्तवाणा वा। कोक्कुलानां परमृगानां अवण-) \ सुभाष्यम: श्रुतिसुवृण्य: कृजतः: श्रवः: नान्तिजस्व: कामस्यप्रथमः। सम्यकानां होऽहुः \ शक्तयानं क्षयन्ते इति सावृवः। अनुभूधनं सहितं यथा तथा सानुभूधनं सदयम्। पृष्ठता \ साधवेन व्यम्लेत। सूतानामाप्रूवधानां श्रावः: क्षुतमुः: \ गुरुभिः। रम्यगनः: \ सावः; पनु-\ सिन्धों वा स्पष्टों यस्मि स तथा। दलितः -- साश्च पत्वम्: करतः \ इव ब्यासूः। \ ब्याप्तिरिति:। संवतारितमठ्यः। श्रणस्य हि करतःन स्वरः: \ मुखबः।) ॥ ॥ \ द्रुष्टं देहि विठोक्यः। \ विलोमपत्रतामकृत्रुः कामो यस्यः: सा तथा। युवतिवेशम्}
राजा—नदु विलस्याद्वाखोकस्मी।
रक्तशोककथा विशोपितमुणो विमाप्तरालककः
प्रत्याचालताविशेषः कुर्वकः द्यामावदातातारुणः।
आकान्तः तिथिकाय च तिथिकैलःस्क्रियेवाजः।
साधुवे मुखप्रसादपावर्विभी निष्कृतवी योगितम्।॥ ५ ॥
(उभो उदास्याम् निर्गातिषः।)
(तत्रः) विरवािति पुरवस्युका मालविका।)

माल्य—अविशालइयं भरवामालिकः नामनोधिपि तालवष्णे। कुतो
विलवः सन्नामस्यतेन ज्ञानवक्तरामस्य। न जानेद्वृत्तिकार्येकथाकरो वेदनाः
किंतो कारं मदनो माने नेयमेव। (कतीश्वरावनि गा्वत) कुजु नु प्रमिष्टितास्मि।
(विनिः) आम संहिष्ठासिम देव्या। गौतमचलाण्डीस्वापरिश्रापः सहस्नि मे
भराग। लं नायंवत्स्य तपनियारोक्तत दोहां भिन्नतय। यवे ति
वन्धाझ्यायन्तरे कुशमं दर्शायेत्ति त्वोष्णेत्ति (अन्ति लिः क्रमी।)
याबनवीणभूधुः प्रभृवत गता भवानी। नायांवुद्ध भम चरारांकरारस्त्वा
कुलावीकरणामर्त्व्यं परिवेक्षये तावंदिः स्वदार्श्यं सुहुर्तकम्।(हृते परिकामः!)(कः)

विवृत्तिः—(हनुमवा।) ही ही हे इम्य लस्य दीपुपानिनीजित्स्य मस्तवणिको
उपनित।

(ख)

राजा—अध्य विवेतत।

विवृत्तिः—एसा लास्य नातिपर्यास्य वर्णस्वकैकाकिनी मालविकाः
अद्वृत्वा बहिते।

(ग) अविश्वाहितं भद्रार्थ अहितस्तती अत्त्वा विय दाव तक्षेजः। कुतो
विलवो विणिस्तः सदीर्घं तदम् बुद्धं आचारिकन्तु। ण आयो अपाहिदारङ्गुर्वर्यः
वेश्वरा कितर्तिं कालं मद्यो मो महारस्त्रितम्। कात्त दुः पर्वनमंडित। आमु। संडिः
ढुः खेती। गोदनचालकादी दोलपरिमुखः तहता में चलणा। तुम दाव गुडः तवमाणारोजः दोहां चिक्कुः। जो सो पन्नतरस्ततरे कुशमं दसैदि तदो अहं
अहितास्पुस्तः संसार तास्ति जाव विरोद्भूमिः पुराण् गता होमी। जाव
अणुद्वप्तमु मत्र चलपगारारस्त्वा बुद्धहारिकाए अक्षमार्त्व परिवेक्षे च तव वीरं
मुहुर्तं। (ह) ही ही हे इम्य लस्य सीपुपानिनीजित्स्य मस्तवणिको उपनित। (ग) एसा लस्य
शापिस्ततिवेशा पुष्मुसुभा विन गुणाविनी मालविकाः अद्वृते बहिते।

(ह) सवज्जापितकृ लोकाकरो। ततोपिः चाःत्वामित्यं। वस्तुनोमुर्त्येव नेत्र्यं बेवः
वस्तुनोमुर्त्येव गृहीतम्।) रक्तशोककथाय विशोपं विनयाच्योः। विम्बवमाणपरस्तस्तिमन्।
KING:—Indeed I behold it out of astonishment.

The red dye of the Bimba-like lower lip has been surpassed in merit by the lustre of the red Ashoka, the Kurabaka dark and white-red throws into background the paintings (on the face), even the arrangement of mark on the forehead is surpassed by Tilak-flowers with collyrium in the form of bees clinging to them, thus the Spring-beauty is as it were full of contempt for the way in which women decorate their faces. (5)

(Both gesticulate close observation of the garden-beauty)
(Then enters Mālavikā in a state of longing.)

MĀLAVIKA:—I feel ashamed even of myself for longing for the Lord whose heart is not known. Whence can there be power to communicate this matter to my affectionate friends? I do not know how long the God of Love will make me undergo the torment heavy due to its being without a remedy. (Going a few steps.) Where, indeed, have I started to go? (After thinking) Ah, I am instructed by the Queen—'My feet are paining owing to the fall from the swing due to the rashness of Gautama. So you go and fulfil the longing of the golden Ashoka. If it displays blossoms within five nights then I (In between having heaved a sigh) shall bestow a favour gratifying your desire.' Therefore I will first go to the place of duty. Until Bakulāvalikā comes closely following my steps with the ornaments for the feet in her hand, I will freely lament for a moment. (Moves about.)

VIDUSAKA:—(Beholding) Ha! Ha! Here indeed comes fine sugar for one who is dejected by drinking wine.

KING:—Ah! What is it?

VIDUSAKA:—Here is indeed Mālavikā, not far away not adequately dressed, as if quite uneasy and all alone.

(यद्वा बिम्बलुप्यः बिम्बाकारेण वा अपरः। अलक्षको लाञ्छा। रक्तालोकश्चो रक्तालोकांकुमुण्यम् या काल्या विशेष्यितमुण्यः। विशेष्यितोखितालिततिरक्तको गुणो रामो यस्य स तथोक्तः। श्यामावत्ताकामण्यम्। श्यामो च तद्वद्यात् (सिद्धत्) अर्धेण च तुत्तोतमतम्। कुसकं कुसकपुष्पं प्रत्यायात्तविशेषं प्रत्यायात्तं तिरस्कृतं विशेषं पंवंधं येन तथोतमतम्। शालिन्द्रियरूपमण्यम्। तत्वा संको द्विरूपो भस्मर एवान्जनं वेदं त्रैसिऱलस्वितलकुमुग्गितस्तलकमियापि तिलकस्य ललातिकायः किमापि
রাজা—( ক্ষর্পম। ) কথে মালবিকাকা।
বিদূপ্তকঃ —অথ কিমৃ। (খ)
রাজা— শক্রমিদানী জীবিতমাহসমিতম।
শব্দের্পত্ত সমিপগতান্ত প্রায় ইবদ্ধমূনং হসিং মম বিদ্ধম।
তথাহুতা পাথিকস্য জালাধিতঃ সর্তমারীতাতিদ্঵ সারাসাত || ৬ ||
অথ ম তত্ত্বন্ত।
বিদূপ্তকঃ —এতা নন তেহরাজিমধ্যাল্পকান্তা ইত এল পরিবর্তনান্তাঃ
স্তয়ে। (খ)
রাজা—( বিলেক ক্ষর্পম। ) বস্য পর্যবেশনাম।
বিপুঁচ্ছ নিতম্ভিষিতে মধ্যে শ্র্যাং সম্পৰ্কত কুচ্ছযোঃ।
অধ্যায়ত নন্যায়মে জীবিমেন্দ্রস্যাতি || ৭ ||
ঈন পূর্বাসাদব্রাহ্মণমূনাচ্ছাড়া তত্ত্বন্ত। তথা হি।
শরাকান্তপ্রাণ্ড্রাণ্ড্রাণ্ড্র্যামাভাত্তি পরিমিতামরণ।
মাচাপর্ণিতাপত্তাত কালিত্তিকুমুনে কুন্তুত্তরা || ৮ ||
বিদূপ্তকঃ —পশ্চাপি মহাবিম মনব্যাধিধিনা পরামৃত্ত ভবিভয্যত। (গ)
রাজা— হোরাধিভব পশ্চাপি।
মালবিকাকা—অথ সূনুকুলবোহকোনী অনগীতকনুমুনেভয উক্তিচিন্তাবাদৌ
মানাকরোন্তোন্তোন্ত। যাবিদ্যম প্রচরাণশীতলেত মালাপুক্তে নিষ্পাদিতামান বিনোদন্তামি।
(গ)
বিদূঃ —শুদ্ধত মভতা। উক্তিচিন্তামৰ্শতি তত্ত্বব্যাত্তাম মান্তির্মম। (ঝ)
(ঝ) অধ ই। (ঝ) এতা শক্রুকাসাতো নিক্কন্তা ইতো এন পরিক্রপ্তভূতিত। (ঝ) এতা বি বঙ্গ বিবিদ মদননভাবিনা পরামিত্তা নিত্বসাধিত। (ঝ) অথ সূনু লোকুদেহদোহলমূনং অনগীতকনুমুনেভয উক্তিচিন্তাবাদৌ মহ অনু
করোন্তোন্তোন্ত। যাবিদ্যম প্রচরাণশীতলেত মালাপুক্তে নিষ্পাদিতামান বিনোদন্তামি।
(ঝ) সূনুবং মভসা। উক্তিচিন্তামৰ্শতি তত্ত্বব্যাত্তাম মান্তিতোন্ত।
আমাতু উল্লচিত। পরিমীতত্ত্বমা। মাত্তিব মহাবিনোন্তবজীবি শ্রীরামী। সোমেব। সোমেখনী মহারাজানোদিহী মুক্তাদিকারকারণে সাবস্য অবমানন্ত শুচিতে।
অবমানান্ত দুর্গতবিভূতত্ত্বমা। || ৫ || (অ) অবিশাল হূতম। হূতাতো। ভাবো যস্ত তাম।
আমাতু: হূত্তেদাপরীন্তু: রহসং: ঘাতণাদিতি ভাবো। ভিমান: সামর্থমূ: সমীতঃ
জন্মনাযথাঙ্কেত্তাং পশ্চিত। অবিদ্যমান: শরীরেকার: হুকিবিকায় রস্যা: তাষ অপরীরাড় অত
হূত হুক্তা হা সংখ্যা ম হইত যা তামু। আমিতা সর্বজ্ত: নেতীত বিদ্যমানঃ চর্চালাত্ত চপলালেন হেতুনা। হুক্তায় দৃষ্টায় রহস্যা যা সহিতী
দুইতো। পক্ষাতুরঃ রাক্ষানন্তাং সমাহার: পশ্চাদ্রামূ:। তস্যায়েত্তরে। তপনীনাএক।
KING:—(*With delight*) What! Mālavikā!
VIDUSAKA:—Surely.
KING:—Now it is possible to support life.

Having come to know from you that the beloved is near,
my distressed heart feels relieved like that of a traveller
desirous of water (coming to know) from the cry of a Sārasa
that a river surrounded by trees is near. (6)

Well, where is she?

VIDUSAKA:—She is seen coming in this very direction:
having come out of the rows of trees.

KING:—(*Having looked, with joy*) Friend, I see her.

Expansive in the round hips, thin in the waist, elevated in
breasts and very long in the eyes, this my very life is
coming. (7)

Friend, she has reached a changed state far more charming
than before. For,

This (*lady*), with her beautiful cheeks pale like the stalk
of a reed called Sāra, wearing a few ornaments, appears like
a Kunda—creeper, having only a few flowers and its leaves
ripened by Spring. (8)

VIDUSAKA:—She too, like Your Honour, may have been
affected by love-sickness.

KING:—Friendship perceives thus.

MALAVIKA:—This is that Ashoka awaiting the fulfilment
of delicate longing, who has not put on the garment of flowers
and who imitates me who am love-sick. So I shall divert myself
sitting down on this slab of stone, cool on account of thick shade.

VIDUSAKA:—Did Your Honour hear? Her Ladyship has
said, 'I am love-sick.'
राजा—नैतात्वा मर्यादा प्रकटता मयें। कृतं।
बौटा कुर्यक्रमां किसल्यपुष्पमेन्दिरकारायतः।
अनिम्रिष्टानुसरणात्प्रति जनयति मात्रयातोस्यत्रम्॥९॥
(मालविकोपविष्यः)
राजा—वदस्य इतस्तात्। आवां ध्यानार्थीति मयावः।
विदूषकः—हरार्तिभिन्न दूरे समर्थे।ल॥ (क)
राजा—न हि कमलिनीहृद्या मात्रावेषते सत्त्रवः।(हि विक्रमविघ्नः)
मालविका—इद्य, निरप्रभावाति भूमिभूमिक्रिया न मनोरथाधिर्घम। फँक
आमायासाति।
(विदूषको राजनममयें)
राजा—प्रिये प्रिये बयारं स्नेहं।
ओक्तुमयें विदूषणोपि न तथं तस्यायंवोधिक्रस्त्रो न तरः।
तथापि स्वयम् करोमि उद्यममात्रानं परिवेद्वितानाम॥१०॥
(क) इरवियद्व बिसह दूरे।समत्वेव।(ख) हिंग्ल गिरवष्ट्रादी अदिन्मूचि
धिपिणो मनोक्रियो विरम। फँक मं आमासाति।
मुखप्रभुत्वाय।(संमिधितां प्रियां प्रिया आलालविनिति उद्यपर्यया शाल्या मम
विषयम नदनयथाविषयम हृदयमुख्यसर्वोऽसाविसाति।)हृद्य स्विताथिति वाचस्पतिः
जलासिनो जलामनेष्ट: पथिकस्य पायस्य आर्यस्य शब्दितातुष्म्वस्तातु। दरिद्र नर
सारस: पाघीमेव: तस्मातस्वल्पवृक्षःक्रमोपति चरितपूपकम् मव यथा हृदयं उद्विषयं
अस्तम भवति तथा। उपमालक्यः॥६॥ विदूषकमि। नितंमन्ति भूमिभूमिक्रिये
विपुले विधालम्। विपुलिनन्तिप्यदिर्यः। एवम्प्रेधिः। मध्ये शार्मे कुस्माद्।
तुमःमध्यमभियः।् एतुज्ज्वितिमेयावाति इत्युक्तेऽशः॥७॥ शरेिति। शर: तुमः
किष्किशंस्य काण्डः सत्मव: तदलालुण्ड ध्रवणं गङ्गास्य वस्त्र:ः सः। पाण्डुपोत्स्य: इत्यः
परिमितानि आभारणानि यस्य: सः। अलालविकास्य सर्पादित्यः। इत्यः मालविकाः
मार्ध्येन वस्तलेन वैशालेन वा परिणातिं जीणां ज्ञास्य तदाच्यः सः। कतिपयानि
कुसुमानि आभारणात्मकानि यस्य: सः कुन्यलेवामाति। पूर्णोपमालक्यः॥८॥ परामुद्रा
उपस्थति किल्लेत्यः। परिमृद्धिः पाठे अध्यात्माः। सौहार्दितमि-वं युध्युतानावेदि
मयेः। जलितः। चाहि:। दोहिः। चरणार्धार्धर्मार्चितपात्मकमेवतः इति। मालविकाः
प्रशोऽर्थः: राजा संगम: स्वाधिति मनोर्घः।। अगृह्यानि कुसुमानि नेपायः। एवः।
मालविकाः अगृह्यानि कुसुमेन्द्रश्च पुष्पानुस्य च। उद्यपा अन्या: संजाता असौ
KING:—By this much I do not consider you to be a man of right conjecture, Sir,

This Malaya breeze, carrying with it the pollens of the Kurabaka and accompanied by drops of water coming out from the opening folds of sprouts, produces longing even without a reason. (9)

( Milaviki sits down)

KING:—Friend, come this way, let us hide ourselves behind the creepers.

VIDUSAKA:—I seem to see as if Iravati at a distance.

KING:—But the elephant having seen the lotus—plant does not care for the crocodile. (Stand gazing.)

MALAVIKA:—Oh heart, cease from this desire that has no support, and has transgressed its limit. Why do you torment me?

(Vidusaka looks at the King.)

KING:—Beloved, see the perverseness of love.

You do not reveal the cause of your longing, also inference has not the perception of the real truth as its only fruit, still, oh you, with plantain—like thighs, I make myself the object of these lamentations. (10)
बिद्यूषकः—सांपतें भवतो मि.संस्करं महिष्यति। एपार्वितमदनसंवेद्या बिषिते नंदु बागुलाहिकुपरिषता।
(क)
राजा—अपि स्वरेदसङ्क्यर्यनामः।
बिद्यूषकः—किमिदांनीस्व दस्य दुःहिता तथ गुरुकं संदेशं वस्मारिष्यति।
अहमवि तावब विस्मरिभ।
(ख)
(प्रविष्टः चरणांकलकारहस्तः)
बागुलाहिकः—अपि सुल कर्लः।
(ग)
मालद—अहो बागुलाहिकः। साल स्वागतं ते उपविश।
(घ)
बागुलाहिकः—(उपविश। साल लविदांनी देया योग्यत्या नियुक्तः।
(घ)
तस्मादेकं चरणमुपनन्य। योक्तालाङ्कं स्तुपूर्णं च करेमि।
(क)
मालिकः—(आलमगिरं।) इदय अर्थ सुलितत्या अर्थं विभव उपस्थित
इति। क्यमिदांनीमामान मालदयमूः—अयथेनदेश मम मूर्त्यमण्डलं महिष्यति।
(ञ)
बागुलाहिकः—कि विचारविदं। उलाका श्लक्ष्य सप्तनियाशोकस्य कुरुमोक्तमे
देवी।
(छ)
राजा—कमराकोटोदेदिनिमित्सःसमरः।
बिद्यूषकः—कि लक्ष न जानायकनराजर्षीमामानम्;पुरेनप्येन न संयोक
विष्टारित।
(ज)
मालिकः—साल सर्पय तावदेशम्। (इति पादुपदरित)।
(झ)
बागुलाहिकः—अपि धरारम्भि मे। (नावेन चरणांकलकारमार्मदे॥)।
(ञ)
(ञ) संपत्य भवोति नित्सर्ववर्ष महिष्यस्व। एसाः अधिविद्म मथनःसदेसा विभित्ते
षं बागुलाहिक्तु उपविद्या। (ञ) कि दारि एसा दाळीत दृढः तु हुडः संदेशं
विस्मारिष्यस्व। अहं ििैि च विस्मारीम। (ञ) अहं सुहि सहिते।
(घ) अबो मुहालाहिकाः साहि सान्तं ते। उपविश। (ञ) हुला तुम्ब दारि दैवीते
जोगवारे ग्रिउता। ता एस्तं बलं उवेन्हि। जाव सालतं संजूरं च करेमि।
(ञ) हिलज अर्थ सुहितादि अर्थं विहनो उविदारिताः। कहों दारि अत्तारण
सोहेंरे। बहो ना एवं एवं मम मित्रमुद्गण हविस्वदि। (छ) कि विभारित।
उसुला सु हुम्स सत्यायातोजस्त कुमुमगमे देवी। (ञ) कि लक्ष न जाणाति
अकालादोदेवी इस्म अंशमेवक्ष्यष्ण संजोवेस्वदित। (ञ) हुला मैरिवहि
दाल प्रण। (ञ) अछे सर्दीरं स्तं मे।

(ञ) ।। (मि।संस्करं संघमत्याभाव।) तव सर्वं संस्करं। नमेदिदिङ्गम्। अपि। माया
निवेदितां। मधवबन्धेण। संधेशो यत्येसा ता सादृशय। विभित्ते विन्चने। योग्यताः
THIRD ACT

VIDUSAKA:—Now your doubts will be cleared. Here indeed has come this Bakulāvalikā who was given the message of love in a secluded place.

KING:—Will she remember my request?

VIDUSAKA:—Will that daughter of a female servant now forget your weighty message? I, on my part do not forget it.

(Having entered with ornaments for the feet in her hand.)

BAKULAVALIKA:—Is my friend happy?

MALAVIKA:—Oh, Bakulāvalikā, welcome to you oh friend, sit down.

BAKULAVALIKA:—(Sitting down) Friend, now you are entrusted with a proper duty by the Queen. So give me one of your feet; that I may paint it with lac; and put the anklet on it.

MALAVIKA:—(To herself) Oh heart, enough of being happy because this greatness has come to you. How can I now make myself free? Or this very thing will be my funeral decoration.

BAKULAVALIKA:—What do you think about? The Queen is indeed anxious regarding the blossoming of this golden Ashoka.

KING:—What, is all this preparation for the sake of the longing of the Ashoka?

VIDUSHAKA:—Indeed don’t you know that the Queen would not cause her to be adorned with the dress of the harem without a reason?

MALAVIKA:—Friend, pardon this.

(Thus holds out her foot)

BAKULAVALIKA:—Oh you are my body.

(Gesticulates beginning to paint the foot.)
राजा—
चरणात्तितीव्रतिं भियाया: सरसा पदय वयस्य रागरेखाम्।
प्रथमायां पद्यावसूति हरदंपवश्य मनोवदुवमस्य।** ११**

विद्वृक्षः—चरणातुपुष्कं खुदू तत्तमब्या अभिकार उपसिद्। (क)

राजा—सम्यक्क भवान्।
नवकिस्मतयङ्गराग्यापरवें वाला।
स्वारितक्षरोचा हृदं हनुमत्तिल्यानेन।
अहुकुमितमश्च वोद्यापेयथं या
प्राणान्तित्रिः वा कान्तमाद्रापार्थम्।** १२**

विद्वृक्षः—प्रहरिययति तत्रमवति त्यामपरायम्। (ख)

राजा—प्रतियहःतां घचः सिद्धिर्दिनितो भावणसु।
(ततः भविष्यति युक्मदा हरावती चैदा च)

हरावती—हुजे निपुणिके शृणोभि बहुजो मदः किं धृजनस्य
विषेषस्मन्त्रिति अपि सदो लोकवादोदयम्। (ग)

निपुणिका—प्रथम होकवाद एव। अथ ततः: संस्कृतं। (घ)

हरावती—अहं स्नेहमितेन। कुल इदानीमवगतं दोहायं प्रयमं गतो
भतिः हि। (ङ)

निपुणिका—भद्रिन्या अवरिततात्रणयत्। (च)

हरावती—अतः देवाया। मध्यस्तंत र्दिष्टं भम। (छ)

(क) चलणाप्रमवो मधु तत्तहोथी अहिम्बरो उवसिशतो। (ख) पहरिदी
सदि उत्तहोथी तुम्ह अवरथम्। (ग) हुजे निविजिने दुनामि बहुसो मदो किं
हरियाजनसं भिसेसमयणं हि। अपि सधो लोकवादो अर्ह। (घ)
पुराय लोकवादो एव। अन्तज सचो संभूतो। (ङ) अर्ह सिपोहभिनितुं। कुदो दारिण
अवगन्ध दोहायं पुराय गदो भर्तृहि। (च) भट्टणीगे अहिम्बरो दावाओ। (च्छ)
अर्ह देवाया। मध्यस्तंत र्दिष्टादि भमाहि।

स्वद्वकेतु मल्ला दिविशेषमित्वः। शारीरमि ने अतो मद्वके पादर्पणं न दोपायेति
भवः। (क) चरणालिति। (प्रियाया: चरणालि निदेशिता पादर्पणं संसामाणि
रासाय सारासारसं देशं हरदंपवश्य मनोवेग: काम एव द्रुमो वृहस्तेत्त प्रथममार्ग:-
हतं पल्लवसूति किल्लार्कुकिमित्वं प्रर्य। उत्तेशालंकारः। (क) च मनोभये
हुमलातरोपावपुर्णं संमिद्वः।** ११** नवकिस्मतयङ्गराग्याद। (बाला मल्लाविका

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*Note: The text is written in Marathi script.*
KING:—
Friend, just see the wet streak of paint laid upon the extremity of my beloved's foot, as if the first bursting of sprouts of the tree in the form of god of love burnt by Siva. (11)

VIDUSAKA:— Indeed a duty befitting her feet has been imposed upon her by her Ladyship.

KING:— You have spoken the truth.

With the forepart of her foot, red like the fresh sprout and with the throbbing lustre of the nails, this maiden deserves to strike the two the Ashoka who has not blossomed expecting the (fulfilment of) longing, or the lover having his head bent down and who has recently committed an offence. (12)

VIDUSAKA:— Her Ladyship will strike you who are guilty.

KING:— I accept the words of a Brâhmana who foresees the success.

(Then enter Irâvati full of intoxication and a maid.)

IRAVATI:— Oh Nipûnikâ, I have often heard that intoxication indeed is a special ornament of women. Is this popular saying true?

NIPUNIKA:— It was first a popular saying; to-day again it has come to be true.

IRAVATI:— Enough of this affection for me. Whence did you know, now, that the Lord first went to the swinghouse?

NIPUNIKA:— From the unceasing love for Your Ladyship.

IRAVATI:— Enough of this attitude of service. Speak impartially.
निःसूति — सबसे प्रत्येक समय में मान्यता की उक्ति। (क) इरा ० (अवश्यक संबंध परिक्रमा) हमें मदन कृपयाराज मात्रपुद्र-संबंधी हरि संबंध। चरणी पुरुष माँग मार्ग। (ख) निःसूति — नात्राने सूयो दोलाग्रहम। (ग) इरा ० — निःसूति के नात्राने आरतुगुरु हरि संबंध। (घ) निःसूति — मन्त्राकळकटो। परिअसास्निमित्त ओगुरिपी गुडेन मन्त्री महत्वम। आपानाम सम्बंध महदुर्गुलापारिषदास्तमोक्षितालापक प्रविष्टारूप मदन संबंध। (ज) इरा ० (तथा करके) निःसूति ० — (परिक्रमा विवेक) अवलोकन किमी। बूढ़ावररं विविन्यारायणोऽयो: पिपिलका किमीद्वहम। (च) इरा ० — कृमिव। (छ) निःसूति — एषा बुकुङ्खलिका अशोकपुराण्यासारायण माधविकाय:चरणालकार निवर्त्तत। (ज) इरा ० (रवकारु सूधस्वव) अमूलकिरियं माधविकायः। कथमथ तकठयिदि। (झ) निःसूति — तकठयमि दोलापरिहस्त्या सज्जचरणया देवता अशोकदेहवद-धिकारे निःसूति कालविकेति। अनृथा कथं देश स्वभाष छारिते नृपुराणुगुरुं परिजनस्यानुसारस्य। (ञ) बसलभावर्णलूकवं अभ्योदेरे भक्तिः। तवतु मदनपी (श) हृद्ये मदन किम्बारमणं मन्त्रिकुरस्पर्शं हिरण दृश्य दृश्य। चरणान उन या मनो परमेनत। (ङ) या पश्चात दोलावरो। (च) निःसूति— एषा एवं मस्यादि दीसाहिं। (छ) मदनपी ओलोएदु। परिअसास्निमित्त किमी व गुडेन मन्त्रुगोस्य होद्वस्य अथवा वा हम पिवानुगुरुदारिष्ठानं असोकविलापर्वतं विश्वामी। (घ) ओलोएदु मदनपी ज्वालसुर विचित्रमणीयं अन्तरायितिविविषितं हसिद च। (छ) कथं निःसूति— एषा बुकुङ्खलिका असोकपुर्णवच्चारायण माधविकियम हरि संबंध। (छ) अमूली इवं अवलोकण कथं एवं तकठयिदि। (झ) तकठयमि दोलापरिहस्त्या सज्जचरणया देवतासारं अशोकदेहवहिद्धारे गुनां माधविकियम। अष्टं हरि कथं देश स्वभाष छारिते नृपुराणुगुरुं परिजनस्यानुसारस्य मदनजानिणिस्य। (ञ) संबंधत: अर्थ स्वहोधिनिमणीयं प्रमणम। अवश्यकतावर्ण्याप्रेमयातु: प्रेमण: अनृथायते प्रायम गत इति: अर्थ सेवया माधविकियम बादकन्या। संस्कृतसाहित्यस्य पारिशिक्षामूदं यथार्थ बृहस्त्यपः: (ञ) बसलभावर्णलूकवं स्वस्तिकाचारं बसलभावर्णलूकवं बादकन्या भविष्युत:। अवश्याक्षूपं मदनुभवदर्शयं यथा यथा तथा।
NIPUNIKA:—It was told by the revered Gautama, greedy
of spring-gifts. Let the mistress make haste.

IRAVATI:—(Walking around befitting her state) Maid, my
heart hastens me who am depressed by intoxication for the sight
of my Lord, but the feet do not move on the path.

NIPUNIKA:—Indeed we have arrived at the swinghouse.

IRAVATI:—Nipunikā, my Lord is not seen here.

NIPUNIKA:—Let the mistress look about. His Majesty out
of fun may have remained hidden somewhere. We too, shall enter
this paved-region under the Ashoka and surrounded by Pariyangu-
creeper (Iravati does so)

NIPUNIKA:—(Having moved about and observed) Look,
mistress. While searching for the mango-blossoming, we are
bitten by ants.

IRAVATI:—What is it?

NIPUNIKA:—Here is Bakulāvalikā decorating the foot of
Mālavikā in the shade of the Ashoka tree.

IRAVATI:—(Gesticulating suspicion) This is not the place
for Mālavikā. What no you think in this matter?

NIPUNIKA:—I think that Mālavikā has been appointed to
the office of (fulfilling) the longing of Ashoka by the Queen having
a pain in the feet owing to her fall from the swing; otherwise how
could the Queen permit the attendant the (wearing of the) pair
of anklets worn by herself?
माळिकानिमित्रम्

हरावः—महत्तेचः खलवस्तः संभावना।

लिपुः—किं पुरानोत्तरं भवती।

हराः—हेक्से न मे चरणक्षणता प्रवेङ्ते। सतो सम किमापि विकारणति।

आराध्यतमयां तात्वदल्यं गतिम्वन्धनिः। (माळिकां निवर्ष्य आत्ममात्रम्।) स्थाने खलकारे मे हुझम्म।

गः

बकुलाः—(चरणे दशक्तकी।) अपि रौचे तेषं रागसुखसंविनयः। (घ)

माल्यः—सलि आलमास्त्रणं इति तथे एवं प्रशस्तिः। केन प्रसाधनः

कलायामभिमित्तिसः।

ढः

बकुः—चन्द्र खुदः शिवप्रिसः।

चढः

विद्वद्वकः—लतर्य तात्वदला गुस्तद्विषाढः।

छः

मालः—दिव्यया न गतिवादति।

ञः

बकुः—उपदेशानुवृह्यो भरणो लघवष्ठ गतिवित्ता मतिमयः। (आत्मात्मम्)

हलो सिंहास मे दृश्यम्। (रागं विलेवश यकारणम्।) सलि एकस्ते च सरणाब्ववः

सितो रागानिधे। केवल मुखमास्तो भम्मितथः। अन्यं प्रातामेवैतस्तहाम्म।

ञः

राजा—चेसे पथं पश्य।

आद्वज्जन्त्यकम्पस्त्वरधर्यां मुखमास्तो वीज्यितम्।

प्रतिपादः प्रथमतरं संमृती सेवाकाराः मे || १२ ||

विद्वद्वकः—(कुलसुनकुम्भः।) चिरं मदवता प्रतकमेवानुमितथः। (ञः)

ञः—महत्त्वेऽक्तु संभावना। (ञः) किं उभ्य व्य अप्सरसिरसिद्ध भूषण।

ञः—हेक्से न मे चरणा अण्डो पवुत्तिः। मण्डः महं किभि विद्वद्वकः आस

ढिकन्तद दाय अति गमिस्त। ठाङे खलमारे मे हिलवर्य। (घः) अधि रौबरे

ते अर्थ मानसुहविण्याः। (ढः) हृला अर्थो चलणदद्वितो लक्ष्यमन्ति षं पिन्कसितू।

केवल पश्चिमकलाए आह्विविग्निवासिः। (चः) एति कूल अर्थ मास्तो स्वैराणि।

छः

तुवरेरिः दाय षं गुस्तविक्षणाः। (ञः) विद्वद्वकः षण गतिम्वन्धनिः। (ञः) उदेशापुलवः

चलणा लक्ष्मणां कुष्ण्य गतिम्बरिष्णाः। हलो सिंहार मे रोकिः। सर्वं एकस्ते दे

चलणस्त मस्तिमदसा राजारक्षिसौ। केवल मुखमास्तो भम्मितथा। अन्यं पवारं

षष्ण्यं एवं रषष्णं। (ञः) कुदो दे अणुकविः। चिरं मदवता एवं मामेन्य अणुहितिवर्मं।

ञः

विलिताः। गुस्तविक्षणां राजे देवा देविणा माळिकक्षणानुत्तर। चरणो लघवः

रुत्सर्दनां विभाज्य। हम्मितथः: आर्द्रारणोषणान्यामित्त्वं;। प्रवातं प्रस्तुतां

बाङ्दः यतेन ततः। मुखात्मान्तरणापि रागं: शुचयदित्तरं;। आद्वज्जन्त्यकम्पसः।

१ में। २ इवानी
THIRD ACT

IRAVATI:—Indeed it is a great honour to her.
NIPUNIKA:—Why again, do you not search the Lord?
IRAVATI:—Maid, my feet do not move elsewhere. My mind suspects something. First I shall go to the end of suspicion. (Closely observing Malavika, to herself.) It is indeed proper that my heart has become nervous.

BAKULAVALIKA:—(Showing the foot to Malavika.) Do you like this arrangement of the coloured lines?
MALAVIKA:—I am ashamed to praise it as it is on my foot. Tell me, by whom were you instructed in the art of decoration?

BAKULAVALIKA:—In this indeed I am the pupil of His Majesty.

VIDUSAKA:—Make haste now for the teacher’s renumeration.

MALAVIKA:—It is good that you are not proud.

BAKULAVALIKA:—Having obtained feet worthy of instruction I shall become proud today (To herself) Oh joy, my mission as a messenger is accomplished. (Looking at the colour, aloud) My friend, I have finished the painting of one of your feet. Only the mouth-breath is to be blown on it. Or this place has a good wind.

KING:—Friend, look, look,

Now I have obtained the best scope to serve her by fanning her foot, the red dye on which is wet, with the mouth breeze. (13)

VIDUSAKA:—Whence this regret of yours. You will enjoy it for a long time in due course.

(अत्र्र: अलंकारः याबकरसराकसाविन्यासं यस्य तमस्या मालविकाया: चरणं मुखामालनित्वम् वीजं बिन्तां श्रत्वं प्रभावम् अवतारयेत् ते मम् प्रथमतन्त्रं: मुखतन्त्रं: (सेवावकाशं: सेवानावसरं) प्रतिच्छन्द: प्राप्तं: १३।। (अनुशय: चिन्ता) शास्त्रं पञ्चनाश्य शतपथम्। तत्रं च तत्तु शतपतं च अर्थात्तात्तपतं तदविष विकसितरस्तामोजिमिवेच्छयं। अमिनियेक्षित: आरंकितमत: दुःखपलापततिनो वा। अलीकमस्नतम्। एवदेव तव महर्ष: प्रियेर्ति गर्वतोष्टं ततु। महर्ष: कुशेपु श्रतं। दर्पण्डुरेतु हुति पाठे इल्लाण्डुरेतु। तविव वदमाध्यम लामेव चिन्तत्यति भतुरुद्दानि कृतानि जातानि। तत्: तेम्मः: स्पुद्य शापः
बङ्कू-साखी अरणणशतप्रथम घोषणे ते चरणः। सर्वोत्तर भुतान्तरणवर्त्तिनी ममः।

(हरावली निपुणकामुखमहवेचरे)

राजा—समेवेशामः।
मालूक—साखी अरणणिमं मन्त्रयसे।
बङ्कूलाका—मन्त्रविध्येशं मया मन्त्रितम।
मालूक—प्रिया कल्याणे तय।
बङ्कूलाका—न केवलं मम।
मालूक—कस्य वात्यस्य।
बङ्कूलाका—गुणेशभिन्नवेचरे भूङ्करपि।
मालूक—अलंकं मन्त्रयसे। एतदेव मयि नारित।
बङ्कूलाका—स्व्यं लयि नारित। महे: क्रेमुः ईच्छारिणणेणुरे दसते अहेदेपुः।

(ह) निपुंक—प्रथमाणितमि हताधाया उचयम्।
बङ्कूलाका—अनुरागसुरागेन परिविख्यत्वम् इति दुःखनवचनेन प्रमाणात्कृत्। (ह)
मालूक—कपिलानवकेत्यं मन्त्रयसे।
बङ्कूलाका—निधि नाहि। महे: समेवेशानि प्राणयुक्तकान्तरयं विमिश्वात्तिरिि।

(ह)

मालूक—साखी देवी विचित्र्य न मे हुदं विश्वसित।

(ह) सूहि असचंसत्तरं विष सोहित्यि दे चरणोऽ। सम्भवं भूतानो अधक परिविख्यति होति। (ह) हुलं अवश्योऽं मन्त्रितसि। (ह) मन्त्रितवं एवं मये मन्त्रित। (ह) पिया सुह तस्मुह। (ह) ज्ञा केवलं मह। (ह) कस्य वो अन्यसि। (ह) गुणेशु अधिकिश्वेत्यानि भूताना वि। (ह) अलंकं मन्त्रितसि। एवं एवं मये पारिः। (ह) सूहि तुह ज्ञा। मन्त्रित भूतानिरोसि दस्ति अवश्यचतुं। (ह) प्रवश्यकाणि विशे हुदामें उत्तरं। (ह) अनुरागो अवश्य अपरिविख्यति ति सुअण्डवण प्रमाणाकोरियो। (ह) जायि ज्ञायि चक्षूने मन्त्रितसि। (ह) जायि ज्ञायि भूतानो सुह एवाय पणमतंत्रालाय अक्षराय विमिश्वात्तिरिि।

(ह) हुलं देवेद विचित्र्यि वेणे हुलं विश्वसितसि।

एवं वर्त्तं तस्य प्रिषेति।) अनुराग इति। (यथा तां तस्मिन ज्ञानवर्त्ती तथा सोपणां तपस्यित्य जननीत्यम्।) जच्छिने वर्षोत्तरनांबृहये। विमिश्वात्तिरिसि बौद्धिकान्तरसंवृत्तात्तिसि। दिनम मुखं बि।) अमरं: सम्भाय: संकुलं हृति। अमरपीडः स्वरदिति हेतुविभर्यं। बृहस्पति: आम्रमम्मजी। न अवतंसितया: कर्मसूरीक्षत्वेन किम्। अपि तु कर्तव्यं एव। यथा चूढप्रसवमवत्संपत्तिकाम: अमरपीडां न गणविति।
THIRD ACT

BAKULAVAŁIKA:— Friend, your foot appears beautiful like a red lotus. May you by all means repose upon the lap of His Majesty.

(Iravati looks at the face of Nipunika)
KING:— This is a blessing to me.
MALAVIKA:— Friend, you are saying what ought not to be said.
BAKULAVAŁIKA:— I have said only what should be said.
MALAVIKA:— Indeed you love me.
BAKULAVAŁIKA:— Not only I.
MALAVIKA:— Who else then?
BAKULAVAŁIKA:— Even the Lord who is an admirer of merits.
MALAVIKA:— You are talking falsehood. This very thing is not in me.
BAKULAVAŁIKA:— Truly it is not in you. It is seen on the pale, beautiful and emaciated limbs of the Lord.
NIPUNIKA:— The answer of the wretch is as if thought of beforehand.
BAKULAVAŁIKA:— 'Love must be tested by love' take these words of the good people as an authority.
MALAVIKA:— Why do you talk at your own sweet will.
BAKULAVAŁIKA:— No, no. These are indeed the words of the Lord, tender with love, and mirrored in me (reproduced by me).
MALAVIKA:— Friend, having thought of the Queen my heart does not believe.
बकु०—नुमे ! भरसनबाह । इति वसन्तावतारवस्तुमूल्: कि नः ।
चुतपसवोदवतंत्रसिद्धमः।
(कः)
माल—लं तावदज्ञातीतिद्वारे गहवाया भव।
(खः)
बकु०—विमलेदुर्मिर्भकुलालावलि बलवहम्।
(गः)
राजा—सापु बकुलावलिकेसापु।
भावाशानन्तरमस्तुत्तेन प्रत्यायप्याने दस्युकोचरेरे।
वाक्येनेव स्थापिता स्वे निदेशे स्थाने प्राणा: 
कामिना दूषयदीना: ||१३||
हरा०—हि० पशय | कारितेव बकुहाविकक्षतिस्मयः पदं मालाविका।(घ)
निपु०—मिल्हे नितिकार्यायंशुद्भुवताजनक उपदेशः।
(ङः)
हरा०—सयमे वाह ऋषिनिति में दहरम्। प्रहीताय अनन्तरं चिन्तविष्यामिः।(घ)
बकु०—एष हीतेयोधिपि देने निरूपंपरिस्मृयसे | चरणः। यांध्राविप सरुरूरी
करोमि। (इति नावथेन नूरुरुमल्मवच्छः।) हला उलिच। अनुलिच देयाः
अशोकविकासावितकं स्वियोगम्।
(छः)
(उमे उचितः।)
हरा०—श्रोतो देत्या नियोगः। मवविदारीम्।
(जः)
बकु०—एष उपाध्यासां उपभोगमकः: पुरुरत्से वलिते।
(झः)
माल०—(सल्लेम्।) कि भलाः।
(ञः)
बकु०—(सफितः।) न तावदरताः। एषोदशोक्षासलावल्मिकी पत्तक
गुङ्चकमः। अवतांतेर्वसनम्।
(टः)
(कः) मुदे भमसवायोगित वसन्तावतारसवास्तः कि यं चूमःसबो अरसिदि
द्वयः। (खः) तुम दाय दुखजादे अच्छता सहाया होही। (गः) विमहुपुकहे
बलिावविभा लू अषयं। (घ) हुमे पेख। कारिता एष बवुलालविभा एद्वितीय
पदं मालबिका। (ङः) मूर्ति शिवविदारसवासू उत्सुबदायणाऽ उवदान | (घ)
ढाणे लु संकिँदे मे हिलवम्। गहीद्वाय अण्तरं चिन्तविष्यामिः। (छ) एसौ दुरीसौ दीवी
देवीयान अशोकविकासावितकं स्वियोगसे। बालं दुमविभ्याने करोमि। हला उलिच। अणुचिथ
देवीयाए अशोकविकासावितकं स्वियोगसे। (जः) जुरो देवीयी शिवविभा। होडु दाणः:
(मः) एसौ उवाध्रदानां उपभोगमकः पुरुरत्से वलिते। (झः) कि भलाः।
(टः) श दाय भलाः। एसौ अशोकसावितकम् पत्तकगुङ्चकमः। अवतांतेर्वसनम्।
मालबिका स्वे निदेशे मव्यक्तिकारणे स्यापिता। भुयानू काम एयामस्तीती कामिनी
स्तेनाः प्राणा: दुस्युराविना दुस्युराविना इति यदुविभे तस्याने युस्मेव। ||५४||
(पदं कारिता महुरुमल्लालमध्यव्यवधा सावसमुपाख्य राजसमाजमकममिः प्रवाहताः

१ सर्वे: २ नियोगः इति ।
BAKULAVALIKA:—Foolish girl, should not a mangosprout—
which is the all-in-all of the advent of spring be used as an ear-
ornament just because there is a danger of bees.
MALAVIKA:—But you must become my constant help-mate—in case of difficulty.
BAKULAVALIKA:—I am indeed Bakulāvalikā, that is
fragrant when crushed (also helpful in distress).
KING:—Well done, Bakulāvalikā, well done!
By means of speech begun after knowing her feelings, and
which gave proper answers in case of contradiction this
one was established in her own instructions, it is proper that
the lives of the lovers are dependant on the female go—
between. (14)
IRAVATI:—Maid, just see! Bakulāvalikā has caused Māla-
vikā to take the step in that direction.
NIPUNIKA:—Mistress, the instruction would create longing
even in one free from passion.
IRAVATI:—It was indeed proper that my heart was appre—
hensive. I shall think later (of what I should do) after I have
got at the facts.
BAKULAVALIKA:—Here is this your second foot with its
decoration finished. So now I will put on anklets even on both
of them (Thus gesticulates that she puts on the anklets).
Friend, get up, carry out the duty of the Queen of causing the Ashoka to
blossom. (Both get up.)
IRAVATI:—Yes, yes, we have heard the Queen's order. Let
it be executed now.
BAKULAVALIKA:—Here is seen before you he with his
(redness) love developed and who is capable of enjoyment.
MALAVIKA:— (with delight) What? The Lord?
BAKULAVALIKA:— (With a smile) No, Not the Lord.
This is the bunch of sprouts hanging down from the branch of the
Ashoka. Make it an ear-ornament.
मालविकानिमिध्वः

विन्दुपकः --अर्धे भूले भवता ।

राजा---सेवे परीमेतावता कामिनाम् ।

अनातुरोक्तिष्ठतयोऽऽ प्रसिध्यता समासमेनापि रतिनर्म सा प्रति ।
परस्परप्रतिनिराशायायेऽऽ दरिद्रान्तोष्टवऽ समानुरागोऽऽ ॥ १५ ॥

( मालविका रचितप्रबङ्गवासंसा सजीवमशोकाय पाद ग्रहणोऽि । )

राजा---वधवस्य

आदाय कर्णकिलिकल्यभास्मादिवम्म चरणार्पयति ।

उभयः राजस्वचिनिमायात्मानं वाचितं मन्ये ॥ १६ ॥

माह०---अर्धे नाम आच्छोऽ सभास्सा सक्षा भवेत् ।

बकु०---सक्षा नाति देहे । निरुपकावनाशोऽ कुसुमनुभेदमन्यरोऽऽ

मेवेच ईशान चरणकार्त ह्मते ।

राजा---

अनेन तनुपम्या मुक्तस्तूयारायणः

नवाखुशकोमोऽन्त चरणें संभवितः ।

अशोक यदि सर्व एवं कुसुमेन संपत्तेऽसे

बृथा वषिस ठोऽं लखितकामिसाधारणम् ॥ १७ ॥

सेन वचनात्तर्पूवः प्रेमद्विप्रणामः

विन्दू०---एती । एतं सर्वाक्षारिणामः।

( उभे प्रेमेशं कुल त: )

लिपु०---महत्त्व मतान्त्र प्रामाणितः ।

इर्व०---नात्यम् सम मिथितां इद्धेते ।

( क ) असि सुदे भवदा । (ख ) असि नाम अहार्यं संभाषा सक्षा भव।

(ग) हस्ता पाोऽ दे दोसी गिन्याणां अर्थं असीये जहु कुसुमनुभेदमन्यरोऽ भवे जो

इसिं चरणसंकारं लहेद । (घ) एति । एं परिशास स्यं । (ङ) महत्त्व प्रता

एवं पवित्रान्ति (च) एवं पुरां मिथितां हिद्यते ।

श्लोकाचार्यायोः । एव किं भर्ति । न तादामांन । कर्मयात्रमिति एतावता पर्याप्त

पर्याप्तत: । यदा पर्याप्तमम् । एतनमात्राध्यायमपि कामिजनस्य तु तथा अहार्यापि ।)

अनातुरोक्तिष्ठत: । अनातुरोक्तिष्ठत: । कामलक्षणरहिते हिद्व: ।

( उक्तः तामामिकाय: असि सम्यंत असि उक्ततिः कामी। अनातुरः च एक्

पकः । उक्ततिः च अन्यः पकः । तो अनातुरोक्तिष्ठत: । यदा अनातुरारामिका
VIDUSAKA:— Did Your Honour hear?
KING:— Friend, this much is enough for lovers.

To me, no pleasure even by a union accomplished of the two—one indifferent and the other eager for love. Even the destruction of bodies is better of those whose love is equal but who are hopeless of obtaining each other. (15)

(Mañalvika who has arranged an ear-ornament of the sprout sportively kicks the Ashoka with her foot.)
KING:— Friend,

Having taken the sprout for the ear from this, she presents the foot to it, owing to this exchange of similar (gifts) between the two I consider myself to be deceived. (16)
MALAVIKA:— I hope the honour done by us (to this Ashok) will be fruitful.

BAKULAVALIKA:— Friend, it is not your fault. Devoid of merits would be this Ashoka who obtains such an honour of the foot, if it is dull in putting forth flowers.

KIKG:—

Honoured by this slender waisted one with the foot tender like a fresh lotus, and resounding with noisy anklets, oh Ashoka, if only immediately you do not become laden with flowers, then in vain do you cherish a longing common to sportive lovers. (17)
Friend, I desire to enter first creating an opportunity to speak.

VIDUSAKA:— Come, I shall make fun of her.

(Both enter)

NIPUNIKA:— Mistress, the Lord is entering here.
IRAVATI:— It was already thought of first by my heart.
मालविकानिमित्तम्

विद्वृकः (उपस्थतः।) भवति युक्तं नाम अत्यमवतः दिवसवस्यः।
अयमस्तेऽर्थाया सामपदेन तालाक्षणितम्। (क)
उष्णः (सर्वत्रमस्तः।) अगं सत्ताः। (ख)
विद्वृकः-बाहुलावकीयं गृहीतायां तथा अत्यमवती इद्यमवालिनियं कुःतीति
क्षत्रात्न निवारिताः। (ग)

(मालविका भवं रूपततः।)

निषुषः-महत्त्वो पश्य। किं प्रहुच्छायागोध्येन। (घ)
हराः-कर्म लख वहनवन्यस्याः जीविष्यति। (ङ)
बखुः-आयं एषा देव्या नियोगमाणुत्त्विताः। प्रतिमाणिज्जिस्ते परववतीम्।
प्राचीनं भतो। (इवालमना चहेनाः प्राप्तिभावितः।) (ञ)
राजा-यथेश्वरपराजासि। दृश्यं भंदे। (इति हस्तेन यहीवः
उद्यायायते।)

विद्वृकः-युष्वते। देवता माननिवित्तवः। (छ)

राजा-(विद्यम्)

किलविहलनौरशिशाहिनि कठिने निहतत्स्य पादपस्तकेः।
चरणस्य न ते बाया संप्रायति वामस्य बामोऽरू। || १८ ||

(मालविका खण्डाना नायायतः)

(क) हृद्दो जूनं नाम अत्युद्वोऽर्थाय पिवबज्ज स्तो अव्य असोऽर्थो वामपादेन
तात्विकम्। (ख) अम्मो भुटा। (ग) ववलाक्षिते तुए गहीहत्याए अत्यन्तोऽर्थायी
ईरसं भविष्यते करुणै चाः भविष्यता। (घ) महत्त्वं पेक्ष। किं पुरात अज्ज-गोध्येन। (ङ) कह्वे लु वहनवन्याः अत्कर्मोहिनों जीविष्यस्ति। (च) अज्ज एसा देव्या
विःवें जनुविष्यस्। एदब्बुस अदभिम्भये परवर्ती इहं। परीतिधु मट्टा। (छ) जुज्जह।

देवी एव दाता देव्या

एमुमायोः मालविकास्तीकोयोः सदृशयोः पल्लवगच्छचरणयोः विनिमयालो विनिमयः
परवृत्तः। न जातं। तथा मयं इति आत्मान्य वन्त्यज्ञातार्थययः मन्येये)।। १६।।
(निरपुणः गुणिुप्रितं कुशुमोप्येदु पुप्यारने मन्यवः मन्यः भवेत। श्लेषितं भुष्याणि
न दशस्येत्।।) अनेकप्यायं। हे भयोक तत्तुः। इत्याः पश्चा कठि। विष्ट्स्त्यः तुल्यस्त्यः।
मुखः: श्लाद्यमानः। न: नूपुरः: तेन आरोहितं इति आरवी। तेन। नव श्लातकिंकितं
यद्युज्जह्व कमतं तदन्तद्युम्भां युक्तमरेण अगों चरणेन समायंताः। स्प्यानेन पुतस्तत्कारः
स्वं यस्य तथः। सय्येव कुशुमः: न समस्यस्ते युद्धो भविष्यति तस्सं हल्लितमस्तिमि:-
विलासिकामुः। साधारण समायं दौहं चरणतावनतापेक्षार्यं नृत्य क्यत्याः व्यथिः

THIRD ACT

VIDUSAKA:— (Having approached)³ Lady, indeed is it proper to strike with the left foot this Ashoka, the dear friend of His Majesty?

BOTH:— (With confusion) Oh, the Lord?

VIDUSAKA:— Bakulávalikā, why was not the friend doing such an immodest act prevented by you who knew the fact?

(Nālavikā gesticulates fear.)

NIPUNIKA:— Mistress, see what the revered Gautama has begun.

IRAVATI:— How else indeed would that wretched Brahamana live?

BAKULAVALIKA:— Sir, she is carrying out the order of the Queen. In this transgression she is dependent upon another. May the Lord be pleased.

(Thus makes her bow down with herself.)

KING:— If so, you are not guilty. Rise up, good lady.

(Thus having taken her by the hand makes her rise up.)

VIDUSAKA:— It is proper. In this matter the Queen should be respected.

KING:— (Smiling)

Oh graceful one, oh one of your beautiful thighs; (I hope) now there is no pain in your left foot, tender as a sprout by its being struck on the hard trunk of the tree. (18)

(Mālavikā gesticulates bashfulness.)

The text contains Sanskrit script and is a dialogue between characters. It appears to be a scene from a play, likely based on the myth of Ashoka and his wife Nandimā. The characters are discussing an issue involving Ashoka and his friend, and the Queen's involvement in this matter. The dialogue is interspersed with actions and gestures, such as gesticulations and bows, indicating a performative aspect typical of a play.
इरा०—( सासुर्मु) अहो नवनिंदयु आर्य्पुत्रः।

माढ०—बकृष्टवच्छिन्ने एहि। अनुनियमसमी नियोगेन देवये निवेदयावः।

बकृ०—तेनं हि विशापय भा०।ं विकारणयं।

राजा०—भृष्ट्रयु हा०।। सम ताकुलक्षयुवच्चर्ममी श्रुताम।

बकृ०—अधिष्ठा श्रृणु। अशास्यायु मताः।

राजा—

धृतिपुष्पमययः जनो वज्जाति न ताह्यं विचार्यस्मृति।

स्पष्टाभ्यस्ते पूर्य ब्रह्मम्यास्यन्यन्यस्यैः।। १९ ||

इरा०—( सहस्रपरम्पर)।। पूर्य पूर्य। ननु अनोकः क्रुशु म दर्शयति।

अन्य कवः। पुष्पति फलिति।

(क्र) श्रवः इरावाली इराय संब्रोनातः।

राजा—( अपवादः) वध्यः का प्रतिविचित्रः।

विदृ०—किम्बलयु। जलावलयु।

इरा०—(बकुलवलयुं) काष्टु लघुवक्रणातः। माणिक्याः एवं तात्त्वः

सफळमात्रमुं कुण्यार्यपुनः।

उमेः—प्रतीतु महत्त्वी। के आदोः मृः।। प्राणपरमः।। (इति निखादः)

(म) इरा०—अहो अविभक्तिभीः। पुष्पः।। मयं जातु अत्लोमो वाचनावच्च ने

रमानीयः व्याप्तीविवरणः। भृण्यासुभित्वर्धे विदातः।

विदृ०—(जनानीकुम) प्रतिपोज्येदानी किमपि। कम्भुदेितेन कुम्भीहः।

केन द्वित्तियच्छने विकतितोतस्यादितः वक्तव्यं भवति।

(अ) अहो षण्डैन्यहिद्रावो ज्ञाज्जश्च।

(भ) वदलावलिकत्वी एहि। अघोम्भि

हतमो विकिरो मदीवे विनवेदः।

(म) तेनाः विनवेदः मदीवर्व मित्रविवर्ति।

(घ) अवहिदा सुगणाः।। आराथे भमा।। न हो असोकः कुशु कस्य दत्ते।

अभा एव पुष्पादिः दक्षिनः अ।।

(च) कि अः जंगावल एकः

(छ) कि अः बुद्धायु सहु हुए उपस्थः।

(क) पश्चिदु महत्त्वः। का अहो जयोः प्राणपरिरङ्गुम्। (ह) अहो अविभ

के सच्चायु सुरिध।

यवः कु हो घुमायु क्रमाणवर्णम प्रमानिकीर्याः। आहो देत्तर्वानुष्मी देत्तर्वानुष्मी

धिरण्याः विवः असक्षिणार्य एवं दर्शिणार्याः। (अ) प्रियोऽहि दानं किपि।

कम्भुदीदेव नुम्भीलाएः संविचित्ति सिद्धा त्रिभुति वक्तव्यं होयः।

धृतिपुष्पमययः प्रापित्यविबोधिताः पुराय प्रतिपुण्यः न वज्जाति। जतः। न विचित्रे अन्यायः श्रीवर्ष्यः। यद्य प्रणयमेव कुलभावः पुर्णः श्रीवर्ष्यः। ततेः अन्यायशिलाविषयः
IRAVATI:—(With jealousy) Oh, my Lord has a heart almost like butter.

MALAVIKA:—Bakulāvalikā, come. We shall inform the Queen that her order has been carried out.

BAKULAVALIKA:—Then request the Lord to give you leave to go.

KING:—Good lady, you shall go. First listen to my supplication proper to the occasion.

BAKULAVALIKA:—Listen attentively, May the Lord command.

KING:—

Since long even this person has not put forth similar blossom in the form of peace of mind, with the actor of touch fulfil the longing even of this one who has no liking for anything else. (19)

IRAVATI:—(Having approached suddenly) Fulfil, do fulfil. Indeed Ashoka puts forth flowers. This one again would show flowers and fruit. (All are confused having seen Iravati.)

KING:—(Aside) Friend, what recourse in this matter?

VIDUSAKA:—What else, taking to heels itself.

IRAVATI:—Bakulāvalikā, you have begun well. Mālavikā, you on your part make the Lord have his request fruitful.

BOTH:—Mistress, be pleased. Who are we to have the favour of the Lord’s love? (Exeunt both).

IRAVATI:—Oh, how unreliable are men! By me, unsuspicious like a deer attracted by the song of the hunter considering your speech as authoritative was not known this.

VIDUSAKA:—(Aside) Devise something or the other now. By a burglar caught red-handed must be said, “I am learning house-breaking.”
राजा—मुन्दरि ने मे मालविकया कहिलेले। मया तं विवर्धीति ययाकर्मणिदानामा बिनोदित।

हृदौ—विश्वासीखोडित। मया न विषादमींत्य विषोदवल्ल आर्यपुणे- योपपल्लभित। अनुयथ मन्दबालङ्गनिवें न किवते।

(फ) विवृ०—मा तावद्रमयूती अभमवतो दाशिण्यस्योपयोरेऽद्भुत। समापत्ति- 

इत्येंदेिः। परिजनेि संज्ञायुष्य यदि अपराधः स्थायव्ये अश लघुमेव। द्वाराष्ट्रमू।

(क) हृदौ—ननु संध्या नाम भवति। 

कियश्शास्त्रानायाकपूजापित।

(हति र्हास्तित)।

राजा०—(अनुहर्द)। प्रसीददु प्रभवती।

हृदौ—(रशनाविद्विचरण श्रवयेच।)

राजा—मुन्दरि न कोंमते प्रणयिन जने निरपेक्षया।

हृदौ—शाह अविश्वासनियहदयोद्वृः।

राजा—

शाह हति मयि तावद्रस्तु ते परिवर्तवत्यवधीरणा प्रिये।

चरणपतितया न चालित तां विश्रोस्ति मेषायत्यापि याविता॥२०॥

हृदौ—हयमि हताः त्सां मेषायानुवरति। (हति रशनामादाय राजाने

शाहितिमिन्द्रिति)

(क) विश्वसणीपीवि। मए ए विणायं ईर्णं विषोदवरयु अवजुङ्गोण

जत्वदित। अपणपा मन्दभारिि एवं श करीजौ। (ख) मा दाव अत्तहोसा 

अत्तहोदो निपालणस्य उपरोहः भवदु। समायातिविद्भूः दैवीहे परिमाण निपुंहाचि 

हर अवरोही ठीकीदाः एवं तुम एवं पमाण। (ग) यं संहाय नाम होतु। किति 

अत्तान आतासुहंस। (घ) सर्वाविश्वसणीपीहजौसि। (ड) इवें पि हुवासा 

तुम एवं अपुसर्दि।

हृदौ—हस्तशाक्तया अन्यतो भयंकरः भूमिगानय।) एतविपरीतेन राजा: कपटाचरण प्ररम्भये।

किमपि प्रतिप्योजय उपपमसुमणत्व वा उत्तरेण कुरित्यः। कर्मस्मिनीतेन कर्मश्री 

कोर्क्करपिनी गृहीतेचारी कुम्भःकेन चौरेण साविक्षेपेन पिनिचमूः। साधिचत्यः। 

चछे। मे तेने मुर्दुःकारण इत्ययः। विकितत: भयंकरातिमृत्युः कतालिमुः। विश्वसणी- 

मोहोज्जन निपरतलवश्यनुभूषेया। ईदृश विनोदवल्ल मालविकारः। एवः न किवते 

सुव्योगिनोरुपरोभो न किवते। मा तावदित। अवभवता मालविकया शह संध्या 

कविता आचाय। दाशिण्यस्य वेषालमुः। तर मया उद्। इवत्तै। मा ब्रृहि।
KING: --Beautiful one, I have no interest whatsoever in Mālavikā. I somehow diverted myself as you delayed.

IRA VAT I: --You are fit to be trusted! By me it was not known that the Lord had obtained such an object of diversion. Otherwise unfortunate as I am would not have done this.

VIDUSAKA: --Let not Your Ladyship speak about the courtesy of His Majesty as a repudiation. If even the conversation with the attendant of the Queen when seen accidentally be considered a fault—you alone are the authority in this matter.

IRA VAT I: --Indeed let it be conversation. Why should I bother myself about it? (Starts to go in anger.)

KING: --(Following) May Her Ladyship be pleased.

( Irāvati does move with her feet entangled by the girdle.)

KING: --Beautiful one, indifference towards a loving person is not becoming.

IRA VAT I: --Rogue, you have an unreliable heart.

KING: --

Oh beloved, let there be your disregard towards me who am familiar to you (indicated) by (the word) 'Rogue' but, oh angry one, you do not give (it disregard) up even though begged by the girdle fallen at your feet! (20)

IRA VAT I: --Even this wretched one imitates you alone! (Taking the girdle desires to strike the King.)
राजा—एस। याप्ताराम हेमकालीगुणेन ऋषिविक्षयस्वपाश्यर्यर्तेन।
चण्डी चण्ड ज्योतमुख्यता मात्र विधुराभा मेवराजी विन्ध्यमृ ॥ २१॥
इशवती—की मामेरे मुयोड्यपराणे करोपि (ईश्वर सरसं इत्यमीयमवते)।
कर राजा—
अपराधिनि मयी दण्ड संहरस किमुद्यत कुटेष्टकै।
वर्षयस विवर्तवते तथा वाङ्रकिनात्राण कुप्यसि च ॥ २२ ॥
नृताभिकर्मेनुर्वातम । (ईश्वर पादमोः पताति.)
इशवती—न सत्तेमो मालिबिकायाभ्रणौ यो ते स्वार्यदोहः पूरविन्धायतः।
(ईश्वर निःशक्तता चन्द्रेष्ट्र)। 
(ख) 
विदूषकः—उषिष्ट । कुमक्षादीभोक्ति।
राजा—(उषिष्टः) इऽराजीपवस्यः ॥ कथं तैल विया।
(ग) 
विदूषकः—गयस्य दिश्यते अणेनानिग्नेनासती गलेयः।
तद्वै शीर्षानीपौणमालः। याद्वाराको राशिश्वेषतु वंडरामनं न करोति।
(घ) 
राजा—अहौ मदनवं धर्मयुः।
सम्ये भियाङ्गकमाचयस्तुः। वृषिपतलवुल्लूः सेवाम।
एवं हि व्रज्वतिस्त सा शाङ्क्यसमिश्रस्तृं कुप्यता। ॥ २३ ॥
(ईश्वर निःशक्तता यह वकवेन)
इश्वर तृतीयोऽहः।
(क) कि मं एवं भूमो वि अवरदर्ष कार्यसः। (ख) ण बुध इसे मालिविकाएः
कलाका या दे फरिकोदेह गुदर्मस्ति। (ग) उठेंहि तिल्पसाहसि। (घ)
अभस दिनुमुः ईमस्य अवशाखस अप्यस्या गदा एसा। ता अन्य सिंधं अवशाक=
मात्। जात वहसंहरो राष्ट्र विश अनुतवकां पहिगमणं न करेदि।
KING:—This, the angry one, with showers of tears, has become ready to strike me fiercely with the string of the golden girdle slipped down through carelessness from her round hips, like the row of clouds possessed of water the Vindhya mountain with the streak of lightning. (21)

IRAVATI:—Why do you accurse me thus again.

(Hangs down the hand having the girdle in it)

KING:

Oh curly haired one, why do you withdraw the last (girdle) lifted against me who am guilty? You increase the grace, and also are angry with this slave here. (22)

Certainly this is permitted. (Thus falls at the feet.)

IRAVATI:—Indeed these are not the feet of Malavikā which would fulfil your longing for touch. (Exit with the maid.)

VIDUSAKA:—Rise up. You have been favoured.

KING:—(Rising up and not seeing Iravati.) What, is the beloved really gone?

VIDUSAKA:—Friend, it is good that the displeased one has gone by this immodest behaviour. So we shall make off quickly, before she returns like Mars retrogressing to the zodiacal sign.

KING:—Oh the perverseness of love!

I, whose mind is attracted by the beloved consider her slighting of prostration as a service; thus the angry one though full of love may possibly be neglected. (23)

(Exit with the friend.)

HERE ENDS THE THIRD ACT
चतुथ्योगङ्कः।

(तत्: प्रविष्ठिति पत्त्वस्तुको राजा प्रतीहारी च।)

राजा--(आत्मगतम्।)

तामाधिन्य्यः सूतिपित्यगतामाधिन्य्यः बद्मुः

संभासताः नथविधिः रुद्दरास्ममवासः

हस्तस्परी मुकुदित हृथ्व व्यक्तरोमोमरमत्वा—

तुष्पात्त्वहानसं मनसितजनपम्य रसाः फलस्य पवः॥ १॥

(प्रविष्ठम्॥) लक्षे गौतम।

प्रतीहारी—जयद्व महत्। असनिद्धितो गौतम।।

(क।)

राजा—(आत्मगतम्।) आम्। मालविन्धकुचानत्वानाय मया प्रेष्टितः।

(प्रविष्ठ)

विद्वूषकः—कवचवः भवान्।

(ख।)

राजा—जयदेने जानीकाति तातक देवी धारणिः कर्म वा सहस्वच्छराशा—

हनुमत्त्वा हर्ति।

प्रतीहारी—यहेव आहात्यति। (हर्ति निश्चाताः।)

(ग।)

राजा—लक्षे को इत्यङ्गात्मकमवयम्ये शक्यः।

विद्वूषकः—यो विद्वूषकितां। परसूतिकायाः।

(घ।)

राजा—(कविशद्यम्।) कपिलव।

विद्वूषकः—सव तपस्विनी तथा पिनझलावः सार्वभाग्य्येवेः मुरुमृगुः

हव निशिता।

(ङ।)

(क) जेदु महत्तः। असनिद्धिदोः। (ख) बद्प्रेषते महत। (ग) जः देवो

वाणिज्यः। (घ) जो विद्वूषकिताः तथा विद्वूषकिताः।

(क) ज सव तपस्विनी ताते

विद्वूषकिताः सार्वभाग्य्यापरे। मुरुमृगुः विधु निशिता।

कादिर्दिनेन्द्रमुक्तमायरभर्ते—तत्: प्रवीशत्स्ताविना।

(शुद्ध: सच्च: बुद्धिपर:। तमागात्त: कर्ममाखोपथत:। वास्तवविश्वायमृत्तातिमित्त:।)

कृष: मालविन्धकाम्। आदित्यपञ्चमविभाष्य।

(अ) तस्मात्ता प्रयत्नविभाष्य। बद्व भृंहुः येन ख

बद्वमूली गृहीतमूलः। ततो नन्दपितयं नेत्रोपरकते संख्यात्त्वाः दृष्टान्यामित्तम्याः।

तस्मात्।

विद्वूषकिताः सधृः रागस्याः। कविशद्याः। धर्मविद्य:। सत्याः: तथाभृत:।

तत: पश्चात्

हस्तमेव सति। व्यक्तरोमोद्रवणमल्लुः। रोमणः पुलकोनामुखः।

आर्यवर्तिः। रोमोद्रवण:। भ्यं। भ्यं। रोमोद्रवण:। तथा भाव:। भ्यं

रोमोद्रवणः। तस्मात्। भ्यं। भ्यं। रोमोद्रवणः। तस्मात्।

मुकुदित हृथ्व संजातमुक्तः।
FOURTH ACT

ACT IV

(Then enter the love-sick King and a female Doorkeeper.)

KING: — (To himself)

May the tree of love which took firm root through my interest in her by nearly coming within the range of (my) ears, which put forth the shoots of attachment when came within the range of eyes, which was as it were full of buds owing to the horripilation manifested at the touch of the hand make me who am pining taste the flavour of the fruit. (1)

(aloud) Friend Gautama!

FEMALE DOOR-KEEPER: — Victory, Victory to the Lord! Gautama is not nearby.

KING: — (To himself) Yes, he is sent by me to find out the news about Mālavikā.

(Entering)

VIDUSAKA: — May you prosper.

KING: — Jayasena, just ascertain as to where the Queen Dhārīni (is) and how is she diverted as she has pain in the foot.

FEMALE D. KEEPER: — As His Majesty commands.

(Exit)

KING: — Gautama, what news of Her Ladyship, your friend?

VIDUSAKA: — The same as that of cuckoo caught by a cat.

KING: — (With dejection) How possibly?

VIDUSAKA: — Indeed that innocent lady has been thrown into the subterranean store-house of valuables, as if into the mouth of death, by that tawny-eyed one.
राजा—नन्द मल्लस्वाम्यम्।

विद्व्यूक्:—अथ किम्। (क)

राजा—क एवं बिमुलोपस्माक येन चर्चीहुतादेवी।

विद्व्यूक्:—शृणोतु महान्। परिमार्जिकम् अथ कथितम्। (ख) किल
तत्रतद्वर्तीर्ववती हुज्जाहस्तचरणादेवी। सुलभ प्रवेशमात्रात्।

राजा—तस्मात्।

विद्व्यूक्:—तत्: या देव्या प्रूता। किल त्वाच्योक्तो वहयुज्जन इति।
तदोक्त। मनोद्रो उपाधीर्वर्यजने सुकार्ये वहयुज्जनं न जाते। (ग)

राजा—बिमुलोपस्माक मल्लस्वाम्यम्। श्वेतविद्व्योऽमतूतथापि माधवम्।

विद्व्यूक्:—सतस्तवावनुव्यमानाय सतस्तवावतिन्यमतारोऽपि भद्रहहितायथ
कृत्यं देवी। (घ)

राजा—अहो दीर्घोपाद पत्रमवत्:। अत: दर्शन फूडः।

विद्व्यूक्:—किमम्। परम्। मल्लस्वाम्यम्। बुद्धास्नानोऽस्तर्यम्। निग्न्यानोऽस्तर्यम्।

राजा—कंदै फूडः।

मन्दुरास्वातः प्रमुखमग्नासी।

कोटरमकालवृत्ताः प्रवाहपुरोधात्वा गौमिते॥ २ ॥

अष्टाङ्ग कृतस्लोकस्मात् गतिः: क्षात्।

(क) अह घ। (श) सुधान्तु घ। तथरजस्विनामेवे कहित्। किमो आतिक ततहदो इतत्वको ध्यातमचरणं देविः सुहोऽपन्धितं आत्माद। (घ) तदो तत् देवी विच्छिद्यं कि शु बोधिदिव दृष्टिः। ता: इति। इति।

(द) मन्द्रो उपाधीर्वर्यजने सुकार्ये वहयुज्जनं न जाते। (घ) तदो तात्:। अगुप्तस्तवावतिन्यमात्रेऽभवं 
अति। अति अतरणे परिहृदितरण: कथित् देभी। (घ) किं तत्रो तर। माधवसी उश्मालविद्या श्रीप्राणपदी श्रीबिमुलोपस्मात्। पांडलवायूः। श्रीकुण्डलमाय:। विक्र अभुवेति।

भन्मस्मानात् उपाधाः। उपाधाधम्। बिमुलोपस्मातः। परिहणे मल्लविकायमिति
हृद:। निमित्तस्तुतिपि स्कृतिकरणं विनापि।।। (उपन्याय:। आगमसस:।
मालविकायाः। श्रीकृपयि। मल्लविकायाः। श्रीमलोपस्माकारशीलः। अनुवाचमाननाः)

1 (ह) मन्द्रो उपाधाः। उपाधाधम्। बिमुलोपस्मात अन्तवरणं। श्रीकृपयि
पुष्पसीती। (क) तदो योक्तं कुन्तो वा: तेन उपाधा:। अतरणे परिहृदितरणं। अन्तरणे पुष्पसीती।
FOURTH ACT

KING:—Presumably having known my contact with her.
VIDUSAKA:—Just so
KING:—Who was so averse to me that by him the Queen was made angry?
VIDUSAKA:—May Your Honour listen. Parivrajika told me. Yesterday indeed Her Ladyship Iravati came to the Queen, whose foot was sorely paining, to ask about her health.
KING:—What then?
VIDUSAKA:—Then she was asked by the Queen, “Was the beloved one seen?” She replied, this your formality is ideal since you do not know that the beloved one has been transferred to a servant.”
KING:—Oh, this reference would make any one suspect Malavika even without direct mention.
VIDUSAKA:—Then the Queen was made to know your impolite behaviour by her who was being continuously pressed.
KING:—Oh, the long-continued anger of Her Ladyship. Tell me what happened next?
VIDUSAKA:—What next! Malavika and Bakulavalika with their feet fettered are experiencing the residence in the nether regions, where the sun’s rays are not seen, like two Naga-damsels.
KING:—Alas! Alas!
The sweetvoiced cuckoo and the female bee attached to the blossomed mango-tree are made to go to the nest by an untimely shower accompanied by a strong frontwind. (2)
Can there be any scope for some remedy in this matter?
यत्सारामहेंद्रे ब्याप्ता माधविका देव्या
बंदिता | ममाकुलीयकमुद्रामहेन्द्रे न मोक्षया त्यथा हस्तशा माधविका
बकुलाबिल्लिका चेति।

राजा—(निःस्य | सपरामधृष्ट) श्ले फिम्म कर्तव्यम्।

राजा—क इव।

राजा—(सदाशिवेत्यम्) कोपप्रद: शृणौति। कोणे ते कपयामि।

(इसुपरिष्ठ्य कोणे) प्रवचिन्म।

राजा—(सहरसम्) बहु चिनिततम। प्रयुक्तवत्म विद्वेषे।

(प्रवचन्।)

प्रतिहर्षी—देव प्रवटतयो देवी निष्पणा। रक्षणनववधारिणा परिष्रम—
इसगतेन चरणेन मुग्धस्य कथाभिविनोदामाना तिदित।

राजा—देव अस्मिन्द्वेद्यौग्यो अवस्थर:।

राजा—(तद्रथषु मवानु) अभिष्यं देवी इच्छुरिमकायणमथिपायम्।

राजा—जयशेनांवासास्ताश्वेष गच्छ।

राजा—(तथा | कोणे) मवाति प्रवचिन्म | (स्वाधेय निष्कान्तः)।

राजा—(जयशेन्द्रे प्रवटारतमार्गमादेश्य)

देव:।

(ततः प्रबंधति शयनस्य देवी पर्याभिषिका विभवतथ विचारः।)

(क) कहं प्रविच्छिदि। ज सारामहेंद्रराव बाजवा माधविका देवीए संदिग्ध:।

राज्यमात्रया जोदी माधविका देवीए संदिग्ध:।

(श) अविश्व: एवं उवाचो। (ग) को वि अविश्व: सुषुष्णे। कोणे दे
कहेमि एवं विज। (घ) देव पवादसस्मे देवी विश्वाणा रत्नवन्दनपारिणा परिस्थः—
महत्यमेव। चलनेन महवदीए कहाइए विषोदिजनमाणां चितौदि। (क) ता
ज्ञातु भस्य अथव वि देवी नेपुर्दु अर्थविशेषा मवारस्तताः। (ख) तह। होदि एवं
विज। (छ) इदो हंदो देवो।

वातः: यस्मिनु तत्त्वानेन प्रवात्तर तत्त्वप्रमुण्य शयनेन तत्त। रक्तति। वोकाप्नोदार्थ निपिक्तं
रत्नवन्दनं तदारिणा। परिजनहत्तु गतेन चरणेन उपल्लिताः। संवेद्य अस्म्हर्ष्यः।
निवेद। (उपसारांवणया बाधायमानकोपनेत्रोऽनुविष्ठात्त)। अनुबंधतिः। (हे कर्मायिणिः
कहं मघुं भाविकु बीरे व्याश्यायमानाः। अनुस्मरि: सुपुरस्य मञ्जीरस्य विरहथ: वयः
तथायमूल नुपुरविशेषान्नुपर्शिन्दरः। तपनीयस्य सुर्यस्य पीठकमालम्भते तपायमूलः।
FOURTH ACT

VIDUSAKA:—How can there be? For Mādhavikā in charge of the treasure-house has been ordered by the Queen: "This wretched Mālavikā and Bakulāvalikā should not be released by you without seeing my sealed-ring."

KING:—(Sighing and parting him) Friend, what should be done in this matter?

VIDUSAKA:—(Thinking) There is a remedy in this matter.

KING:—What is it like?

VIDUSAKA:—(With a glance) Somebody unseen may hear. I shall tell in your ear (drawing near and whispering in the ear). It is like this.


(Entering)

FEMALE D. KEEPER:—Your Majesty, the Queen seated on a bed in an airy place with her foot besmeared with sandal paste and held in the hands by an attendant is being diverted with stories by the Revered Lady.

KING:—This is the time proper for us to enter.

VIDUSAKA:—Then may Your Honour go. I too will have something in my hands to see the Queen.

KING:—Go, after having informed Jayasena.

VIDUSAKA:—Alright. (In the ear) Lady, it is like this. (Whispers it and exit).

KING:—Jayasena, just show me the way to the bed in the windy place.

FEMALE D. KEEPER:—This way, this way Your Majesty.

(Then enters the Queen lying on a bed, Pariwājikā, and the attendants according to rank.)

शुचिनायपीठमभित्तमित्वः। हजा बेदनया परीत्व न्यायपितम्। चरण मां च पीठपितं नाहृति। तवोप्यवेन तव चरणस्य पीठा स्यादतु। तदवज्ञकान्तां ममापि। अतो मा उदिता अर्धतिष्ठति भव॥ ॥ ॥ तत्र ह्यतः। यस्य यस्यस्यं बदोम्बुन्धक्षो यस्य स तयतः। । (वाप्पः रितिपाणिनात्मं देवी न द्रष्टव्यं द्रष्टिय आभारस्त्वं तत्रिपतित्वं पुष्पाणि केवलं कार्यतः।) ग्रंथमय कर्म प्रामर्थितविषयम्। पूर्वकर्म मधुप्रकाशितविषयम्।} चत् वेश्वरस्य भविष्यवार्द्धम च। तत: प्राप्तः। रक्तस्य मोक्षान्तमात्रम्।
चरण । रुजा परीत कठमानिणि मां च पीढ़ीतम ॥ ३ ॥

प्राप्तिः—जयतावाचः।

परिवारिका—विजयतां देवः।

राजा—(परिवारिका प्रणामपरिवर्त्य।) देवि अशि सहा ते वेदना।

धारिणी—अशि में विशेषः।

(ढ़)

(तत: प्रविशति योक्तयोगीतकारः। संभासः विद्वूषः।)

विद्वूषः—परिवारिका मित्रायता मभावः। सूचि दशोडसि।

(अ)

(सर्वः विषयः।)

राजा—कः कथा। क मभावारि।

विद्वूषः—देवि धनपात्मिकाः परुषमभावाद्विविधः।

(सर्वः)

(विशेषः)

विद्वूषः—तस्य स्वात्मककर्तव्यमानस्य दात्तिकारायते कुट्टरकिंचिते कालेन दशोडसि। नवेते देवं दशये। (हति दशैयति)

परिवारिका—तेन हि दंशिक्षेत्। पूर्वकमेति शुरुते। स ताष्ट्रस्य कियतां।

(क) भगवान सत्यायत्नं कहावत्य। तदो तदाः (खः) अहो भज्जातो। (ग) वेदु अज्ज्वातो। (घ) अशि में विशेषः। (ड़) परिवारिका परिवारिका भवः। सूचि दशोडसि। (छ) हदित हदिः। अहो एवस्य ब्रह्मसः जीवितसंया गतिः। (ज) तताः अधोपायः धातृकारायो परसारे श्रीरावहे कोडरित्सम्बदेन सप्तहेन कारेन दशोडसि। न पुंरं दूरे दंशिक्षेताः।
FOURTH ACT

QUEEN:—Revered Lady, very charming is the subject-matter of the story. What next?

PARIVRAJIKA:—(With a glance) Queen, further on from this I will tell you sometime again. The revered Lord of Vidisā has arrived.

QUEEN:—Oh the Lord! (Wishes to rise up)

KING:—Enough enough of this distressing formality.

Oh sweet-voiced one, you do not deserve to trouble the foot-paining all over, unused to the separation from anklets and resting on the golden pedestal and me also (at the same time). (3)

QUEEN:—Victory to my Lord!

PARIVRAJIKA:—May His Majesty be victorious.

KING:—(Sitting down after having bowed down to Parivrājikā.) Queen, is your pain bearable?

QUEEN:—I feel better.

(Then enters Vidusaka in a state of confusion, with his thumb-tied up by a sacred thread.)

VIDUSAKA:—help, help Your Honour! I am bitten by a snake.

KING:—Alas, alas! Where were you wandering?

VIDUSAKA:—I had been to the Pramadāvana for gathering flowers for the customary present as I wished to see the Queen.

QUEEN:—Oh fie! fie! Indeed I should have become the cause of putting the life of a Brāhmaṇa in danger!

VIDUSAKA:—There I was bitten by the god of Death (in the form of a snake) coming out of the hollow, when my hand was stretched forth for the sake of bunch of Ashoka blossom. Here indeed are the two marks of teeth. (shows them.)

मेल्यानि अनेन संताय: सुंच्छते। विपर्ययं विच्छार्मितं हुयति प्रकाशयति। विपर्ययं बसन्ताराजीयं कविता:—‘वेल्यायं वेप्यचाह्यं: फेन: सक्षमस्य मन्नानम्। दुःखं जीवं भूतिश्वर्तबल विपर्ययं। शयस्त्रुष्ठृता इति।(हा कषुम्भ) वस्यूममहं हर्षावर्ष्य विपर्ययं। विक्षालाहायत्यृति। अपुन्नद्या मायी मृते इति भावः। योगलोकं योगं। अरण्यस्य प्राप्तिः तेन सहितं क्षेमं लक्ष्यस्य परिपलनम्। गीतं वान्यासाचित्वमित्यथ:।
चेतो दंशस्य दाहो या कष्टावा रक्तमोक्षणम्।
एततादि दृष्टमाणाः अमुकाः। प्रतिपत्ति || ॥ ॥

रा́जा—संप्रति विष्यैवायामस्ति कर्म । जवसेने किश्रमानायोत्त मथविषि।

प्रतीचारी—चेतेव आशायायति (इति निम्बकान्ता।) (क)

विदुषकः—अहो पापेन सुखुपा यह्र्तोव्रसः। (ख)

रा́जा—मा काले भू:। अविषोदविष्यैव धंशायो भवेद।

विदुषकः—कथन्त न भेष्यामि। सिमिसमायन्तिमेवशानन्ति। (ग)

(इति विष्यावेचायस्यैवति।)

देवी—हा देशितमधुमेव विकारेन। अवलम्बनं आह्मण्डु। (घ)

(परिणमं: सरस्यमधुमेये)

विदूषे—(राजानि विलोकयेऽ) भो:। भवतो भार्यापिंचवम्योदिः।

तद्विधातुपुजया मै जनन्या योगेष्वं वह। (ढ)

रा́जा—मा भैरवे। शिरोरो मभ। आरिभवान वैधाभिनिःशते।

(प्रववेः)

जयो—देव आशापितो भवविशिष्ठवायति। इहवानायितं गोतमं इति। (छ)

रा́जा—तेन हि चन्द्रवपरिश्वरीयामेन्तमात्रत: सकायं प्राप्य।

जयो—तथा। (ठ)

विदूषे—(देवीं विलोकय)। भवति जीवेवं वा न वा। यत्न्यात्ममयानं

सेव्यमेन तेएथराद तत्परयश। (ज)

(क) ज देशो आचारेऽ य (ख) अहो पापेन मिश्चुप्या गात्योहिभी। (ग)

कर्मण च भास्यः। भिक्षुमानोत्त मेव चाति। (घ) हा विद्विषय असुदु विभारेन-

अवलम्बणं श्रापण। (ड) भो:। मयादो भास्यादो विभवत्सोहिः। त विभारिः अनुताने मे

जननीए जोगमखेम बहुही। (च) देव आशापितो भवविशिष्ठवायति।

इहवानायितं गोतमं इति। (छ) तह। (ज) भो:। जीवेतानं वा न वा। ज महे

अवलम्बनं देष्यममेण ते अवरस्वत तं मरिःश।

विभिन्नार्थे विधष्यतिक्षवं कर्यतीर्थ्य:। प्रकृत्या स्वभवत: भीत:। तपस्वी

दीन:। भवव विन्यस्य भाषार्थी मिथ्यावस्य तस्य। सिद्धि न मय्यते विधष्यति कर्यविश्वस्य विधष्यात् न गच्छति। सर्वप्रतिकारं

कर्ष्यात्मक्यस्मिनमेत्यस्मात। कर्मणो नागमुद्धाविवाहानस्य सिद्धी। कर्मण: मालविकामोचन—

१ देशितमधुमेव विचारेऽ
PARIVRAJIAKA:— Then it is heard that the excision of the bitten part is the first thing to be done. Let that be done. Excision or burning of the bitten part, or letting off of blood from the wound these are the remedies for (saving) their lives as soon as they are bitten. (4)

KING:— At present it is the work of poison—doctors. Jaya-sena, let Dhrusavasiddhi be called immediately.

FEMALE D. KEEPER:— As Your Majesty commands.

(Exit)

VIDUSAKA:— Oh, I am caught hold of by sinful death.

KING:— Do not be nervous. Sometimes the bite happens to be even non—poisonous.

VIDUSAKA:— How shall I not be afraid. My limbs are shivering. (Gesticulates the quick effect of poison.)

QUEEN:— Alas, the change is getting inauspicious. Support the Brâhmaṇa. ( The attendants support him with confusion.)

VIDUSAKA:— (Looking to the King) Friend, I am your friend since child—hood. So having considered this, look to the maintenance and protection of my sonless—mother!

KING:— Do not be afraid. Be calm. Very soon the poison doctor will cure you.

(Having entered.)

JAYASENA:— Your Majesty, Dhrusavasiddhi being ordered requests, ‘Let Gautama be brought just here.’

KING:— If so, then take him to the honourable one, supported by the eunuchs.

JAYASENA:— Alright.

VIDUSAKA:— (Looking at the Queen) Your Ladyship, I may or may not live. Forgive me if I had offended you while serving His Majesty.
मालविकानंदिकमुम्

देवी—दीपायणम्।

(क) नित्यानंदी विद्यानु: श्रीतिहारी ज।

राजा—प्रकृतिशीलस्तस्वात्। इश्वरसिद्धरपि वयाधिनाम्। विस्मय न मन्यते।

(प्रविष्ट)

जयो—जयतु मात। इश्वरसिद्धिप्रविष्टं। उदासुकभिच्यानो सर्पमुक्ति

जिमि क्लपितत्वम्। तदनिवस्यकामस्त।

(ख) देवी—इद सर्पमुक्तिमयार्कुण्डकम्। पवानस्म इते देवोरत।

(ग) इति प्रश्नति।

(ह) तस्तीहरू यथिवा प्रशिध्यत।

राजा—नारके नारके प्रतिपित्तमाय।

प्रतिः—नारके आश्रयस्ति। (ह) नित्यानंदी नित्यानंदी।

पारी—परम से तद्यथाभिनेत्र तथा निदविती गोलम्।

राजा—भुसवेद्म।

(प्रविष्ट)

जयो—जयतु देव। इश्वरसिद्धिविदनो गीतमो, मुहूर्तेन प्रकृतिस्व: संहृत। (क)

(स) देवी—विद्या वचनीयमन्त्राकस्मि।

प्रती—एक पुनर्रमायो वाहतको विश्रामस्त। राजकारण वहु मन्त्रस्तिक।

(उ) तद्विनि नारायणस्मां प्रभुमार्गीमार्गीमार्गीमार्गीमार्ग।

(ि) देवी—गण्यावारुपु: कार्यसिद्धिः।

(ि) राजा—आदिकालो तद्विमृदेश: | शीतकिया चार्या वज्जनयान। प्रश्नता। तद्विमृ

(ि) नोयतां शयनिः।

देवी—वाणिका: आत्मप्रचारवचनमनुविष्ट।

(ि) दीर्घाहां हाँ। (ि) जेवं भुजा ।

(ि) पुष्पसिद्धी विद्यावेदि। उदासुकभी

(ि) विदमण सद्योहिततं कपिलब्रह्म। त विनाशीभुत। तत। (ि) इद सद्योहिततं

(ि) अद्वालोकत्वं वाहतस्य गोदो मुहूर्तेन परिशिद्धाः संहृतो।

(ि) दिव्यालयो वचनीयाशो

(ि) मुहूर्ते। (ि) एसे उन नामयो नारके विद्यावेदि। राजकारण वहु मन्त्रस्त।

(ि) ते दमनश्व तुम्हारह इत्यापि तिः। (ि) श्राको अन्तरतो कर्जंसिद्धी।

(ि) वाणिकालो अन्तरतः वचनमनुविष्ट।

साव: | शुद्धा नीचा ।

(ि) साक्षात्क मृतम्। विचारितमाण्यस्याम पृष्ठिकर्मः। अतिरिक्तका

(ि) नारको रुपसिद्धी। प्रकृति भाव: मया समयोत्समुदारे दस्तमान्यः। दैविकत्वः—
FOURTH ACT

QUEEN:— May you live long!
(Exit Vidūṣṭaka and the Female Door-keeper.)

KING:— The innocent one is timid by nature. He does not believe in the success of even Dhruvasiddhi who is true to his name.

(Having entered)

JAYASENA:— Victory to the Lord. Dhruvasiddhi requests, "Something having the image of a snake has to be used for the ceremony with the water-jar. So let it be found out."

QUEEN:— Here is the ring with the serpent-seal. Afterwards give it in my hand. (Thus she gives) (Female Door-keeper takes it and starts to go.)

KING:— Jayasena, when the work is accomplished, bring the news quickly.

JAYASENA:— As Your Majesty commands. (Exit.)

PARIVRAJIKÅ:— As my heart tells, Gautama is free from poison.

KING:— May it be so!

(Having entered)

JAYASENA:— Victory to Your Majesty. Gautama, with the effect of poison removed, has been restored to health in a short time.

QUEEN:— It is good that I am freed from blame.

JAYASENA:— Here again the minister Vāhataκa requests, "There is a great deal of state-work to be dealt with. So I desire to be favoured by an interview."

QUEEN:— "May my Lord go to accomplish the business."

KING:— This region is overpowered by the Sun. Cooling treatment is commended for this ailment. So, let the bed be carried to another place.

QUEEN:— Girls, execute the order of my Lord.

उपसर्गः सदृ सोपसर्गः पापस्वहादिशुद्धिकल्वात्। मोचपृष्ठि इति हेतुना। यदा इति प्रकाशयन्त्याः। ॥ ६॥ न हि बुद्धिविद्वामि। [ सुदृढः मिथांकामूः। ] अर्थद्वारं अन्तःविच-सिन्हपुपपार्यं। बुद्धिपुष्टेन बुद्धि: प्रकर्ष्यं एष केवलेन न। कितु कार्यसिद्धीं पर्यां। कार्यसिद्धिपवः। सूचम: ज्ञातिज्ञोऽस्मिन्। उपस्थित्ये। हृदाहुलः प्रकठित:। कार्यसिद्धिपवः। तथैव तिमोधोऽस्मिन्॥ अस्तिस्मेऽहः सदृ कार्यसिद्धिं। इति ॥ ७॥ समुद्रगृहः जलमयः। मा...
परिज्ञ: तथा।

(दिनांत्ता देवी परिमाणिका परिज्ञ:।)
राजा—वयस्के गुद्धा प्रथा मा प्रामद्वने प्राय।
प्रतीहारी—हत इतिते देव।
राजा—वयस्के समात्तुष्टे नदु गौतमं।
प्रतीहारी—अय किम।
राजा—

दु:धारिणिमानिषे प्रयोगकारणांतसाधुपौर्ण ित्वा।
सखिरामेव सिखो कातरमाशंकूहे बेतः॥५॥

(दिव्यसः)

विद्वृक्षः—वर्षातं मदान। सि:ब्धानि ते मदुङ्कमाणि।
राजा—वयस्के त्वमापि स्नायुमादंये दुः।
प्रतीहारी—यदेव आङ्गायति। (इति निकाण्ता।)
राजा—वयस्क हुद्रा शारिरिका। न खालु किंचितार्थार्थनाया।
विद्वृक्षः—देवभ अहुःसुधीकमुद्रा दुः। क्वचि विचार्यति।
राजा—न खालु मुद्रामणिहरु मथीम। पतिरङ्गिकोऽऽ। किंचित्तित्यथां मोक्षः।

(ह) देव्यः—परिज्ञःमीकम भवान्यसंविदृश्ये इत्यक्षमया प्रक्षेप्यः।

विद्वृक्षः—नां खृषोप्यमि। पुनःमनस्यापि समाहिरुपोष्या ममिः। (ह)
राजा—कथापार।

विद्वृक्षः—ममिः मयाः। देवविन्त्तके विशाविवि राजा। शोपस्य यो नक्षे श्रवस्यमनामः। किंचितामिः।

(ज)

(क) तह। (क) इति इति देवो। (स) आहं इति। (ज) वუङ्कुम यथा। विद्वानि

de मदुङ्कमाणि। (ह) ज्ञा देवो आङ्गायति। (ज) देवी: अहुःसुधीकमुद्रा

देवश्च कहु विचारिति (ह) मुख्योंहोहि। पृष्ठो मनस्यस्य कि ये तत्सिद्ध पञ्चु-

प्यश्च । सया। (ज) मया: इति। देवरंग्तवेद्वः विशाविविदो राजा सोपत्यां भो

पञ्चन्त श्रवस्यांमोक्षः करिलुर्ति।

गुहाः। मुद्रासम्पन्न गुह्मिति कैषितः। समायामम गल्ला समासायामः। अहो इत्याि

मन्ये। [कु मुखीमक्षार्थः। काम्यः। कामिनः। प्रियागुहामित्यन्त्रिति योः।

भारद्रकाण्डः। राजा भारद्रकाण्डः। यो:स्नेति अयर्न्ते गुह्स्त्यं परिष्ठायां
RETINUE:—Alright.
(Exeunt the Queen, Parivraṣṭikā and the attendants.)
KING:—Jayasena, lead me to the Pramadavana by the secret path.
FEMALE D. KEEPER:—This way, this way Your Majesty.
KING:—Jayasena, indeed Gautama must have had finished his business.
FEMALE D. KEEPER:—Yes.
KING:—
Even though I know that the plan for the sake of obtaining the desired object is sure to be successful, yet my timid mind doubtful of success, is verily apprehensive. (5)
(Having entered)
VIDUSAKA:—May Your Honour prosper! All Your auspicious affairs have been accomplished.
KING:—Jayasena, you too attend to your duty.
FEMALE D. KEEPER:—As Your Majesty commands.
KING:—Friend, mean-minded is Mādhavikā. Indeed did she not hesitate even in the least?
VIDUSAKA:—How could she hesitate on seeing the Queen’s signet-ring?
KING:—I do not indeed speak referring to the signet ring “For what reason is this release of the two imprisoned? Why again have you been deputed setting aside the attendants of the Queen?” She should have asked questions like these.
VIDUSAKA:—I was indeed asked. But dull as I am, my intellect became sharp at that (time).
KING:—Tell.
VIDUSAKA:—I said to her, “The King was requested by the astrologers ‘Your star is malignantly disposed towards you. So let there be release of all prisoners.’

विदुषकेतुः ते सली मालविकदत्तायः। गवाशं वातायनम्। महाराज गुणयश्च राजानं भर्तरमिति वा।] सूर्याविवर्गितस्य स्मरणे। [ पुष्करिकायां सूर्यविकासस्य कमलेन तद्युक्ते। या अवस्था विकासा मवविवर्गिता। अस्तान्ते ज्योतिः अवस्था महानं तात्त्वं मवविवर्गिता। ते उमेः अवस्थे युववर्गिते वदनेन शापावृद्धे घृणे। हृदयमुखिका: विदुषकेतुः विदुषकेतुः
राजा—(शहिम्) तत्ततः।

विद्वूषक—(तम्भुवा देश्येरावतीचित्र रक्षन्त्या राजा फिर्म मोचायतीत्वां हन्दुड़ा हिति। ततो दुःखम् हिति तथा संपादकतांं धरणयिति।) (क)

राजा—(विद्वूषक परिध्वं) सभे ग्रोहेकां लव।

न हि वुन्विगुणेनैव सुहृत्यांपर्व्यधर्मनम्।
कायसिद्रिपा: श्रेष्ठम् लेनेनागुणपुलिते॥ ६॥

विद्वूषक—(त्वरता भवानुः) शमुद्रप्रते सत्तासहितां मालविकां स्थापित्वा-भवम् प्रयुक्तोदसि। (ख)

राजा—(हद्धे समाचार्याः) गण्णाच्याः।

विद्वूषक—(इड्ड भवानु)। (परिध्वं) इंद्र सुमुद्रप्रहम। (ग)

राजा—(सास्थ्रयम्) वर्षस्य एका कुष्माक्षाब्य्यंर्गास्ता त्त्यास्ते इरावत्या:

परिषारिका चिन्द्रका सालिकूपमाण्यच्छति। इत्तावदां मिचिवौरी मेवावः।

विद्वूषक—(अहो कुम्भलक्ष्मे: कामाद्यक्ष परिश्रावणीैः सुझा) चिन्द्रका। (घ)

(उभी यथोऽर्कुष्टः।)

राजा—(ैैैम कथे दुः ते सभी मां प्रविष्टायति।) एहि। परां गच्छामाणैति विलोक्याः।

विद्वूषक—(तथा।)

(उभी विलोकयन्ती विष्टतः।)

(तत: प्रविष्टायति मालविका बकुलाण्यका च।)

बकुलाण्यका—(विष्ट प्रणामं भक्तार्मं।)

राजा—(सभे प्रतिक्षिते मे दर्शापि।)

मालविका—(शहिम्) नमस्ते। (द्रारम्बेलोक्यं सविधाणम्) लक्षि मां विप्रभम्भच्छ। (घ)

राजा—(सभे इरिबिष्टायद्माणमभव्यं प्रीतोदसी।)

(क) १। सुमिज देवीं इरावदीचित्त रथवन्तीजे राजां फिर्म मोचायतीत अहों

अपरिदोपति। तदो जुगाशि ति तात संपादित्वम् अलो। (ख) हवर्तु भवं। समुद्र-

पराणुः महासहितं मालविकं ब्रह्मिकं भवति-पच्चुमाणोदि।। (घं) एव भवं। इंद्र

समुद्रप्रते। (घ) । होः कुम्भलक्ष्मेइ। कामाद्यक्षं अ परिश्रावणीैः सुझा) चिन्द्रा।

(क) तथा। (ख) सहो प्रणामं भक्तार्मं। (घं) तथा। (घं) यथो द्रारम्बेल्लोक्यम् विप्रभम्भच्छ।

जातेर्यं: ॥ ७॥ सभी मां प्रविष्टायति। न तथा में। रूपदर्शनतृष्णा गता येनच।
KING :— (With delight) Just proceed.

VIDUSAKA :— Having heard it I am deputed by the Queen, protecting the feelings of Iravati, making it appear that the King indeed is effecting release."

Then saying, "It is proper" she fulfilled our longing.

KING :— (Embracing Vidusaka) Friend, I am dear to you.

Not merely by virtue of intellect is seen the accomplishment of the desired objects of friends. The subtle path of success in one's undertaking is found out even by affection.(6)

VIDUSAKA :— May your honour hasten. Having placed Mālavikā with her friend in the Samudragrha, I have come to greet you.

KING :— I will welcome her. Go ahead.

VIDUSAKA :— Your Honour should come. (Walking about) Here is the Samudragrha.

KING :— (With apprehension) Friend, here is coming near Chandrikā, with her hands busily engaged in gathering flowers, the attendant of your friend Iravati. Come this way, we shall hide ourselves behind the wall.

VIDUSAKA :— Oh, Chandrikā must be avoided by thieves and lovers. (Both act as said.)

KING :— Gautama, how indeed would your friend be awaiting me? Come; we shall see her resorting to the window.

VIDUSAKA :— All right.

(Both stand looking on.)

(Then enter Mālavikā and Bakulāvalikā.)

BAKULA :— Friend, bow to your Lord.

KING :— I think, she is showing my portrait.

MALAVIKA :— (With delight) A bow to you! (Looking at the door, with dejection.) Friend, you are deceiving me!

KING :— Friend, I am pleased by the delight and dejection of Her Ladyship.
खूपवेच्या भविता या सुरुस्तमळे च पुनरुक्तस्य।
बदलेन सुवधानायास्ते समवळ्ये क्षणाढूळे॥ ५ ॥

बखुफळा—नरेश विद्यार्थी मार्गी ।
उद्देश—(प्रशिवार) जयदु मार्गी ।
माल्यबिंदु—पाली तदा समुदायस्वः भवः हृददृष्टन न तथा बिद्यामलामिनी
चतुष्मांग मया विहितबिहितस्वः भवानी ।

विष्णु—धृति भवता। अमरकृति विधे यथा दक्षतंया न दृष्टे भवाविति
मन्यते। मुँहदः मृदूशेय रुतमाणुः यौनणरूप वहसिः।

राजा—सळे कृत्वा बहुमाति निर्देशी चैतन्य: जीवन:। श्रवण:। पार्थ।
कास्यवेदन निवर्णितं च रूप—
स्मिष्ट्वति तत्पुरुषसमानमानामहूः

न च विश्वेषयात्तोच्चानां
सम्मणातीन कलोच्चानां॥ ७ ॥
माल्यबिंदु—साली कैशा ईश्वरस्वरूपावन्ना मया सिंहधर्म दक्षण निर्धार्याते।

बखुफळा—नवन्त्यं पश्चात्तारवती।
माल्यबिंदु—पाली अदक्षिण इति मयां ते प्रतिभाति य: सवः देवीजनमुखित्वः
सुप्ते बलभव:।

बखुफळा—(आल्मातम:) चिन्तगते मथारं परमायिनो योः वोः सामर्थ्यति।
भवतु। कृष्णविष्णूमात्रीते।(प्रकाशः) साली मृदूमात्रामेता।

माल्यबिंदु—तत: किमिदानिमातानायास्वाध्यायाम।
(श्रूति सहस्रं परात्ताते)

(क) शास्त्रं स्वार्थसबोऽभिः। (क) जैतु भुत। (क) हुः तदा समुद्दितादिमात्रां भवस्तीलोकणं तः परि किंविज्ञाहेत् जैतु अभिः। मेव विभाविदे चिन्तागः
दर्शनो मन्त्राङ्ग। (क) सुवेच्छा भवत। अत्तर्दीर्घी चिन्ते जहां चिन्ततो हरिः च चिन्तको भवं ति मन्त्रानि।
महा दाणि मणकूसा भिवाः रूपमाणां जोक्षणां वहसिः। (क) हुःः का एत्य चापरीतिरुवाचलं मात्राधुरुत्तिनां विद्यात मित्वाय विद्याति मित्वाईति। (क) जं
इति कामपूर्वक हरायती। (क) हुःः वर्णितहितो भावाः प्रविधिमाणां जोक्षणां वहसिः। (क) चिन्तार्तिभुजः भट्टाणां परमायिनो
गैतिष्क असूचिः। हृद्दुः कृष्णस्वादृष्टिः। चिन्तार्तिभुजः भट्टाणां परमायिनो
गैतिष्क असूचिः। हृद्दुः कृष्णस्वादृष्टिः। चिन्तार्तिभुजः भट्टाणां परमायिनो
गैतिष्क असूचिः। हृद्दुः कृष्णस्वादृष्टिः।

१. पाल्यपरिवृत्त बदलेन।
FOURTH ACT

States, similar to those two, that happen with reference to a white lotus at sun-rise and at sun-set, were exhibited just in a moment by the face of the lovely faced one. (7)

BAKULA:— Indeed, here is the Lord drawn in a picture.

BOTH:— (Having bowed down) May the Lord be victorious.

MALAVIKA:— Friend, then when I stood before the Lord, I was not satisfied by the sight of his beauty, as today. The Lord drawn in a picture has been looked at by me attentively.

VIDUSAKA:— Did your Honour hear? Her Ladyship remarks that as you are seen in a picture so were you not seen. In vain do you now possess the pride of youth like a casket containing a treasure of jewels.

KING:— Friend, women though full of curiosity are bashful by nature.

They desire to scrutinise fully the beauty of those whom they meet for the first time, but the eyes of the long-eyed ones do not fall fully on their lovers. (8)

MALAVIKA:— Friend, who is this with her face slightly turned away that is being intently looked at with an affectionate glance by the Lord?

BAKULA:— Indeed she is Irâvati by his side.

MALAVIKA:— Friend, the Lord appears to me to be uncourteous, since he, having abandoned all the Queens, has fixed his gaze on the face of one.

BAKULA:— (To herself) She is jealous taking the Lord drawn in a picture to be the real one. Well, I shall just play fun with her. (Aloud) Friend, she is the favourite of the Lord.

MALAVIKA:— Then why should I exert myself now?

( Turns away with jealousy )
राजा—हले पयः।
भ्रमर्मिल्लम्यन्निलक स्फुरिताघरोत्त
साश्चुमानज्ञात: परिवरित्यग्ना।
कान्तिरापारंकुटिप०परम्यां विनेतु:।
संबालिस्मेव लक्ष्मिवामक्ष्यं शिश्न। (८)

विदुपकः —अनुिनयस्म इत्यादिनी मवः। (क)
माल्यो—आर्यगीतोमक्षषायेव सेव्यं प्रमम। (पनः स्थानान्तराभिमुखी
अभिनविभावति)। (ख)
बछुरा—(मालविकाः सुव्रत्न।) न सबकुपितेऽदाँत: लक्ष्मः। (ग)
माळो—यद्यदि विन्यासां स्वात्ममा मयूर सपूतायोते कौपः। (घ)
राजा—(उपेतः।)
कुपितत्त्वं कुविलयं नैव विनयितवात्स्य निमेतं।
नन्तं तव साक्षात्त्वं ममप्रमत्त्वाधारणों दृश्यः। (५)

बछुरा—जयः भवाः। (ङ)
माळो—(आत्मानं मः।) कांभं चित्रृगतो भर्तारं मसायुवितः। (घः
हं तालुबदनात्सुड्डतत्त्वं करोति)। (च)
(राजा मनसकाले रूपयति।)

विदुपकः—किं महानुदात्त्वसं प्रहः। (छ)
राजा—अबिश्वस्यात्त्वाराख्यात्।

विदुपकः—अभिमभव्ययामं तवमिन्याप्त।। (जः)
राजा—(भूवतमः।)

(कः) अरुभनसमझे वर्षण्यं दृष्टि। (खः) अष्णोदस्मी वि अस्तं एव शेाविदं गः।
(गः) जस्तु कुविकाः दानि कृपां। (घः) जस्तु चिन्तियं भवद्वेव मां कन्यि इसो
पचारोऽवाद करोऽ। (ङः) जेशु मधुरः। (घः) कहि चिन्तायो भवता मयेः असुङ्गो।
(छः) कि वर्ष ऊदासीनो विना। (जः) अतिहोधीयेस्य अभे सुः अविास्यो।

पांवे परिवृत वदने येन सत्य तोता। रिनमध्ये प्रेमयुद्धातः। रिनमध्ये विन्वोक्ति।
दक्षिणः सर्वमु लोक्येन समरा:गो न नवति तथा। तत्त: किंमिति—वतो मयणि
पववस्यायेन भवोपिनिः भाव:। सामुदाय अत्रसु। प्रत्रेष्मासह्यं तथा सहितः यथा
स्वप्नात्। ] पूर्वभाषयार्थ । [ भुजोद्विनु तुषीलकान्तामूनेनविन्यासी विकृतः तित्त्
किंविदान्त्य क्षुर्रत्तादात्त्वप्रायः। अन्यन्तराभिमुखः। विनेतुः। तात्त्वाराख्यात्मन्यासस्य। कह्वरी
KING:—Friend, see,
By her turning away jealously from here her face with the mark on the fore-head, broken by the knitting of the eye-brows and with the lower lip throbbing, was as it were shown the instruction of the teacher in graceful acting when in fits of anger at the fault of a lover. (9)
VIDUSAKA:—Now be ready to propitiate her.
MALAVIKA:—The revered Gautama also is waiting upon him here only.

(Wishes again to face towards another place.)

BAKULA:—(Preventing Malavika)Certainly you are not angry now!
MALAVIKA:—If you consider me to be angry alone for a long time, here is the anger recalled.

KING:—(Approaching.)
Oh lotus-eyed one, why are you thus angry with me for an action represented in a picture? For indeed here I am in bodily form your slave not common to any one else! (10)

BAKULA:—May the Lord be Victorious.

MALAVIKA:—(To herself) How is it that I was jealous about the Lord drawn in a picture!

(She folds hands, with her face full of bashfulness.)

(The King gesticulates nervousness due to love.)

VIDUSAKA:—Why are you as it were indifferent?

KING:—Owing to the unreliability of your friend.

VIDUSAKA:—Have you so much distrust with reference to Her Ladyship.

KING:—Listen.

[The scene shifts to another location. The king is addressing the noblewoman. The conversation continues with the king questioning the noblewoman about her actions and emotions. The dialogue explores themes of trust, jealousy, and the dynamics between the characters.]
पाठ नयनयोः सिख्तत्व स्वस्मे तिरोभावति क्षणाः
स्वरूपति सहभा बाहृमेंथ्यं मग्नापि सक्षोऽत्विति।
मनसिजजिमा किष्टस्वैः समामममय्याय।
कथमि सङ्गे विश्रष्टेः स्यादिमां भति मे मनः।
॥ ११ ॥
बहुला—सालि बहुः। किल मताः विनिघाः।
ईदानी तावदाल्मा।
विष्णुनीयं किलस्ताम।
(क)
मारा—साली मम पुममद्विमां। स्वनममममांघपि मृदुःकुमः। आसारतं।
(ख)
बहुला—भताः कथवतः उच्चरय।
(ग)
रजस—
उत्तरेण भिमप्रभा निलदवीणासामासङ्कमम।
तव सक्ष्मेन मन्म द्वृतोऽन सहंयः। संविता रसः।
॥ १२ ॥
बहुला—अनुष्ठाते स्वः।
(घ)
विभू—(परिक्रम्य सन्त्रस्मम।) बहुलाविके एष बालासोकवृक्षशः
पललानि क्षुद्रति हुरिणा। एवं निवारयाय एनम।
(ङ)
बहुला—तथा।
(च)
रजस—वस्य एवभस्विस्वस्वप्नोद्विखतेन त्यत् भविष्यत्यम।
(छ)
विभू—यथापि गोतमः। संदिग्धतेः।
(ज)
बहुला—(परिक्रम्य।) आयं गोतम अधमाकारः विहाम। लं
द्वाररकशी मथ।
(ञ)
विभू—युक्तेः।
(ञ)
(निष्कास्ता बहुलाविका।)
(क) सात्ति बहुलो फितम मद्या चिप्पल्लो। दाति दाद बत्ता विस्तारणिज्ञो
करीयशु। (ख) सात्ति मह उग मन्दभागाय सिवविस्मातामिनो विं मद्येऽत्तो दुल्ह्यो
आधि। (ग) मद्या कठोर्ये सो उत्तर। (घ) अणुप्राद्धम्म। (ङ) बहुलाविके एतो
बालासोकवृक्षसं पल्लानि क्षुद्रति हुरिणे। एवं निवारयाय एनम।
(च) ततर।
(छ) एवं विं गोदमो संदिग्धते। (ज) अणुप्राद्धम् अथै अप्पास्ते विधाम।
(ञ) जुजहः।
सात्तत प्रत्यक्षस्य स्पष्ट: दासोमिः। ॥ १० ॥
श्रीद्या श्रीदेवा वा साधारं बश्रोऽसहरं सहस्त्रः वदनं संयंत्या।
सा वदनमिति पाने सहारं वदनं साहिन्नु मन्मणि तद्वा तथा।
मद्विन मात्रविकारणेण कात्यं धूर्यानांवमू उदासीनो निवस्त्तम्।
ार्यजस्वायमां तत् तवावुः।
अस्मत्वमहाकान्तुऽम्वेदः। पश्चिम नन्ययतनिव्यद।
तत स्वस्तिका नामाः। नायि मागे सिख्तत्वा दूरगीरीमूर्त्या क्षणातु
तिरोभावति दृष्टिपालनश्च।
1. सिख्तत्व २. अवजः सति।
FOURTH ACT

Your friend, in a dream having stood within the range of eyes vanishes in a moment; and even having come within the arms slips off all of a sudden; how, oh friend, can my mind who am thus afflicted with the pangs of love, owing to the delusion of union feel confidence in her? (11)

BAKULA:—Friend, often, indeed the Lord has been deceived. At least now make yourself fit to be trusted.

MALAVIKA:—Friend, again in my case, unfortunate that I am, a union with the Lord, even in a dream, was difficult to obtain!

BAKULA:—Let the Lord give an answer to her!

KING:—What is the use of a reply?

By me, in the presence of the fire of Love, has been given the very self itself to your friend not (a matter) to be served but a servant (who serves) in private. (12)

BAKULA:—We are favoured.

VIDUSAKA:—(Walking about, with confusion) Bakulśvalikā, here is a deer about to browse upon the leaves of the young Ashoka. Come, we shall drive it off.

BAKULA:—Very well. (Starts off.)

KING:—Friend, just in this very way you should be alert to guard us at this moment.

VIDUSAKA:—Does Gautama need to be instructed this too?

BAKULA:—(Walking about) Revered Gautama, I shall stand in a shade. You be the guard at the door.

VIDUSAKA:—It is proper. (Exit Bakulśvalikā.)
राजा--
विस्तृत झुन्दरि संगमसाधनं
tab चिरातस्वाति प्रणयोऽमुखे।
परिमुहा गति सहकार्तां
त्वमतिसुमुक्ताचारं मयं || १३ ||

राजा--अर्धे ने मेलव्यमः।

राजा--
वास्तवं नाम विस्तृते वैभवकानं कुलविग्रहम्।
tab बाजी चारत्ने ये राणास्ते त्वदाधानबिव्यभानं || १४ ||
tab तदनुज्जातां चिरानूरलोकां जना:। [इति सङ्केयमामिनिनयः।]
[मालविका नाथेन परिहरत।]

राजा--(भाषणमार्गः।) रमणीयः घन नवाश्र्नानां मदनविषयव्यापारः।
tab हि |
हस्ते कप्याती वृण्डे रजनाध्वापस्वलोकासुधृढः
हस्ती स्वयं नयति स्तनावरणतामलिङ्गस्माय बलान्।
पानुं पक्षमल्यधेच्छुरविद्युतः चारीकरोद्यांनां
व्यज्ञाप्यमिद्धुपपुरणसुंह निर्विन्यायव्यः मे || १५ ||
FOURTH ACT

VIDUSAKA:—I will just resort to this crystal pavement. (Having done so) Oh, the pleasant touch of this excellent stone. (Goes to sleep.)

(Mālavikā stands in a nervous state.)

KING:—
Oh beautiful one, give up this fear of union with me who am seeking your love since long; act the part of the Atimukta creeper towards me who have assumed the role of a mango tree. (13)

MALAVIKA:—Owing to the fear of the Queen I am not able to do what is dear to me.

KING:—Oh, you should not be afraid.

MALAVIKA:—(Tauntingly) I have seen the power of my Lord who is not afraid when at the sight of the Queen.

KING:—
Oh you with Bimba-like lip courtesy indeed is the family vow of the lovers (or descendants of Bimbaka); so oh long-eyed one, all my life is dependent upon the hope of getting you. (14)

So favour this person attached to you since long. (Gesticulates embracing her.) (Mālavikā gesticulates avoiding it.)

KING:—(To himself) Lovely indeed are the actions in the domain of love on the part of young maidens! For,

She, trembling all over, obstructs the hand, the fingers of which are active at loosening the girdle; she makes her hands serve as covering for the breasts, when being embraced by force, and turns away the face with its eyes having beautiful eyelashes when being raised up in order to kiss; even under the pretext of resisting she does bring to me the pleasure of the fulfilment of the longing. (15)
(ततः प्रियशिरीतार्थिक निपुणिका च।)

हरावती—हजन निपुणिके संत्यं लं परिगताया चतुर्देशया समृद्धताशिष्यं
चाविया एकाक्षी आर्बोणीमो हहं इति।

(द) निपुणिका—अन्यथा कथं भृंगि विशायपाई।
(ख) हरावती—तेन हि तथैव मथ्मः संश्चायामुखमायापूर्वर्य मिथ्यस्यं प्रमुंहेऽः

(ग) निपुणिका—सावधेशिविष महत्त्या वचनम्
(घ) हरावती—तिवित्तमायापूर्वर्य प्रसादतिविषुः
(ङ) निपुणिका—अथ कबिमादानि मथ्मं न प्रसादते।
(च) हरावती—यथे विश्रुधधिगतस्ताद्वै एवान्यान्य्यस्टान्तुद्दृष्टि आययुः।
(छ) खेजलमुङचारारिकंप्रमादुप्रदयाराूः
(ज) निपुणिका—इति इतो महत्त्या।
(झ) उभे प्रक्रमम्।

(प्रियश्यं)

चेति—जयते महत्त्या। देवी मनति। नम मे एव मसरस्य काल। लब लबुष्मानं वर्ष्णो वयस्या सकत निगडकयने इति मालविा। प्रदनुमन्यते आयुप्रस्य
प्रव्यं कहुः तथा करोभ। वच्च्वेतं तनो मनैति।

(ह) इत्य डिनुगिणं चत्रं संत्यं परिगताया चन्द्राधारे समुद्धरलयइदे
सहयो चालके अवनामधों दिन्दुस्त्वति। (ख) अपज्ञा कहं महत्त्या विश्वासे।
(ग) तेन हि तथेषु शर्यहं गाढ्यः समस्तं अज्ञ्युत्सस पिशवं वस्यस्युं गुप्तपुहुः
अ। (घ) साहजः विश्व महत्त्या वयं। (ङ) चित्तमाय अज्ञ्युत्स वस्यस्युः 
अ। (च) इतिविणु वििय महं वस्यस्युः (छ) पुरास्यदव। य। (ज) हहं कहं दानिः
महुः एव श्रयः वस्यस्युः। (झ) इतिविणु विश्वासे तागिः अवनामध्येतकी अज्ञ्युत्सस।
के वेयं उद्दगग्निानम अप्तं अवनामध्ये। (ञ) इतिविणु विश्वासे तागिः।
(ञ) इतिविणु विश्वासे तागिः। देवी मनति। अणु मे एतो महत्त्या काल। तुहः बहुमानं वहैः वासितस्य इति निगडकयने कित वालविा। जहं अवनामध्येतकी अज्ञ्युत्सस पिशवामायापूर्व कहुः तथा करोभ। अणु धुः। इतिविणुं
तं मे मनैति।

(यस्यान्त्युयामात्रे) मे मयं प्राणस्य लेवद्यानुनाच्चन्ति: त ता प्राणयाचः शासिन्यां
निक्षण-भापारो वेयास्य तस्यास्य: इतस्यान्त्युयामात्रे वर्तमानस्यापि मे जीतिं लेवद्यान्त्युयामात्रे।
तव मम प्राणस्यास्वः। || ३४ || हस्तीमाीतिः। || कश्चक्ति जातकवर्गं रश्नायां
यो व्यापारः नातीरतेशिष्यां जातस्य रस्तत्तं शोभा ब्रह्मुल्लाः श्रीर्यं तव। मम करं करो
सुद्धि प्रतिवधाति। वच्च्वेतं स्वाभिः आत्मस्यामात्रा आत्म: हस्तीमात्राः। आश्रम-
FOURTH ACT

(Then enter Iravati and Nipunikā.)

IRAVATI:—Oh Nipunikā, were you really made to know by Chandrikā that the revered Gautama was seen sleeping alone on the verandah of the Samudragrha?

NIPUNIKA:—How shall I falsely inform the Mistress?

IRAVATI:—Then we shall go there to inquire about the health of my Lord's dear friend who is free from danger and...

NIPUNIKA:—The speech of the Mistress appears to have something unsaid.

IRAVATI:—And to propitiate my Lord drawn in a picture.

NIPUNIKA:—Now, why do you not propitiate the king himself?

IRAVATI:—Foolish girl, my Lord having his heart transferred to another is just like one drawn in a picture. This attempt is only to atone for the transgression of customary behaviour.

NIPUNIKA:—This way, this way, Mistress. (Both walk about.)

(Having entered)

MAID:—May the Mistress be victorious. The Queen says, “This is not the time for me to show jealousy. Indeed in order to increase the great respect for you Mālavikā, along with her friend has been put in fetters. If you permit me to do something agreeable to our Lord, I will do it. Tell me what is your wish.”
हरावती—नागरिक बिशाप्य देशीम्। का वर्ण महत्ति नियोजितिर्मर।
परिजनविदाकरणे दातितो मद्यन्युः। कस्त वात्स्य प्रस्तुदिनायं जना वथे तित।

(क)

चेती—तथा। (हृति निष्कान्ता।)

(ख)

निमुषिकाः—(परिक्षत्वः वः।) महत्ति एक द्वारवेदी समुद्रवर्षया
विस्मितात् द्वे बलीवर्य आर्यंगिताम, आशीन्य एव निमुषिते।

(ग)

हरावती—आयादितम। न जसु भास्येऽथ, विविधर्षी भक्ते।

(घ)

निमुषिकाः—प्रकट्रीमणानि, हस्तोऽभापि भवति। च च्छयो, व्यविसिद्धा चिन्तित्व।

(ङ)

विवृत्तकः—(उत्तख्यये।) महति वासिक्ये।

(च)

निमुषिकाः—हुतं महत्ति। क्षैरय आत्मनीनो हतास। फल्व। संभावनातः
मित्येव स्वतन्त्रविनीमानकः। कुल्लिं पूर्ववित्ता शोभ्येत मात्रविकामुद्याप्रयते।

(छ)

(ज)

निमुषिकाः—हरावतीमणिकामणि। भव।

(झ)

निमुषिकाः—प्रकट्रीतम। इस्म मुखान्त्रित्य सं हवामुखन्य सुजंग्लुप्पितेन
दण्डकाषेण स्तम्भकारिता मात्रविसिद्ध।

(ञ)

हरावती—अहंनेत्र हतन्त उपद्रवयुः।

(ञ)

(निमुषिकाः विवृत्तकोपरि दण्डकाण्डपातावति।)

(क) पाण्डवम् विज्ञाबोधिः देवी। का वर्ण महत्ति निबोज्येँ। परिवर्तणिलीणेन
देहयुः मह अणाहो। कस्त वा अणासो पदार्जिते अभ्यो जानो वढ़ूँदित।

(ख) तह। (ग) महत्ति एथे हुवारवेदी सम्मुद्रवर्षया निमुषितग्रामविवेसंस्तं विच बलीवर्यो-अजयावगो
दों भातो एवं जिन्ही दिनमाहिं। (घ) अज्ञाहंछिं। ष्ट सु भास्येऽथ विसिद्धा भवें।

(ङ) प्रयासमुहार्ष्यो दीर्घश। अविव अ पृथिविसिद्धा चिन्तित्व। तासे अर्हतुकुलितम् भवें। (च) मोदि बलाविषयं। (छ) सुदेव महत्तीते। कस्त एथे
अस्तनीको हुरा तो कदयें। सुवासिकाः हुदे एवं सारविवायणमोदितेहः कुणित
पूर्विर संपत् मात्रविसिद्धान्मोक्तिसिद्धेः। (ञ) हरावती अदिकामनीः होः।

(झ) एदचविवादुः। इस्म मुखान्त्रित्य बहुवायुः हमिणा भूतकुलुप्पितेन
दण्डकेष्ट्रे स्तम्भतिरिवा मात्रविसिद्ध। (ञ) अर्हतुदृष्ट एवथ किरदेः उपद्रवसः।

ब्रकुलानविकायः। सौगतो ज्ञातो हुसिक्यासि मांगुरीता। अर्थ जन। अहंमितयः।
कस्त वा अणासो आर्ये दुर तथेवेष्येः। वर्षे उक्तविकार्यवर्ताः। विपिनिः-पुष्पस्वर्णाय।
प्रस्ताओ जीववि इति अक्षुयः। मुखावणं यथूः। चिन्तित्वतः हृतक्रिया
विकारसिद्धार्यः। पाण्डवं मुहुर्पुर्णः। अव्यवि नाम जीववित्तिजय भवेः।
[ उद्वन्नासं विज्ञाबोधिः। इति निमुषित सरस यथा ययितिद्वितमानोऽप्रकटविति। तद्वस्तुनायाधिकमितिः।]
FOURTH ACT

IRAVATI:—Nagarika, inform the Queen "Who are we to direct the Mistress? The favour to me is being shown by putting the servants in fetters. By the favour of which other person can this person prosper?"

MAID:—Alright. (Exit)

NIPUNIKA:—(Having walked about and looked) Mistress, here is the revered Gautama at the door-region of the Samudragrha sleeping just while sitting, like a bull in a marketplace.

IRAVATI:—Oh calamity! I hope there is no effect of poison still remaining.

NIPUNIKA:—He appears to have a pleasing countenance. Moreover he was treated by Dhruvasiddhi, so no evil can be feared of in his case.

VIDUSAKA:—(Speaks in sleep) Your Ladyship Mālavikā—.

NIPUNIKA:—Did your ladyship hear? Whose son this wretched rogue is! Having at all times filled his belly with the sweetmeats for reciting auspicious Mantras obtained just from here, he is at present addressing Mālavikā in a dream.

VIDUSAKA:—Throw Irāvati into the background.

NIPUNIKA:—This is the great calamity. Hidden behind the pillar, I will frighten this wretch of a Brāhmaṇa who is afraid of serpents with this stick crooked like a serpent.

IRAVATI:—The rogue does deserve such molestation.

( Nipūnīka throws the wooden stick on Vidūsaka.)
भिद्वृष्णकः—(सहस्रा प्रह्वपथ)। अविवा अविवा। भो वक्षय सर्वो म
उपरि पवित्रः। (क)
राजा—(सहस्रेष्ठसदृश)। सले न मेल्वय न मेल्वमूँ।
मालो—(अनुपहुँ) मरीः मा तावतीहुसा निन्दा\ा। सपेइ हृदि मण्यये।
(ख)
हरा—हा हीस् हा हीस्। मरदेत एव धातति।
(ग)
विद्युत्—(सप्तह्यसंस्थ)। कर्म दध्वकामदेशत। अहं पुनरंजनं यन्मथा
केलकीहृद्यक्षेत्रं दुःख्वा सप्तस सधं: दृढस्वतः धातिमिति।
(घ)
(प्रविश खटाशेबेन।)
बकुलाः—मा तावतीहुसा प्रविष्टः। इस कुटिलसिद्धः सपेइ हृदि दस्ख्ये। (ङ)
हरा—(स्यभान्तरिता राजाकुमारेश्व)। अपि निर्विन्नसमघवो दिवा
संकेतो मिधुनयः। (च)
(सपेइ हरावती दश्वा संभान्ताः।)
राजा—प्रये अपूर्णातुमुचारः।
हरा—बकुलाविधे विद्वसा दूषयाचारिकाविषया संपूणि ते प्रतिष्ठा। (छ)
बकुलाः—प्रविष्टदु मानिनी। किं न खन्त दुःखर। व्याहरतीति देवः
परिवुषी विस्तरति। (ज)
विद्युत्—मा तावत। यपशवा दश्वामानःतैत्रमवामाणिपातलकृत्वं विस्मृतः।
भवति पुनरधारण प्रवाहः न गृहस्वतः।
(झ)
(क) अविवा अविवा। नो वक्षय सर्वो मै उपरि पवित्रो। (ञ) भष्ट्रः मा
दाव सहस्रा जित्यः। सप्तसिद्धः भविष्यादि। (ग) हृदि हृदि। भष्ट्रः हृदि एवः
वातवि। (घ) कर्मु दुःखें एवः। अद्व उन जापे ज मधे। नेतिहासकर्तः दसं करिव
सप्तस सधं दसं। किवो तं मे पद्मिनिति। (ह) मा दाव भष्ट्रप विस्थुः। इस कुटिलतः
सपेइ विषयो विज्ञ विचि। (ङ) अविष्णुवधमणोर्हते दिवासंकेतो मिधुहास्तः। (छ)
बन्दलाविधे तितिहा हुन्नाहिः आरविस्ता संपूणि ते पादिश्यः। (ज) परिसदु
भविष्यः। किं नु खन्त दुःखरा व्याहरतीति देवो पुविवी विस्मृतिरति। (ञ) मा दाव।
हृदशुंदे दस्तान्तर्त्वं अत्मावं परिवावावलहुः विस्मृतिरति। हृदी उन अज्जावि पासाद्
षणेहितः।

यथा भेष्ट्वं बुधा इत्यदे न वर्तित तद्व भदुस्ताति खुसिवा महत्ता मालविकां क परि
प्रहृतीमयीति भावः। अस्तुनां अकारांम्।) कृत्याश्वः। (हे वर्तनु वरा भृष्टा
तनुः सत्यसत्यलबो। इव मूलं कारणादृशे कारणं विना करता अस्मिनं कोपाप्रतिवाना
कोपास्तदवर्त्तम। इन कार्यविश्वाय। तदेव हृद्यासात् विशालद्विति। विभाषी सर्जः।

१ किं न्य दुंस्मिति देवः प्रत्येकः। दुर्युवा: व्याहरतीति किं देवः पृष्टिवी
वाहितु स्मरस्ति।
FOURTH ACT.

VIDUSAKA:—(Suddenly waking up.) Oh alas! Oh friend, a serpent has fallen on me.

KING:—(Approaching suddenly.) Friend, do not be afraid, do not be afraid.

MALAVIKA:—(Having followed.) My Lord, do not go forth suddenly: he speaks of a serpent.

IRAVATI:—Oh fie, fie. The Lord is running just here only.

VIDUSAKA:—(With a loud laugh) What, it is a wooden stick! I, again thought, that the bite like that of a serpent made by me with the thorns of the Ketaki creeper, that has become fruitful in my case.

(Having entered with a toss of the curtain.)

BAKULA:—Let not the Lord enter. Here is seen like a serpent with a crooked gait.

IRAVATI:—(Approaching the King from behind the pillar.) Is the appointed day-meeting of the couple such as has the desired object accomplished without an obstacle?

(All are confused on seeing Iravati.)

KING:—Beloved, strange is this form of courtesy.

IRAVATI:—Bakulavali, it is good that your vow with regard to your profession of a go-between has been fulfilled.

BAKULA:—May the Mistress be pleased. Does indeed Indra forget the earth because the frogs croak?

VIDUSAKA:—Not so. Only by the sight of Your Ladyship His Honour has forgotten the slighting of his prostration. Your Ladyship, again, is not reconciled even now.

अपवेषण पृथिविस्मातकले ग्रहण राहुणा कल्यं धूसरलिन्तुमण्डल चन्द्रबिक्ष्य गर्व्या ।
तथा कष्ठ भविष्यति न कै च निःस्वप्न राज्यविस्तारीया। दृष्टान्तान्तरः
कारः।।१६।। अन्यंसंभवेऽपि मालविकाः गतेपु। ह्याया उपहासाः हृ। नम
कौपस्याक्षिकरक्ष्यात्। स्थाये एव कोष्ठे पुश्यन्ते इति माया।।) नाशित्वावचि।
( परिजनः सेवकजनः क्रत: अपराधः। मया सह साश्वपन्नो देश एताप्रवर्तिपि
उत्सविवेदेऽसं बयं तयं नाशित्वां इति अतो हृतो: एते मालविकाकुलिकाविविष्यः मयां
बन्धनस्मृतिचित्रे। मां प्रचण्डविहितमापते च। केवलं इतातताक्षणांवतेहेतु नाशित्वात
कारणाविविष्यति: कल्पसम्बृङ्गे माया:।।१७।। ( पश्चाती बाष्य अनुकूली
वृत्ति:। अथ राजसिमालविकयां संगमदिविसते। मालविकाः धारिष्येः बन्धनानन्मोचिताः।
हरा—क्रियेदानीमाति किं करिष्यामि।
राजा—अस्पाने कोष इत्युपपर्यम लघुम। तथा हि।
कदा मुर्ख वर्तमान कारणाहते
तवागात्न क्रियामक कोषपात्रातम।
अपवानि प्रहक्कल्येनुमण्डलां
विभावरी कथय कवि भविष्यति || १६ ||

हरा—अस्यान्त हि सुधू यथागतमायथायुक्तम। अप्यांकोषालेखमार्गके
भागेदेशे यदि इच्छे इति यदि हस्य भवेयम। (ख)
राजा—लमन्यान त्यथावसिष्ट। अहं पुर: सत्यमव सोप्यां न प्रमाणय। कुत।

नाषुरि कुस्तारोगोड्ग्युस्तवखचिकेशु परिजनो बन्धमु।
हि मोक्ते मोक्ते प्रणिपतितं मापुपते सा। || १७ ||

हरावती—निपुणके गच्छ देवी विषयमात्र। ह्यते महर्षां पक्षयां
रथ्येशित। (ग)

निपुणकां—तथाः। (हि निद्धारतः।)

विद्वृत्ताण्डकं—(आयमात्रम्।) अहं अन्येऽः संपत्तिः। भन्नप्रस्त्रे
द्वारोद्वतो विषयाय वुःते पल्लितः। (घ)

(प्रविक्ष्यः।)

निपुणकां—(अपवाचः।) भद्धिनं यद्यथाहोत्यावाच वाचार्यवतम्।
एवं श्लोकसेवितो जयति। (हि कथेः कथयति।)

हरावती—(आयमात्रम्।) उपपचाम। विधममत ब्रह्मचर्य इतः प्रयोगः।
(विद्वृत्ताण्डकं विशेषयं। प्रकाशाम्।) इतःस्य कामतन्त्रमाःविश्व नीतिः।
(छ)

विद्वृत्ताण्डकं—भव्यति यदि नीतिरक्षकमपरं पठें तदा गायत्रीमात्र
विसर्ये। (ज)

(फ) कुवितदारी आहि कि करिस्म। (घ) भृगुणायाति सुधू वाहिसकिं अन्ज्ञातेऽ
ल्गण। अण्णसण्णसां अहिण्या भागोहेःसु जयै उच नुकेपे इति हस्यमभेदः।
(ग्न) निद्धारिता गच्छ देवी विषयसखि। विद्वृत्तो भवाद्विदं पक्षयांबोधां शं क्षेत्यति।
(ङ) ततो। (ह्न) अहो अत्यो संपत्तिः। बंजरूप्स्वति गिर्करवदो चिलामेव मुखः
पवित्र। (च) महाँविन ज्योत्याक्षेट्या वाहिस्कामात् आपिस्काम। एवेच खु एदम
निद्धारित। (छ) इवव्ययम। सच्चं श्रवण कथाक्षेत्या बन्धवरुच्छ सिद्धो पवित्रो।
इस्मां इमस्य कामतन्त्रविश्वस्य प्रती। (ज) भोदि जयिति जीविते एककेषु पक्षिः
 pratibimśe तदो गायत्रीमात्र चिलविषयां।

इति अभायनायह इत्य विपरीतलल्प्या निमयोरितस्तः। भन्नाय दृष्टिः हि आपद
FOURTH ACT

IRAVATI:— What can I do now though angry?
KING:— ‘Anger without cause’ is inexplicable in your case. For,

Oh beautiful bodied one, when did your face become the object of anger without a cause even for a moment? Tell me how will the night have the disc of the moon obscured by the planet on the non-full-moon day? (16)

IRAVATI:— My Lord has well said, ‘Without cause’. When our fortunes have been transferred to another, if again I were to be angry I should become ridiculous.

KING:— You are taking it otherwise. I, again, do not see really any cause for anger. For,

Attendants, even though they have committed a crime do not deserve imprisonment on festive days; so these were released by me and they have come to bow down to me. (17)

IRAVATI:— Nipunika, go inform the Queen, “To-day I have really seen the partiality of Her Ladyship.”

NIPUNIKA:— Very well. (Exit.)

VIDUSAKA:— (To himself) Oh the calamity has be-fallen. The house-pigeon escaped from the prison has fallen in the mouth of a kite.

(Having entered)

NIPUNIKA:— (Aside) Mistress, by Mādhavikā seen by chance was told “This is how it has indeed happened.” (Tells in the ear.)

IRAVATI:— (To herself) It is explained. Truly the wretched Brahman must have employed this device here! (Looking at Vidūsaka, aloud) This is the politics of this minister of science of Love.

VIDUSAKA:— Your Ladyship, if I were to read even one syllable of politics then I will forget even the Gayatri.
राजा—(आलमगिरा) कथन न ख्यातसारसंगठादासान्तो मोचिरित्यामित है। (प्रविश्य्)

जयसेना—(साहेबगम) देव कुमारी वसुधावती: कनुर्कुमन्धाबन्ती पिक्रिल्वाइनरेण वसुधावतीसिद्धावनसिद्धार्थिणी देव्या: प्रवातकिलिखामिते वेष्यानां न किमपि प्रकृति प्रतिपद्धे।

(क)

राजा—कठमुः। कातोव बालमाहः।

हरावती—(साहेबगम) स्वरतासार्यपुतुः एवं समाधासार्यपुत्रुः मात्यां संसाराः विवाहिते वर्जतमाः।

(ख)

राजा—अय्यनां संजाप्यामित। (इति तत्त्वं परिकामति।)

विदुष्कः—(आलमगिरिं) साधु वे पिक्रिल्वार। साधु परित्राटस्वयम् संबोधत्वपं:।

(ग)

(निःकान्ति स्वयम् राजा हरावती निपुष्का प्रतीतिर्मी च।)

मालविका—सलिदेवी चिन्तामय्षाः वेष्यं मृत्युस्य। न जानेत्त: परं किं वानरशर्यं ब्रह्मचर्यति।

(घ)

आर्यमात्रत्वम्। अपूर्य एव पशुरत्रो दोहस्य मुखः: सन्ध्यस्यपमिचोकः।

बाबहैं निवेदयामि।

(ङ)

(शूला प्रहृ) बलुलविकिता—आस्तिः सली। सत्यसत्तिका देवी।

मालविका—तेन हि प्रमदवस्यपलिकाः पृष्टो मतावः।

(च)

बलुलविकिता—तथा।

(इति निकासने)

इति चतुर्था:।

(क) देव कुमारी वसुधावती कनुर्कुमन्धाबन्ती पिक्रिल्वाइनरेण बलिंग तासिरां अनुकृत्यस्या देवीें पवातकिलिखां विवाह वेष्यानां जिन्मसिकिदां पाटव्यान्तः।

(ख) तुम्भुः अस्तित्वयं देवी संस्थासम्मुः। वा संसाराः विवाहिते वर्जतमाः।

(ग) साधु विष्कार्यपु:। साधु परित्राटस्य मृत्युस्य। जानेत्त: परं किं वा अनुकृत्यस्य हृद्यस्यतिः।

(घ) तंत्रित्वं अचूकरित्वं। अपूर्यमेव पशुनन दोहस्य मृकुलिहः संप्रतित्त सत्यसत्तिकाः। जाब्देवीं निवेदयामि।

(त) असतिः सली। सत्यसत्तिका देवी।

(स) तेन हि प्रमदवस्यपलिकाः पृष्टो मतावः।

(ज) तथा।

वर्तना गच्छन्ति। प्रवाहे प्रकृत्यातस्मेकः सिद्धम् कितेन चिन्तव्यं पल्लस्य इव वेष्यानां ब्रह्मचर्या मुृत्युः। न किमपि प्रकृति प्रतिपद्धे कथमपि सवात्स्वयं न सम्बते। मोहः न बहातीति।
KING:— (To himself). How shall I really free myself from this calamity?

HAVING ENTERED

JAYASENA:— (With excitement) Your Majesty, princess Vasulakṣṇī, running after the ball, was terribly frightened by the brown ape and seated on the lap of the Queen, she trembling like a sprout in a strong wind, has not any how regained consciousness.

KING:— Alas! Childhood is attended with timidity.

IRAVALI:— (With excitement) Let my Lord hasten to comfort her. May not her affliction caused by fright increase.

KING:— Here I bring her to her senses. (Walks about hastily.)

VIDUSAKA:— (To himself) Well done; oh brown ape! Well have you protected your party from the calamity!

(Ezuret the King with his friend, IraVali, Nipuryikā and the Female Door-keeper.)

MALAVIKA:— Friend, having thought of the Queen my heart trembles. I do not know what I shall have to experience further still.

BEHIND THE CURTAIN

Wonderful! Wonderful! Even before the expiry of the five nights from the (gratification of the) longing the golden Ashoka is densely covered with buds! I will then inform the Queen.

HAVING HEARD, BOTH ARE GREATLY DELIGHTED.

BAKULA:— Let my friend take courage. The Queen is true to her promise.

MALAVIKA:— Then let us all follow the keeper of the Pramadava.

BAKULA:— Very well.

HERE ENDS THE FOURTH ACT
मालविकानिदिमम

(ततः प्रभिशायुचाचापाधिका ततः)

उद्यानपालिका—उपक्रमे ग्रतः कुलसमकारविखेत्तमानीयोक्तोलय वेदिकाकन्या। शारदुष्यितविगमालमान देवी निवेदयामि। (परिक्रमा) अहो देवस्यानुक्रमनीया मालविका। तस्या तथा चण्डीः देवयोगेनाशीकः शुमुदुमुदतान्त्र प्रवाहसुदुरी मथिभाषि। कुङ न भद्र भवेष्ये। (विठोः) अशो एव देव्या: परिजनाम्यकन्तरः किमपि जन्मुद्राधाराभित्राः मन्यमाः नीर्दश्या भद्रः शाहाण्तः कुङ्खः सार्सको निवामानि। प्रश्यामि ताबदेम्यः। (ततः प्रश्यामिति यथानिदिपि: कुङ्खः।)

(क)

उद्यानो—(उपस्थ्य) सारसकुं च चार्याश्रोतस्य। (ख)

सारसकृ—मनुष्यार्थे विधायार्थमानि ब्राह्मणानि नित्यनिर्धिणा

दालया। तामार्थ्युद्रोहितस्य हर्षं प्राप्तविद्रम। (ग)

मनुष्यकारिका—किविनिदिम। (घ)

सारो—यदालामृती शुद्धः सेनाधिपिना यशवरुपाभिः नियुक्तो भून्दिखारको

वसुमित्र इति तस्मालमृती तत्त्वानुत्तितनित्तमाददासर्वपरिमाणं दक्षिणं देवी

दक्षिणीये: परिमावर्तयि। (ङ)

मनुष्यकारिका—युद्धते। अथ कुङ्खः देवी। किं वातुत्तर्यति। (च)

(क) उपस्थितो मयूः किविसकारविविष्णो तत्त्वानुत्तितनित्तमाददासर्वपरिमाणं दक्षिणं देवी। अनुत्तितनित्तमाददासर्वपरिमाणं दक्षिणं देवी। कीलकारविविष्णो तत्त्वानुत्तितनित्तमाददासर्वपरिमाणं दक्षिणं देवी। किं वातुत्तर्यति। (ग) मनुष्यार्थे विधायार्थमानि ब्राह्मणानि नित्यनिर्धिणाः। ताः अनुत्तितनित्तमाददासर्वपरिमाणं दक्षिणं देवी। किं वातुत्तर्यति। (घ) जवंहुः शुद्धः सेनाधिपिना जन्त्याप्रवर्तकं निउत्ते मनुष्यार्थे वसुमित्रते तत्त्वानुत्तितनित्तमाददासर्वपरिमाणं दक्षिणं देवी। किं वातुत्तर्यति। (च) जवंहुः शुद्धः सेनाधिपिना जन्त्याप्रवर्तकं निउत्ते मनुष्यार्थे वसुमित्रते तत्त्वानुत्तितनित्तमाददासर्वपरिमाणं दक्षिणं देवी। किं वातुत्तर्यति। (ङ) जवंहुः शुद्धः सेनाधिपिना जन्त्याप्रवर्तकं निउत्ते मनुष्यार्थे वसुमित्रते तत्त्वानुत्तितनित्तमाददासर्वपरिमाणं दक्षिणं देवी। किं वातुत्तर्यति। (च) जवंहुः शुद्धः सेनाधिपिना जन्त्याप्रवर्तकं निउत्ते मनुष्यार्थे वसुमित्रते तत्त्वानुत्तितनित्तमाददासर्वपरिमाणं दक्षिणं देवी। किं वातुत्तर्यति। (ङ) जवंहुः शुद्धः सेनाधिपिना जन्त्याप्रवर्तकं निउत्ते मनुष्यार्थे वसुमित्रते तत्त्वानुत्तितनित्तमाददासर्वपरिमाणं दक्षिणं देवी। किं वातुत्तर्यति। (च) जवंहुः शुद्धः सेनाधिपिना जन्त्याप्रवर्तकं निउत्ते मनुष्यार्थे वसुमित्रते तत्त्वानुत्तितनित्तमाददासर्वपरिमाणं दक्षिणं देवी। किं वातुत्तर्यति। (ङ)}
ACT V.

(Then enter the Female Keeper of the garden)

FEM. GAR. KEEPER:—By me has been constructed a dias round the golden Ashoka which was ceremoniously honoured. I shall inform the Queen of my having carried out my duty. (Walking about) Oh Mālavikā deserves to be pitied by Fate! The Queen thus angry with her will have a favourable countenance by this news of the blossoming of the Ashoka. Where indeed would the Queen be? (Looking forth) Oh, here is the hunchback Sārasaka, one of the attendants of the Queen coming out of the quadrangle, having taken with him some sort of small box marked with a seal of red lac.

(Then enter the Hunch-back as described.)

FEM. GAR. KEEPER:—(Having approached) Sārasaka where have you started to go?

SARASAKA:—Madhukarikā, daily dakshinā has to be given to the Brāhmaṇas well-versed in Vedie-lore. To give that in the hands of the revered family-priest.

MADHUCHARIKĀ:—For what reason?

SARASAKA:—Ever since the Queen heard that Prince Vasumitra was appointed by the General to guard the sacrificial horse, she is giving dakshinā amounting to eighteen gold coins to those worthy of dakshinā in order to secure for him long life.

MADHUCHARIKĀ:—It is proper. Now where is the Queen? And what is she doing?
सारः—मक्खुमू आसनथा भूता विदम्बिनियाथ्यान्तरा वीरसेनेन प्रेशिष्टे तेकालाविन्यसान्तः तेक्ष श्रूगोति।

(क) मधुकारिका—कः पुनर्यज्ञानासनातः।

(ख) सारः—वीरीयम् किंतु वीरसेनमूक्षेत्तिनवार्याद्वित्रितम्विनाशः।

मोतिवं तथावस्य दायावा मात्रेन। दृढश्य तेन महाश्वाराणि रत्नवावानि विज्ञकारिकाः—
भूमिः पिराजें चोपाणांकुल्लिः काशा श्रेष्ठतिः।

(ग) मधुकारिका—गच्छ। अनुवितावलीम नियोगम। अत्हक्षेत्रे वेती प्रेशिष्ये।

(ह) तत्त्वार्थं कः (वत्: प्रणवयति प्रतीद्धारी।)

प्रतीहारी—आश्वास्योणक्षताकर्वायुः देवया।

विज्ञाप्त आयुः पुरुषार्थः।

इष्टायुः प्रेशेण सहारोकुलसुध्य प्रसूतांश्व्री प्रस्फोक्तिः।

तदववद्धर्मसांगते देवं प्रतिपाल्यायि।

(इ) प्रतिरक्षाति।

(नेपथ्य वैतालिकः)

दिश्य द्वे नारिकारिसः चतुर्दशेऽदे कै देव।

प्रथमः—

परभृतक्लव्याहरणे व्यासातरतिमेऽधूः

नायसुविज्ञायातीर्थेनावनः इवावानः।

विज्ञकारिकामालानवं गते: प्रवल्य स्ते

तरु तर्द्यािगोवकुः सहावनो रिपुः।

(क) महालघे भाषास्था भविज्ञ विज्ञमहिमिनार्धे भाषुपु वीरसेनेन

पेशिंद लेखकृति वादनमाण गौः शुद्धादि। 

(घ) को उण विदम्बरावस्थाने तो।

(घ) वस्तीकिद्व तिर्य वीरसेनमुहृत्ते भकुषो विज्ञवद्वेणि विदम्बवास्थाने।

मोह्स अ दे वादाय सहावनो।

(घ) दृढश्य तेत महाश्वाराणि रत्नवावानि सिप्पकारिकाः—

विराज्मूल्लुक प्रविण्यं अ उवास्विकारिकं भक्तो सवास पेशिंद शुद्धो किल भाट्यां

dेक्षिस्वार्थानि।

(घ) गच्छ। अयुत्सिद्ध अत्राणो विवेकोः।

बह वि देवीं पेशिंकस्त।

(घ) आण्टातिहि अस्तोकालस्वाववुदेवे देवोऽवे।

विज्ञायेन्द्रि अपनं तत्रुत्त्ते।

इष्टायुः अस्तोकालस्वाववुदेवे देवोऽवे।

तत्रां जाण धम्मानुसारं

देवेऽपवतेः।

कलेपु मधुरेयु व्याहरेयु रतेः आता कृता रतिः प्रतितियन्तत्स आत्तात्ति: श्रमः।

राजयः परमुन्ताने सेव्यानाम्।

विद्यासातिख्य:।

वाह्यरेयु सुविदिः इष्टायु

योज्यमः। विविधा नाम नदी तस्या: तीरथोवधि उद्धानानि उपनान्ति तेषु मधुः।
SARASAKA:— She, seated on a seat in the Auspicious-Hall is listening to a letter read out by the clerks and sent from the Vidarbha country by brother Virasena.

MADHUKARIKA:— What again is the news about the Vidarbha-King?

SARASAKA:— It is reported that the Vidarbha-King has been brought under control by the victorious army of the King, and his relation Madhavasena has been released. And it is reported that the messenger sent by him to the Lord with a present of very valuable jewels and vehicles and attendants mostly consisting of girls skilled in arts will see the Lord to-morrow.

MADHUKARIKA:— Go, execute your duty. I, too, shall see the Queen. (Exeunt both.)

Here ends the Praveshaka.

(Then enters the Fem. Door Keeper.)

FEM. D. KEEPER:— I am ordered by the Queen engaged in honouring the Ashoka. "Request my Lord, I, accompanied by the Lord, desire to see with my own eyes the splendour of the blossoms of the Ashoka tree." So in the mean-while I will wait for His Majesty sitting on the judgment-seat.

(Walks about) (Behind the curtain the two Bards)

It is good that His Majesty tramples upon the heads of the enemies by means of the army.

FIRST:—

You, taking delight in the sweet notes of the cuckoos pass the Spring, like the bodiless one (नदन) in a bodily form in the gardens on the banks of Vidisha; (while) oh giver of boons, your enemy—you who are mighty—is bent down together with the trees on the banks of Varadā (trees) which served as tying posts for the victorious elephants, (1)
राजा

कातंत्र विचित्रत्व सुलभंतरसंपंस्यागां
शुच्य विद्वेश्यतिमानमितम बलेक्ष ।
धाराभारतय इवाभिन्दते सपेज
हुःखायते च हदयं सुखसम्भवे । ॥ २ ॥

विद्वूषकः --यथाय पद्धारम तपेक्षान्तुमितो महान्मभित्यति । (ख)
राजा-क्षयिवः ।

विद्वूषकः --अच्छ फळ देव्य पृथिवकोकी किमिता । मंगवति चतुः
प्रवाहनमः वहसि तद्रिष्या मालविकाया। शरीरे वैदमः विवाहिनेपथ्यितमित । तया च
षविजःवशावक्ता मालविकः । तथमवति कदाचित्वपूरं चेतनोऽपि मनोरथम् । (ग)

राजा --सचे मदेप्रयात्तुहत्वा मित्रेभ्रम्या धारिण्या: पूर्वचरितः समावः
प्रततः ।

(क) एक जबसम्हूलस्यपत्यादो महा इदो एवं आजाच्छदि । नाथे वि दाय
हमस पम्हादो किवि असरिक एवं मुहाविन्दतोरण समसिदा ह्योगिः । (ख) जहुः
आहु पेक्षामित हह एककंतसुहदो मवं हविसादि । (ग) अच्छ फळ देव्ये पृथिवकोकी मिता।
महवति च तुम पसौहत्वां वहसि ति दसैहि मालविकाये शरीरे
बैदमं विवाहिनेपथं छायति। ताते अ सविसेसास्तिकिदामालविचा। तत्तोदोऽधावि
पुरूष सहवदेवी मनोरथां ।

वर्दराेरूःसः --वर्दा नाम विद्वेशेणस्या कान्तिस्वरूपसः तत्याः
रूपसि स्तिता वुला रूपो-लघासुलीत्तिरस्यतशःसः तत (दूः प्रवीतोः शरीरे। अवस्थनः
नात्ताः सांस्कृतेनाभित्ते शिष्यं विद्वेशिते शिष्यं विद्वेशिते शिष्यं। ॥ ॥ विरचितेविताः
(हे) सुरोपम देशतुया। परिसिम्याः परिप्रातस्ववः दृःकः अवस्थादीर्घितिः वा।
त्राहः छठातु हिन्मणि हृतवत्र शोरि। चुरस्त्र गोपयत्स्य युमाताः शोरे। क्षणं तत्तव यत्तया। देण्डानीकः
शासकसेनाभिः विद्वेशेन्द्रे शिष्यं प्रसन्नता बलातू हृतवत्र: तत्त च। उभोःचरित सूरिमिः।
SECOND:

Oh god-like one, the exploits of (you) two achieved in respect of the Krathaśikas, have been versified by poets out of their love for heroes,—of you, who have taken away the royal glory of the king of the Vidarbhas, by means of divisions of the army and of Krishna, who forcibly carried away Rukmini, by his arms as strong as iron-bolts. (2)

FEM. D. KEEPER:—Here is the Lord coming in this very direction, his setting forth being indicated by words of Victory'. I, too, in the meanwhile, receding a little from his front, shall take recourse to the arch of this front terrace. (Thus stands aside.)

..... (Then enters the King with friend.)

KING:—

Thinking of the beloved to be one, the union with whom is far from easy, and having heard that the Lord of Vidarbhas has been brought under control by the armies, my heart like a lotus struck by showers in the heat of the sun, experiences pain and enjoys pleasure at the same time. (3)

VIDUSAKA:—As I see; Your Honour will be completely happy.

KING:—How possibly?

VIDUSAKA:—To-day indeed the learned Kausiki was addressed by Queen Dharini. “Revered Lady, if you bear pride upon decoration then display on Mālavikā’s person the wedding dress prevalent in the Vidarbha country.” And by her Mālavikā was decorated in a special manner. Her Ladyship may perhaps would be gratifying your desire.

KING:—Friend, this is possible judging from the past acts of Dharini, whose jealousy has gone away on account of the deference to my desires.
प्रतिहारी—(उपग्रह) जवळू भरा | देवी विनायकत | तपतीवाहोवकस्य कुमारवीमाराजातनक मासांम: सम्भवः फिराशानित ।
(क) राजा—मनु तैव देवी।
प्रतिहारी—अयू हिम । यथार्थमामामुखकत्मतः पुरु विनुय भाविकापुरोगणानन: परिश्रमन छह देव विखायत।
(ख) राजा—(वहां विठ्ठायक विठ्ठेक) जोसेन गल्गऱ्यत ।
प्रतिहारी—इत्यः इत्यः देवः। (ढः परिकाशोत) ।
(ग) विठ्ठेक—(विठ्ठेक) भो वयस्य किंत्रियनिष्रुचि मृत्यु प्रमदनके लक्ष्योत।
(घ) राजा—श्रयाद ममादु।
अभी विक्रियन्ययुक्तकुलमामामामामसहवादार्था।
परिश्रमसमस्मूलोमेऽशुद्धिता यीवार चेतः।
(ण) विठ्ठेक—(परिक्रमय) भो अर्ज स दचनेवथ इव कुमारस्थवैस्तपनीयाशोः।
अवलोकेनु भवानु।
(ञ) राजा—स्थानो नामात्म प्रक्रमयोरुपः। यदिवानिमानयासाधारणौकृणाय धीराङ्गुर्वादित। पञ्चाय।
(ञ) जेदु भरा। देवी विनायकी | तवणीआसोजस्य कुमारस्थवैन्दस्य गतवर्षो दस्यो सहल सरसो करीभुकृत। (ञ) हतः इः। जोधारसमानयुक्तसः अन्तेद्यु विश्वकन्य माताविपुलसप्तनामो परिवृत्तो छह देव महालेभविद। (ञ) हरो इत्यः देवो। (घ) भो वयस्य किंत्रियन्युक्तविन्य विज्ञ प्रमदने लक्ष्यीअकृण। (ञ) भो अर्ज सो विनन्याच्छो विज्ञ कुमारस्थविज्ञ स्वामासाधारणो।
(ञ) भो अर्ज सो विनन्याच्छो विज्ञ कुमारस्थविज्ञ स्वामासाधारणो।
(ञ) भो अर्ज सो विनन्याच्छो विज्ञ कुमारस्थविज्ञ स्वामासाधारणो।
FIFTH ACT

FEM. D. KEEPER:— (Approaching) May the Lord be victorious! The Queen requests, "May my undertaking be made fruitful by your beholding the splendour of blossoms of the golden Asoka."

KING:— Is the Queen just there?

FEM. D. KEEPER:— Yes. Having dismissed the harem, pleased being honoured in accordance as each deserved, she has been waiting for Your Majesty accompanied by her attendants having Mālaviyā as the foremost.

KING:— (With delight, having looked at Vidūṣaka) Jayasena, go ahead.

FEM. D. KEEPER:— This way, this way Your Majesty, (All walk about.)

VIDUSAKA:— (Looking) Oh friend, in the Pramadavana, the spring appears to be a little past its youth.

KING:— As you say.

The youth of the season, in which the Kurabaka flowers are scattered in front and the mango trees are bursting out in a net work of fruits, and which is approaching its end, makes the mind anxious. (4)

VIDUSAKA:— (Walking about) Oh here is that golden Asoka, furnished with a dress as it were by the bunches of flowers. May Your Honour look at it.

KING:— It was indeed quite proper that this was slow in putting forth flowers, since now it displays an uncommon beauty. See.
सर्वश्रोक्तारण प्रथम सूचितवस्तुविविधवानाम्

निर्दृश्यवेश्यद् सिद्धसंकायानीय कुसुमानि। ॥ ५ ॥

विद्वृष्ण: — नो: विधवो भय। अस्मातु विनिहत्तयि धारिणी पार्श्व-

परीर्वतनी मालविकामहमन्त्ये। ॥ (क) ॥

राजा—(सहस्रैौ)। तस्मे पस्य।

मालविकम्भुविचरिति देवी विनयवादपरिवथिता वियया।

विस्तृतहस्तकमाल्या नरेन्द्रकश्या वसुमती। ॥ ६ ॥

(ततः प्रविवेदि धारिणी परिवारिका मालविका विभवतन्त्र परिवर्तः।)

मालविका—(आत्मगतम्)। जानामो नित्यिं निमित्तं कोशुकाणक्षारस्य्।

तथापि विज्ञानीयणिज्ञायिन्य सहितं वेदं भवेत् म ज्ञातसम्। अपि व दक्षिणेतरदिः मेव नयनं बहुधूः।

स्वरूपः। ॥ (ख) ॥

विद्वृष्ण: — नो वदय विवाहनेपथ्येन सभवेष्ट शान्तो शोभते अधिभवती

मालविका। ॥ (ग) ॥

राजा—(पश्चायनात्)। कैया—

नन्दिलिम्बुदुक्षुदविनिवारीः बुद्धिमिरामरण्ये। प्रतिमाति मे।

उद्गुणिकस्योमुलचिन्द्रका गतिहीरियै चैष्विमारिकम्। ॥ ७ ॥

देवी—(उपेत)। जयलय्युजः। ॥ (घ) ॥

विद्वृष्ण: — वर्ध्दतां भवती।

परिवारिका—विज्ञातां देवः। ॥ (ङ) ॥

राजा—भगवति अभिवाद्ये।

(घ)। नो विवृषो सोहसि। भवेस्मु सपिहिस्वेतु वि धारिणी पार्श्वपरिवटि

मालविका अनुगमणेऽदि। (घ)। जानामो नित्यिः निमित्तं कोशुकाणक्षारस्य्।

तथापि विज्ञानीयणिज्ञायिन्य सहितं वेदं भवेत्। अवि व दक्षिणेतरवं वि मे ज्ञातसम्

नयनं बहुधूः। (घ)। भवेस्मु सपिहिस्वेतु वि धारिणी पार्श्वपरिवटि

(घ)। नो विवृषो सोहसि। भवेस्मु सपिहिस्वेतु वि धारिणी पार्श्वपरिवटि

मालविका अनुगमणेऽदि। (घ)। जानामो नित्यिः निमित्तं कोशुकाणक्षारस्य्।

तथापि विज्ञानीयणिज्ञायिन्य सहितं वेदं भवेत्। अवि व दक्षिणेतरवं वि मे ज्ञातसम्

नयनं बहुधूः।
The flowers of all Aśoka trees that first indicated the Spring, are as it were transferred to this whose longings have been-fulfilled. (5).

VIDUSAKA:—Oh, be at ease. Though we are near Dhārīṇī allows Mālavikā to be by her side.

KING:— (With delight) Friend, see.

Here is the Queen attended by the beloved, rising up out of modesty, in order to receive me, like the Earth attended by the goddess of Royalty who has forgotten to take the lotus in the hand. (6)

(Then enter Dhārīṇī, Parivrājikā, Mālavikā, and the attendants according to rank.)

MALAVIKA:—(To herself) I know the cause of the wedding decoration, still my heart trembles like the water lying on a lotus leaf, and more over even my left eye throbs repeatedly.

VIDUSAMA:—Oh friend, her ladyship Mālavikā indeed appears all the more beautiful by this wedding attire.

KING:—I see her. She who—

Clothed in a silk-garment not much hanging down, appears to me with her many ornaments, like a night in the month of Chaitra, with the moon-light just coming up and with the clusters of stars free from mist. (7)

QUEEN:— (Approaching) May my Lord be victorious.

VIDUSAKA:— May Your Ladyship prosper.

PARIVRAJIKĀ:—May His Majesty be victorious.

KING:—Revered Lady, I bow to you.

अनतिलम्बीलावि। (नातिलम्बीते इत्यनन्तिलिंव यदू दुकूलं शौम तत्रिव्ययं परिवते इति निवासिनी। इव मालविका बहुमि: आमरण: युक्ता मे प्रतिविवाहि। केवलाह। गतमपसूंत हिंम कान्तिप्रतिबन्धेण दुहिन येरां है: उदराणः: नकासमूहः: युक्ता। उदयोन्मुखी आसोदेश्चत्व:। चन्द्रिका यस्यां तथाभूता चैतविनावरी चैत-रातिः: हृः। उपमालकारः। ॥ ॥ ॥ ॥ तथाचीत: सहाय: सहचार: यस्य हस्त: तव। संकेतपूर्वेण रत्नसंपेल्लस्तवान्मु। ल्यामर्ग प्रक्षणने संगममयुतमिच्छाम इति ध्वनितोरोऽ:। श्रीब्रह्मा श्रीब्रह्मा वा सहितं यथा तथा सत्रीरः सत्य:। ज्योक्षकालकेसरिः वसमेति: परितः इत्यतदिन धिनिविव।) नाय बेल्ला इत्यावि। (अयमशोकः देवश ईदलसानां सत्यार्थः संकेत-करणकृतसमानानां भाजनत्वं पातान्त न नेय इति न। अपि तु नेय एव। हृः नैस्त्र प्रकृतार्थवाद्यमः समयतः। यः: अशोकः माधवविभाया बसन्तलक्ष्या नियोऽहुः कुमयायन-मा...
परिवार्तकः—अभिभ्रष्टदिवरि।
देवी—(सखितम्) अययूध प्रि तेऽद्वारसेंमनीजनवह्यस्याद्याभोकः।
संकेतपूर्व कहितः। (क)

विद्वृक्षः—भोः आराध्योलक्षः।
राजा—(समेतमभवकारितः परिप्रमति)।

नायं श्री भप्राणस्वयं न नेष्यं सत्करारणामीहस्तान्ताशोकः।
यः सावलो मात्राध्यैवित्योपुपौः शंसत्यावर्तः लघुमदल्ले। (८)

विद्वृक्षः—भो विलखनो भूत्या लः लविनवतीमाः पयः। (ग)
देवी—काम। (घ)

विद्वृक्षः—मवति तपस्वीस्योक्तकथा शुभमेवोभोम। (क)
(सब उपविण्यात्)

राजा—(मालविकाकस्मिन्थेय आयमात्मम)। कष्टः खळू सनिधिविद्योः।

अहं र्याभणनेव प्रया सहस्वरीय में।
अनन्तासमेको धारणी रजनीव नी। (९)

(प्रविल्प)

कल्युकी—विनयात देवः। देव अन्यायो विशाप्यति। तस्मिन विद्वंतयोऽपि

योयजनेन देव हिल्लकारिक भर्गणमर्मविमण्यादिरि। इति पूर्वत न प्रयेद्यति।
संप्रति देवकोपस्वान्तियोऽसे सुंद्रते। तदाधिन देवो दातूमहतेति।

राजा—प्रबद्धल लेत।

कल्युकी—वादास्यमति देवः। (इति निविध्य समयाः सह पुनः प्रसिद्ध।)

इति इत्यो भारवियो।

(क) अन्तर्जात एस ते अहोऽक हर्षणस्तहवाचस्स अस्तोऽे सिकहरीः
कहिद्गो। (र) भो आराध्योलक्ष। (ग) भो वीलिदो भविष्य हुम जोव्याववदिः ह्यम्
पेक्षा। (घ) कं। (ह) भो तानोवातशोच्छस्स कुन्तुमोत्तहम्।

हुःप्रे सावयं: लतावधानान्त: सन्तः लघुमदल्ले दोहिस्वपुर्णपुष्यः पुष्पः: पुण्यसमुद्धता आदरं
कहितः। लघुमदल्ले दशशततद्वित्यायः ल्याः समानकरणमयः समुचितेनेवत्याः भारः।
(८)

इसामा मालविकास्तिक विद्वृक्षसखिाभिमेलोः। सनिधिविद्योः: संगृहीः
साहीदिये विद्योः।) अिे र्याभणनेव अल्ले र्याभणनेव चक्ति नाम यस्य
से र्याभणनेवा माना चक्ति इत। भो प्रया मालविका ह्याप्रया चक्ति इत।
नौ
आयोः: अनन्तासमेको अनन्तास: अनन्तास: संपेक्ष: संगृही यस्या श्राधारणीः रज-रजीव उपमालेकाः। (९)

विद्वंतविपयाविदशेषेवादाप्तेः उपयोगे। अतिगु असुंदरं जग
FIFTH ACT

PARIVRAJIKA:— May there be the accomplishment of the desired object.

QUEEN:— (With a smile) My Lord, here is this Aśoka intended by us as a rendezvous for you, accompanied by the young ladies.

VIDUSAKA:— Oh you have been propitiated.

KING:— (Walking round the Aśoka with bashfulness).

It is not that this Aśoka should not be made i.e. it really deserves to be made the object of such honours by Her Ladyship, (Aśoka) who full of contempt for the command of Vernal Beauty has shown regard for your efforts by means of flowers. (8)

VIDUSAKA:— Oh, being at ease, see this one full of youth.

QUEEN:— Whom?

VIDUSAKA:— Lady, the splendour of the blossoms of the golden Aśoka.

(All sit down)

KING:— (Looking at Mālavikā, to himself) Separation-in-presence is indeed painful.

I am like the Cakravaka, my beloved is like my mate, while Dhārini, not permitting our union is like the night. (9)

(Having entered)

CHAMBERLAIN:— May His Majesty be victorious. Your Majesty, the Minister requests, “Out of those presents from the Vidarbha country, two girls skilled in arts were not sent to Your Majesty before; as they were not in good condition of body owing to the fatigue of the journey. At present they are fit for appearing before Your Majesty. So His Majesty deserves to give further orders.”

KING:— Make them enter.

CHAM:— As His Majesty commands. (Having gone out and returning with them.) This way, this way, Your Ladyships.
प्रथमा—(जनानितकम्) सति मदनिके अयूर्वेशपीदे राजकुलं प्रविशाल्याः
प्रवीणदिति न हृदयम्।
(क)
बहुतीया—व्योसिनके ममात्येकमेव। अति खाद्य लोकप्रवाहः आगामिनी
सुवं दुर्लभं वा हृदयस्यमवस्या कर्मस्तीति।
(ख)
प्रथमा—ष खाय हृदानी महतु।
(ग)
कभुजी—एष देव्या सह देवस्तिथिति। उपर्युतः भवस्य।
(घ)
उभे उपर्युतः।
[मालविका परिचालिका च चेत्यि दुर्लभं परस्परमवहस्तिकः।]
उभे—[प्रवीणपत्य।] जयतु महाँ। जयतु भृत्तिनी।
(घ)
[राजाध्या उभे उपर्युत।]
राजा—कन्या कठायामभिविन्यति भवस्य।
उभे—मति संगीतेकमन्तरे खव।।
(घ)
राजा—देवि गृहस्तामन्योर्यतरः।
देवी—मालविके इति पशय। कतरा ते संगीतसंहारीणि रोचके।
उभे—[मालविका दुर्लभं।] अहो महातार्क। [प्रणाम।] जयतु जयतु
भृत्तिदारिका।[इति तथा सह बाल्ये विसुल्त।]
(घ)
[वषेण कथिस्यस्यविकसयति।]
राजा—के भवस्य। का देव्या।
उभे—देव इयमसाते महिदारिका।
(ज)
राजा—कथपिय।
उभे—सूर्योदय भवति। य ष मध्य विजयवर्णविद्वंद्वमिणां वशीक्रिय बृहं
नामानुपुसिता। कुमारो भानवोजो तस्येव कर्मिकी महिनी मालविका नाम।
(ह)
(क) हृदेन नराधितां अयूर्वेशं इस्य राजकुलं महमुनार्णीति परस्यदिति न हिंदृशं।
(ख) जोशिवीं मह्सुवं एवं एव। अति खृ लोकप्रवाहः आगामिनी सुहु दुर्लभं वा
हृदयस्यमवस्या कर्मस्तीति। (ग) सो सच्चः दारिण होदु। (घ) जे दु महान। जे दु महिनी।
(ण) महा संगीतेके अयूर्वेशाय। (च) मालविके इयरे पेखं। कतरा ते
संगीतसंहारीणि रुच्यदि। (छ) अहो महिदारिका। जे दु महिदारिका।
(ज) देव ह्यं अहायम महिदारिका। (ह) सुर्योदय महान। जो सो महिदिना
विजयवर्णः विद्वंद्वमां संहारिकर्मे मोहवर्णे कुमारो माहवेनो नाम
तस्य ह्यं कर्मिकी महिनी मालविका नाम।
FIRST:—(Aside) Friend Madanikā, my heart feels gratified while entering this palace though not seen before.

SECOND:—Jyotsnikā, the same is the case with me too. There is the popular saying that the state of the mind indicates the coming happiness or misery.

FIRST:—May it be true at present.

CHAM.:—Here is His Majesty sitting in the company of the Queen. May Your Ladyships approach.

(Both approach)

(Malavikā and Parivrājikā look at each other on seeing the two maids.)

BOTH (Having bowed down) May the Lord be victorious! May the Mistress be victorious!

(Both sit down by royal order)

KING:—In what art are you instructed?

BOTH:—Lord, we have an insight in music.

KING:—Queen, take one of these.

QUEEN:—Malavikā, look here, Which of these two do you like to be your companion in music?

BOTH:—(Looking at Malavikā) Oh the Princess! (Having bowed down) Victory, victory to the Princess! (They shed tears along with her.)

(All look on with astonishment)

KING:—Who are you? And who is this?

BOTH:—Your Majesty, she is our Princess.

KING:—How possibly?

BOTH:—May the Lord listen. She is the younger sister, named Malavikā of the Prince Mādhavasena by name, who was released from confinement by the Lord having subdued the King of Vīdarbhā, by means of the victorious armies.

तस्या इव अस्या: स्वर आभामातीत्यथा: । दु:खेन असौरक्षण । विमात्यते अभिसायते ।

तथागतात्रातुत्तां तथागतो वर्णन प्राची भ्राता भयस्तराम । अपवाहः अपनीय ।

भवलंसन्ध्वस्तुष्क्षया भवता य: संवच्छो वैवाहिकस्त्वपेक्षया तमुहिष्य । पवित्रंसारं र्वगस्मूहुम् ।

विदिषा अभिनिश्चययाः राजपत्ताः ताः गच्छतीति गायी कथा । गताभ्या

gata: आकाशत: अथवा मार्गो वैन सः । तूणिरप्रस्तेत्याबिः । तूणिरानां शर्करीतः

पद्मैवस्तन्वमाधिमः परिणामानि विशालतां गतानि मुनान्तरालानि भुजमयचाता पत्यः ।
मालविकानितिसमूहः

(क) कहू राजदाराजा इत्यः। चन्द्रण लू में पाठुआपरिमोचण दृष्टिमुः।

(ख) विचित्रिण्योपयोगः। (ग) सुगन्ध मुखः। दायाद्वारस्य अथवां महादारार्थे अहुँवेगन्यस्त तस्य अभ्रं अज्ञातवत्यं अहृतिं सर्थं विनिमयं तस्य कृत्व अवस्था अथुः। (ह) एतिम एव अदो वर्णार्णिं। (इ) महादारार्थे अज्ञातकोसिन्येपं विशेष चकयं। (च) यस सो एव। (छ) ज्ञातिविस्चारणं अज्ञातकोसिन्येपं विनिमयं त्रिभूमितिविशेषं। महाविदिन वन्तो। (ज) तेन हि कहतु मध्ववो अत्रहादीए उक्तताः।

आधुः कर्मो वर्णदीर्घ्यस्य लम्बवद्धती तत्त्वं शिखरविपण्ड्याः कलापस्तथा धरतीति।
QUEEN:— What! she is a Princess! I have indeed defiled sandal wood by using it as a shoe!

KING:— Now, how was Her Ladyship reduced to this state?
MALAVIKA:— (Having sighed, to herself) Through the working of fate.
SECOND:— May the Lord listen. When our Prince Mādhavasena had gone under the control of his kinsman, by his minister, the Revered Sumati, she was borne away secretly leaving off attendants like us.
KING:— This was heard by me before. What next?
SECOND:— This much only. We do not know further than this.
PARIVRAJIKĀ:— What happened afterwards, I, unfortunate that I am, will relate.
BOTH:— Princess, this appears to be like the voice of the revered Kauśikī.
MALAVIKA:— Why, this is, she indeed.
BOTH:— The revered Kauśikī wearing the dress of an ascetic is recognized with difficulty. Revered Lady, we both bow down to you.
PARIVRAJIKĀ:— Welfare to you!
KING:— How now do they belong to the group of your acquaintances? friends!
PARIVRAJIKĀ:— It is so.
VIDUSAKA:— Then let the revered Lady narrate the remaining part of Her Ladyship’s account.
PARIVRAJIKĀ:— (With emotion) Listen then. Know Sumati, the minister of Mādhavasena, to be my elder brother.
KING:— Known. What next?
PARIVRAJIKĀ:— He, having carried off this one whose brother had fared in that way, along with me, joined a body of travellers going to Vidiśā in expectation of establishing relationship with you.
KING:— What next?
PARIVRAJIKĀ:— That body of merchants having travelled some way encamped in a forest to rest.
KING:— And then what?
PARIVRAJIKĀ:— Then,
मालविकागणितम्

तुर्गीरपप्परिणहस्यज्ञानतराहः
मार्गार्थसिद्धिसिद्धिक्षककालपाराः
कोषघापणिनितत्त्वतीर्थप्रकाशः
मायात्रहस्यसमावेशमृतनीकम् ॥ १० ॥

(मालविका भवेः स्रवयितः ॥

बिद्वं--भवति मा भिनेदिः। अतिकान्तं खदु मगवति कथयितः। (क)

राजा--तत्सतः ॥

परिः--सतो यहुः बद्धयुद्धस्ते पराल्पनुविकृतः सार्थवाहयोद्धस्ततस्कः ॥

राजा--भगवति अतः परिमिदानी कष्टो श्रोतयतः ॥

परिवाजिका--ततः ऐ मसोदयः

हमा परिमुद्धुर्जिते परामिभवकारातः ॥

मर्त्यस्यः स्त्रीवं बृहत्तुर्ज्ञमयमुन्यितः ॥ ११ ॥

प्रथमा--हा हतः हुमति: ॥ (ख)

व्यतिया--अतः खदु महत्तार्कियः इयं समवत् संभृतः ॥ (ग)

(परिवाजिका बायः विस्रुजितः ॥

राजा--भगवति ततनूर्वतमाहीषी होकायतः। न शोभ्यस्त्रमवासपलिः-क्षतमनोऽर्जिनः ॥

तत्सतः ।

परिवाजिका--ततोऽधिक मोहमुपगता यावतसंहारपुनमे तावदियं वुल्लभद्रैः

कायसः ॥

राजा--महस्वदु क्षत्रमुहुर्तं भगवतः ॥

परिवाजिका--ततो भ्रातः सरीररंगकारात्तवा पुनःविमोृतवैश्वद्वयः खयः

मया लदीयं देशवमातितं बाह्येयं बहुते ॥

राजा--युक्तः सजनस्पष्ट पन्यः। ॥

परिवाजिका--तत इत्यमयवाचकेकेम्यो बीरसेने बीरसेनानाथे देयं गता

deवीयेहे बल्प्रबोधायमया मया पुर्वेषाः। इत्येदतवांम् कथयः ॥

(क) भोवि मा भवाहि। अदिक्षत सु भजवदी कहेदि। (ख) हा हरो सुमति।

(ग) बदो शु महत्तुर्जित्वा इयं समवत् संभृतः

रोदितामानिनी सौन्यमाविभूति आरुपासति ॥ १० ॥

बद्धयुद्धः वदि सुधृ कटुः यैस्ते। क्षतुद्वा इवः। बद्धयुद्धः इति पाते बद्धानि यूद्धार्ममूलानाति यैस्ते।

सार्थवाहयोद्धः: रोगिक्षणीया योः ॥।] इसामियाधिः। हुम्बति आयास वरामिभव-कारातः।

परेऽन्न मोक्षा मोक्षः ॥ न निश्चित इवः। यद्य परः ॥ आभिनवः: आक्रमण तस्मात-कारातः मौलिक्याते भोविः: परिवाजिकां ततैः। भृत्तिप्रयः: स्वामिभक्ति
There appeared a hand of waylayers, bow in hand and shouting with their chests tied with quiver-traps, wearing plumes of peacock’s feathers that hung down to their ears and with their onset very hard to bear. (10).

( Mālavikā gesticulates fear.)

VIDUSAKA:— Revered Lady fear not. The Revered Lady is narrating a past event.

KING:— What next?

PARIVRAJIKĀ:— Then those caravan-warriors who had put up a fight for a short time, were repulsed by the robbers.

KING:— Revered Lady, what followed must be painful to hear now.

PARIVRAJIKĀ:— Then that brother of mine,

Who loved his Lord, wishing to save from calamity this ( Princess ) who was afraid of humiliation by the enemy, paid off the debt due to his Lord with his dear life. (11)

FIRST:— Alas! Sumati is killed.

SECOND:— Hence indeed that such has been the condition of the Princess.

( Parivrājīkā sheds tears.)

KING:— Revered Lady, such is the course of life of mortals. Your Honour who proved true to his master’s salt ought not to be lamented for. What next?

PARIVRAJIKĀ:— Then I who had fainted when regained consciousness, this one was not to be seen.

KING:— Great indeed, was the affliction experienced by the Revered Lady.

PARIVRAJIKĀ:— Then having laid into fire the body of my brother, I, whose sorrow of widowhood was renewed, came down to your country and took to these brown garments.

KING:— Such a course is proper for a good person. What next?

PARIVRAJIKĀ:— Then this too passed from the foresters to Virasena, from Virasena to the Queen was again seen by me who had secured entrance into the Queen’s palace—thus this is the end of the story.
मालविकाहिनिमित्तम्

मालविका—( आतमगतम् ) किं नु खळ्लू संप्रति मर्त्य मणति। ( ५ )
राजा—अहो परिमोघारिणी भिन्नतातः। कः।
प्रेमाभिवन नामेवं देववीर्याधिकारण सती।
स्नानीयकाचित्या पश्चायणे शेषपुपुष्यते॥ १२॥
देवी—मयाहिति त्याल्पितनवंती मालविकाहिनिनाचकारणार्थः संयुक्तम्।
( ६ह )
परिरो—शान्तं पापं शान्तं पापम्। कारणेन खळ्ल नया नैमृत्यमवल्लभितम।
देवी—किंभव तलकारणम्।
राजा—यदी वक्तप्ये कथ्यताम्।
परिरो—श्रृणुयात्। इत्य पितारी जीवान्ति केनापि लोकयोगार्गतेन शिशुद्धेषीन
खण्डना महेशबाहुः विशेषं विषयादिः कवित्वरूपायिम्। प्रेमाभिमानंतं सुःस्तरः। तत्:
श्रवणं नृत्यार्यामन्तरस्थारः। विधिनामान्तरस्थारः। तदवयमाचारणामान्तरस्थारः।
राजा—मौनस्य तन्त्रविदोपीश्रोत्तंशेषेनाध्यायं। शिष्यावधातीमाब्यां
पायतुकामोकासि।

tौ पुष्पन्वदाकुलेश शिष्यामुखरुपस्त्रिणे।
नक्षत्रिणि विभवायोऽृत्तिणि कस्तोष्णिकिरणाविव।॥ १३॥
कच्चुकृषि—देव इशमाल्यपरिप्रेये निवेदयामि।
राजा—( अनुकृष्ट अनुमय्ये ते।)
( निष्कान्तः: कच्चुकृषि )
प्रथमा—( जानालिकम् ) मदुदारकेशी दिव्या मदुदारकेशीर साधिती मग्निः।
( ७ )
( ५ ) किं नु संप्रति मध्या भगादि। ( ६ह ) भववद्ध तुए भमधजनवंद मालविकां
अनाचकन्ती एकसंप्रति किंद्रम्। ( ७ ) किं विषयाज तां कारणम्। ( ८ ) मदुदारािए
विद्वेष्ठा मदुदारकेशी बाध्यर्थः पदिएतुं गमित्त्वभव।

त्यज्यति वशिष्यन्ते इति ततनुर्जो मस्तिष्कगमित्वभव। लोकपर्या लोकस्थिति:। सफली
कृतो मातृमिश्रो महुष्यं वेतनं येन स।। हुँठं दर्शनं यस्यास्त्राभवता। केनायमभूतह।

१ नैपुर्ययम्, २ देवयागार्गतेन शिशुद्धेषीक, ३ a उपेष्टत, b अपेष्ट।
MALAVIKA:— (To herself) What, indeed would the Lord say now?

KING:— Oh the calamities bring on humiliation! For,
This one, deserving the title ‘Queen’ has indeed been used like a servant, like a silken garment used for the purpose of a bath-towel. (12)

QUEEN:— Revered Lady, you acted improperly in not telling that Mālavikā comes from a noble family.

PARIVRAJIKĀ:— Heaven forbid! Heaven forbid! It was indeed for a definite reason that I resorted to secrecy.

QUEEN:— What can that reason be?

KING:— If it is fit to be told then tell it.

PARIVRAJIKĀ:— Listen. This one, while the father was living was told in my presence by some ascetic whose words always came true and who had come in the course of his wandering for livelihood that she would secure a worthy husband after having experienced the state of a servant for a year. Seeing that that infallible prophecy with respect to her was being fulfilled by her serving your feet; I think I acted rightly in waiting for the time to run.

KING:— Your waiting was proper.

CHAMBERLAIN:— Your Majesty, it was put off by another matter. The minister requests, “We have determined how matters are to be settled in connexion with Vidharbha. I desire to know just Your Majesty’s wish.”

KING:— Maudgalya, I desire to establish a double monarchy with respect to those two honourable cousins Yajnasena and Mādhavasena.

Let the two govern separately the northern and southern banks of the Varadā like the moon and the sun ruling after dividing (between themselves) the night and the day. (13)

CHAMBERLAIN:— Your Majesty, I shall thus inform the council of ministers.

( The King assents with his finger. ) ( Exit Chamberlain )

FIRST:— ( Aside ) Princess, it is good that the Prince would be established on half the kingdom.
मालविकानिमित्रम्

मालविका——पत्तचाबल्लु मन्तयं यज्ञीयितसंध्वयामनुक्षः। (क)
(प्रविष्ठ)
कःकुष्की——बिजतयं देवः। देव अमाल्येऽविहाययति। कस्याणि देवस्य
जुः। मन्त्रपरिशिष्टोपदेशमेव दर्शयनन्म। कुतः।
हिंदा विभक्तं दिन्यमुनिहस्ती धुरं रथाध्वाविष्टं संप्रहितं।
तो स्थायतस्ते धुपति निवेदते परस्पराप्रभाविनितकारी॥ १४॥
राजा——तेन हि मन्त्रपरिशिष्टं जुः। केनापि येवो ब्रह्माय विक्ष्यतामेव
किमहतामिति।
कःकुष्की——यदांसाधवतति देवः। (इति नित्यस्य समामुक्तकं धेङ्कं यज्ञीया
पुनः प्रविष्ठः।) 'अनुभव्यता प्रमोरात्क। अर्थ पुनरिद्भावो देवस्य केनापि
पुष्परिशिष्टं वेदः। प्रातः।' प्रत्येकेऽक्षं देवः।
(राजा सहस्रोत्साही सोपवारः यज्ञीया प्रभावतं विरजनायपूर्वतः।)
केषं च नाथेनोऽधृपत्तः। (क)
देवी——(आत्मगत्मः।) अहो ततोमुलमेव नो हृदयः। श्रोच्यामि तावदुः
जनस्य कुशलाण्तरं वस्मिन्त्य वृक्षान्तः। अधिकरे खल्ले मेव पुलकः। केनायत्सि
निन्दुः। (ख)
राजा——(उपविष्ठ वाचतति) मशि। यशचरमावेणेनापि:। पुष्पिश्रो
बैद्धत्स्य पुष्पमां वचन्नमितस्मितमित्रेऽ लेखायत्रिच्वयानुवंधयति। विद्वितमस्तु। येत्ती
राजसुवदिस्तिरेन भगा राजपुर्वशतपरिध्वं वस्मिन्त्य गोतारमादिस्य संवात्स्रोपाधिवर्तीः
निर्गंधुश्चर्या विविधः। स किन्योवेदार्थरोपसि चर्जनात्मकेन क्षनानां ध्वाति।
ततः उभोऽ: केनायो भैत्तिनासीसमेवः।

(क) एवं दाय बहु मन्तयं जीविदवसाहादो मुतो। (ख) अहो ततोमुहं
एव्य यो हिंदौः। गुणिष्टसं दाय गृहाण्तं कुशलाण्तरं वस्मिन्त्य वृक्षान्तः।
अधिकरे खल्ले मेव पुलके केनायति शिरोणितः।

इत्य मालविकाप्रेयर्भागे विचारार्थार्थो उपयुक्ते नाम नियुक्ते किश्च। पत्रोणि बा
बौद्धेऽमेवविष्ठ। वेदेऽपमायामः। स्नानीवलक्षणस्य स्नानीववस्त्रकरणेः। (स्नानी
नेति स्नानी स्नानोपुःकं वस्मिन्। पत्रोणि वैवद्यकृष्टिमयमस्ति। नामाति कुतामाया
वा। मालविकादासीत्वेऽपूणेण अयुक्तः कुतमित्यथः। उपमानकारः। ) \[१५]।
(अभिजनस्तमुगुज्यवशसंवमवाम् अस्तमात्मुत्स्तम्।) शालं पापम्। परो
स्नानीववस्त्रकवारंसञ्चितः। कारणेन विविष्टं हुसु न। नैवूर्यं मौनामिति यथोतु।
नैौष्ठमिति पाठे निवर्द्यत्वः। लोकायता जीवनाथं भ्रमणम्। सिद्धान्तेऽत्ति सिद्धो
MALAVIKA:—This should be regarded as a great thing—that he is from free danger to life.

(Having entered)

CHAMBERLAIN:—May His Majesty be victorious. Your Majesty, the minister requests. “Happy is Your Majest’s idea; the same is the view of the ministers also. For,

The two Kings possessing fortune divided between them, and causing no disturbance owing to the mutual restraint, would abide by your order like the two horses of a chariot-bearing the yoke equally divided, and harmless being mutually restrained, follow the will of the charioteer.” (14)

KING:—Then tell the council of ministers to write to general Virasena to do accordingly.

CHAMBERLAIN:—As Your Majesty commands. (Having gone out and again entered with a letter along with a present.)

The order of the Lord has been executed. Here again now has arrived a letter with a present for His Majesty from General Puspamitra. May His Majesty look into it.

(The King rises at once, takes it with courtesy, hands over the present to the attendants and gesticulates opening of the letter.)

QUEEN:—(To herself) Oh! Our heart is directed to the same. I shall just hear some news about Vasumitra after the well-being of the elders. To a responsible post indeed, has my son been appointed by the general.

KING:—(Sits down and reads.) “Welfare. General Push-pamitra, having affectionately embraced his son, Agnimitra, of long life writes from the sacrificial-hall as follows:—The horse, that was let loose to go about unobstructed, by me consecrated for the Raja-sacrifice, after having ordered Vasumitra surrounded by hundred Princess to be its guardian, and which was to return after one year, was seized while wandering on the southern bank of the Sindhu by a cavalry squadon of the Yavanas. Then there was a fierce fight between the two armies.

निःवक्त्वेन भावी आदेशो यस्य तेन | प्रेयःभवावं दास्यमित्वमः | परिषद्यानं सिद्ध्यतमः |
कालस्य न्यायसः संस्कारावतना कृतसङ्गमायितया | विद्यमानः विद्यम्पूर्वसंभव्यः |
अनुशास्य करणीयं कायमः | हृदिरच्च इयो राजाभिषक्तं कर्म व | अवस्थापितं कामः |
यस्य सः | तत्त्वं शैवमेवादि | तत्सुशीतलमाध्यमविनेत्रवद्भिः |
वर्दान्तेऽकै | वर्दवा नाम तत्त्वतः नौदी तस्यः नूते उने तीरे शिखरो तन्तामः |
(वर्दान्तया दक्षिणतापरेणतयो: पार्यम्यन्ति राज्यमस्तु | काविवैत्याहृप्रतिकरणसङ्ग्रहः |
(देवी विषाद नाथयति।)

राजा—कथमीदास संहंसम्। (शेषं पुनर्विचारि)

ततः प्रतापराजित्य बसुमतिवेण भविषया।

प्रसन्न हियमाणे में वाजिराजो निवर्तितः। || १५ ||

देवी—अनेनाध्यूर्म में हदयम्। (क)

राजा—(खेलोधे वाचयति।) सोऽवदान मिदानंसमूलमेव समरः पृङ्गः

प्रस्तादताथायो यस्य। तदिदानीमकाल्हिं विगतरोषंकत्ताः मथिता वज्जुमने यहां

stakingना अक्षकत्वमि।

राजा—अनुपन्तितावसिः।

परिवाजिका—दिष्टणा युलविज्ञयेन दंपती चरम्पी। (देवी बिहोक्य।)

भवानि कीर्तिनानां श्रद्धायां श्पापिता धुरि।

वारसुरिति शापोऽयं तनयास्वाधावत्यं। || १६ ||

विवृक्क—मयं परिवृक्त्योसि यत्वितरमनुगतो वतः। (ख)

परिवाजिका—पश्चात्र निधि युपपारितरुकतः।

केशपी—देव अयं कुमारः

नैतावता वीरविष्ठितेन

चिकस्य नो विस्मयमाधुर्याति।

यस्याप्रूप्यम् प्रभवस्वमुच्चे—

रघुनाथ प्रस्तृतोहजम्मा || १७ ||

राजा—मौद्गल्य यथेन्द्रवायुर्विन्दित्य मुख्यस्तं यथं बन्धनस्यः।

कठुकृष्णी—यदाधापावति देनः। (इति नित्यः।)

(क) हमिषा आत्मसिद्ध में हिवम्। (ख) मोदि परिवृक्त्योक्ति आं पच्चर्यां अनुप्रयोगे

वज्जाः।

उष्णकिरणः सूर्यस्तो। इत्यः शूर्यसमानः। किरणस्वर्यः प्रस्वर्यं संघ्युतेत्। नन्दावर्यं

रामनिवेदने। विभृत्य गुप्तकृत्य हुः। उर्मालाकारः। || १३ || दशान्नु विचार्यं नित्य्यनं

महाम्। (द) हृष्यस्याभि। द्वितीयां भुषन उच्चते भारयंते रघुकरियम्

- रघुकरियम् अवस्य गुप्तिमुक्त्युः संघंतुः। चार्यसर्वमयाः। इति प्रवचनं भिन्नास्वरुपम्

यथास्वरुपम्। रघुनाथीपि एतत्तरोक्तम्। तव निदेशस्य लघुत्त्यस्तम् ज्ञानुरोधेन

वैपित्वेते उपालाकारः। || १४ || प्रभुतापायमन्वेत्य प्रभुकृतम् लघुत्यस्तः कः। प्रभुकृतेन

सृधितं प्रभुकृतम्। उत्तरस्येवहमां भवस्वल्लतीम्। सौपचार्यं जवित्सनिमानसाहित्यम्।
(The Queen gesticulates dejection.)

KING:—How could it come to this. (Reads the remaining part again.)

Then by Vasumitra, the mighty archer, having defeated the enemies was brought back my excellent horse, which was being carried away forcibly. (15)

QUEEN:—By this my heart feels consoled.

KING:—(Reads the rest of the letter.) I, now, with my horse brought back by the grandson, shall perform the sacrifice, like Sagar whose horse was brought back by grandson Amśūmat. You should therefore with a mind free from anger, come without delay with the daughter-in-law to witness the sacrifice."

KING:—I am favoured.

PARIVRAJKA:—I congratulate the husband and wife upon the victory of your son. (Looking at the Queen.)

By husband you have been placed at the head of the wives or heroes; and the title ‘Mother of a Hero’ has come to you from the son. (16)

VIDUSAKA:—Your Ladyship I am pleased that the child has taken after the father.

PARIVRAJKA:—The young elephant has indeed imitated the lord of the herd.

CHAMBERLAIN:—Your Majesty, this Prince.

Does not create astonishment in our minds, by such a display of valour—(he)—whose source your lofty and unassailable self is, like the thigh-born one of the fire that consumes waters. (17).

KING:—Maudgalya, let all the prisoners, including Yajnasena’s brother-in-law be released.

CHAMBERLAIN:—As Your Majesty commands. (Exit)
देवी—जयसेने गच्छ। इरावतीप्रमुखेम्योऽन्तःपुरेम्यः पुलस्य विजयतःचांतः

निवेदय। (क)

प्रतीहारी—तथा। (दति प्रसिद्धता)

देवी—प्रहितातिस्त। (ख)

प्रतीहारी—(परिपुष्टः।) इरमस्मः। (ग)

देवी—(जनानितकः।) वन्मयस्मृशक्तोद्वडनिमीवः माधविकाये प्रतिशांति

तद्भसम अभिजन्त्य च निवेदन्त सम चलनेनराजदितमेतन्। तयां तस्यां परि

ञाचापनकैत्येव कर्षि। (घ)

प्रती०—यहेव्वाहापणस्त। (दति प्रिक्वाम पुनः प्रविष्य।) मञ्चिन्यि

पुत्रविविजनमिच्छेन परिशोधनेणाःपुराणामामण्याः मन्त्राामासिः संस्कृत।। (ङ)

देवी—किमनिर्भरामधुः। सातारणः खंड तास्य सम चायस्मर्युः। (च)

प्रतीहारी—(जनानितकः।) मञ्चिन्यि हरावती पुनर्विख्यातस्त। सहस्य लंका

देवः। वयस्मत्वा बचने प्रथमसंक्षिप्तः तन न युक्तेेण्वयथा कर्षितमिति। (छ)

देवी—मथावित्वा लयानुशालतेश्चाम्यायसुवामिना। प्रथमसंक्षिप्ताः माधविकाः

मायावनां तत्तात्माध्युः। (ज)

परिश्रावजः—देवानिवन्द लयेनवास्तः। प्रयवसि।

देवी—(मध्विकाः हले गृहृत्या।) इरमायपुळः। प्रयाविवेदनानुभुमण

पारिश्चैतिष्यप्रतीक्ष्यात्। (राजा गौडः जोधपराते।) (झ)

(क) जयसेने गच्छ। इरावतिसम्भवन्यं अतेरवर्णयं पुलसम विजयस्मृतान्त

पिवेदेहि। (ख) एकृताः दात। (ग) इहं हि। (घ) जं सम्बलोच्छिन्यायोः

मायविब्वामें पहहमठं तु से अर्हिताः च पिवेदित महं बापण्ये हरावती अरुणिहै।

तु संचाडों ण परिष्मारस्ततेहि। (ड) जं देवी आण्वेदि। मञ्चिन्यि पुत्राः

विविधार्थिनित्तेन परितृतोण अतेरवर्ण आहरणाः मन्त्रूलवाः संवेदित। (च)

कि एक अच्छाठिं। सावन्यलो शु तामंत्रं अ अर्बुदाः। (छ) मञ्चिन्यि इरवारी

उः। विवेदित। सारिं मबुं से हृदे पहलनाः बाबण पुलस्मंसंक्षिप्तः ण जुताहि

अर्हिताः काँव ति। (ज) भहवविदतृते अरुणादा इष्ठायमि अर्ह्युमदिना। पुलसमं-

संक्षिप्तः माधविन्यं अज्ञनुदस्त पविन्या देनू। (झ) इह अज्ञनुदस्त पिवेदनानुभुमण

पारिश्चैतिष्यप्रतीक्ष्यात्। पिवेदेहि।
QUEEN:—Jayasena, go and communicate the news of son’s victory to the ladies of the harem headed by Irāvati.

FEM. D. KEEPER:—Very well.

QUEEN:—Just come here.

FEM. D. KEEPER:— (Turning back) Here I am.

QUEEN:— (Aside) Having informed Irāvati of the promise made by me to Malavikā appointed to gratify the longing of the Aśoka, and also of her noble birth, request her in my name: “You should not make me fall off from truth.”

FEM. D. KEEPER:—As the Queen commands. (Exits and again entering.) Mistress, I have become the box of the ornaments of the ladies of the harem owing to the satisfaction at the victory of the son.

QUEEN:—What is surprising in this matter? This good fortune is indeed common to them as well as to me.

FEM. D. KEEPER:—(Aside) Mistress, Irāvati again requests. Befitting are the words of the Queen who is all-powerful; what is determined upon it is not proper to change afterwards.

QUEEN:—Revered Lady, permitted by you I desire to bestow Malavikā on my Lord as originally intended by the revered Sumati.

PARIVRAJIKĀ:—Even now you alone have the power over her.

QUEEN:—(Taking Malavikā by the hand.) May my Lord accept this reward, proper for the communication of the agreeable news. (The King remains silent, full of bashfulness.)
देवी—(शारीरम्) किमयायरति मातायांपुजः।

विद्वूषा—मयाति एव होक्त्वहारः सुवीर नवनरो खजातारो भवति।

विद्वृष्टिः—अथ वा देवता प्रणयनिवेषस्ति दस्तेद्वीशायां माताविकामालमयावर्तमात्रतमात्रीमित्रांतितीर्थं नियतिः।

वेदिः—एतस्य राजदरिकाया अभिज्ञनेन वदद्रो देवाश्च। किम पुनःक्षेत्र।

परिनामिका—मा भैयम्।

अथ्याकरसमुल्प्या मणियानिरस्स्मक्तम्।

जात्रेपुः न कल्याणे न हि संयोगार्तांति।

देवी—(सुस्वा)। मर्यंतु मथवती। अभ्युदयाक्षयोचितं भवति न भक्तिः।

प्रतियो—यद्वेद्यापवततिः। (इति निक्षय्यव प्रतीवा युद्धवा पुनः प्रविष्टिः।)

देवि प्रति।

देवि—(माताविकामालवृद्धाय विक्ताः) आयुः प्रत्यानिभिः प्रतीच्छिन्न।

राजा—देवि लच्छामनायादमुच्यतरा बश्यः।

परियो—इन्द्र प्रतिघटिता।

विद्वृष्टिः—अहो देवाय अन्रमवतोडुक्तम्।

(देवी परिज्ञानवबोधकयति।)

परिज्ञानः—(माताविकामापेयत्) वश्यं महंतिनी।

(क) किम अवदीरति मं भज्जतो। (ख) होदि एसो लोकविवाहो चतुरो

किम ववरो जगातौरो होदि। (ग) अहो वा देवीपै वणविनिर्मितं दिन्यपितौस्तु मातविन्स अत्मवर्त पदिमहीदु।

इष्टेत। (घ) एतद्र रजदारिजाया अहित्योऽणं पुक्ति दिन्नो देवीस्तो। किम पुनः होदिः।

(ङ) मर्यंतू मथवती। अभ्युदयाक्षयां प्रथ्याम।

कोते अप्तो ध्रुवेत। (च) च देवी आण्वेदि। देवी एद्यृश्य।

(छ) अन्तज्ञेतो दापं हम पदिमहीदु। (ज) अहो देवीपै अन्तखाते अण्डायुः।

(म) जेदु महंतिनी।

पराक्रमः इति। हैति। नैतावलस्यायि। (एतत्स्या एतलस्यायित्रियायलोकविवृत्तिः श्रुतपरमज्ञायत्वमचाराधि श्रुतिः।)
QUEEN:— (With a smile) What, does my Lord disregard me?

VIDUSAKA:— Lady, it is the custom of the world that every new bridegroom is bashful.

(The King looks at Vidūṣaka.)

VIDUSAKA:— Or rather, His Honour would like to accept Mālavikā having the title of Queen given to her by Your Majesty out of special affection.

QUEEN:— As she is a Princess, the title of Queen has been given to her by her high birth; what is the use of repetition?

PARIVRAJIKĀ:— No, not so!

A jewel of any class, though produced in a mine if unpollished does not deserve union with gold. Oh blessed one. (18).

QUEEN:— (Having remembered) The Revered Lady should forgive me. Owing to the talk of the happy event I did not notice what was proper. Jayasena, go and bring a washed silk-garment.

FEM. D. KEEPER:— As Her Majesty commands. (Having gone out and returned again with the garment) Your Majesty, here it is.

QUEEN:— (Having veiled Mālavikā with it) May my Lord now accept her.

KING:— Queen; we are with no answer as it is your order.

PARIVRAJIKĀ:— Oh, she is accepted!

VIDUSAKA:— Oh the favourableness of the Queen towards Your Honour!
परि० — नैतिकित्र त्वमि।
प्रतिप्रेषणापि परि सेवने भर्तृवशस्थः साख्यः।
अन्यसरिता शतानि हि समुद्रात् मायमात्यविधाः॥ ९९ ॥
(प्रश्न)

निपुणिका — नयं महता। दृश्वती विज्ञानविदि यदुपचारात्मिकानेः तथादेहेरावते तत्त्वमेव भर्तृवशस्ठ्यः नाम मयाचरितम्। तं प्रांपं पूर्वामोक्षेषन भवति व्रजाद्वेषणार्त्यत्वात्।
(फ)

देवी — निपुणकाक्रमे अवक्षति तस्या संदेशमनुहस्यत्वायः।
(ख)

निपुणिका — अनुगुण्डतासि।
(ग)

परिवत्ताकाम्यामुखमुनाभसंवन्धवै संघर्षामार्यां माधवेन समाजविधुमिच्यामि यद्य मेतत्र प्रशादः।
(घ)

देवी — मघवति मये युक्तममन्निर्भवक्षमृ।
(घ)

राजा — मघवति मदीयेव लेखेयु तत्रमवते त्वामुहिंद्रवम स्माधनाधराणि।

पताविप्यामि।

परिवत्ताकाम्यामुखमुनाभसंवन्धवै संघर्षामार्यां माधवेन समाजविधुमिच्यामि यद्य मेतत्र प्रशादः।
(घ)

देवी — आशापत्तायःुः कि भूषणपी मिर्मसतात्तामि।
(घ)

(फ) मेँजू महत। दृशवती विज्ञानविदि जं उवजाराविकमेयं तत्र भृत्तिधी अवरं तं संबस्य एवं भृत्तिधी अनुक्लन गाम मेत आवर्तितां। संवदः पूर्वामोक्षेषन भवतु वातस्य पादमेवात्संभविवविहारः। (ख) गिरुजिन्न अवक्षति तस्या संदेषां अनुजातिसदिः अवजातो। (घ) अनुगुण्डदिनहारः। (घ) भवदिडः ण जूतत अहो परिचावङ।
(घ) अवजातो अवजातो कि भूषणपी मिर्मसतात्तामि।
FIFTH ACT

( The Queen looks at the attendants)

ATTENDANTS :— (Having approached Mālavikā) Victory to the Queen!

( The Queen looks at Parivṛṣṭikā)

PARIVṛṣṬIKĀ :— This is not astonishing in you.

Good wives, who love their husbands serve their husbands even by a rival, for rivers take hundreds of other streams to the sea. (19)

( Having entered.)

NIPUNIKĀ :— May the Lord be victorious. Irāvati requests, 'I had offended the Lord at that time by slighting his prostration, that was indeed acted by myself favourably towards him' (as it now appears). Now I should be honoured by being merely favoured by my Lord who has gained his object.

QUEEN :— Nipunikā, my Lord will necessarily grant her request.

NIPUNIKĀ :— I am favoured.

PARIVṛṣṬIKĀ :— Your Majesty, if you show me favour I desire to pay my respects to Mādhavasena who has obtained his desired object by relationship with you.

QUEEN :— Revered Lady, it is not proper to leave us.

KING :— Revered Lady, in my letters I shall send complimentary words on your behalf to His Honour.

PARIVṛṣṬIKĀ :— Owing to this affection of you two I am entirely dependent upon you.

QUEEN :— May my Lord command as to what other agreeable thing I should do to him.

इत्यतः: अज दृष्टान्तमाह। समुद्रगा भद्राने:ः हि अन्यकरितां धतानि अविष उदधि प्राप्यन्ति आत्मना सह प्रश्नेपयन्ति दृष्टान्तां स्पन्दः। ॥ २९ ॥ उपचारार्थांकेषु उपचारस्य तृतीयां अप्वांगां क्रत्वा प्राप्यालग्रपलपस्य अविलक्षेण पल्लविलानेन। भव्यस्नुकूल मालविकाया समामेव विध्नमुख्यसत्तति अगमान परिलुक्त्येति भावः चरित: अर्थः वेन स चरितायः क्रत्वा: तम्। भव्यसात्यतां अभिनन्दितम्। विस्तिर्दृढ्या संभावितोपमित्यः। सम्भाजनाः अभिनन्दनवन्दनम्। स्नेहं परव्यवस्थापिती इत्यतः। युध्योः स्नेहं मनस्च क्रत्वा गतं न पार्युषां भावः। ] लम मे प्रसीवेत्यथा। हे
राजा—किमत: परमापि प्रियमति । तथापीदम्कु ।
तवं मे प्रसादसुमुखी भव देवि २ नित्य
मेतावदेव इदं ये प्रतिपालनीयम ।
(भरतवाक्यम् ।)
आशास्त्रमीतिविचारमभृति महानां
संपन्नते न सातु गोसायरी नाधिमिते || २० ||
(इति निष्कान्ता: संवै ।)
इति श्रीकालिवासकृत्ति मालविकाग्रिमिते पन्चमोऽस्तुः ।

देवि तं मे मम नित्यं सर्वं दुर्बालासुमुखी प्रशादवेति प्रशादवेति शोभनं सूक्ष्मं यस्यास्तनाश्यं
थोक्ता भव भूया। एतादेवेतेवेभुद्द्वये मनोहि प्रतिपालनीयमपेशाणीयम् । इति: परं
भरतवाक्यम्। आशास्त्रमीतिविचारद्वारे जानानामू [इति नानानासुस्त्राः चारित्विद्वादन्तानां विगमो दूरीमवनं स प्रभुमति यस्य ततु।
इति यस्तु। "अतिवृद्धिरनवृद्धिः शतमा मूःका: शुका। प्रत्यासाधक राजान धड़ंताई इतव: स्मृता: "।"
इतवित् । पाण्डातुरे] अभिमाणमात्रांस्यान्ति: । परिश्राविविवयः। तस्माताभृत्यार्म्म्याल्लिपिमिवे
खिस्मायसमेव शोभाय रक्षके सति तासो महापालस्याम्पेश्वेवस्तु न संपर्जत इति न न

१ चणिन: २ मूगे प्रतिपत्ताः । ३ अभिमाणमप्राता
KING:—Is there anything dearer than this? Still let there be this.

Oh Queen, be you always favourably disposed towards me; this much I should ever cherish in my mind.

(Bharatavākyā)

As for any other object of desire on the part of the subjects such as the removal of public calamities, there is none that cannot be accomplished while their protector is Agnimitra. (20)

(Exeunt omnes)

HERE ENDS THE FIFTH ACT
OF MALAVIKAGNIMITRA COMPOSED BY
KALIDAS

श्रीमलकाट्येशमयु कृतिविद्वानशालिनः
कुमारगिरिराज़ीया जीयादाचन्त्रारक्रमः
इति श्रीमलकाट्येशभूपतिरचिते कुमारगिरिराज़ीये
मालविकागनिमित्रव्याख्याने पञ्चमोऽभिः
NOTE

ACT I

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Nāndī—It is on auspicious benedictory stanza or stanzas (महाविषेध) usually addressed to the favourite deity of the playwright. Nandi should have either four, eight or twelve Pādas or lines but this rule about the number of lines is optional. The word Nāndī is derived thus—

नन्दन्ति देवता अस्त्राम अनया वा। नन्दविषेधातीति नान्दी। Nandi is so called because Gods rejoice at it. According to writers on Rhetorics, every sanskrit play should begin with a Nāndī. It is considered to be necessary for averting the evil and obstacles and thus lead to the safe completion of the Composition. It is to be recited by the Sutrādhāra and his assistants.

Cf. सूत्राचार: पृथ्वयत्र बयं बयाम् स्वस्माधित:।
नान्दी पदावदेहिद्विराधिगीतापलेश्वताम्॥

— महात्म नाथशाख

Also cf.

तथापर्य वर्तमा नान्दी विन्दुविशान्यनाय।

— सहित्यदर्पण।

Nandi is defined as follows:

आशीर्वचनसङ्कुच्य खुलियते वेदकृतिगुणादीनां तस्मादान्तिती संहिता॥

— सहित्यदर्पण।

OR.

आशीर्वचनसङ्कुच्य: शेक: कल्याणेषु सवतः।

नान्दीतित कस्यते।

— महात्म नाथशाख।

Thus Nandi verse consists of the praise of the deity and benediction to the audience. Sometimes it contains a suggestion of the plot. Though Nandi is recited by the Sutrādhāra there is no expressed stage direction such as सूत्राचार: प्रविष्य नान्दी पत्ति। the stage direction does not precede the Nandi verse because of the usual convention that every composition should commence with auspicious words.
V. 1. Construe—

Pratisthātā prabhaṁśa, ekaṁśaṁśaṁśyaṁśaṁśyaṁśaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaঃ।

The verse praises Lord Siva and pray's him to remove the ignorance of the audience.

Ekam vishyaṁ vasmin āraṁ śhāmaṁ śvānaṁ, possessed of supreme power which consists of eight faculties viz.

'Abhimāna laṣṭitaṁ āraṁ: prekyām śhāmaṁ śvānaṁ, which fulfills the manifold desires of the devotees. Pratisthātā—devotee vl. ekam vishyaṁ vasmin śhāmaṁ śvānaṁ: With this reading the words are to be construed with ṣāvaṁ:

Kṛṣṇaśaṁyaṁ: kṛṣṇaṁ kavacaṁ nāyaṁ: having the elephant-hide for his garment. It is believed that Siva wears the skin of gajānauṛ, who was slain by Lord Siva. Before dying he requested Lord Siva to wear his own skin. Kṛṣṇaśaṁyaṁ: also means 'One who wears an antelope’s or tiger’s skin.' The apparent contradiction between pratisthātā prabhaṁśa, ekaṁśaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaṁśyaঃ and Kṛṣṇaśaṁyaṁ is worth noting. Though Lord Siva is Lord of this universe and possesses supreme power, yet he himself wears only the skin of an elephant. The contradiction between ekaṁ and prabhaṁśa in ekaṁśaṁśyaṁśyaṁśyaṁśyaঃ can be easily explained, because the word eka means 'Supreme' and a deity possessed of ‘Supreme Power’ is bound to yield manifold fruit. Pratisthātā prabhaṁśa: Kṛṣṇaśaṁyaṁ: dehā: yasvaṁ śvānaṁ: He whose body is united with that of his beloved. Here is a reference to the ārṣāvāraṁṭhāy form of Lord Siva. In this form the left half of his body is constituted of his wife Pārītī. This adjective implies Siva’s excessive love for Pārītī.

Abhimānāḥ: He is superior to the ascetics whose minds are not affected by worldly objects of enjoyment. The contradiction in the second line that Lord Siva, loves his wife excessively and is yet superior to all ascetics can be removed by saying that Siva’s love for Pārītī is spiritual and pure. Pratrītī: superior vl. pratrītī: foremost. Abhimānaṁ: Kṛṣṇaśaṁyaṁ: The eight forms by which the Lord Siva supports the univers are—the earth.
water, fire, air, ether, the sun, the moon and the sacrificer. These same eight forms of Siva are referred to also in the Nandi of the Sakuntalam.

अभिमानः न—Though Siva supports the whole universe with his eight forms yet he is not proud of his achievement because he is above human passions.

तामसी दृष्टि—'Illusion or ignorance,' According to सांस्कृतिक philosophy, सत्य, रजस् and तामस् are the three गुणस् that permeate the whole world. It is the तामस् or illusion that comes in the way of मेघ. Of the three, सत्य is the best. Here Lord Siva is prayed to remove ignorance (तामसी दृष्टि) to facilitate the pursuit of the righteous path. यथान्यतः—remove वः—Your, सन्माणालेखनाय—सन् प्रश्नम: मार्ग: मेहमार्ग: तरथ आलोकनाय—i.e. सत्यप्राप्तम्—for seeing the righteous path.

In the first three lines of the stanza, Lord Siva is praised (नमस्कृतम्) and in the fourth line he is prayed to remove the ignorance of the audience (आशी: ). According to the definition of नान्दी, it must be also काम्यासंगुनक i.e., suggestive of the plot. Here according to some commentators the three expressions एकैवेशिः चतुर्वेशिः द्रौपदिकः: and ईशः refer to King Agnimitra, the hero of the play who is described as a powerful king (ईशः:) supremely unwilling to displease his Crowned queen Dharini (कान्तासिमित्रीहः:) सन्माणालेखनाय suggests the performance of a kind of dance which plays an important part in the plot of this play. (मार्गः—Kind of dance cf. मार्गोऽ नाम नाखविशेषः:).

नान्दने—After the recitation of Nandi is over. सुत्रधारः—Literally who holds the thread. सूत्र धारकतिः: He used to be a Brahmin who directed the stage-business. नेपत्यः—(1) The green room behind the curtain where the actors dress. (2) decoration, costume. (3) Costume of an actor e.g. Costume of a king. (4) Curtain of नेपत्य स्वाज्ञानिकः रुक्मिनी: प्रवाचनम्—अजय. Here नेपत्य has the last sense, मार्गः—सुत्रधार addresses his assistant by this name. of, नत: सूत्रवार्ण मारिष्ट हृति वत्सःः।
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पारिपार्श्व:—परिपार्श्व यथा भवति, तथा वित्ते हि। an assistant of the सुज्ञारार. भाव—सुज्ञार is thus addressed by his assistant—(सुज्ञारार वेदान्त: हि वै पारिपार्श्वः) सुज्ञारारो महारथः। परिपार्श्वः—By the audience. कालिदासाचितवल्लुः—कालिदासाचित वस्तु (plot) गद्य तदः the plot of which is composed by कालिदासः मालविकालिन्त्रम्फः—(adj. of नाटकम्) मालविकालिन्त्रम्फः सहितः अभिरिच्छः मालविकालिन्त्रम्फः ते अभिरिच्छः इतः नाटकः मालविकालिन्त्रम्फः या मालविका च अभिरिच्छः ती अभिरिच्छः हि नाटकः। a play having मालविका and अभिरिच्छ as heroine and hero respectively. This is the title of the play. वसातोत्सवः—the spring festival. It commenced on the first day of the second fortnight of फाल्गुन and extended over a period of five days. The practice was to stage dramatic performances during this festival for the entertainment of the learned audience.

संगीतम्:—musical concert consisting of these items viz. (1) singing. (2) playing on musical instruments. (3) dancing of रूपे तथा तथा अनेक अनेक संगीतानुप्रक्षेपः।—संगीतान्तरः। मालविकालिन्त्रम्फःसुकुलकाजः।

In this passage various readings are found in different editions. All these readings put together give several names of ancient poets such as भाष, वामिक, वासिप्र, गावक, भास्कर, etc. Unfortunately very little information is available of these ancient poets with the exception of भास्कर. प्रथमः—dramatic composition. अतिक्रमः—setting aside. वसातोत्सवः—of a living or contemporary poet. किया—a play. भावः ती तातातः। ब्रह्माण्डः—परिपार्श्वः objects to the stage performance of the play of कालिदासः, who is a new poet, because he feared that the drama will not be appreciated by the audience. He wanted Sutradhāra to stage the play of an author whose merit is proved. From these words of पारिपार्श्वः: it is clear that this is the first play from the pen of कालिदासः.

विवेकविवाहान्तम्:—विवेकः: विवाहः यस्मि दैव यथा रायत तथा i.e., विवेकान्तम्। Thoughtlessly.

V. 2. Construe.—

सरलः पुराणः हि एव साधु न, काल्यं नवम इति अपि च अवबानां। सन्त: परिष्कर्मः अन्तत्ताम: महम्मू, चूँकै परस्पर्षवेशस्युतिः (अक्षे)। In this verse Sutradhāra dismisses the objection of पारिपार्श्वः that the audience may not approve of the work of कालिदासः as he is a new poet. The first line of the verse has the force of a generalisation. Besides the author has laid down in this verse a good principle that should
be adopted by the critics while judging the merits of a composition. पुराणम्—old, of the past, साधु—good.

अद्वैतम्—censurable परमलोकेनिश्वरज्ञि परम प्रवेणे नेया गुणि: सदा सं: इ—whose mind is led away by the judgement of others. For removing the fear of his assistant Sutradyāra argues thus. The assembly here consists of all good critics, who know how to judge the merit of a composition after carefully examining it. They would thus be unbiased in their judgement and will not be swayed by the prejudices of others. आर्यमिया:—मियण्ड means worthy—it is added after the names of great scholars to show respect. It is always used in plural; cf. पूज्ये मियण्ड बिलं ब्रह्मचार्यानायम्. Here आर्यमिया: refers to the सूद्धार. पारिष्ठार्थिक is satisfied with the explanation of his superior, the stage manager. It is not proper to take the word as referring to विद्वर्षधन्द as is done by Prof. Karmarkar and others; cf. नन्दधार्षिधम: प्रथमोदधार्षिधमान शादुस्तार नामपूर्वी नाटक प्रथमोदधार्षिधमानि. प्रस्तवना of शादुस्तार—Here also the word आर्यमिया refers to सूद्धार. प्रमाणम्—Authority, their judgement is final.

V. 3. Construe—

शिरात्र प्रथमवर्षाकांतम परिष्टत्व: आद्य तु इत्यदिम देवम्: पारिष्ठिक्ष: अयं रैवादवः परिज्ञ: हिः। The सूद्धार in this verse declares his intention to carry out the order of the assembly and also links up the प्रस्तवना with the play by this stanza.

शिरात्र प्रथम रहितवः—Already accepted with great respect. This has reference to the expression आर्यमिया etc. पारिष्ठिक—The name of the Queen of the Hero. With this verse the prologue (प्रस्तवना) or आद्यक्षुभा comes to an end. सूद्धार and पारिष्ठारिक are the two characters who figure in the prelude of the मलविकानिरिक्षकम्. Here the prelude introduces कालिदास as a new poet. सूद्धार pays a tribute to the high literary taste of the audience comprising of the वनम् (the wise). The verse prepares the audience for the entry of the servant of the queen पारिष्ठिक. सूद्धार compares his eagerness in executing the order of the assembly to that of Queen’s maid, who appears to be very keen on doing her job (रैवादवः) about to enter to execute the job entrusted to her. The प्रस्तवना should lead to the opening of the drama by introducing the characters about to enter or by hinting at some incidents of the play. Here the poet has very cleverly linked up the प्रस्तवना with the विषादक, with which the play begins. The प्रस्तवना is of the विषादकान्तिव वरिष्ठता.
as the character who is about to enter is introduced by the word अयम् (cf. प्रस्तावना of शास्कततुल which introduces the Hero दुहन्त with the words एव राजेव दुहन्त: etc.) In the प्रयोगातिसार type of प्रस्तावना the सुकृत जार actually speaks of a character entering just then on the stage as in the मालविकानित्यम् or the शास्कततुल.

Cf. एण्डबालबिज्जुचिपात सुजादाधारप्रांगोयत:।
प्रवेशसुधा यज्ञ प्रयोगातिसार्यो हि स:।

--रसार्यमुचारक III - 157:7

The other varieties of प्रस्तावना are 1. कथोद्धार 2. प्रवर्तक 3. अबलगित

4. उद्धाल.

In this play प्रस्तावना is followed by an interlude which is technically called विक्रममका. (For details of विक्रममका see Introduction.) वेदी from पाड़ा वे सुने गा. A female attendant. She speaks in मालवा.

अविन्ध: (adj. of चलितम्) अविन्ध प्रकृत उपदेशी मथ तति।
Instructions in which have been recently commenced. चलितम्
(or चलित) — It is a kind of dance. of चलित नाम गृहस्थितिश्रुति.
It is a voluptuous dance in which dancer's rhythmic movements and gestures express the seductive sentiments contained in the song, which accompanies the dancing. According to कार्यमित्र, it is a kind of dance wherein the dancer gives expression to her own sentiments under the pretext of referring to some past incident. In introducing this चलित, which is going to play a very important part in the love-affair of the Heroine, Kalidas has shown a great skill. In Act II Malavika expresses her own feelings towards the king, through this चलित. अन्वेरण— with regard to (dancing). This governs accusative. कौदिनी मालविका:— How far Malavika has progressed?

संगीतकाला Music Hall.

कुत्तल इवं चारिता:— Whence this seriousness of yours? चारिता signifies a serious mood of mind, when a person is not conscious of what passes around him. अभिक्रागती-passing by. भिन्नभिन्न—An artisan or a gold-smith. नामसुद्रानामम् with a seal having a snake engraved on it. This ring with a snake-seal though casually mentioned here, plays a very important part in Act IV, wherein it is used to secure Malavika's release by Vidusaka; who pretends to suffer from snake-bite. लिखते closely. बिस्मान्ती गाजिंग. तारोपाल्ले पतितार्स्विस subjected myself to a taunt from you. The taunt referred to here is contained in the sentence इति इति...द्वद्वि.
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स्वाजे—It is an indeclinable meaning "It is but proper" cf. स्थाने खल्च संब्हरमन हैंव तंत्रमन्वेत्—धर्मसंह अव्वल Act VII. सज्ञिति—gets fixed. उद्भवितकरणकेशरणः—उद्भवः किरणः एव केशरः वस्माद्वल्लेन—from which a stream of rays shoot forth. The farepart of her hand was enveloped by the rays proceeding from the bright jewels set in the ring. In this sentence अग्रहत्त is compared to a branch of a tree, ring to flower and the rays proceeding from its jewels, to filaments. उपरेतलध्यनः—In receiving instructions, ईश्वर्...मर्गीः—Here ईश्वर् व्यापरः refers to Malavika’s training in dancing by गणदास. धारिणी deliberately kept her away from the king under the pretext of learning dancing under गणदास. Had she been with the queen, the king would have seen her often and easily. In spite of this precaution it was reported that the king saw her. कैतूंदिक्ष वाइं कोटा एवलिङ्गः च। It is reported. आचारः—Oh yes. ल जनः—refers to Malavika. चित्रदेखः—a picture or portrait मलवासवाणरागः—मलवासः (fresh) वर्गारः मर्गीः च। In which the shades of the colours were still fresh. आचारः—here refers to a drawing master. उच्चारः—customary salutation.

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पारित्वित्वमा प्रसन्नम्—drawn in the midst of Queen’s attendants आसततृम्—standing close to the Queen. अर्पिता—not seen before or ‘uncommon’. The king perhaps meant ‘Not seen before’ but धारिणी took it in the sense of ‘uncommon’. This gave rise to her jealousy. आहूङ्ति...पदेष्टि—Lovely forms naturally become the object of admiration. With these words कैतूं वृद्धः justifies the query of the King. अवशेषितत्वम्—अवशेषित वचनं वस्मि whose words (i.e. question) were ignored. शकलितः—suspicious. The King grew suspicious because of धारिणी ’s silence on his question. अवशेषित:—to ask persistently. आतुः—sister's husband. It appears that बसुइक्ष्णी was the younger sister of धारिणी. Late Prof. S. M. Paranjpe is not in favour of taking आतुः in the sense of महिमापति: He takes it to be a प्रकृत form of the Sanskrit आतुः and concludes that बसुइक्ष्णी was the daughter of धारिणी, सदस्य...बालभावः—quite suited to her child-like nature. बसुइक्ष्णी an innocent child was no expected to know the reason why धारिणी refused to reply to the king’s question.
Saviyogam:—with special care. Aunulit:—Do or attend to, niyog:—duty. Saritirajat:—from the music-hall. Tastu is a termination used to indicate ablative. Kram: (ind.) granted or admitted. Bhumata—highly honoured.

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Kutivigya:—hereditary lore (vigna) N pun:...miyogaarpam:—gana says that he also has high regard for nayak but not merely because it happens to be his hereditary lore, but because of its intrinsic value. His regard for the science is fully justified because of its high merits. Miyogaarpam:—false pride.

V. 4. Construe—

Mun:—Inde devanant karan chaandu kantu aamanavata, kare hram vramum urmatahutidhkarah saha dhiyam bhramam; adhriyamoahubh bhanaarabh Shaakparitam dhrstah; bhana bhishayeh: aarpan jhanum bhuhuva eva samaracchamam.

In the previous sentence and in this verse it is perhaps Kaliyas, who is expressing his own admiration for nayak through Shiva. This verse emphasises the association of nayak with Lord Siva. The stanza seems to be based on the 1st chapter of Bharata's nataksha, for some of the words and phrases of natak seem to have been paraphrased by him.

Aamanavata:—lay down in sacred text i.e. regard Inde-nayak chaandu:—chaandu abhamaayam Agreeable to the eye. For chaandu vl. chaastam i.e. cha avastam eternal. It perhaps means that the interest in a drama is everlasting. Mun:—sages like mahat, mahat and others who have written on the science and art of dramaticity. Chaastam:—charming. Vl. Shaastam:—calm i.e. does not involve animal slaughter. By comparing nayak with the holy sacrifice Kaliyas wants to give it dignity and holiness. Nayak is described as a katu because it gratifies the gods in the same manner as a sacrifice. Moreover nayak is also called as the fifth Veda which points to its original religious character. Mr. Pandit, however, has the following note on this, “The epithets karan and chaandu, 'lovely and agreeable for the eye to see' doubtless are intended to imply that the katu proper was neither karan nor chaandu and refer to a time, when animal sacrifices had come to be regarded with disfavour, as being horrid and disagreeable to the eye; a time, that is to say, when Buddhistic ideas of the vedic sacrifice predominated.” Vyattikar:
blending. उमायात्मक – उमया हठो व्यतिकर: तथ्य स तस्मन (adj. of स्वाते) । (In the body) which was blended with that of उमया. In अर्थार्गी नेतृगर form छं has his body made up of two halves, one male and the other female. Siva and Parvati thus united, invented, it is believed, the two types of dances viz. the ताण्डब and the ताप्स. ताण्डब is the violent boisterous dance of men, invented by the male half and the ताप्स is the tender and voluptuous dance of women, the invention of which is ascribed to the female form of अर्थार्नारी नेतृगर. अष्टमलया. श्रीस्रीवता– लोकवचरतम्-प्रवीण गुणम्: वस्त्ररथस्मांशेत श्रीस्रीवता तस्मात उदयव-उभयेत लोकवचरतम्–लोकवचरतम् सुहु:वामित्रावमक्षम। Behaviour of men arising from the three main qualities सत्य, रजस् & तमस्. All the passions, feelings, motives, aspirational, virtues, vices and actions that make up the life of man on earth are to be traced to the operation and in influence of these three qualities. नानार्धसम् (adj. of लोकवचरतम्) Displaying the action of various sentiments. Drama recognizes only eight रस॥ viz. ज्ञातार्थदायकन-रौढ़वर्तस्यानन्तक। बीमसवदुस्तुसुस्तो चेतायै नाथे रसः स्तहाः॥

भीतरलो: जन्मयाः–of the people of different tastes. समाराजम् सत्त्वविवक्षम् असीमम् –सत्त्वविवक्षम् Amusement. नाथं…समाराजम्:–The word नाथ्य in this verse refers to drama. The word नाथ्य is used several times in the 1st two Acts. But in all the places it has not the same sense. नाथ्य is found invariably to be the sole recreation, which suits to the people of different tastes. Drama being the representation of life it appeals to the heart of all the people, नाथविनाविण: –Does not trouble (you) much. अपि–at the the beginning of a sentence introduces a question. परमर्गिन:—Highly skilful भैरवबिणी–quick to understand. With these two adjs. गणदास is praising the high abilities of माधवकाः किबहुना।–In short.

V. 5. Construe—

प्रयोगभविषय मया तत्स्य तत्स्य यत्ताभिकर उपदिस्तते तत्त: तत्त बल्य विशेषकरगातेत्व ।

In this verse गणदास describes the high merit of माधवकाः in the art of dancing.

माधवकाः-भावस्वतप्रितम् Gestures that help to bring out a feeling. प्रयोगभविषये–In dancing performance. उपदिस्तते is taught विशेषकरगातेत्व by improving upon it. प्रयोगभविषये तद्य As if teaches me in return. My teaching falls far short of the actual exhibition on her part and I feel as if I learn much from her in that art. This verse describes
Malavika's perfect skill and aptitude in the art of dancing. These compliments come from no less a person than her Professor Ganadä. आतमगतम्—स्वभावम् (speech) to oneself cf. सवेश्वर्यां प्रकाशां त्वां अधिकार्यां शायते स्वतः सत्म्। अतिक्षणां—surpassing इराबती, one of the wives of अग्निमित्र. She also was receiving instructions in dancing: from इराबत् another Professor. Does this remark of बहु suggest that मालविका would excel इराबती in securing King's love? कृतार्वे—बन्या—blessed. तद्विधानमेवदभवात् Because persons of her type are rarely met with. पात्रम्—a fit or worthy person, (refers to मालविका).

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वर्णीक—वर्णन अवर: of inferior caste. He appears to be born from धर्मीये 's father from either a दैवो श्रद्धा mother. अन्तर्कल्पु:—a fort on the frontier of territory. शाबितः—was appointed (to guard). स्...शाबितः—From this reference it is clear that the kingdom of Vidisa over which आग्निमित्र ruled extended as far as the Narmata on one side. शिलाधिकारे के त्या fit far learning fine arts. (शिला). उपायम्—a present. Mark the word दूरिका which suggests the young age of मालविका. भगिन्या उपायम्—भगिन्या उपायम्. आक्षितिवियोः—prabhavat आक्षितिवियोः—an excellent form. लक्ष्यः—knowledge. Judging from the excellent form she possesses. vi. आक्षितिविवितायायाम्—Judging from her remarkable person and good manners. (विवित.) अनुवस्तुकाम्—अनुवस्तुकां हीनवेशाम् न अनुवस्तुकाम् अनुवस्तुकाम्। कल्य stuff or birth. अनूत not inferior—not made of inferior stuff, i.e. She comes of a high family. संभाव्यमि I regard.

V. 6. Construe—

आयाहु: शिल्य प्रातिविवेयम् न्यस्त गुणान्तः प्रजति पयोद्यस्य समुद्रस्यां मा ज्ञते मुक्तचताम् हि।

In this stanza it is stated that the art of a teacher when imparted to an excellent pupil attains higher merit.

गुणान्तः प्रजति:—attains greater merit. शिल्यम्—art (skill in art) आयाहु:—Of the teacher. प्राकाण्डेषः—a worthy pupil. मुक्तचताम्—ौषधिकस्मम्

In the 2nd line जलविवेय etc. reference is to the belief that rain drops falling into the sea-shell, are transformed into pearls when the Sun is in शान्ति नामः. This is an excellent simile. For a similar idea cf. किया ते प्रथ्य केवलयति नाइति:—अर्थार्क:—किया वस्तुप्रतिति प्रसीदिति। रुबेश (Instructions given to a worthy person' give excellent result.) शाला रुबेरः शांभरः

धृष्टिकामयिति सम्भाविकिष्टे जायते। नैसिद्धक्षां परावर्तिनः—पंच अभावित वर्त्य तत्.
According to the commentator the five limbs operating in acting are two hands, feet and head. The five limbs are the five limbs viz. the mind, eye, eyebrows, hands and feet. Acting, in which the five limbs mentioned above, operate. According to Katayawama it is a kind of dancing called Prerana. Katayawama further remarks—by this mention of a dance it is suggested that Mala was practised Challa dance. Deirikabalekonagavagshala—Deirikabala: Abhilekho vatsamant tatahi gavagshala. Sitting at the window that commands the view of an artificial oblong well (Deirika) pribhatmokshema—enjoying fresh air. Anumajana—(Anu+sha) Allow (me) to go. Aayeyo par-tiobinibadannan By informing her of Your Honour’s satisfaction. Labhabhaguna—Labha: krutha: yen sar: Who has obtained leisure. This is a mithalikamak coming between Pusakha and the first Act. (For def & details see introduction) Bhaa and kama are nishapath while ganaas is a sakhapan. The purpose of this interlude is to supply the following information to the audience. (1) King Agnimitra has seen Mala in the picture and has shown curiosity for her. (2) Dharini is taking special care to keep Mala out of the sight of the king. This shows her jealousy for Bhaa. (3) Mala is commended to the audience as a girl exceedingly clever and intelligent and one having an aptitude for dancing. (4) Mala was sent as a present to Prajapati by her brother Vairasen who was the guardian of the frontier fortress. (5) A ring with the snake seal thereon which plays an important part in the fourth Act is introduced here. Thus this mithalikamak paints the whole background of the play with lines of the future incidents.

Here begins Act. I. We find king Agnimitra discussing some political affairs with his minister Brahuka. A letter has been received from the king of Vibh, with whom his relations were strained. Prince Madhavasena, the cousin of the king of Vidarba had promised a matrimonial alliance with Agnimitra, by offering to him his own sister Mala in marriage. While he was proceeding for this purpose to Agnimitra, with his wife and sister, he was seized on on the way by the frontier guard of Vibh. In the scuffle that ensued Mala was lost. Agnimitra, demanded the release of Madhavasena and his sister. The present letter is a reply from the king of Vibh to Agnimitra. He asked him not to interfere with his private affairs. If at all Agnimitra demands his release he was prepared to do that-
on the condition that अभिमित्र also should set free his (king of विद्मे)'s brother-in-law, the minister of मैरे, who was imprisoned by him. As regards मातिविक's release he stated that she was not to be traced. However he promised to find out her whereabouts. King अभिमित्र is greatly upset at the counter-demand and orders his general to march against the बदमे king. The result of this campaign, we hear in Act V.

एकान्तस्वपरिजनोः — एकान्तस्वः परिजनः: यस्य | with his retinue standing apart. The king is engaged in deliberating some confidential political matters with the ministers and so the retinue is waiting at a distance from the king. देखिैलेन — (adj. of मृत्रिष्णा) with a letter in his hand. अनदासमानः — Being waited upon by. अनुवा- पितलेखः: Who had read the letter to himself. वाहतत् — Name of the king's minister. प्रतिजलः: — Proposes to do. आभिम्नितावम् — His reply would lead him to his destruction, as he has written such an arrogant letter.

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पतुव्यायः: मोक्षवेत्व | इति: — Herein the king of विद्मे is quoting the words from अभिमित्र’s letter. पूजेन: — refers to king अभिमित्र. भक्तः: यस्मानस्य प्रतिजलस्वप्प्रभुर्वगेत्राय. प्रतिजलः: सर्वेष स: | who had promised to enter into relationship with me. (by offering his sister मातिविका to me). अन्तस्वः — (ind.) मातिविके on the way. संकल्पत्रसोदः: मातिविके सहित: together with the wife and sister. मृत्रिष्णा out of regard for me. अदृश्यः: — Having attacked. From तस्मात् etc. begins the reply of देखिैलेन, the king of विद्मे. (1) तस्मात् न विदितम्: — It is not unknown to you i.e. You know it very well. vl. (2) तस्मात् वै विदितम्: — Indeed you know it well. vl. (3) तस्मात् वै विदितम्: — “Do you not know this” meaning you surely know that. This negative is to be taken as एक्झु i.e. a negative used in such a manner that it implies affirmative. The reading No. 1 accepted by us in the text is supported by majority of the Mss. Moreover the arrogance of the विद्मे King is better brought out by this reading. दत्तवाहिनी-जनेन्द्र नृत्यमर्थाला इतिकादर्शी: — दत्तवाहिनी: — Man of the same family. देखिैलेन says that मातिविके who comes from the same family being a rival to the throne has got to be dealt with severely. This is a usual practice with all kings and you need not meddle with this matter. (1) दत्तवाहिनी नृत्यमर्थाला — Men of
the same family, who claim a share in the kingdom. (2) विभाषित्ते भूमिकर्षणं माधवसेनं: अग्नाधे एकाध्यतं: तत्र ज्ञातिसम: सह वैर विशेषतः वृणाणि महलव। Co-sharers coming from the same family would naturally be on equal terms with one another. Especially this applies more to the kings (भूमिकर्षणं). (3) विभाषित्ते (भूमिकर्षणं) राजा न्यायसम: —This variant reading is found is Mr. Pandit’s edition. It means “do you not know that the conduct of kings towards persons of the same family is like that of the earth” i.e. impartial. Both of us i.e. यशसेन and अश्विनियु are equally of high descent; therefore, in dealing with each other, we should have the attitude of the Earth (i.e., of perfect neutrality). Why should you then interfere with my affairs? (4) विभाषित्ते राजा—In this reading the word भूमिकर्षणं is to be taken as understood. Then there is no difference between this and No. 1. मध्यस्म: —Neutral. पूजय: —Your Honour—refers to अश्विनियु. प्रह्यादस्त: —the confusion at the time of the capture (of माधवसेने). मवा रूपेयम मध्यस्म: —If Your Honour (यशसेने) wishes me (मवा) to release माधवसेने. अभिलयति: —Condition terms.
V. 7. Construe—
बृद्ध चुक्त: सेवते मम हयालं मौर्यसिंचे विमुक्तिपालाः ततः अहम्म अधि सर्व: माधवसेनं भन्नान्तः मोक्षा।
In this stanza यशसेन lays down his condition for the release of माधवसेन.
सेवतामः —Imprisoned. हयालम् ब्राह्मण-मौर्यसिंचे कामसम्म: takes it to be proper name of a brother-in-law of यशसेन. According to some the reference is to the minister of the मौर्य king and in that case, his imprisonment by अश्विनियु of दुष्य dynasty is quite natural, taking into consideration the hostile relations between मौर्य and दुष्य dynasties. It was perhaps in retaliation for his brother-in-law’s imprisonment by अश्विनियु that यशसेन, the king of बिहर captured his own cousin माधवसेन, the intended brother-in-law of अश्विनियु. अधि—मुक्ति म I shall release. कृत्वा कृत्वा Coming after the stanza marks the end of the letter. कार्यविस्मयेण—Exchange of services: व्यवहारिति—bargains, अनालमः —Who does not know his limitations i.e. a fool. King is upset at the counter-affer of यशसेन, as he was not prepared to accept him as his equal. प्रह्यादस्त: —स्थानं: हर्षं: विपश्यान्तरयावं: Natural enemy is one whose territory is adjacent. According to वर्षेन, the first king to subdue would be one’s neighbour and that therefore the king by the very situation of his kingdom is a source of trouble and hence an enemy of the विपश्यान्तरयावं king.
Construe—

अविराविघितरायः—कश्चि प्रकाशित अरुढङ्गूलवाच्‍नवसंपर्याणशिचित्: तस: इव समुद्रतुमुः पुकरिये।

Here the minister वाहलक points out to the King that the decision taken by him is also supported by patitical science.

अविराविघितरायः—अविरत अविघित राज्य कैन स: Who has recently acquired a kingdom. श्रीति:—(1) King’s ministers or (2) the subjects. अरुढङ्गूलवाच्:—(1) On account of his being firmly established (among the subjects). (2) Not being deep rooted—(with reference to a tree). नवसंपर्याणशिचित्:—नवं सरोरपण कैन शिचित्:—(1) Loose on account of its being freshly planted (with a tree). (2) Unstable owing to his having newly ascended the throne (with a king). समुद्रतुमुः:—For uprooting.

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शास्त्रयम्:—शास्त्र—Science of politics [ नीतिशास्त्र—अर्थशास्त्र ] that which is in accordance with the political science.

V. 8. Construe—

According to the commentator नीतिशास्त्र the word तत्त्वार् means ‘a minister’. In that case तत्त्वार् वचनम् refers to the above statement of वाहतक। अविघितम्—truth, supply the word. संबिधितात्, after वचनम्. Then it means that the words of the तत्त्वार्य are sure to come true. निमित्तम्:—(1) शोभसे शास्त्रम्—नीतिशास्त्र, (2) आयुर्विविधाएवं हृदयम्—कामायनम्. Counter proposal.
The meaning given by नीलकन्ठ is not satisfactory. समुस्थोिलता:— should be set against. i.e. should be asked to march against. यथव्यापारम्:—according to their respective duties.

गोतम्—Name of विद्वूषक यद्यभावस्त्रिप्रतिििति:—यद्यभावस्त्रा दृष्टा प्रतिििति: यरसा: स। whose portrait ( प्रतिििति ) was seen by chance ( यद्यभावस्त्रा ) कार्यान्तरसचिव:—as opposed to वाहतक, the minister of political affairs. विद्वूषक was in charge of the port-folio of love affairs, विद्वूषक is usually called नर्मसचिव. Here humourously he is called कार्यान्तरसचिव by the king. The कार्यान्तर refers to the scheme of securing the actual sight ( मल्लक्षश्रीन ) of मल्लविका. The king had a great confidence in his ability. दृष्टी also gives him the epithet कामतन्त्रसचिव in Act III. It is worth while to note that विद्वूषक justifies this title, conferred on him by दृष्टी by achieving the success against भारिणि उपेयः:—The object aimed at ( मल्लविका 's दर्शन ) उपेयोऽकक्षरस्त्रम्:—उपेयस्य उपायः: तस दर्शनम्: finding a remedy to secure on object aimed at. भावान्तः—engaged in; busy with. प्रतििितः:—mental eye; intelligence. न्यायः: प्रतििितः: I hope your intellect is engaged in finding out a remedy to bring about the desired object. कवितः “I hope”, This indicates a question having an expected answer. प्रबोधितः:—Success of the scheme. विद्वूषक means to say that he should not ask him about the remedy but rather about the success of the scheme. ( कोः ) नेिविभ—विद्वूषक as a shrewed man whispers in the ear of the king the scheme he has devised. The king appears to be quite confident about the success of the scheme.

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निपुणमुकान्तम्:—Well begun. आरभम्:—an undertaking. दुर्गिरागार्गीधिः:—( adj of आरभम् ) दुर्गिरागार्गीधिः: दयस्य स:—The success in which is difficult to obtain. आश्चोस्मादः:—आरभस्यः:—We hope to get success. V. 9. Construe—

सहायकान्तेऽन्तर दशश्रितमार्थ अपं अभिहवन्तु प्रमु: ( भवमि ) सच्चा: अपि दीननि बिना तामि हद्यं न प्रज्वलित।

In this stanza वात्सिनंत्र is praising the valuable help that he is getting from विद्वूषक to secure the sight of मल्लविका.

स्थानाद्विविध्यतां ( अथवम् )—प्रतिक्रियाग्नि सहितम् full of obstacles. अथवम:—object. प्रमु:—able हद्यं—बलस्, an object. In this stanza the figure of speech is हद्यन्त। King says that a man howsoever powerful requires the help of a friend to attain an object, which is full of impediments.
Here the King corresponds to सच्च: नर: and प्रतिबन्ध i.e. impediment in the form of the opposition from the two Queens corresponds to तमः i.e. darkness and (2), the help of विद्वृक to दीप.

नैस्येः—Behind the curtain or A voice behind the scene. This is one of the contrivances employed to further the action of the play.

This नैस्येः acquaints the audience with the quarrel between the two Professors of dancing अलं...भविष्यति—This speech behind the curtain is made by the two professors of dancing who were quarreling. विक्रमः—Boasting.

अभरोऽस्रयःचि—अभर: (inferior) व उचर: (superior) व तयोः भविष्यति: (decision). Decision as to who is inferior and who is superior. The intrigue of Vidnashaka, in setting one Professor against the other is on the way to bear fruit. सूक्तिनिदापः—A tree in the form of clever plan of विद्वृक in the form of a dispute between गणदास: and हरद्धः. The seed of this tree was sown by.

अन्तःपुर्वत्रो राजा द्वितीयो विवेषाः गूणानिवतः—सर्वकाथार्यशुलः कुत्वुत्स्ताविमिधिते—भरत नापवशस्त्रा्

अनुश्रविता...राजेति—This refers to the order of the king to the नाशातद्यावत्स्त्व to send army against the king of विद्मभः हरद्धगणादसः—हरद्धः and गणदासः were the two dancing professors. Out of them गणदासः was patronized by the Queen घारिणी while हरद्ध enjoyed the king’s patronage.

V. 10. Construe—

शान्तःशरीरिणैः माही इह परस्परजीवेश्वतै उभी अभिनमाचारीलं लां प्रस्तुम इष्टतः। Here in this stanza कुत्वुत्स्त्व introduces to the king the two professors who were as if two embodied sentiments.

परस्परजीवेश्वतैः—striving to get victory over one another. भावै: इह शरीरिणैः—As if dramatic sentiments in bodily form.

दुःशस्तः—difficult to approach. राजमहिम्न:—the majestic or greatness of the king.

V. 11. Construe—

न विचित्र: न व अपि न असम्य: न, तथापि अस्य पाष्ठ वबि तिम उपेशिः, सः एव अभि सहिष्ठिन्दिः: इह मे अठौ: प्रतिहार्य नवः: नवः: भविष्यति। In this stanza हरद्ध
describes his feelings at the sight of king. He finds it difficult to approach the king though familiar on account of his majesty.

अगम्यः—Inaccessible. For him there was no difficulty to get access to the King. अरम्भः—Not charming. चधितमः—with awe. पार्श्वम्—by the side of, near. तद्धिनिधि—अर्ज्जुः—The ocean is the same, but every moment it appears to be new, by its changing aspects and at the same time it does not lose its freshness and grandeur. The same is the case with the king, who maintains his dignified majesty and charm ever anew. (cf. द्रोणे क्षणे द्रश्यत्वातुपूर्वः। तद्रेषु रूपं रमणीयतः।—शिष्याचार्य IV 17).

पुष्पाकर्षणमिद्योगितः—A lustre in a human form. By calling the king पुष्पाकर्षण ज्यौति: his excessive lustre is brought out.

V. 12. Construe—

द्वारे (प्रथम प्रतिवारिलोकिति) नियुक्तपुष्पाकर्षणमणवेशः। शिखरणान्तरकरणम् सह उपसर्गम् अस्त्र धिनििरसिद्धिनिश्चे में तेजेिमि: वाक्यादः स्वते पुनः प्रतिवारितः: इव आसि। Here गणधर्म describes his own experience in approaching the king. The lustre of the king was so powerful that he found as if he was repelled by it.

द्वारे (प्रथम) प्रतिवारितः:—I was first forbidden even at the door, Or द्वारे can be taken as a component part of the word नियुक्तपुष्पाकर्षण प्रवेशः: In that case this becomes the case of लोकार्थसाहा। नियुक्तः पुष्पः तत्त्व अत्यतः प्रवेशः: वद्य स। नियुक्तः... प्रवेशः:—Allowed to enter by the door-keeper. This implies that he was first forbidden to enter. शिखरणान्तरकरणः:—शिखरणपश्च अन्तिने चरिति असि।—attendant moving about near the throne. His duty is to introduce the visitor to the king.

वेनिष्ठाविद्यापि:—वेनिष्ठाविद्यापि (Repeled) दशियातो (Glance) घः: तंद्रेि: (तेजेिमि:) By means of the lustre that repel the glances. पुनराविनिष्ठाविद्यापि: forbidden once more. The first occasion when he was prohibited from approaching the king was when the door-keeper stopped him at the gate. But after being allowed by the door-keeper when he tried to approach the king accompanied by the attendant, he was as if repelled once more by the excessive lustre of the king. The door-keeper stopped him by using prohibitive words, but the king's excessive lustre again stopped him without using any word (वाक्यादः)
Here king pretends complete ignorance of the intrigue. Simultaneously, a preceptor has given practical lessons in the art of dancing; I have given practical lessons in the art and I am well tested. The Queen has witnessed my performance and I am favoured by your majesty. In the presence of the principle persons at the court. Insulted.

Insulted:—Began abusing me. Here is quoting the words of taunt uttered by and addressed to the sentence. This is quite clear from the word coming at the end of the sentence. According to the order of words in this sentence corresponds with and with the speaker refers to himself by the word, but then will he place himself in the position of a certainly not. Therefore we have to understand here that has made use of indirect construction though it is not found in sanskrit. Thus refers to the reporter and refers to the king. This shows that the king was well versed in the art of dancing and was considered to be competent to act as a judge. You have properly proposed. Hence a proposal or suggestion. A very good suggestion. Attentive. She was a sister of the minister of She was staying with the queen in the disguise of an ascetic.

The king wishes to show that he is quite impartial. So he refuses to act as a judge at the competitions of the two dancing professors. was patronized by him. He suggests that the question should be decided in the presence of the Queen, accompanied by the learned so that the queen should have no grounds for complaint in case the question is decided in favour of . However
king’s real object in calling परिमाणिक is that she, who was already taken into confidence by विद्वृक should direct the course of events in such a way that गणदास and हरदस should be made to produce their pupils for practical demonstration, thus offering an opportunity to the king of seeing मालविक in person. मैत्र्य—Name of कठुकी. प्रस्ताव—उपस्थित वस्तु, the matter in hand i.e. the dispute. सैर्म—contest. नगरिति...पद्यति—From these words of the Queen धारिणी it appears that कठुकी has acquainted them with the dispute between the two Professors. कठुकी who leaves the stage returns immediately with धारिणी and प्रतिमाणिका. While representing this play on the stage it is necessary to show that some reasonable time is taken by कठुकी to do his job (i.e. to go to report about the dispute and to bring them). In the meanwhile the other characters are kept idle on the stage. Some device ought to have been provided to keep them engaged during the interval. In the लाङ्कल in the विष्मय of Act IV when अनसुता leaves the stage to pacify दुर्वासा प्रतिध्वंि who is left alone on the stage is made to stumble as a result of which the flowers are scattered. She is thus kept busy collecting these flowers till अनसुता returns. This shows the mature genius of Kalidas. मालविकानिमित्र being his first play we find the absence of such devices.

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सैर्मके कारे पद्यति—How do you think will the dispute end? स्वप्नकालसादास्त्रा—लघूणतय अवसादस्य श्राद्धा—Fear that your protege (गणदास) will sustain a defeat. न परिधिकीले...गणदास:—गणदास is not inferior to his opponent in any way. (cf. जोजसित्वा न परिधिकीले श्राद्धा :।—विकालों—Act III.) राजचतुर्वत्तिः—Royal favour. प्रधानतमयुक्तवति:—will bring him superiority. राजशाहीमानम् (आलमानम्) Holder of the title ‘Queen’. She means to say that if the king’s patronage bring’s हरदस to the forefront, there is no reason why गणदास should lag behind, since he is under धारिणी’s patronage, धारिणी—who holds the title of a ‘Queen’. She advises her to take courage, not to be downcast and not to suffer from inferiority complex.

V, 13. Construe—

अनलः भानो: परिमाणिक, अतिमाणि: संलाब, पुष्पति, चन्द्रः अधिन निशाचरिक्षीतः
निमानान, अविनाशितः
Here the king, हर्स्त, the Queen and गणदास are compared to the sun, the fire at night the night and the moon resply. By comparing गणदास to the moon favoured by night पंडितकौशिकी insires confidence in the Queen about the success of गणदास. भानो: परिमहात्।

Here there is a reference to the common notion that the sun transmits its lustre to the fire at sun-set. cf. (तथा च दक्षिण आदिको वर अर्जिते विज्ञान जितिति।) Here the contrast is between the King and the Queen on the one hand, and the night on the other. The fire shines brilliantly in the evening by the favour of the sun-god. Similarly under the king’s patronage हर्स्त would become prominent. The moon shines brightly and is attractive too by night, गणदास also under the patronage of the Queen will show the lustre of his lore. अथिस्तमाच्छादनस्तम्—extreme brilliance चुप्पिति—increases परिमह—favour. अविदा:—is an interjection meaning ‘Help’—‘Take care’ ‘Be cautious’. पीठमदिका—पीठमदि is ‘one who assists the hero in securing the heroine’ cf. पीठमदि नाम कामपुष्पाधिकारी नायकस्मीषिवती पुस्त। So पीठमदिका is a lady, who assists the heroine in securing her lover. परिमाशिका is called पीठमदिका by विद्वान् because she has readily joined the plan of विद्वान् to bring माताविका before the king. However, the audience does not know this and hence a परिमाशिका (nun) being called a पीठमदिका is sure to create fun. पुरस्कर्य—placing ahead of himself.

V. 14. Construe—

मण्डलालंकारः (भारती) विद्वान्याय कौशिकवा समे अथवा विद्वान्याय अध्यात्मविचारया इस् भारत। Here Agnimitra is paying warm compliments to his queen भारती and कौशिकवा who had accompanied her by comparing them to holy triad of the vedas and Metaphysics respectively.

मण्डलालंकारः—Auspiciously decorated. अथवा:—विद्वान् विद्वानाम् समाहार: (सती व विद्वा त्राभो यज्ञिष्ठ सामानि च) The three Vedas. अध्यात्मविद्या—the knowledge of the supreme soul. विद्वावती—possessed of a bodily form (विद्वाह्).

Here the Queen wearing auspicious ornaments and accompanied by the परिमाशिका is compared to अथवा in a bodily form and परिमाशिका is rightly compared to अध्यात्मविद्या. The close relation between an ascetic and वर्षत must have led our poet to use this comparison. The point of similarity between भारती and अथवा is holiness.
V. 15. Construe—

महासारप्रसवः सन्तुक्षमः: धारिणीभवत्वारिण्यः: हस्यः: महा शर्च्छते मह।

Here दृढ़ित वैशिष्ट्यी blesses Agnimitra with the long life as a King.

महासारप्रसवः:— This is applicable to both धारिणी and the Earth.

(1) महासारः: (Heroic) प्रसवः: यथा: सा i.e. who gives birth to progeny of great valour.  
(2) महान आलारः: (shower) तस्मात् प्रसवः: (corn) यथा:  
सा i.e. that yields abundant corn on account of heavy showers.

सहस्रसमा—सहस्री श्रमा यथा: सा (1) whose forbearance is becoming to her exalted position.  
(2) Having power of endurance, in keeping with its onerous office viz. to support all the creatures. 

भूतवारिणीः— The Earth. महा— (1) Husband (2) King. शर्च्छतम्:— शर्दलू शतम्— 

Hundred years. While praising the king, the Queen also is indirectly praised Perhaps by refering to her forbearance it is suggested that she will have to put up with unhappy situation that may be created by the attempts of the king to secure मात्रिका— 

विषालयनेयः— A contest about superiority in the knowledge of the art of dancing. प्रातिकःपदम्— Position of a judge. अभ्यासीत्वस्यम्— 

should he accepted ( by you ).

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अल्मुपालमेनः— Enough of joking. (ridicule) धन्यरुपालिका:— 

She means to say that when an expert critic like king is present here why should she, a female ascetic, be asked to occupy the judgement seat. It would be as good as going to a village to get a jewel tested, when a city is near-by. 

The illustration is quite appropriate and poetic. पञ्चतैलक्षाकीः— 

पञ्चिता च असी कौशिकीच। च. King is emphasizing the word पञ्चिता in her name to show that she was quite a fit person to occupy the judgement seat. पञ्चिपतिसिन्— partial. The queen was interested in गणदास and the king in हर्षतः: 

मानस्या—neutral or impartial. 

गुणदोषोऽरिन्वेशोऽशतम् To judge the merits and the demerits. तेन हि... विवादः— In the device invented by विद्वदान the king is pretending to the best of his ability. Though he wanted मानसिक्षा the deciple of गणदास to dance on the stage, yet he is suggesting that the discussion between the two professors should begin. प्रवृत्तमात्रानम्— 

In a dramatic representation the essential thing is practical
demonstration. Theoretical discussion on it is of no use to judge the proficiency of a person. वातर्कार - Discussion without a demonstration. परिमाणिक विद्वान विद्वान very cleverly hints that the two professors should be judged by the performance of their respective pupils वर्धित -= दारिद्री foresees the danger of मालविका being brought before the king for practical demonstration. So she shows her disapproval about the contest itself. समानाशास्त्र: - समाना विद्वान व्यवस्था संतुलन - By him (from him) who is my equal in knowledge. देवी न माता अधृतिः - गणेश was afraid that because of धारिणी’s objection the contest may not be held altogether. And this may provide an opportunity to दारिद्र्य to boast. He was not prepared to consider दारिद्र्य as superior to him. At the most he was prepared to consider him as his equal. This speech of गणेश foils the attempt of धारिणी to stop the contest. उद्धृति संवतः: - the contest (उद्धृति:) between two rams. (उद्धृति:) This is a witty remark of विद्वान: मुखा - in vain. प्रथाम:...दाननन: - This is a witty remark of विद्वान: Ram fight was a popular pastime in the villages. The rams were fed so that they should fight and provide pastime. विद्वान: says that as the two professors are paid by the king then why not have an entertainment at their cost. विद्वान:’s remark though witty is not idle humour. He is keen to see that the contest does take place and his purpose of bringing मालविका before the king is served. कलहप्रस्तावितिः - धारिणी being upset taunts him by calling him ‘A lover of quarrels.’

अन्योन्य कलहित - who have quarrelled with each other. उपसः: शान्ति: Peace, अन्योन्यकलहित - उपसः: विद्वान: protests against the Queen’s allegation that he is कलहित saying that in spite of his efforts to stop their quarrel the two teachers will fight to a finish. He compares them with two fighting elephants in rut. खाल्लियनकलहितानिन्यमः - Graceful acting exhibited in their own persons. ('खाल्लियनकलहितानिन्यमः) प्रथायितकश्चेतः - (प्रा - आ ह. causal pot. p. p.) should be done in order to convince. The king here very cleverly shows his outward indifference. But he is at the same time suggesting that the practical demonstration of their pupil’s art should be arranged in order to judge the merits of the Professors. This suggestion would be clear by emphasizing the word आध्यायः.
V. 16. Construe—

कर्मचित्र, आत्मसत्य शिष्य किया शिष्य। अन्यरूप संकालित: विशेषतः, यस्य उपदेशं साधु स: एव शिष्यमाणी धृति प्रतिभापौवित्त्यः। In this verse परिभाषिता is stating the qualities of the best teacher.

शिष्यः— Performance or acting (of some art etc.) शिष्यः—excellent वि. शिष्यः— Done properly. आत्मसत्यः—आत्मनि संस्कृता यया: सा Resting in oneself. संकालितः—The power of transfer (i.e. to impart) विशेषतः—विशेषण तुच्छा—marked with excellence. धृति—At the yoke i.e. at the head of. प्रतिभापौवित्त्यः—should be considered as the best teacher. Some teacher excels as an actor when he gives a demonstration of his art by himself. Other may be efficient only in imparting the skill to his pupil. But he, in whom there is a combination of the two is supposed to be the best teacher. In case of गणेश and देव दश, both of them are quite adept in acting personally. So the only way to judge the superiority of the one over the other is by testing their skill in imparting the art to their pupils.

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पितृतथा— the gist of the whole thing. It is interesting to note how विद्यार्थिन्य, अद्वैतसिद्ध himself and परिभाषिता are cleverly helping each other to arrive at their final goal of presenting मालविका before the King. मन्दिरिण्यः—dull-witted; less intelligent. मन्दिरिण्यः—Brings discredit to; spoils the instruction of the teacher. तदार्थस्वयं दैवेद्यः ज्ञाता has an interrogative sense. Is it the draw-back of the teacher? With this argument, queen परिण्य is trying again to prevent the practical demonstration of the dance of मालविका. देवि ....... आपदवते—It comes to be like that i.e. surely it speaks for the want of skill in a teacher. वि. (1) उपस्थतः—stands to reason. (2) आपदवते & सूचितः do not change the sense. अद्वैतपरिमहः—Accepting a bad pupil. देवि— a worthy pupil of. किया हि इत्यं विनयित नास्त्यं—असत्य. लालः—Error of judgement. King means that the acceptance of a bad pupil shows want of judgement on the part of a teacher and he must suffer for this fault of his. Therefore it is not proper on your part to find fault with the system of judging the skill of a teacher from the demonstration of his pupil. In some editions another reading उपस्थतः is found for आपदवते, and the rest of the sentence विनयः etc. is put in the mouth of
गणदास. In that case the king in his enthusiasm to show impartiality agrees with the Queen and says 'You are right, the skill of a professor should not be judged from the demonstration of the pupil.' On this गणदास thinks that he may miss the opportunity of establishing his superiority by the demonstration of मालवंका's dance, and hence he meets the argument of the queen that the acceptance of a dull pupil definitely shows the want of discretion in a teacher. (He was quite sure about मालवंका's ability). However some interpret this remark of गणदास in the following manner--There is nothing wrong in judging the skill of a preceptor from a pupil's demonstration because improving upon a dull pupil shows greater merit of a teacher. (वुद्धिज्ञानस्मृति—superiority of talents.) The latter interpretation is not very happy for two reasons (1) The meaning of the word ज्ञान 'superiority' is unnatural (2) गणदास who has praised his pupil मालवंका so highly is not likely to call her अदाल्य even for the sake of argument. कल्पितम्—What to do now? चारिणी is bewildered for a moment and does not know how to prevent the demonstration of मालवंका's dance performance before the king. जनानितिकम्—A speech whispered to a person and meant to be heard by him only. To suggest that the speech is confidential the speaker raises his or her palm with three middle fingers out—stretched to exclude others from hearing the same,

cf. निपुञ्जकरणायानयुक्त्यान्तरायथायथ कवाम् ।
अन्योदितान्त्रिक मयादात् मनोरथां ।
—कुशलपक्ष I. 65

This sentence अलं...पूर्विकम् is intended for गणदास only. अलं पूर्विकम्—enough of fulfilling. उत्तरावकरणम्—desire. अलं... पूर्विकम् —If the king's desire to see मालवंका is fulfilled it would only inflame his passion or would accentuate his further endeavours. आरम्भः—undertaking. Mr. Kale takes कर्म... पूर्विकम् as स्वागत speech and विरम...आरम्भात् as प्रकाशम्. In that case चारिणी decides herself not to give any chance to the king to get his desire fulfilled and in a fresh attempt asks गणदास to desist from this undertaking which was not likely to affect his position in any way. If अलं....पूर्विकम् is regarded as the side remark addressed to गणदास then it would mean that she
takes गण्दास into confidence and tells him why she is against the demonstration. निर्वात्स्वासात्—She asked गण्दास not to submit to this test as he stood to gain nothing by it. His reputation and position were quite secure even without it. संगीताप्रदेशः—Under the pretext (अप्रेश) of संगीता。स्वरस्वास्वासमानोद्वारन्—Sweetmeats offered (to teachers) as a present (उपहार) to the goddess सरस्वती। When a pupil begins his lessons the goddess सरस्वती is worshipped and sweetmeats are first offered to her and then distributed। सुहमनिमित्तेऽत्र—where defeat is sure। संगीत। विवादेन—विद्वृक्क says—you are eating sweetmeats offered to सरस्वती on the pretence of being a teacher of dancing। What have you to do with a contest in which you are surely to be defeated। Here विद्वृक्क wants to challenge the efficiency of गण्दास by passing such a sarcastic remark. This remark of विद्वृक्क is meant to provoke गण्दास and make him insist on the contest। अयस्मयथः देशीववसनस्य—People would interprete वारिणी’s words as विद्वृक्क had done। As expected विद्वृक्क’s taunt had its immediate effect on गण्दास। He makes himself bold to say that the queen’s words would be interpreted by the people as विद्वृक्क says। He failed to understand the importance of the queen’s words। अस्वरप्रतापः—what is suited to the occasion।

V. 17. Construc—

ललस्यास्यः अस्मि इति विवादभीरोऽपरेण [क्षतः] निन्द्वो तितितिविव्याप्तम्। निन्द्वः आवर्ण चेन सः।। आममः केकल्प्जीविकायै तेन ज्ञानवसर्गम नविन्यो वद्यति।

In this verse गण्दास says—people would consider me as a coward and a trader in knowledge i.e. a bad teacher। ललस्यास्यः। लल्पो आवर्ण चेन सः।। Who has obtained a high position। विवादभीरोऽपरेण एतेन निन्द्वेऽपरेण क्षतै निन्द्वाम।। तितितिविव्याप्तम्। आममः। आवर्ण चेन एतेन निन्द्वाम।।

In this verse गण्दास is declaring his determination to have the contest। His argument is that if he were to withdraw from it he would not deserve the name of a real teacher, but would be considered as a bad teacher who trades in knowledge merely to learn his livelihood।

अचिरोपनीता—Who is recently initiated। अयस्मिनित्तिः। निन्द्वः। निन्द्वः। आवर्णः। आवर्णः। गण्दासमः। आवर्णः। महात्मसमः। आवर्णः।
to find out an excuse to avoid मालविका’s dancing performance before the king. निवृत्तः—Insistance. अति...निवृत्तः—गणदास means—“If my pupil who is a beginner wins the contest that would prove my superior abilities in imparting instructions.” तेन हि...ः

दर्शितमः—Having failed in her attempts to avoid मालविका’s demonstration the queen ultimately consents to it. But once more she tries to foil विदुरक’s plan by saying that the demonstration of the pupils of both the professors should be witnessed by परिमाणिक alone. विवेकः...दोषाय—परिमाणिक defeats the queen’s intention by pointing out to her that even an expert cannot by himself come to a faultless decision. Thus she makes the provision for the king among the spectators. The argument of परिमाणिक could not be set aside as it was quite logical and sound.

अनुप्रयामः—Arriving at ( a decision ).

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मूडः...करोधः—Why do you take me to be ignorant about what is going on, when I have seen through your plan. The queen has already her suspicion about परिमाणिक. Now she is thoroughly convinced about her being a party to the plot of विदुरक and calls her मूडः. सातावमः—Angrily or with jealousy.

परिणामः—Turns away. राजा...दर्शितमः—The King points out to परिमाणिक that the queen was angry on account of her defeat. He wants परिमाणिक to appease her.

V. 18. Construe—

इदुवते, अभिनितम अत्रमर्वतः: कि पराइषुखी भवति, कुद्दमिन्यः प्रभवन्यः: अपि मेलुः कारणकोपः: हि।

In this stanza परिमाणिक points out to the queen that her anger towards the king is baseless. इदुवते—such an epithet in the mouth of a female is unusual. However परिमाणिक perhaps wants to suggest that she being इदुवते should not show anger, but should be always cool and delightful. कारणकोपः:—कारणे कोपेय यासय त:—whose anger is based on some reason. प्रभवन्यः:—Having full sway over कुद्दमिन्यः:— House-wives.

नन्तु सकारामेव...निपुषो भवति—विदुरक remarks that the queen has good reason to get angry. She has to guard the interest of गणदास who, she is afraid, may not come out successful, Further to pro-
voke. गणदास he says “Fortunately the queen has saved you under the pretext of anger.” Finally he openly doubts गणदास's skill in imparting instructions, by saying that every learned person is not necessarily an expert in the art of teaching. This last remark is intended to excite गणदास so that he should insist upon proving his superiority by actual demonstration of मालविका's dance performance. एवं जनो गळति:— गणदास says “People will misunderstand me.

V. 19. Construe—

यदि बिबादे आत्मन: कियासंकान्ति दुर्शीविध्यते मान न अनुजानाति स्वया अधि: परिवक्तः अस्मि।

In this verse गणदास threatens to resign office if भारती still does not consent to hold the contest.

कियासंकान्तिः— Power to import the skill in art. परिवक्तःस्वाभावः—लया:—I will consider that you no longer patronise me. This ultimatum given by गणदास to भारती is the result of the above skilful remark of बिबादेः. का गति:— what course' e now ( is open to me ). प्रभवति-जनस्वः—प्र-मूः in the sense of ‘to have an authority over governs genitive cf. प्रभवति निजय सम्प्रभुजनस्य महाराजः:—मालविके Act I. A teacher has full authority over his pupil. With these words the queen at last gives her unwilling consent to the representation by मालविका. चिरमचदे शाहिद्तोस्मि—I unnecessarily entertained doubts about the favour of the queen. According to काटले— I was wrong in thinking that the Queen would come in my way of exhibiting the skill of my pupil ( cf. सिखायहादेश्चानुमानः निबारणीदिति अर्कर्षमेव जाताःशास्त्रिःसारयः ) अपदे-अस्यम् —without any ground व ल. अपदेश साहिद्तोस्मि. I was afraid of a refusal (अपदेश ). अभिनवस्तु — theme in connection with which the acting is to be represented, the story, plot or song.

किसिपि...वत्ते:— As pre-planned परिमाजिकाः wanted to suggest that चलित dance should be exhibited. मालविका alone was able to perform it. But such a suggestion may further excite the queen. So she makes this remark. She says—the queen is already prejudiced against me, so I am hesitating (शाहिदः) to say anything further. नतु....प्रमाणविषयसि etc. Outwardly the meaning is “you may count upon me to make my servants act according.
to your orders.’ She really means to say ‘Even though you succeed in bringing मालविका before the king by this device of yours, I shall see that no further developments take place as I have full control over my servants (meaning thereby मालविका). मम च म ईश्वरिणी—Say (you have control) over me also! The King with these words wanted to flatter the queen and pacify her.

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गणवित्...इश्वरिणी—Though the king tries to flatter her by saying मम ईश्वरिणी etc., she does not take any heed of the remark, and asks परिवारिक्ष्त to proceed. चतुष्डश्वरम्—Arising from a verse made up of four lines [पद] According to शैलेन्द्र—चतुष्डशःसीम्योद्युयम्। अय वा चतुष्डशः (stanzas) संस्कारम्। In view of गणवित्’s words. देव...चतुष्डशा। तत्सन्तान्तः...देव। in Act II, it appears that चतुष्डश्वरम् means ‘Arising from four verses—each verse treating of one separate theme.’ दुर्धर्वोजसम्—Difficult to act. एक्षार्थस्येऽव्रत्यं प्रयोगम्—एकः एव एवः संस्कारः: करतः ते (प्रयोगम्)—Demonstration with regard to the same theme or piece of acting.

उद्देशसाधनम्—The relative worth of their instruction. है अथि वर्णै—Both the parties. उद्देशसाधनम्—Will make as get up. गणवित्...संसाधनम्—गणवित् looks at the queen to know her real wish as she had before asked him to desist from assisting the king in the fulfilment of his desire. cf. अंतम पुन्तकार्यम् उद्देशसाधनम् मनोर्त्तवं पुरुषं। विजयाध्यायी—opposed to success. निर्देशाद्यायी—In the capacity of a judge. विरलणेयायि—विरलणेयायि यथावः: ती तथायि: Wearing only thin costume. In making this suggestion परिवारिक्ष्त’s intention is to enable the king to observe मालविका, at the height of her physical beauty. यदि राजस्तेष्वरम्—If the king would show the same resourcefulness in political affairs as he has displayed in this love-affair, he would certainly be a great king. This taunt coming from वारिणी conveys to him her suspicion that he was at the root of the whole mischief. However this remark need not be taken as bearing on अंतम पुन्तकार्यम्’s character as it has its origin in वारिणी’s jealousy and prejudice against the king, who is found taking lively interest in politics at the very outset of the play.

V. 20. Construe—

अन्यथा यहीला अलम्, मनस्चनि दृढः मया न चल्ल प्रयुक्तम्; गणवित्या: श्राय: विद्यन्तता: परमाभगा:।
Here the king requests घारिणी not to misunderstand him as professional jealousy was at the root of this quarrel and he himself had no hand in it. अद्यतने पथ्या गृहीतवा—Do not misunderstand me. सनतिनी—a noble-minded woman. प्रयुक्तम्—brought about. समाविद्या: members of the same profession पुरोभागः: jealous. परसरक्षः पुरोभागः:—jealous of each others fame.

V. 21. Construe—

जीमुक्तसनितिविशादिभिः: उदभीचः: मनूरः: अनुरसितस्य पुक्षस्य निहाविदिनी उपलितमध्यममरत्वाः मायूरी मार्जना सनाति मदबति। In this verse, परिमार्जिका describes the enchanting sound of the tabor which she calls मायूरीमार्जना। In the last quarter the alliteration caused by the repetition of the letter म is worth noting.

जीमुक्तसनितिविशादिभिः मनूरः: जीमुरस्त्र [मेषस्त्र] सनित [गर्जित] विश्वाते हैः। बये the peacocks who misunderstood it (i.e. the sound of the drum) for the rumbling of the clouds. Sanskrit poets believe that the peacocks dance cheerfully when they hear the rumblings of the rain-clouds. उदभीचः: (मनूरः:)—उद्रता: श्रवः: वर्षाः तेः। With upturned necks. अनुरसितस्य:—The sound of which was responded to with their cries by the peacocks. पुक्षः—A drum. निहाविदिनी—Sounding deeply. मायूरी मार्जना—मार्जना is a kind of deep note produced by striking the right side of the tabor (नद्रः in Marathi) by the palm and fingers (It is called 'धर,' in Marathi and Gujarati). मायूरी—It is a called मायूरी as it gladdens the peacocks who think it to be a thunder of the cloud. Or because it resembles the notes of the peacocks.

उपलितमध्यममरत्वाः—उपलितं (सनातिः:) य: मध्यमवरः: तत्स्मात उन्त्याः अरित्तमा अर्थमा अद्यतने मध्यममा अद्यतने मध्यमस्य अद्यतने मध्यममा—(1) वह्न (सा) अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यतने मध्यमस्य अद्यत

Gladness. सामाजिकः—spectators. v.l. सामाजिकः—Those who keep an
appointment. v. i. सामवादिका—spectators अहो...आयहुप्रवर्त—Kings indecent haste to go to the प्रेषायण makes her remark like this. Here the अविनय of the King is to be betrayed by his indecent haste and extending invitation to चारिणी to the place where he is to meet the object of his love. अवैय—Aside—Warding off the characters meant to be kept out of hearing. This stage direction is given when a person turns aside and Communicates a secret to another. In जनतिस्त्रियम which has a similar sense the other characters are warded off by raising three fingers.

Cf. तदृः भवेदपवारितम्। रहस्यं पु यत्स्यस्य प्रणवल मनन्तर्वले।—साहिन्दपर्वम VI. 38.

बिस्वादविभ्रम (1) will misunderstand (2) or will stop the whole programme. Supply दुष्कर्म after बिस्वादविभ्रम। In this connection Cf. सार्वोदय: नन्दुः अविनय: विग्रहित: विस्वादविभ्रम:—शाहुस्त्र Act VI; तत्तथवति उपेशं...फलों बिस्वादविभ्रम:—विकर्मो Act II. According to कार्यन्तम—तत्व मालविभ्रमत यत्थोर्मकुदित्रता सकलामेव तत्तथानुकंतिकान्तम।—(Queen from your haste would desire in connection with मालविका and upset the whole plan). Mr. Pandit takes it thus: “Lest the Queen चारिणी should find you inconsistent with yourself (supply त्यो) i.e. lest she should discover by your impatience to go to the संगीतचालया that the innocence you have claimed with regard to the origin of the dispute and the indifference you have shown as to the result of the contest of the two masters of dancing and music was merely assumed and that an intrigue lay at the bottom of the affair.”

V. 22. Construe—

वैज्ञानिकन्मो अयम माय मवस्य मुर्जवानादि: सिद्धकः अवततति: स्वमनोर्यथप शाह। इव त्यस्ति। In this stanza Agnimitra gives a reply to the warning of विद्वृक्त to be patient. He says—the sound of the tabor hastens me to the dancing hall.

मुर्जवानादि:—The sound of the drum. v. i. रुग: i.e. the attraction of the sound of the drum. शह: हिव स्वमनोर्यथसं—As it were the sound of my mind’s chariot (i.e. desire).

The sound of the drum is compared here to the sound of the chariot of the Kings mind i.e. (desire). The words दिस्त्वक अवतत: and शह: indicate that there is pun on the word मनोर्यः (1) desire (2) the chariot of the mind. Taking मनोर्य in the sense of
the chariot of the mind the meaning would be 'like the sound of the chariot that is descending on the path of success—(सिद्धन्तेः अच्छन्तः).

The concluding portion of this act is technically called an अच्छन्तः. Cf. अच्छन्तःसवल्लभाते पाण्डार्षिकसुचनात्। When an act hinted at by characters at the end of the preceding act is brought in continuity with the latter it is अच्छन्तः. This prepares the audience for the next act. Here though the 1st act closes, the arrangements for the dance, which ought to be set forth at the beginning of the next act by means of an Interlude are mentioned as having been completed. So the action is continued by the same actors in the next act.

CRITICAL APPRECIATION OF ACT I

The first act together with the interlude appearing at its beginning gives us as usual the exposition of the play. The main theme of the play is the love between Agnimitra and Mālavikā.

The first act can be broadly divided into four parts or scenes.

(1) The Conversation between Agnimitra and Vahataka the minister.

They are discussing the letter which is received from Yajñyasena the king of Vidarbha. The quick and appropriate decision taken by the king in the matter reveals his political wisdom and spirited nature. This also serves the purpose of showing that the king was not indifferent to the state-affairs.

(2) The Conversation between the king and Vidusaka.

The King had asked Vidusaka to devise means to have an eyeful view of Mālavikā, for whom he had taken a fancy after seeing her in a painting. Agnimitra who was upset by the letter of the king of Vidarbha is found quite in a different mood, while conversing with Vidusaka. Learning from him the scheme he feels sure about its success. He does not forget to pay compliments to his friend for his help. From the title ‘KARYANTA-RASACHIVA’ conferred by the king on Vidusaka, it is indicated that he is going to play a very important part in making the king’s love affair successful.
(3) The quarrel between the two professors in the presence of the king and the Vidusaka.

Gandasa and Hardatta speak very highly of the personality of the king. The king pretends majestic surprise at the arrival of the two quarreling professors but welcomes them. He refuses to act as a judge in deciding their respective merits for fear of being accused of partiality by them and hence cleverly suggests the name of Pandita Kausiki for doing that job. She was already taken into confidence by Vidusaka.

(4) Parivrajika's decision leading to the exhibition of Malavika's dance performance before the King.

Queen Dharini's jealousy is already hinted at in the interlude. Parivrajika's suggestion about staging a dance performance of Malavika as a test to judge the merit of Gandasa makes her restless. Accentuated by her jealousy she repeatedly attempts to avoid this performance as she fears that it would inflame the passion of the king. She is shrewd enough to see that Parivrajika is also a party to the plot. She shows her resentment at the king's enthusiasm in his love-affair and openly taunts him with the words यदि राजकारणु ईदृशी etc. She is disgusted by the indecent haste shown by the king to witness the dance performance of Malavika. But all the same, she never leaves her magnanimity and modesty.

Vidusaka very cleverly provokes Gandasa with taunts and thus makes him insist on the contest. Parivrajika's intelligence and skill is seen in her logical argument with which she included the king among the judges. Out of the two teachers Gandasa is more eloquent. He is sincere, sentimental, loyal to the queen and possessed of self-respect.

Malavika the heroine does not appear personally on the stage in this act but her presence is felt throughout on account of the acute jealousy of Dharini and the eagerness and the longing of the king to see her in flesh and blood.
ACT II

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संगीतरचनाः—The orchestral arrangements. विभवतः—In order of their rank. परिवारः—Retinue, attendants. कतरः—Which one of the two. तरस is applied to कित in this sense. ज्ञानबुद्धिमानः—Seniority in point of knowledge. ननुः...अहितः—परिख्याणिन्द्र very cleverly gives precedence to मण्डलप on the grounds of age. In fact from the point of view of the development of the plot the dance performance of मालविका was more important than that of द्राक्षरती. The question asked by the king is also a part of the plot. Apparently they wanted to make a show that they are conducting the contest impartially. पुरस्कारः—precedence. सनियोगमाधव्यः कुरु—Occupy your place of duty vacated by you. This is a formal way of asking a servant to retire. शर्मिष्ठा—The daughter of सृष्टिकर्त्ता the demon-king and the wife of वय्यालित (cf. यवातिरिव शर्मिष्ठा भ्रुतिष्विष्वत्तता भव ।—शाकुन्तल) क्रृतिः—composition. लक्षमणः—लक्ष्मण तालवकालेन मध्या [मध्यमानुष्यमाण] of medium time. लयः is keeping time in music. It is of three kinds (1) हस्त—quick (2) मध्यस—medium (3) बल्लभित—slow. According to भरत, मध्यस is suited to श्राप्तार and हार्ष. The song that मालविका was to sing had श्राप्तार as its sentiment. चतुष्पदः—A song having four stanzas, each stanza containing four lines. चतुर्दश्चतुस्तुनः—चतुर्दशि चतुस्तुनः (प्रशोभ). The poem of शर्मिष्ठा consisted of four stanzas, each embodying a separate theme (कतर). मालविका was asked to sing and set to dance only one stanza of the whole song. एकमानाः—Attentively. आचार्यब्रह्मानात् (1) Owing to my great regard for the preceptor i.e. मण्डलप. (2) This may also refer to the author of चतुष्पदः v. 1. आचार्य ब्रह्मानात् as separate words. i.e. Oh preceptor out of regard for (you). Agnimitra wants to show that he was attentive to the programme out of regard for the preceptor and not on account of any great desire to see the dance of मालविका.

V. 1. Construe—

नेष्वस्तरिगताया: तस्या: दर्शनसामुलकः मे चछु: अधीरत्वा तिरस्करिणि सेव्येः स्वस्तितम् हनु।

In this stanza the king describes his eagerness to see मालविका. His eager eyes, he says, have impatiently stepped forth, as it
were, to remove the curtain. तिरस्कृत—\textit{the screen}. व्यवसितं इस—\\+वितते+सीत to be ready has set out or become ready. This is a fine साधना which gives an idea of the intensive eagerness of the King to see मालविका. द्वन्द्वसमूहक्षणम्—Adj. of चाहतु—eager to see (her). अवधर्षणा—Impatiently. यहीरूम—to remove नेन्द्रपरिवर्तन—hidden by the curtain vi. नेन्द्रवाह्यरूपता who was in the tiring room.

नवनमुष—नवनो: मधु \textit{the honey for the eyes}. Refers to मालविका who was as sweet as honey (cf. अवे तर्के नेन्द्रनिवृत्तम्—यासुक्तालम्—Act III.). संवाहितमालिकेश्वरम्—संवाहिता मालिका बत्त (Adj. of मधु) with the wasp near. Here the wasp, of course, is Queen धारिनी. विद्युक्त asks the king to be cautious and not to be carried away so as to betray his passion for मालविका. Here धारिनी is compared to मालिका and मालविका to honey. A man desirous of honey has got to be very careful otherwise he would be bitten by the wasp howering round about the honey comb. This suggested that if अग्निमित्र अग्निमित्र while enjoying the sight of मालविका is not cautious then he would incur, the wrath of धारिनी. अभिमत—Courteous.

अन्समक्षण अन्समक्षण अन्समक्षण—अन्समक्षण प्रस्तवाद्यमाण प्रस्तवाद्यमाण प्रत्यावर्तमाण: सब्रा: \textit{The preceptor saw that she was so attired as to have beauty of all her limbs well set of before introducing her on the stage. प्रस्तवाद्यमाण—ङ्गस्य with ग्रंथि and अव्य to examine carefully. अव्यावहितम्—Grace of the limbs. प्रतिरूढ़—picture. न परिहरिते—does not fall short i.e. she is as charming as she was drawn in the picture.}

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V. 2. Construe—

मे हृदये विषाणतायाम् अत्योः कान्तिविसवाच्यादिश्री संप्रति देन इसम् आविष्कित (के) विशिष्टमाणि नन्ये! In this stanza the King admits that she is more beautiful than her portrait. कान्तिविसवाच्यादिश्री—अन्य्या: विसवाद शहरेि इति तवोष्णम्—Doubting inconsistancy of her real beauty (with that in the picture). शिष्यितमाणिम्—Lacking in concentration of mind which is requisite to draw a faithful portrait.

The king means to say—when I saw मालविका in the picture, I thought that the painter, as usual, must have exaggerated in drawing her portrait. In reality she might be inferior to the portrait. But when I now actually see her I have come to revise my opinion. I feel that rather than exaggerating her beauty the painter has failed to do proper justice to it and this is because he has not concentrated sufficiently while painting the portrait.
Free from nervousness. Compse yourself. 

V. 3. Construe--

V. 4. Construe--
The song chosen is such that through it मालविका could express her own feelings towards the king. The condition of the मालविका in the song is similar to that of मालविका.

In the 1st line, there is the feeling of despair (ैराद) the 2nd line expresses the feeling of hope (आशा or सहिष्णुता). In the third there is an expression of anxiety (चिंता) and in the last the feeling of helplessness (दैस्त) लता. After singing the song मालविका represents the feelings suggested in it by means of her dance.

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*हारीहल—Making it as a medium. Taking advantage of it (song). त्वमि आभा उपस्वातिः इव has as it were given herself over to you. एवेनर समाधि हृदयम् I also think in the same way.*

V. 5. Construe—

नाभ, इम्न जनमू त्वमि अनुरुचि विद्रेः Here the King interpretes the gestures of मालविका in dance as favourable to himself and says that she expressed her love for him indirectly on account of the presence of भारिणी. हति गैशे उच्च लाम त्यागिनिर्देशपूर्वम् अभिनवत्यु (तथा) भारिणी सचिनिर्धार्यं मण्डलम् अहसा युक्त्यार्थार्थाः स्वामार्थार्थार्थाः अहसा उच्च इव.

इम्न जनमू—This person i.e. मालविका. वचनमू—the portion 'नाभ मात राप्तिणम् etc. from verse 4. लाम त्यागिनिर्देशपूर्वम् वर्त्य अहसा निर्देश्य: पौर्यः यथा धार्यात् तथा। Pointing to her own person.

[भारिणीसचिनिर्धार्यं मण्डलम् अहसा युक्त्यार्थाः (1) According to क्रोस्मेयम् 'not seeing her love reaching my heart i.e. Not being able to find any sign of corresponding love in me. (2) Not knowing the way to convey her love to me owing to the vicinity of भारिणी. स्वामार्थार्थार्थाः स्वामार्थार्थाः इव व्याजः स्वामार्थार्थार्थाः निर्देश्य: पौर्यः यथा धार्यात् तथा। Under the pretext of a delicate request. (of some one else to a third person). अहसा इव—I was as it were addressed by her. (उत्तेजन.)

किनिता...कर्भनेत—You have forgotten some item in the performance. vl. (1) कर्भनेत— the proper order of things to be done. vl. (2) किनिता विश्वाते कर्भनेत You have forgotten some thing by wayof omission of some act (to be necessarily performed.) This reading is not much different from the one we have adopted in the text. It is clear from the words of विश्वाते कर्भनेत. etc. that
what was forgotten was not the order of the things but a particular item viz. शाहीणुजा. So पूजा was forgotten and पूजा is a कर्म and not a क्रम. A mistake of क्रम can be brought in only when both the things are done but not in proper order; but here पूजा is not at all performed and hence what is कर्मत्त िस कर्मचेत (कर्म किर्मषष) & not कर्मचेत. So the reading कर्मचेत: is not justifiable. Evidently विदुषक wants to detain मालबिका on the stage under some pretext to provide an opportunity to the King to feast his eyes on her beauty. vi. किमापि for किशिवत-- means somehow. उपदेशविवृद्धि—whose exhibition of instruction is declared to be faultless. सर्वसंसु ऋषिवत—a lovely figure presents a fresh charm in whatever state. cf. अहे सर्वसंसुस्वयम् रमणीयसमाधूँतिविशेषाणाम्।—शाकुन्तल Act—VI.

V. 6. Construe—

संभिकारितवलवलं वामं हलं नितम्बं न्यस्यं, द्वितीयं स्वामाकिरितवलवलं स्वस्मुर्थं हलं पादायुक्तयुक्तं कुंभे पासस्मयतायुक्तं अस्याय: स्वितं गृहांतित अतिरं कर्तम्।

This stanza gives a very beautiful pen—picture of मालबिका, as she stood after finishing the dance. The king considers that she was more lovely in her standing posture than that at the time of the dance.

संभिकारितवलवलं (हलम्)—संवै स्वितंत वलवलं कर्तव स:। The hand having the bracelet motionless on the wrist (संवै). (on account of being placed on her hip नितम्बे न्यस्ये). While she was dancing, the bracelet must have been jingling and moving all the while. स्वामाकिरितवलवलं (द्वितीयं हलम्)—स्वामाया: स्वितंत सहस्मृ। Resembling the branch of a स्वामा creeper (in tenderness).

स्वस्मुर्थं—बसलं कथा भवति तथा मुक्तम्। Hanging down loosely.

পাদাঃ কুষ্টমে (কুষ্টমে)–পাদাযুক্তন আধ্যাত্মিক কৃষ্ণাগাধি গালিনূ কুষ্টমে–pavement inlaid with jewels. The flowers on which were pressed (আধ্যাত্মিক) by the toe of the foot. Her eyes were directed towards the pavement and she was trying to play with the toe of her right foot. Women adopt this posture when they are overwhelmed with bashfulness. पासस्मयतायुक्तं—adj. of स्वितं। पासस्मय पासस्मयायुक्तं कर्मणि तथोपतम् (Posture) with eyes cast down (on the inlaid floor) स्वितम्—used as a noun स्वितं: अवस्थाम्—Posture.
The queen does not like that मालविका should be detained on the stage and so she suggests गणदास not to mind the remark of a person like विद्वृत्तक. देवप्रस्तयान. On account of his being always associated with the king. सूक्ष्मदर्शीता—Minute observation.

V. 7. Construe—

विविषितः संसरोऽण मन्दः अधि अमन्द्यताम् एति पहन्तिम्: फलस्य निक्रमेन आविभे फळः हृदः।

Here गणदास rebuts the queen's objection by pointing out to her the possibility that विद्वृत्तक might have acquired the ability of judgement by his contact with the king. विविषितः A wise man. अमन्द्यताम् एति—becomes clever. पहन्तिम्: फलस्य—Of the mud-removing fruit. The fruit of a tree called वरक. It is known in Marathi as निविक्क निक्रमः—Contact. vi. निक्रमेण—by rubbing. आविभि—turbid.

विविषितम्—From वच P. P. P. of the desiderative. What is intended to be said. साक्षिणी—Female judge. Refers to परिषापिका. साक्षिणीं...भणिष्ठामि—विद्वृत्तक stands on formality and says that technically it is the duty of the judge to point out the defect. If she fails to do it he would then point it out. All this is a devise to detain मालविका on the stage for a longer period. यथार्थमानिभित्ताम् Give your most impartial judgement.

V. 8. Construe—

अन्तर्निमित्तार्जने: अः। अर्थः समग्र सुभिषितः, पादस्याः: लक्षणः अद्यतनः, रसेषु तत्सबकम्, शास्त्रायोगिनः: अभिनयः युदः, तद्विलुप्ताभिभृती भावः: भाव विषयाय आविभे, रामबिभः (ु) व एवः।

Here परिषापिका appreciates the dance performance of मालविका with high sounding words of praise. She shows how song gesture and dance were in perfect harmony. अन्तर्निमित्तार्जने: (अः:)—अन्तर्निमित्तार्जित्तिं चतुर्विश्वम् धेरां ते:।

Limbs with words hidden in them, i.e. eloquent of the sense of the song. She interpreted the meaning of the song by the gestures of her limbs. पादस्याः: लक्षणोऽद्यतनः: the steps agreed with
the musical time (तन्त्र) तन्त्र रचित She had become one with the pervading song. शास्त्रायोगः—शास्त्र (क्रि) योगः (स्रोत) संवादः (अभिव्यक्ति) The gesticulation arising from the (movements) hands. नीलकंठ explains—शास्त्र: अब्दुल्लाह: अब्दुल्ला अमृतः—शास्त्रायोगः i.e. dance based on the movements of fingers. भरत describes शास्त्र as a division of आधिकारिकोंय. शृङ्ग:— शृङ्गार: delicate or clever.

तद्वियश्चतां—तत्प्रत्येक (अभिव्यक्ति) विषयः (भेद:) तत्प्रत्येक अभिव्यक्ति: तत्समू इn the successive (अनुवादि:) exhibition of the variety of acting. न्यूनति—Displaces विषय—sphere, field i.e. the permanent sentiment of love. भावो...विषयात् One emotion drove away another from the field. (विषयात:)—भाव i.e. व्याख्याति or संचारिभाष्य transitory emotions. They are so called because they appear and disappear and hence are not permanent. They are 33 in numer—निबबंध ग्लानि etc. They are not the main sentiments but are associated with them. While acting in various ways to suit the various emotions, she successfully created the proper atmosphere of these varied emotions, which followed one another in quick succession. All these भाव were helpful to the delineation of the main sentiment of love. रामन्याः स एव (1) Dominance of the same passion (of love) was there instept of its passing through various stages. (2) राग may also mean 'particular arrangement of notes' मालीका maintained throughout the song the particular राग (3) the interest created by the acting was the same throughout. cf. रामन्याः राजनाऔऽः। स एव पूँछ वाद्यः तात्सि: एव।

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वि अपि विश्वेतुश्चिमलाभिमानो: संकृतः: Our confidence (regarding the success of our side has slackened. With this the king indirectly praises the preformance of मालिका and apparently tries to please गणदाश and the queen. अब...सम—To-day I am a dancing master in the real sense of the word. गणदाश feels highly flattered by the appreciation of the king and परिमाणाति.

V. 9. Construe—

संन्तः उपदेशितः समेत उपदेशी दुः विदुः: यः विदुः अभिवधानाः हि न दशामायते।

Here गणदाश proudly remarks that that instruction of a teacher is flawless which stands the test of the critics.

संन्तः कृति: Learned person, wise men.
Instructor. He does not get tainted. cf. हेम: संद्यान्तिन् हि भूषिन्द्र: व्यामभासर्व: । शुद्धका। I. 10.

Before you. The stanza makes a general statement and has no reference to a particular case. Hence the reading ध्रुवल्लु is not satisfactory.

Apparently the queen congratulates गण्रास upon his success in satisfying the examiners. Sarcastically by परिष्करण she wants to suggest the satisfaction of the king whose main object was to see मालिका.

Favour of the queen. गण्रास, who failed to grasp the sarcasm in the words परिष्करण gives credit to the favour of the queen for his success. श्रद्धय-हेतु:—Cause of success.

At the time of the first exhibition of the instruction. अही..मालिककहे: परिष्करणत: प्रश्नेष्ट: आयत्त: Expert in the art of dancing. What a skilled judge! This is said sarcastically by परिष्करण to make fun of विद्वृक्क, v.l. प्रश्न for प्रासिक. It means 'what a relevant question! ' She means that the point raised by विद्वृक्क has no bearing as far as the skill in the art of dancing is concerned. After this remark of परिष्करण, Mr. Pandit has in his edition the following speech in the mouth of विद्वृक्क: अधि पारित: कथ्यं ते विद्वृक्क:। नेमिकाहः संजन्तिनि अस्माति ते कि जालसि प्रश्नेष्ट: पारित: सामीवशसाः किलायते तामि भोगते। 'Oh you self conceited lady: What else! What do you know when you are unable even to break a ball of sweetmeat? You are simply frightening these people by your long hair resembling the rays of the bright moon.' This speech refers to परिष्करण. But काटवेस takes these words as addressed to गणरास and having their position before प्रश्नेष्ट: etc. in the mouth of विद्वृक्क. This arrangement is faulty because the words प्रश्नेष्ट: and अस्माति can not be construed with गणरास.

Prof. Ayyar considers this speech of विद्वृक्क objectionable on several grounds viz. (1) The position of the speech as given by काटवेस is not correct. (2) Its language does not suit to the usual smooth flow of गणरास's language. (3) The retort is too sharp even for the character of a bafoon towards a person like कैशिकी
who was so much respected by the court, especially when 

विद्वान्—तैन हि पंडित्वविश्वासया मूढाति:। परिच्छज्जिका-एवमेव। (5) The use of भि is incorrect which a scholar like कालिदास cannot be supposed to make. By adopting this reading अविपवित्त etc. the wit loses its happiness at once and only becomes to too rude. Besides our reading is in full harmony with विद्वान्'s स्वाभाविक etc.

Of Prof. Ayyar's arguments one based on the point of language is not very convincing. But the whole speech appears to be spurious for other reasons pointed out by Prof. Ayyar.

आत्मारसार:—विश्व:—आता: सार: यत्र स—Which has secured the essence. My eye has secured its object with all its glory. स्विश्व

Here refers to रुप: which is the object of the eye. The reference is to the suitting face of मालविका seen by him.

V. 10. Construe—

स्वाभाविककथितिकाराग्रामभूमि आवश्यक्याः: मुखम्। उच्च्यसात् असमप्रक्ष्यः

केसरं पञ्जम्म नये देशम्।

Here Agnimitra compares the face of मालविका decked with a smile to an opening lotus. आवश्यक्याः:—आवश्यकतानि बरत्नः: या तथा: । of her who has long eyes. कियिद्विश्वविश्वासयाभिः (मुखम्)—Graceful on account of the teeth [देशम्] being slightly revealed. cf. आवश्यकतानि बरत्नानि: (स्वाभाविक)।

Blossoming. असमप्रक्ष्यकेसरम्म (पञ्जम्ब)।—असम्पूर्ण स्त्रियाणि केसराणि यस्य सत्तु। The filaments of which are not fully visible. In this stanza the smiling face of मालविका with its teeth half-visible is compared to an opening lotus, filaments of which are not fully visible.

महाजात्रार—Here the term is used contemptuously and it means 'an ignorant Brahmin' cf. श्रीमृत्ति तैले तथा माति देविके वशिके दिले। बालानी नित्य निवासां महाजात्रादेवते न दीये॥ नेपालस्थाणिकम्—(1) A ceremonial concert in the stage-dress. It was the usual practice in olden times to worship the tutelary deity before commencing any public exhibition and to offer her some eatables that are afterwards given to any worthy Brahmin. गणदास means to say. This is a private preformance and hence the usual practice observed at the time
of public performances is not followed here. Tawney takes the expression to mean 'An inaugural rehearsal in the tiring room'. Tāranāth reads it as नेवपक्षसुन्दर, 'This sacrifice in the form of musical representation is not the first of its kind.'

मया...र्रतम् Indeed have I longed for a drink of water like a foolish चालक when only dry clouds are thundering in the sky, i.e., I indulge foolishly in a false hope of getting some present. चालक bird is supposed to live on rain-drops. It never drinks water that has reached the surface of the earth. Hence it is eager to get rain-drops at the sight of every cloud. This peculiarity of चालक bird is often referred to in Sanskrit poetry. cf. अस्त्र: शरो भवति दिम्यरसा मित्रित्यादिन चालकम् गृहस्तम्-विक्रोहस्वयम् As the चालक, unable to distinguish the rain-clouds from the empty ones, is anxious to get water from each and every cloud, that appears in the sky, so also I being incompetent to distinguish between a private and a public performance longed for a share of sweetmeat from each and every concert.

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पत्रित्विरितोप्रतिच्छया—पण्डितानां परितोष: तत्क्षिन् प्रत्ययः गत्या: सा। Led by the satisfaction of the learned. मूढः जाৎि—Stupid persons like myself. Those who are stupid have to form their opinions depending upon what the wise say and as you say the performance of मालविका is faultless I accept it depending on your judgement. cf. मूढः परमप्रक्ष्यासु: प्रति अनुजाहान मालविकाभिमित्तम् कठवम् A bracelet, मममासिम—विद्वृक्क, saying thus, wanted to give, मालविका the king's कटक as a token of king's love for मालविका. The queen was clever enough to see through this and wants to prevent him from doing so by saying गुणान्तरस्स्स्यान्ति etc. गुणान्तरस्त्—The real nature of the merit of the other candidate— (हरमन्ती, हरदत्त's pupil was yet to show her skill in dancing.) प्रकृतिमिलित्वाना—Though besides the point it is a nice and humorous reply by विद्वृक्क. One does not lose anything by being liberal at the cost of others. नौ: ते शिष्याण—This is a hint to गप्तवर्ग that he should send away his pupil. एतास्य मे—विद्वृक्क says "I have done all I could for you in detaining मालविका so long." (cf. एतास्य मे गदन्ति—विक्रोहस्थितस्य.) Here is a clear proof that विद्वृक्क's finding fault with the performance of मालविका was intended only to detain मालविका. अत्यस्ते परिच्छेदन Do-
not set a limit to your cleverness. परिच्छेद limit. The king means to say “Do not underestimate your ability. I want your help further.”

V. 11. Construe—
तत्सा: तिरस्करणन्ति अश्योः: भाग्यालम्यम् इव हुदयश्व महोदयसिद्धान्तान्ति इव छूटे: द्वारपिनामस्य इव मन्ये।

In this stanza Agnimitra painfully describes the dejection of his mind at the departure of मालविका with the help of a series of उत्तरः.

भाग्यालम्यम्—भाग्यस्य अस्तम्—setting of good fortune of the eyes (अश्योः:) because to see मालविका was the good fortune of the eyes. महोदयस्यावलम्बनमि—Her presence was a great festival (उत्तरः) to his heart. By her departure he considers that the great festival has come to an end. द्वारपिनामसस्य छूटे:—Closing [पिनामस्य] the door upon my happiness [छूटि]. तिरस्करणम्—Disappearance from view. In this stanza the king describes how sad he feels at the disappearance of मालविका.

आतुरः—A patient. चाव्य...इत्यति—विदुरुपक means to say ‘Oh king you are like a poor patient who cannot afford even to buy the medicine and wishes that his doctor should prescribe it and also buy it for him. You do not wish to take any trouble in this love-affair of yours and want me to do everything for you.’

अवसितो दर्शनाः:—दर्शनाः:—the object of seeing the preformance. The performance was obviously arranged in order to give a full view of मालविका to the king. This purpose being already served the king had no interest left in the performance of हरस्वताः pupil. (इरावती) अवसित:—Ended or finished दाशिन्यः—Outward politeness. शैतालिकः—पिनिष्वैः: तातैः: चरति व्यवहरति वा। A bard whose job is to announce the time by singing verses in praise of the king.

उपारुद्ध—Advanced.

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V. 12. Construe—
अवतिष्टात्ति इत्या: दीर्घिकार्यविस्मीतत्तान्ता: छन्नशयासु शुभविलचन्तयः: सौवानि वलिमितिर्येर्षावणतानि: विमद्धेयानामु: पिनामु: शिक्षो आनितमः वारिष्टन्ते परिपतिः: सवः: नूतानाः: (समृद्धि) तवम् इव सवः: उल्ल: समृद्धि: सतासिः दौभि।
In this stanza केतालिक announces the advance of the mid-day. While doing so he praises the king by comparing him to the sun-god.

अलङ्कारादि—Due to excessive heat (of the sun). Swans, pigeons and the peacock behave in the manner described in this stanza as they are oppressed by the midday heat. It is to be construed with the 1st three lines. मुक्तिनय्यना:—(adj. of हस्ता:) मुक्तिनय्यन्त: नव्यं देवसा ति। With eyes half closed. दीपिका—A pleasure pond. दीपिका पानिनां—is to be construed with प्रत्यवाहु। बलिम्बि—the sloping roof of a house. सौमय—a palace. बलिम्बि—

पाराकान्ति (सौम्य) बलिम्बिनि:—परिचे द्विषतीति बलिम्बिरिबर्येलिपिणः: पाराकान्ति:

( pigeons ) बलिम्बिisia. We usually find the pigeons flocking on the roofs of a house. Owing to the excessive heat of the sun at mid-day, the pigeons have come to hate the flocking together on the roofs. Thus the mansions are such that the familiarity with the sloping roofs of which is now hated by the pigeons, of. द्विवैधिकरिबिन्दुन्यः: संकिद्ग्यारावत:—विकल्पवेदीयम्। Act III.

विवृत्तिपान— the drops of water thrown out. विवृत्ति—Desid. noun from पा-पिञ्च, to drink desirous of drinking. आलम्बृतिवर्येन्द्रम् the revolving water-wheel. Some consider आलम्बृतिवर्येन्द्रम as a fountain.

पैरिमति—dashes against. सम्रारि: (उसे:) सम्रारि वेष्यं ति: संपुष्पातिनि: काटप्रेम Falling perpendicularly i.e. direct उस्त्र:—A ray सतसति:—सत सतयः से: से: one that has seven horses to his chariot i.e. the sun-god.

( of. उस्त्र : सिंहरे जीव. विकल्पवेदीयम् II. 23., which also occurs to announce the mid-day. This stanza will show the identity of the authors of the विकल्पवेदीयम् and the मालिकविशिष्टम्.) सबी...सतसति:—

Here the sun shining with all his rays falling perpendicularly is compared to the king who shines preeminently being endowed with all the kingly qualities.

उचिता: उदाहरणी—To save the king from witnessing the performance of हरदस पुलिलि, विदूषक cunningly takes advantage of this opportunity and quotes a view of the medical science that the proper time of food should not be allowed to lapse चिकित्सकः—Physicians अविधा may here mean ढेख—An exclamation meaning 'Oh Alas'. This is an illustration of the ready witted nature of विदूषक. The argument of विदूषक could not be challenged by हरदस or धारिणि. अंशकासः:—Scope. निष्प्रेक्षिति—finish धारणविधम्—bathing
ceremony. भवति...व्यर्थ—विद्वृक्क is depicted as a greedy person in Sanskrit Drama.

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V. 13. Construe—

अव्याजपुद्दरी। तौ विसीने भोजया विधाना कामस्य विसादिन्द्र: वाण: परिकल्पित:।

In this verse Agnimitra praises मालविका’s great skill in the art of dancing. अव्याजपुद्दरी—Naturally beautiful woman. (cf. इद्रे किलव्याजमभोद्रे भृषु:—शाङ्कतत्त्व! विसीने भोजन। With skill in fine arts. विसादिन्द्रः—besmeared with poison. परिकल्पितः—made or fashioned. कामस्यानान:—God of love always strikes his victims by delicate shafts.

Here the poison is मालविका’s skill in the art of dancing मालविका with her mere beauty would have inspired love in the mind of a person. She has become a dangerous missile of the god of love with beauty and proficiency in fine arts combined.

विनामितयोग्यसिः—My condition is serious and it demands careful attention from you. (i.e. विद्वृक्क) भवति...हम्—After अहम् supply विनामितयोग्यसिः।

कुदु:—A frying pan. विष्णु:—a market. दृश्यो—again a reference to the gluttony of विद्वृक्क. It is the common practice of विद्वृक्क to refer to his powerful appetite. cf. सर्वत्रादिर्कत्याभ्यावहयमेव विष्णु:—विनिबोधंशीयम्।

एबेमेव etc. just as you hasten to satisfy your hunger, so should you hasten for bringing about your friend’s business. गुहीत्तमोदिः—my leisure is at your disposal. ‘I shall spare no pains to do your business.’ क्षण:—‘that breaks down pain’ i.e. leisure.

(This word is often met with in शाखः ceremony. The यज्ञमान requests the Brahmin invited for the शाखः to give his leisure to him by the words आसने क्षणः कर्तव्यः: The क्षण says in return ‘तथा.’ Hence गुहीत्तमोदिः must have been very common among the Brähmins. (cf. तेन हि गुहीतः क्षणः—शाङ्कतत्त्वः) मेघावलीनिर्दं ज्योत्स्ि भेदावलयः तिहवः—moonlight obstructed by the clouds. Here धारिणः is compared to मेघावली while मालविका is compared to ज्योत्स्ि, सुना a slaughter-house.
Hoivering over vi. परिसरबर—moving near the precincts of, अभिमुखलय—Greedy of flesh. The king is here compared to a bird moving near the precincts of a slaughter-house greedy of flesh, but afraid of swooping down. Here मालविका is अभिमुख, that the bird in the form of the king is greedy of. But he is afraid of भारणी, अनातुर—patient, calm. विदुषक promises the king to exert for him provided he is not over-anxious.

V. 14. Construe—

सर्वनात्मकता पुरुषवंताव्यापर: वृत्तिशृंखलां हु Arithmetic में स्नेहस्य चा वामलोचना एकावनीभूता।

Here the king frankly declares to विदुषक that he has lost all his interest in the harem and all his thoughts are directed towards मालविका.

सर्वनात्मकता पुर. हुस्यस्य—(adj.of मे) सर्वनात्मकता अर्थात् व्यापर: तस्मात् वृत्तिशृंखलां हुदं द्रव्य। Whose heart is diverted from all the occupations with respect to the ladies of the harem. The king says thinking of मालविका alone all the while, I have ceased to have any interest in the ladies of the herem. एकावनीभूता—एकायनम् the sole resort. समस्तेहस्य चा एकायनीभूता She has become the sole object of my love.

CRITICAL APPRECIATION OF ACT II

This act is a continuation of the first. It has only one scene viz. the dance performance of मालविका in the music hall of the palace. The dance scene evokes a good scenic effect with its background of enchanting music. Nobody is so much eager and interested in the result of the contest viz. whether Ganadāsa or Haradatta is superior as in bringing मालविका before the king. The King’s love for मालविका is deepened and she also reciprocates the same through the medium of the song chosen for the Chalitadance, मालविका is presented before the king and the audience for the first time in this act. The act emphasises the traits of the characters already brought out in the opening act.

The King with assumed innocence raises the question regarding the priority to be given to the pupil of one of the two teachers. His side-remark to Viduṣaka, regarding the impatience of his eye to see मालविका, when she is yet behind the curtain richly reveals his one longing to see her in person. The romantic king construes.
the gestures of Mālavikā in the dance sequence as meant for himself. In his enthusiasm to praise Mālavikā he takes pleasure in accepting the defeat of his party even in absence of a dance representation by Haradatta's pupil. His dejection at the departure of Mālavikā is in keeping with the behaviour of a true lover. He has the courtesy to accede to Haradatta's request to witness the performance of his pupil, though really it was unwelcome to him. The timely announcement by Vaitālika and the clever excuse to retire for meals put forward by Vidūṣaka save the king from putting up with the unpleasant entertainment of Irāvati's dance number. Here, we see the skill of Kālidāsa in avoiding the representation of Irāvati's dance-performance on the stage, as it was unimportant from the dramatic point of view.

Ganadāsa's sincerity is further underlined by his careful attention paid at the time of the entry of Mālavikā on the stage. His anxiety to a clean certificate from the judges reveals a real teacher in him. Parivrajikā speaks very little in this act as befitting her role of a judge. She gives priority to Ganadāsa's pupil, though she does so with the impartial air of a judge, to the plot yet her being a party to the Vidūṣaka's plot is quite evident.

Dhārini's opposition to the dance performance of Mālavikā being held before the king has already evaporated in the first act. She quietly watches the performance. She quickly intervenes when she finds Vidūṣaka trying to detain Mālavikā on the stage. She effectively prevents Vidūṣaka from presenting a bracelet of the king to Mālavikā. Vidūṣaka has rightly commented upon the purpose of her presence in this act, by calling her a wasp gaurding the honey in the form of Mālavikā.

Vidūṣaka, though occasionally provokes laughter as a jester, he acts more as a friend and confidant of the king in his love-affair. When the king grows very impatient to see Mālavikā, unmindful of the presence of Dhārini, Vidūṣaka with an apt illustration advises him to be cautious. By his appreciation of Mālavikā's beauty and skill in art he fans the king's love for her. He detains Mālavikā on the stage to offer an opportunity to the king to feast his eyes on her beauty, by rising issues, which he
himself knew to be irrelevant. His mention of some defect in
the performance made the two judges give out their opinion on
the demonstration prematurely. He also, by causing delay
indirectly helped the postponement of the performance of
Hardatta's pupil. When his purpose of detaining Mālavikā on
stage is served he does not fight shy to admit his ignorance and
she accept the judgment of Parivrājikā.

He wanted to give Mālavikā a bracelet as a token of king's
love, but apparently he shows that he is rewarding her for her
skill in the performance.

He assures full help to the king in accomplishing his object
and advises him to watch and wait. Thus, perhaps the audience
also is asked to watch and wait the further progress of the plot.

ACT III
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उपयोगके¬म् for presenting it (to the queen with whom परिस्राजिका
seeks an interview). बीजपूरकम् —a fruit of the citron tree known
In Marathi as महाशुमा. परिस्राजिका wanted to see queen वारिणी. It was
a practice to offer some present to the distinguished persons at the
time of greeting them. (cf. रिस्राजिकर् पवेत तु राजामात्रे सेव्यस्) Hence
परिस्राजिका had ordered her परिस्राजिका to bring the बीजपूरक fruit for
presenting it to the queen. तत्त्वानाबोधक —Gold coloured अशोक. This
is a species of अशोक which has blossoms of deep yellow red colour.
These are two varieties of अशोक tree viz. the red and the white...
that are usually mentioned in Sanskrit Literature. The blossom of
अशोक is described as one of the excitants of passion.

cf. अरविन्दमधोक च चुरुते च नवमधिक्र।
नवींतं च पूज्यते पञ्चावार्तं सार्थक। II

अरी...कार्यार: are you going on well with your duties in the garden?
अरिज्ञाणिनी—not with empty hands. नृष्ण्विद्यम्—to wait upon. संपर्यते—
competing. आरम्भिका—आरम्भ: नाट्यकारांकेष्णयोपिष्ठति तत आरम्भिका। Learned.
प्रनोगनितुष्ण—skilled in imparting instruction. गुणविशेष—superior
merit. उपलब्ध—was declared superior. मालविकागमम्—About
मालविका. कौलिनम्—कौलियार्ता an evil report. चित्र रक्षन् having regard
for the feeling. Hage 52. प्रसन्न न दर्शनं—Does not exercise his power todo anything he likes. She means to say that the king has strong attachment for मालविका. As a king he can easily have her by using his authority. But he does nothing of the kind having regard for the queen’s feelings. This shows the दाशिण्य of the king towards the queen.

अनुभूतमुक्ता—आदि अनुभूता पवात, मुक्ता First enjoyed and then thrown away. Here मालविका is compared to the withering मलवी गर्ल. This condition suggests her reciprocal feeling of love. साह..अनुभूतमुक्ति The service done by मयुष्किक to परिषालिका (साहुजन) will be highly rewarded. वेळकालार्थ—More precious. सुन्दरतरम्.

विशायमां..निमित्तम्—विशायमां: कुमाराना उद्रम: सर्व—The blossoming of which is delayed. दोहेदात्तिमांम्—दोहेदात्तिमांम् i.e. the necessity to fulfill the longing. The तस्तीलाभविकम्, delayed putting forth of blossoms, as it was longing for a kick from a beautiful woman. (cf. पद्धत: प्रमुखाविकसंघोक:) It was supposed by Sanskrit poets that trees such as अकोक etc. had different longings after the fulfillment of which they put forth blossoms. The longing of various trees are given in the following verse.

खोर्णै स्वंतां प्रक्षुच्यंतिकत् बड़त्: सीधुगुद्वेनयुज्यात्।
पांडोपातादेवोऽक्तितथुकहरुकै वीशाचिकलिज्यानाभाम।
मदद्वारेऽनमसवतात पुनसुदुहतनात्तु च ववादवतात।
तुतो तोताशंभचर्चतिः तु दुनो नर्तनानि कर्मिकाः।
अधिकाः—duty.

This short scene at the beginning of Act III is a प्रवेशक. (For def. and details see Introduction Pp. 6 & 7) मयुष्किता and समाहिता who participate in it are both नीलपार्श्व. Through the conversation of these two maid servants we learn the following things: (1) The dance trial of हरद्वा’s pupils is over and the result of the contest is in favour of गणपार्श्व. (2) After the dance-performance of मालविका, the King’s love for her has become more intense and she also reciprocates the feeling of the king. (3) परिषालिका is seeking an interview with the queen. (4) The queen’s favourite तस्तीलाभविकम् has delayed in putting forth blossoms and needs the fulfillment of its longing.

Thus by this प्रवेशक कादिमास has cleverly economised the representation of the dance-performance of हरद्वा’s pupil as it was
not artistically necessary to be shown on the stage. The meeting between परिवारिक and दारिया suggested in this प्रवेशक is not shown in Act III. A reference to this meeting is found in Act IV in the speech of विद्वंद्व—परिवारिक में कबिताम्। हा: किन्तु लतचकरी हरावती श्लोकात्तरणं देशी मुखः प्राचुमागता। The king keeps under check his passion for मालबिका though grown intense, out of regard for दारिया. The दृष्टि of तप्तीयासीक plays a vital part in the development of the plot.

कामसमाप्यस्वः: in a love-sick condition.

V. 1. Construe—

दयतालिप्तमुनुष्ठा असति दरीये शाम रणात, सा कण्मु अषि न हक्कते इति चः।
सास्त्रे भेवत, हृदा त्या सारिपागाया करानित विरहिते न अषि, निवचनि प्रभृत संगमेभिः परितर्ले किः प्रक्तिः।

In this stanza Agnimitra who is pining for मालबिका describes the agony of his heart.

काम—emaciated. प्रभृति निर्माणे:—When the highest bliss is so closely associated with the heart. परितत्त्व:—Torment. सास्त्रे अषि:—
fawn-eyed lady.

This is a beautiful verse. The king is constantly thinking of मालबिका and it causes acute grief to his heart. The king means to say 'It is quite natural that my body should get emaciated, as it is denied the pleasure of my beloved's embrace my eyes should be filled with tears as they are deprived of her view; but I cannot understand why my heart should be full of pangs, when it is enjoying the close contact of the highest bliss (मालबिका). This implies that मालबिका was always in his heart, as he was constantly thinking about her. The contrast between निवचनि and परितत्त्व is note-worthy.

परितत्त्व:—lamentation. अभिषिता—was informed. अभिषिता।...चंद्रि:—
It appears that the king had tried through विद्वंद्व to take मालबिका into confidence and had sent a message to मालबिका through her.

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तमस्की—Helpless girl. This refers to मालबिका. नामस्तिष्ठ: हृत निषिदः:
Like a treasure guarded by a serpent. Here is a reference to the
supposition that the hoarded wealth hidden in the earth is taken care of by the serpents. It is believed that a miser after his death becomes a serpent (here घारिण्य) and guards the treasure (here मालविक्ष) hoarded by himself. This comparison tells us how particular the queen was in preventing the further development of the king's love-affair. समाचारवित्थमा—To be obtained. चतुष्किण्यम्—I shall bring it (meeting) about. संकेतक्षमान्—संकेत: योगः मथ: स: | cupid. cf. मनसंजन—Mind-born. जनोदयम्—the king refers to himself by these words. जामानवेद्य—causing oneto take a thing with deep attachment, प्रतिवन्वतं (object) beset with obstacles. कालान्तरसमिति न भवति—Does not bear any delay.

V. 2. Construe—

मम आकुर्मा मात्रानिं रुजा क। ते विंधसानियम, आयुद्ध: च क। सुदु तीठगतसम्
उपच्छेत यशु तदु देने त्वचि दस्यते।

In this stanza Agnimitra wonders at the agony caused by the cupid's tender arrows of flowers.

क....कः—shows a great disparity between two things. (cf. क सुध्यमयेऽवतः क च आलंकरणम नति: रुफुसः इति—I. 3.) हृदयमार्मिकि (रुजा)—हृदय समर्पित इति। tormenting the heart. हृजा—Agony. विंधसानियम आयुर्म्—The god of love is called हृदयमयुष who uses flowers as arrows. The following are the five flowers used by him as arrows. अर्धनिवन्दितकिं च युति च नममिकिः। नैवेद्यलयं च पौर्तेषो दशनजन्य सावधानः। It is called विंधसानियम आयुर्म् because it is very delicate and appears to be quite harmless. Though it is tender, it is quite dangerous to lovers whose torment of love it aggravates. चुदु and तीठगताः offer a very striking contrast. ममय:—मन: मनसंजा इति: the god of love, Mind harassing one. सुदु...त्वचि—What is said that a tender thing is all the sharper is now seen in you. Agnimitra says this because he was suffering severe pangs of separation caused by the delicate weapon of मनि. कुतले हृदयमयुष्म ततः: तृस्मथिनमदम—

शोकः. Act II.

तासिन साधनीवि—That thing which is to be achieved i.e. मालविक्षा.

उपेयमः—आर्यम्: Commencement.

पर्वर्तायासितो—compose (yourself). उचित्म्यापारस्माण्युदेशः (adj. of पर्वर्त्त). उचित: व्यापारः तत्र विमुखः तेन. With a mind not inclined to do usual duties. शार्मिन—pass. नववर्तात्त्वाद्युदेशः—under the pretext of the festival of the fresh spring. निपुणाशुद्धिः—Through
In this verse अन्यमक्ति justifies his idea of refusing Irāvati's request.

उचित: प्रयोगः—A proper request (to enjoy a swing-ride with her). Irāvati's request to the king to give her company for a swing-ride is quite proper. विरहन्तु वरम्—It is better to decline. खण्डनहेतुः—Excuses to refuse the given promise. उपचारविधि:—a mere show of courtesy. मनसिनी एक प्राच्य लड़ाई. स्वावलयः—without the sincerity of love. पूर्णाभ्यासिकः—(adj. of उपचारविधि) more profuse than before. The idea underlying the stanza is that the outward show of courtesy without sincerity of love is more unbearable to proud ladies than a direct refusal of their request. The king was not inclined to comply with the request of Irāvati because he was not confident of being able to pretend the sincere love when his heart was with मलिनि and also he feared that Irāvati would detect his pretension as women are naturally clever in detecting such things. So he thought it wiser to give a direct refusal to Irāvati under some pretext. He says that it is possible to find out any number of excuses such as urgency of state affair or being ill at ease etc. (cf. दियन्त्रजनकोऽपिता दशितजनानात्रो रसाह्यते। प्रभावित हुवेन न तत्र्वदि मनसिनि कृतिभागयोऽविती: II विक्रमाद्य II. 22).

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अन्तःप्रत्यावर्तित द्वारा—Courtesy familiar with the ladies of the harem, एकस्य—all of a sudden द्वारा—to give up. विद्वृत्तक means—the king was never discourteous to the ladies of the harem.
He was chivalrous in his behaviour. Therefore it would look awkward for him to shake off his courtesy, all of a sudden and disappoint इंतज़ीती, when a promise was given to her. करति—बसत लिए an intimate friend is beckoning with the fingers of his hand in the form of the sprouts of the trees. (cf. एव वालेटि: प्रसाद्युगुलिमि: तवतित मां केसरशुष्कः—शाकुनल Act III] अभिजात:—nobly born.

V. 4. Construe—

आत्मानां कोषिकानां अवणुभागः: कृति: मनमिषयत: सहस्त्रा सांचकोशि श्रवङ्गः इन मायेन चूँतसस्वयमिव: दश्य: मात्र: सान्त्रस्विं: करति: इव मे अधे भ्यायत:।

The King in this stanza describes pleasant experience of the spring that he has when he was about to enter the garden.

आत्मानां ( कोषिकानाम् )—इवन मात्र: आत्मा: तेषाम्। Slightly intoxicated. अवणुभागः: [ कृति: ]—Pleasant to the ear. सांचकोशि अवणु-कोशिन सहितम् यथा तथा Compassionately. मनमिषयत:—of the malady of love. चूँतसस्वयमिव:—चूँतसस्वयमि भायतम् bearableness; the endurable nature.

In this stanza the poet compares साधव (spring) to an intimate friend. Just as an intimate friend goes to his ailing friend and inquires of him in gentle words and strokes him gently by way of encouragement, similarly here the spring in the form of the gentle notes of the cuckoo—birds inquires of the king and strokes him gently on the back by his hand in the form of the southern breeze.

In the विकाशयम् the love-sick king पुरुषस्कर्ष: after entering प्रसदवन, where the spring had set in, finds that the advent of the spring aggravates his malady rather than soothing it. Here, in the मात्स्यकामिलि: the love-sick king is not seen complaining like him. This is against the experience of lovers. The moon-light, spring, flowers etc. are supposed to mock at a lover. Does this indicate that the poetic art of our author was in its infancy when he wrote this play?

निश्चिति—happiness. Construe इव with विलोमविस्तुङ्क्षया. विलोमिस्तुङ्क्षया इव—as if desirous to attract you. In some editions the word
V. 5. Construe—

विभासरालुकः रक्षोकक्ता विशेषितम्, अक्षावदाताः सुर्वकः प्रक्षारकृत—
विशेषज्ञ, लम्बितेरिगामि: तिलकः तिलककिया च आकांत्या मायर्मी थो: द्वितीया मुखप्रला-
पननिधो शाक्ष्य द्वार।

In this stanza Vernal Beauty is supposed to be a beautiful woman who has used various face-decorations supplied to her by the spring. In the art of decorating the face she surpasses all women.

रुचा:—By the lustre. विशेषितम्:—विशेषित: [जित: ] गुणः सर्व सः—
(विभा) has the quality of its redness surpassed. विभासरालुकः:—
विभामिग अथर: तस्मान अलकः—red lac dye (अलकः:) applied to the
lower lip red like विभा fruit.

The redness of the flowers of the रक्षोक is deeper and brighter than the redness and brightness of the lips of lovely damsel even though they be naturally as red as the विभा fruit and in addition to it dyed by the application of अलकः. The deep bright red-ness of the अलकः blossom serves as the lac-dye on the lip of Vernal Beauty. प्रक्षारकृत—कलावदातारहम्—विशेषज्ञ—
creep-like painting on the cheeks. प्रक्षारकृत—विशेषज्ञ—कैसा—कलावदार—
(कलावदार) कुरूक् which has thrown into the background the charm of the creeper like painting on the face of the ladies. अक्षावदातारहम्—
The कुरूक flower exhibits a variety of colours, dark (अक्ष), white
(अक्षाद) and red. (अर्ण). तिलकः—(1) a mark of beauty (2) a
kind of flower. आकांत्या—Surpassed. तिलककिया—the decoration of
the saffron mark on the forehead. लम्बितेरिगामि: तिलकः:—By the flowers
of the (तिलक) tree with the bees (दिरेंक) like collyrium (अज्ञ) clinging
to them (अम्र). The तिलक flowers with bees hovering over them are imagined to be the decorative mark on the forehead of
Vernal Beauty. For the application of saffron mark (तिलक) red
Kunkum was mixed with musk. This gave it a darkish tinge.

शोपियाम्—Vernal Beauty, as it were, holds in contempt all
the decorations of the face, used by young ladies to look at an
advantage. The decorations of Vernal Beauty such as राशोकचन, ईमानबद्दालिखनम् कुरकच, भाद्रेकसकालिनि तिलकिनि quite excelled the similar means of decorations as the बिंबायरायलफ, विशेषक, and तिल-काकिन्द्रा adopted by young women to add to their charm.

पूर्णतम्—Full of longing. अविवाहतृष्यम्—अविवाहतं हृदयं वर्ष (adj. of मत्त) whose heart is not known (to me). मालाविका is ashamed of herself for having fallen in love with the king without knowing his feelings towards her.

विवाहः—Power or courage. कुतो...आवश्यकम्—She was all the more ashamed of speaking about it to her friend though intimate. The contrast is between आत्मन: and सत्यीजनस्. अपातिकाराकामायुः—अपविचारायुः प्रतिकार: शरणा: तथा गुरुः गातमः. This is irredeemable and hence unbearable. मद्दन: बैंदनः मा नेपति—God of love would subject me to the torment. हुन तु प्रतिविद्यार्यम्—As she was much engrossed in love-thoughts she had become absent-minded. आम्—Oh (I remember). आथम् is a particle of remembrance. गैलमचापलान्—as a result of the mischief played by विद्वानक (गैलम). He brought about the fall of चारिणः from the swing deliberately to prevent her strict supervision over मालाविका. नियुक्तवस्वरूपाविद्युतः प्रस्पी:—Favour gratifying the desire. अन्तरा नित्यसरसस्य—Sighing in the middle (of her speech). This stage direction is very expressive. It shows that मालाविका was doubtful whether चारीणः would be able to favour her in such a way as to gratify her heart's desire. Even though the golden अशोक would have blossomed within five nights as a result of मालाविका's fulfilling its longing; her अभिलाषा for king's love would never have been granted by the queen. नियोगमुक्ति:—The place of her duty i.e. the garden. अनुपदम्—प्रदस्य पश्चात् following my footsteps. चरणाकारहितत्वः—With ornaments of feet in her hand. The young damsel who fulfilled the longing of अशोक had to get her foot decorated and had to wear gingling anklets and another ornaments on it. विश्वास्य—Freely. हृदी—हृदीति विस्मये 'It is a particle showing surprise. शीमुपासम्—drinking of wine. द्वेषित—Troubled or overpowering. है लल्लु...उपनता—Just as मस्तकविका, a kind of sugar, cures a person who is highly intoxicated, the presence of मालाविका would cure the king who is intoxicated by the passion of love. मस्तकविका is a kind of coarse sugar, more refined than molasses and less refined than
candy sugar. It is so called because its soft and yellowish white granules look like eggs of fish. वाल्लकेव रूपो शुद्धमा भुमिग्नाये सितिप्रिशल्ला। मस्याण्या दालियोकान्मस्यणिका स्त्रीता॥ नातिपेषीयता।—Not fully dressed. नुभुतुत्ता।uneasy.

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V. 6. Construe—

आरसिताप सारसात तस्मात सरिताम उपल्ल्य जलार्जिनः। पविश्चर्य विक्रीय होताब्र् इस नलं समीपसताः प्रामाय, उपल्ल्य नम विक्रीय होताब्र् उत्तमसिताम्।

In this verse Agnimitra expresses the relief that his restless mind has obtained at the news of the presence of मालविका near by.

उत्तमसिताम—is refreshed. विक्रीय—afflicted. लपल्ल्य—Having learnt from you. आरसिता—crying. सारसात—a crane. तस्मात—surrounded by trees. This is पूर्णप्रका। In this stanza the king compares himself to a traveller who is afflicted by thirst and is looking out for water eagerly. Just as he feels refreshed after hearing the cry of the cranes indicative of the existence of water nearby, similarly the king also feels at once refreshed when he learns from विदूषक the presence of his beloved nearby. प्राणायी राजा corresponds to जलार्जिनः, प्रिया to सरितां and विदूषक’s words giving information about the beloved to सारसात आरसितामः तस्मात।—Row of trees.

V. 7. Construe—

नित्रम्भिष्म्बे विपुलम् सम्बे शाश्वं कुचोम् समुरङम् नयनयो मामयायतम् एतात सम जीतितम् आयतत।

In this stanza the king identifies his life with मालविका. While doing so he gives a very beautiful description of some of the limbs of her body. The figure of speech here is रूपक। This रूपक suggests poetically the intensity of the king’s love for मालविका।

नित्रम्भिष्म्बे—Here the word विपुल is used in the sense of ‘region, part’ (नित्रम्भिष्म्बे)। विपुलम्—Expansive. सम्बे शाश्वम्—slender in the waist. cf. सम्बे शाश्वम् चक्षपितारिणी etc. समुरङम्—उत्तरमेष V. 22. समुरङम् कुचोम्—Elevated in breasts. अमयायतम्—Very large.

अलबायायायायायायायायायायाया—has reached a state different from the previous one. i.e. appears more charming on account of her love-lorn condition.

V. 8. Construe—

शरिरश्चरुताधीनक्षणला परिमितिमारण स्या मासिपरिणतपत्रा कलिपवकुल्मा कुदल्लता हृष्य आमाति।
Here the king describes मालविका's appearance in a love-lorn condition.

शारवंधणुपाणुण्डण्डस्वल (इम्झु)—शारस्व वाण्ड: (Stalk) तदनु पाण्डु (pale white) गणवंधण्ड: (region of cheeks) वाण्डः: सा। whose cheeks are pale-white like the talk of शार grass (i.e. पाण्डुण्डण्डस्वल). परिमितावरण—parimita in आवरणाणि यथा: सा—with but a few ornaments (अभ्यावरणमृपिलों). माधवपरिणतप्रत्या—माधवेन परिणतानि (ripened) प्रताणि अस्तः: सा—Leaves of which are ripened by the spring (माधवं). कवितप्रकुमा—कवितप्राणिनि (a few) कुमुमाणि यथा: सा—Here is one more example of पूणाूपमा where मालविका is compared to a Kunda- creeper. मालविका's pale-white complexion and wearing of few ornaments are indicative of her love-sick condition.

परास्मध्य affected by. शैवाहरामियं पत्यति—It is because of your friendship for me that you construe her appearance as favourable to me. Perhaps she may not be really entertaining that feeling of love towards me (cf. सबे: कान्तमालीयं पत्यति—शाकुतल Act II.). लविधिविविविषालकी—लविलत दोहंद जोलीले इति। That desires gratification of its graceful longing. The longing is called लविलत because it consists of a kick from a beautiful woman. अष्टीतकुमुन्नेत्यथा:—अर्जीतानि कुमुमाणि एव नेप्स्त्य वेन (adj. of अशोक:)—which has not put on the dress in the form of the flowers. अर्ष स...कवितवयोको:—Here मालविका imagines that her own love-lorn condition is rightly comparable to that of the golden अशोक. मालविका is लविलतदेविदेविषी as she desires for a graceful person (viz. अभिमित्र) while अशोक is लविलतदेविदेविषी as it entertains a longing which is graceful (लविलत). बोथ मालविका and the अशोक are अष्टीतकुमुन्नेत्यथा: as she had not decorated herself with flowers and अशोक had not put forth blossoms. उत्क्रिता—love-sick. मालविकाite:—Imitates me. The verb अष्टि+ृ governs the genitive of its object प्रताळायत्वाभिलां: प्रताळाय अत एव शीतः तास्माद् (adj. of शिलाप्पके) cool with thick shade.

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प्रसंचाके—whose guess is correct. (cf. लक्षे प्रसंचालि तर्क:—विकन्तः II).

V. 9. Construe——

कुर्वकरणसो वेदा किन्तुपुन्मृदेवाओकाराधत: अर्ष मल्लवात: मनव: अभिमित्रो:—

उसकी अधि जनयिति।
In this stanza the king means to say that मालविका’s longing might be with respect to no particular person but only vague one caused by the मल्यमात्र which is powerful in exciting love. दुर्बल्यस्यं बोध्यं (मल्यमात्र:)—which carries with it the pollen of दुर्बल्य flowers. This suggests that it is fragrant. किसल्यमपुरममस्वमेशिकराखितम (मल्यमात्र:)—किसल्यमपुरम (cavity) भेदाव (opening) निगता: शीर्षकः तैः अनुज्ञात: च | charged with the particles of water obtained from the opening of the folds of tender leaves. This suggests that the breeze is शीतल and जल. मल्यमात्र when it is cool and fragrant produces uneasiness in the mind of a person for no reason. अनिविष्ट—no reason. The king intends to say that the uneasiness may not be necessarily due to प्रियविरह, cf. प्रियविरहान्तोथपि. लतान्तरतिः—Concealed by creepers.

इरावती समर्पयः—I fancy [समर्पयः] it is some one like इरावती at no great distance. As इरावती does not appear on the stage immediately she must not have been seen by विदुःधक. No doubt that she was expected to be there. So it appears that विदुःधक simply must have made a jocular remark to frighten the king, who was engrossed in looking at मालविका. अवेशते—minds. निभः मर्माणः—The elephant is very fond of a lotus plant. When he sees a lotus plant he simply rushes towards it not caring for the danger of an alligator that may be there in the water. Here the king means to say that he like an elephant, will not be afraid of the alligator in the form of इरावती| while he sees before him the lotus plant in the form of मालविका. The king wants to suggest that the temptation of मालविका is so great that it would embolden him to face इरावती. However we find that this boasting of the king is idle as is seen from his behaviour at the end of this Act.

निरकलम्बात् (मनोरथात्:)—which has no support. अतिमूल्यलक्षाधिनः (मनोरथ:):—Reaching the highest limit. आवातस्वचि—Torment. अवेशते—looks significantly. From the above words of मालविका it is clear that she was pining for Agnimitra. So विदुःधक looks significantly at the king to show that his quess was correct. जातचरो—crooked nature. Love always acts indirectly.

V. 10. Construe—

लम्बू सुधुहङ्करेवत्तु न विद्यनोचिः, तत्कः: तत्वावधायारः न, तत्वः समीर, आशा—

नम् एवः परिदेवितानां लक्ष्यं करोभी ||
Agnimitra, though not sure about मालविका's object of love indulges like a true lover in a guess favourable to him.

तदेकतः (adj. of तदे) तद्यति अः कोः—स एव एकः रसः यस्र सः। The essential feature of which is the knowledge of the truth i.e. which leads to the perception of truth. अक्तःक्षम्हः—The cause of your longing. विद्वृणामि—Disclose. Guess is not possessed of this characteristic, i.e. inference is not always true. क्रक्षम्—target, i.e. They refer to me. रस्मोऽ—whose thighs are like the plantain tree. The tapering and smooth thighs resembling the plantain tree are a sign of beauty. परोदेशितम्—lamentation. The king without any sound proof thinks that मालविका loves him, though she never directly expressed the cause of her anxiety. Thus the nature of love is strange [बामता लेहस्य]. It prompts a person to guess in a manner favourable to him. From the lamentsations of मालविका in her speech above the king is now convinced that she is pining for someone and her uncasiness is not अनिमित as he thought before. But still he is not sure whether मालविका is pining for him or for some one else as in her lamentsations she had only vaguely referred to her agony. King is now left to unreliable guess only. But as a true lover would do he construes the words of मालविका as referring to him alone.

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सापतं...भविष्यति—All your doubts would be cleared. अर्थित—सदनवेशित—to whom I have entrusted your message of love. विद्वृणि—In a solitary place. दार्शा—हुविता—A term of contempt. Wretched girl. गुर्ज्ञम्—of importance. अद्वृत्तम् etc. even a foolish person like myself will not forget it. This is a humourous remark having reference to the conventional dullness of विद्वृक्क. सापत...निषुष्ण Your have been appointed on account of your fitness for fulfilling the longing. In this interpretation the word अस्मृत्त अधिकारे has got to be understood. Cf. एकमलन्त्य अस्मृत्त दोहदर्पणबृत्तमणि नोर्मा इति. Mr. Pandit interprets in a different way viz. 'You are now invested with an equality with the queen,' Further he explains, 'You are now made an equal of शारिरिक and I will therefore serve you as a servant just as I would have done शारिरिक, by decorating your foot.' According to Mr. Pandit the word देश्या is to be taken as देश्या: i.e. gen. while accor-
ding to the first interpretation it is in the instrumental. The
प्राच्यत त त ए फ र त त y can also be rendered as योग्यतामूर्ति
i.e. locative meaning—मूर्ति क्रिया. The passage then would mean,
You are now appointed to do a duty, fit to be done by the
queen. सालुक-मूर्ति—अतिज्ञेन सहितमूर्ति—with the paint of red lac dye
applied to it. सानुपुर-मूर्ति—the foot with the anklet put on. अङ्क..
मास्कून्यमूर्ति She asks her heart not to be very happy, for the great-
ness of rank [विश्वात्] that has come to her viz. the fulfilling of
the दौहःृ in place of the Queen. (1) She feels that she may not
be able to carry out the task of blossoming the Ashoka and
hence asks herself the question ‘How can I get rid of that re-
sponsibility now?’ भोज्यस्यामूर्ति—निम्नं कथ्य सातु निराशेयस्यमूर्ति। Or (2) She
was disappointed about the king’s love and exclaims in despair
‘How can I be free from this heart-racking love-affair? स्वयु-
सहनमूर्ति—It is a practice to decorate virgins and married women
after their death before consigning their bodies to the fire.
In despair she said ‘Perhaps I may die of love—malady even
before the fulfillment of the दौहःृ and the decoration of the
foot brought by बकुला-विद्यादः would serve the purpose of deco-
rating my dead body! आरम्भ—preparation. The King was
thinking that the decoration of मालविका was for his sake;
but the words of बकुलविद्यादः ‘उनसुः कल्याणस्य’ disillusioned
him.” के स्वारकस्मी—In this sentence विद्यापक conveys to the
king the fact that it was he, who was instrumental in
giving this opportunity of अवैधस्यपूर्ण to मालविका by bring-
ing about the fall of चारिणी from the swing. अन्तःपुरवस्था—
राजशेषकारिते—The attire of the harem i.e. of the Queen.
प्रांक्य—बकुलविद्यादः was enjoying an equal status with मालविका
both being attendants of queen चारिणी. महाय—Pardon. So when
मालविका offers her foot for decoration to her she begged her pardon
for making her [ बकुः ] touch her [ मालः ] foot, as if she was her
servant. दरबारी में—बकुः replies that you are as dear to me as my
own body. Therefore you should not feel that you are doing
anything wrong in making me decorate your foot. Shall I not
decorate my own body?

V. 11. Construe—
बंसलं, हरिदवस्य मनोभावसमम विश्वासः पन्नवप्रस्तवतमूर्ति इत्य प्रियाया: चरणालाविचे
सिताः सरसी रागरसांवदन ।
In this stanza the King fancies the met streak of lac-dye on the foot of मालविका to be the first sprouts of the tree in the form of god of love.

चरसा—Wet or fresh. राजरेखा—the line of the red lac-dye. हरदरभस्य—Here is a reference to the burning of cupid by Shiva, when he tried to disturb him in his meditation and seduced his mind towards पार्वती. The appearance of the paint applied to the foot of मालविका is love-exciting i.e. it makes the tree of love put forth sprouts). चरणान्तनिपेदितां—चरणान्ते निपेदिताम्. Drawn on the extremity of the foot. हरदरभस्य, मनोभवदुमस्य—Here Mun who was burnt by Lord Siva is conceived as a tree. The appearance of sprouts on a tree indicates new life so the King says that his love was gradually becoming fruitful at the sight of the wet line of the paint which being red is likened to new sprouts. उपक्रिया—entrusted. चरणानुरूपः—befitting the feet i.e. befitting the beauty and delicacy of the feet.

V. 12. Construe—

बाला नवमिस्तलयरास्त्रण स्कुर्तिनवश्च अनेन अप्राप्तेण दोहदपेत्यथा अदुस्खामितं अशोकम् वा आढ़ापराघ्रण प्रणमितशिशरं कान्तं वा हृ इन्द्रुमां अहंति।

Here the king very romantically appreciates the beautiful foot of मालविका. It is fit to kick the अशोक tree not putting forth flowers and also her lover who gives fresh offence. नवमिस्तलयरास्त्रण (अप्राप्तेण)—(the forepart of her foot) the redness of which is like that of tender sprouts. स्कुर्तिनवश्च (अप्राप्तेण) स्कुर्तिता नवश्च बासिन्द्र सः—which shines by the lustre of nails. आढ़ापराघ्रण—आँदे अपराघ्रण; यस्य सः Who has given a fresh offence to his beloved. प्रणमितशिशरं—Who is standing before her with bowed head. प्रहरिप्रति अपराघ्रण—One day मालविका would kick you with her beautiful foot when you would give her offence. The king gladly accepts this blessing coming from विदुष्क। पितिनिदिवनिः—One who foresees success. A belief exists that Brahmin's words are sure to be fulfilled. But this happens in the case of a deserving learned Brahmin, not in the case of a Brahmin like विदुष्क: (cf. प्रतियूढः प्राद्राध्यक्षम् addressed by राजा to विदुष्क विक्रमों Act II). गुजमदः—In a state of intoxication. दिवस्वती is introduced to create a fresh obstruction in the king's love for मालविका. Her introduction in an intoxicated state is meant to
justifies her rash conduct in the next scene. This also helps the
king to disregard her conveniently and cherish his passion for
मालविष्का. She is another queen of Agnimitra who won his heart
by her youthful charms and mastery in fine arts. During this
conversation between इरावती and निपुणिका we have to presume
that अमितित्र and विद्युत क are engaged in looking at the decoration
of मालविष्क’s feet done by चुड़ालिमा. इरावती is on her way to दौलाबर
where she has given an appointment to the king. विशिष्ठमण्डनम्—a
special ornament, because it adds to their charm by imparting a
red flush to their cheeks. लोमन्द्र:—popular belief. मष्ट्यम्...संहतः—
Uptill now this saying was only a popular notion but the truth of
it is just experienced by me. The state of intoxication has
definitely added to your charm. अलङ्करणम्—The idea is
parallel to विहास्यमुद्रम् पद्यति—मालविष्क Act III. अवलम्बितमण्डलम्—from
the unbroken love of His Majesty towards you. The power of your
love is so great that the king is bound to keep his engagement.
This is a compliment paid by निपुणिका to इरावती. अलङ्करणम्—मण—
Enough of this flattering compliments, which arise out of your
slavery. Give an impartial opinion.

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वस्तनोपयामलोद्यम्—वसन्तो दीपमाने उपायलं तद्दानुजियम्:—Greedy to
receive gifts of the spring festival. This refers to the
custom of worshipping a ब्राह्म and offering him the
present of eatables to celebrate the advent of the spring.
क्रममन्दाननम्—depressed. परिहासितसम्—just for fun. संहत:—Concealed.
परिविक्षितम्—surrounded. अरोपितसम्—oblange stone-seat under the
अष्टीक tree. चूटाङ्कुरस्म्—दयम्—While we were searching for the
mango-sprouts we have been bitten by the ants i.e. while looking
for pleasure we have met a mishap here. They were searching
for the king (who corresponds to चूटाङ्कुर, a pleasant thing )
and the unpleasant sight of मालविष्क and her companion was seen
by them (i.e. विपीलिकावद्या). Naturally this sight was unpleasant to
them as they too had suspicion about the king’s love for मालविष्क.
The original मृत्तिक expression is दूषितम्. In sanskrit it can also be
rendered as दूषितम्. Then the sentence would be विपीलिकावद्या: दूषितम्.
Some manuscripts read विपीलिकावद्या दूषितम् as one word. With this
reading it would mean ‘While searching for the mango-sprouts
we see the red ants which are a sure indication of the existence of the mango-sprouts near-by' i.e. since मालविका is here with बकुलावलिका, the king also is bound to be nearby.

अभूतिरिङ मालविका वा:—This (garden) is not a proper place for मालविका to be present. She being after all a servant cannot have free access to this garden. महती...संभावना—संभावना i.e. honour. That such a great honour of wearing the ornaments (नूपुरा) of बारिणी should be shown to an ordinary maid like मालविका was not approved of by the queen इरावती. She is angry out of jealousy for her. Bollensøn reads महती ख़ुश में संभावना. इरावती ironically says 'What a great honour is done to me.' She means to say that the queen बारिणी has shown the greatest disrespect to her by appointing मालविका, her maid to play her own role, instead of asking her (इरावती) the queen's equal to do it. निम्नण विकार्यति—raises some suspicion in me. आशाभितर्य...नमिथामि—I doubt that there is some love-intrigue. I must get my doubts either confirmed or cleared. रवाने...हुदयम—This remark comes from इरावती after she has minutely scrutinised (विशेषतः) मालविका. She was struck with मालविका's beauty and rightly fears that the king would desert her for the sake of such a girl.

Here we have three pairs present on the stage. 1. मालविका and बकुलावलिका. 2. अभूतिरिङ and बवुपक्. 3. इरावती and निपुणिका. The first pair is not aware of the presence of the other two and the other two pairs are not aware of each other's presence. रागारसाचार्यानां:—drawing (विन्यास:) the red lines (on the foot). आलम...प्रशस्तिम्—मालविका's reply displayed her modesty and refined taste. She means to say that she would have appreciated her skill in painting, had it not been exhibited on her foot. She felt awkward to praise it as it would amount to praising her own foot. आभिनेताः—Trained.

मदुःशिष्या'sस्म:—The cunning बकुलावलिका takes this opportunity to introduce the name of the king. बकुलावलिका evidently tells a lie to मालविका, for the king could never have taught her the art of painting. त्वस्य...गुरुद्विष्णुः:—This is addressed to the king by बवुपक्क He suggests that as बकुलावलिका is your pupil and you are her preceptor, you have every right to demand गुरुद्विष्णु from her. That गुरुद्विष्णु should be nothing else but मालविका's hand. Others
take वारस इदानीम् etc. as addressed to बकुलावलिका ’Oh बकुलावलिका hasten to give गुरुस्वामिना (in the form of मालविका’s hand) to the king. (your गुरु).’ Some object to this interpretation on the ground that ‘विद्युक्त can never address बकुलावलिका, who was far away from him.’ This objection can be very easily set aside by saying that विद्युक्त did not intend that she should hear it. द्रष्टा...असि—As you have received training from such a competent teacher you should naturally be proud about it. However it is creditable to you that you are free from such a pride because of your modesty. Here while outwardly praising बकुलावलिका for her modesty मालविका indirectly shows her regard and love for the king. उपदेशानुसारी चरणी—feet suitable to display my skill of training in art. This is a compliment to मालविका who had beautiful feet. विद्युक्त & दैलम—She undoubtedly refers by this to the job entrusted to her by विद्युक्त. She says ‘I am successful in my embassy in as much as I have contributed to the development of मालविका’s passion for the king by introducing his name.’ गुरुमालिको सम्भावितम्—It ought to be dried by blowing on it the wind from the mouth. लम्बितम्—Pot. P. P. of the causal of लम्बू to get. should given. प्रवालम्—having a good breeze.

V. 13. Construe:—

अर्था:—आचार्यकां करनि मुखमालौणे वैज्ञानिकि संश्रृंिति भे प्रथमतर: वैवाकाया: प्रतिच्छ:। In this stanza the king expresses his desire to take this opportunity to serve मालविका by helping her to dry the paint on her foot.

प्रथमतर: वैवाकाया:—the best or the very first opportunity for doing service. प्रतिच्छ:—got or obtained. वैज्ञानिकि—to fan. For a similar feeling of a lover serve his beloved cf अंधे निवार करमोरूं कवायते से। सेवाइयमि चरणानुित प्रपताभृ।।—शाषुकल Act. III. 18. अनुसारः—grief for not being able to use this occasion. कमेण In due course i.e. after marriage. अरुणालप्रसूः—a red lotus. संवै भव—Though apparently a casual remark बकुलावलिका—makes it deliberately. इन्द्रिति is shocked at it. She looks at निवारिका singificantly as if to say my suspicion appears to be true’. The king takes the remark as a blessing to him. मालविका, though pleased at heart by the remark, outwardly says that it was improper (अबचनीन्म) on her part to say so. मन्त्रतिलिप्तम्—What deserves to be said or she
wanted to suggest that she was commissioned to say so by बिदूषक. शिया खड़ा और, तुम—Your love for me makes you say so. गुणोद्भाविनीविवेकम्:—Who appreciates virtues. Here again बकुला—futters the king's suit. एतदेव—Virtues or the king's love for her. इन्द्रारिपुच्छः—a little pale सतत्य तमि...अबोधे—You have not that indeed (good qualities). This is said ironically by बकुलवलिका. She says "You may say that you do not possess the good qualities that would attract the king but the effect of those loveable qualities is unmistakably seen from the pale and emaciated limbs of the king". प्रथममणितम्—premeditated. हताशा—a wretch—She seems to have been tutored by some one to give such answer. अदुरागो...प्रभाणीकुरु—If you are doubtful about the king's love for you, express your love to him and soon you will be convinced that your love is reciprocated by him: आत्मन: छद्मेन—of your own invention. प्रणयसदूरकानि—tender with love. बिंदुमाणिरितानि echoed or reproduced. भूषानिरितानि—As directed by बिदूषक बकुलवलिका was assuring मालविक्षिं—that she was echoing the words of the king. न मे हुदं विष्णु—विष्णु—My heart feels diffidence. She is now convinced that she is loved by the king, but she is afraid of the queen, who would prevent their union.

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असमस्थितः—danger from bees. बवन्तावतरसकेल्ला which is the all-in-all, of the advent of spring. v. 1. बवन्तावतरसकेल्लम्—construe बवन्तावतरसकेल्लम्: य: चूत्रप्रसब:। अवलंकरणियः—should be put on as an ear-ornament (अवलंक). बकुला—means to say that मालविका should not miss the opportunity of securing the king for fear of the queen. Here असम refers to देवी and चूत्रप्रसब to the King. हुज्जते—in difficulty. Mr. Pandit, interpretes हुज्जते with a pun on it, meaning 'You ill-bred girl' and takes it as voc. sing. of हुज्जता—(a term of abuse showing endearment.) विमंदुर्भि...अहम् Here बकुलवलिका plays upon her name. Also the word विमंदु इs used with a double meaning (1) बकुला (बकुलवाला) is full of sweet fragrance when crushed. (2) बकुला (myself, your friend) is friendly (helpful i.e. दुरभि) in your distress (विमंदु). विमंदुर्भि—मंदेन दुर्भि giving out sweet fragrance when crushed. विमंदु (दुज्जते) दुरभि—friendly in distress. She suggests that just as a garland of बकुल flowers gives out fragrance when crushed, similarly the more difficult is the situation the more helpful I
shall be to you cf. विम्म्द्रसहितः: विम्म्द्रों परिसमनेन दुर्भिषः: सहायोः: बुकलावे माला। फो विम्म्द्रेष्ठ चति आपदि आपलिताया दुर्भिषः: मनीष्ठा साहाय्यकप्रमाणः॥

V. 14. Construe—

मालविकाः नस्तुहं प्रत्यास्माते दस्युपाक्षोत्तरेण वाक्येन कथे से निदेशे स्वापिता, कामिनः प्राणः: दुल्यचीना ( श्लिष्टीहै ) थाने।

In this stanza the king admires the skill of बुकला as a love-messenger and we get a very happy भाविन्तरुप्याः from कालिदास. मालविका—Knowledge of मालविका's sentiment. How बुकलाचिका ascertained मालविका's love for the king is quite clear from the previous dialogue between them. दस्युपाक्षोत्तरेण ( वाक्येन )—Giving apt replies such as भाँधुः: क्रोधुः पादुः दृष्टिे दृष्टिे प्रत्यास्माते—when contradicted. स्वापिता से निदेशे—"She ( मालविका ) is made firm in the purpose, she ( बुकलाचिका ) had in view."—Dr. माओडारकृ, i.e. she was made firm in the matter of loving the king. थाने...दुल्यचीना:—It is indeed proper that the life of a lover is dependent on a clever go-between. Only when the love-messenger is skilful the success of the love affair is ensured. This is a generalisation arrived at from the particular case viz. the successful handling of the king's love affair by बुकलाचिका.

यद्य कारिता—मालविका has been made by बुकला to take a step already in the direction of trying to become the king's wife. This inference of इरावत्ती is based on the speech of मालविका viz. ले ला बोहुः हजारे अस्तव आयान मने. एचिमान् i.e. in this business ( of loving the King and becoming his wife ) or एचिमान् राष्ट्रकूट एचिमान् i.e. she is made to love the king. निर्भारस्य...उपदेशः—Such instruction as बुकला has imparted to मालविका in this love-affair would produce restlessness even in the mind of one who is free from passion. It is quite natural then, that मालविका who had already set her heart on the king should be carried away by the words of बुकला. Some take it as a general proposition in the sense of 'Teaching ( उपदेशः ) produces desire etc., We are not inclined to take it thus, निषेविका wants to suggest that in this matter बुकलाचिका is to be blamed more than मालविका. थाने...ह्रदयम्—इरावत्ती says that my doubts are confirmed. It appears that she is not prepared to concede that मालविका is innocent in this matter. युद्धार्थः ( भूवाः )? When I have got all the facts. निषेविक्यासे—निषेविक्यासे ( completed ) श्रमे ( decoration ) कसा—decoration of which is completed.
having put on. अशोकविकल्पमति—that would cause the अशोक—to blossom, शतो..इत्यादि—is irritated and bursts out to show her dissatisfaction at the choice of मालविका for the fulfilment of the दीप्रद of the अशोक tree in preference to her. Mr. Pandit translates. 'It is heard to be the queen's order. There let it rest.' He remarks 'Iravati has been suspecting that घारिणी herself is at the bottom of the affair and thinks she is now satisfied that her suspicious are correct and that she wants to know no more.' (एष) उपाल्लुत्राणः—उपाल्लुन्तः राजः यथा सः। This is an equivocal term. As applied to the king it means (1) One whose love is matured.' As applied to पहलुपच्च (2) where redness is increased. उपाल्लुन्तः—as applied to the King. (1) fit for enjoyment or who is able to enjoy. As applied to the पहलुपच्च it means. (2) fit for being enjoyed by using as a doceration. फः मर्त्यः—चकुलाबलिका deliberately used equivocal term one primarily referring to the चकुलाबलिका and the other secondarily to King अग्निनिप्त and she has succeeded in her trick. मालविका understands the words as applicable to the king and thus she betrays her love for him. Such deliberate equivocal use of words based on their double meaning and foreshadowing an event whether near at hand or distant is called पत्ताकास्मान in Sanskrit dramaturgy. Here it perhaps suggests the future union of अग्निनिप्त and मालविका. This also gives a fine dramatic irony as King himself is overhearing the conversation being concealed behind the tree.

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केरःकम्भिनामः—This much is enough for lovers. The king means to say that the clear indication gathered from मालविका's words that she is equally anxious and love-sick as he himself, is enough for him.

V. 15. Construe—

अनादुरोक्षितत्वोऽपि समागमस्य अधि मात्र प्रसिद्धार्थमति रति: न, परस्परस्मिनि-क्षयोः समादुरोक्षित: यथा र्वर्णस्य: अधि वर्मृः।

Through this verse शक्तिनाथ himself is describing the blessedness of mutual love though unfulfilled, in comparison with the union of a couple, where one of the party lacks love.

�नादुरोक्षितत्वोऽपि—जनादेवः य उक्षितः च लोकः। of the two of whom one is not loving and the other is very eagerly loving, वित्तमति—
bringing about successfully. रतिर्मा माग्नित—Does not give me pleasure. समाजादन—गम: अन्तराम: वसी: equally loving each other. The King wants to suggest that when he knows that मालविका also was equally sincere like himself in this love affair he does not care even if both of them die without being united by marriage. Here शान्ति is per haps giving his own philosophy of love. According to him union of minds of mutually loving persons is more important than the union of bodies of persons who do not love each other. रचितपाविण्यां—रचित: प्रजा: एव अवतास: सया स। Putting' on as an ear ornament a bunch of tender leaves.

V. 16. Contrue—

इन्मूर्मा अन्तर्भ, कर्णाकिलयूम्म आदाब अन्त्र चरणम् अर्यायत: दम्मौ: सदाशिविनिमयाव आत्माने वशिष्टं मन्ये।

The King envies the lot of अशोक which exchanged favour with मालविका and considers himself unfortunate as he could not get the opportunity to do the same.

अन्त्र—is used here for आर्मन्। (अशोके)। चरणमर्गुर्यतः—kicks it with her foot. सदाशिविनिमय—Interchange of similar things viz. the sprout and the foot both of which are red and tedder. आत्माने वशिष्टं मन्ये—The king fancies that both मालविका and the अशोक have exchanged favours but he the real lover of मालविका has been left out and thus denied the right of exchanging gift with his beloved. (cf. वर्ण वाचिन्यानवः कर्तम वहलब्ध कसु इति अक्षुन्तम् 1 20।) अपनाम—indicates hope. सेवानम्—service. सिरुसः—unappreciative or barren. कुदुम्बीक्रेन्द्रन्ययः—Slow (मन्त्र) in blossoming. It will not be your fault if this अशोक does not blossom even after such beautiful kicks. He must be considered as wanting in appreciation.

V. 17. Contrue

तद्रम्भश्वामुखन्तुपुराराधिना नवामुख्यकोमलेन अनोये चरणेन अमारित: यदि शब्दः कुसुमः। च चं मन्त्रयः अशोक: अलसित्वादिनस्वारणे दौशदेः एवा वशिष्ट।

The romantic king also remarks that अशोक would be considered unfit to entertain the दौशदेः like a lover if he fails to put forth flowers.

मुखन्तुपुराशानिधिः-मुखः नुटुर: तेन आरौरिति हृति। तेन—(by the foot) which is resounding with jingling of anklet. तद्रम्भवाः—(adj. of मालविका) तत्त्व: (कटिः) यथा: स। having a slender waist.
चामुखकोमल:— (चरण:) नेव अमुखमू (कमल:) तहत कोमल: tender like a fresh lotus. लक्षितकामिलाधारणम्—लक्षिता: कामिन: = लक्षित कामिनी: laksita = साधारण में in common with the romantic lovers. कुड़ूसे: न सौफ़स्तसे—will not be furnished with flowers.

चन्दननलयपूर्वम्—finding a proper opportunity for speaking. परिहारियाभाशिः—Will make a fun of her. एवलु...कुड़ूसेः—इरावती had already her suspicion about the king and so she knew that he must be somewhere nearby.

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युक्तम् नाम—Is it proper? युक्तार्थिः—who knew the fact that अजोक was a special favourite of the king. अविनाश:—a rude act, (of kicking the अजोक ). कि प्रहर्मावौगौतमन—निपुणका is surprised to find विद्वृक taking sides with the king and blaming the girls simply to make the king enjoy the fun. प्रहर्मनः:—A contemptuous term for an unworthy brahmin, who is a brahmin by birth only but is not learned. कथे...जीवितयिति He had to resort to such tricks in order to please his master. This is a part of his profession.

अत्तकः—Violation or transgression. परिवती—dependent upon another. एतिस्त्वु...इत्यदृश्य means to say, that she did it in obedience to the orders of Queen चारिणी. If any body is to be blamed for this fault it must be the Queen and not मालविका. धीणात्मकयिति—Makes her fall at the feet. इति...उत्त्वंपयिति—He makes her rise up seizing her hand. विद्वृक frightens मालविका and makes her fall at the feet of the king. His intention in doing so was to give him a chance to clasp her hand. Every move of this विद्वृक is aimed at bringing the lovers nearer to each other. युक्तम्...नान वितयः—चारिणी's wish must be respected in this matter.

V. 18. Construe

विलासिनि, वासोह, कठिने पारपकःने मिलितस्य कितल्लमुद्रोः: ते वासस्य चारणस्य सषायति बाधा नें।

In this verse चारणमित्र as a lover shows his anxiety by inquiring whether her foot was injured in the act of kicking the tree.

कितल्लमुद्र—कितल्लमू इत्यदृश्य: Tender like the sprouts of a tree विलासिनि voc. of विलासिनि—A lady of playful or lovely movement. वासोह वामी ऊळ यथा: = सा। One of beautiful thighs. बाधाः—बाधा न
कथित--I hope there is no pain. शानः—left or beautiful. Here is a contrast between the tender foot of मालविका and the hard trunk of the अशोक tree.

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नवनोत्तद्वयः—This has a sting of irony. इरावति means to suggest that the king who shows that he was pained at the possible injury that might have been caused to the tender foot of मालविका has conveniently forgotten the agonies caused by his not keeping the engagement given to me. तैन हि..इति–बकुला॰ wants to detain मालविका so that she may exchange some words with the king उत्तराभवरमविलम्—The request( अर्थवत्) for which this is a fit occasion.

V. 19. Construe—

अरु जन: अपि विराट भृति ताहें परिपुष्टं न बभावति; अनन्तरेष: अरु अपि दौहदे स्थायसुपतेन पुरुष।

The king requests मालविका to fulfil his दौहद like that of अशोक. The flower of happiness has not bloomed in his case also. He, too, has a longing, for the nectar of her touch. The king is so much overwhelmed with the passion of love that he requests her disregarding all decency to give him the pleasure of her touch. परिपुष्टं–परिपुष्टं पुरुषं–परिपुष्टं ! the flower. of happiness. अनन्तरेषः—अविनमाय वस्या रूपः गयं हरः ! who finds no pleasure in anything else except the touch of मालविका.

पुष्पति पलति च—This refers to the further favours to follow from the king and to the children that मालविका would bear to the king. The latter reference is surely an indecent one but is in keeping with the drunken state of इरावति. इरावति who could not bear the whole situation rushes forward and bursts out. She continues the simile from the king’s speech. She compares and contrasts the king with the अशोक. She says that the अशोक may show only the flowers but the king would put forth both the flowers and the fruits. प्रतिपत्ति:—Remedy. जल्लालम्—the strength of legs i.e. running away. सतु...आयुपुष्म्—With these sarcastic words इरावति scolds both बकुला. and मालविका. मया .......

बकुलम्—आलम्ब: वर्णनाक्चतम्—The words calculated to deceive me. Here आलम्ब: is to be construed with बकुला and not with...
वचनम्. The proper compound would be आलमबादनाभकनाम्. This is a case of सापेक्षतमाल् प्रमाणीः—believing it to be true. The promise is referred to by विद्वृत्तक in his words महतापस्य प्रतिश्रुतम्। रणम्—fascinated by the music of the hunter. In this sentence she compares herself to an innocent female deer, that is carried away by the music of a hunter and meets with her destruction. इरावती means to say that, the king deceived her with a false promise of love and engagement while he was found flirting actually with another girl. प्रतिच्छेदनय—Devise means to escape from this awkward situation. कमूंण्डोत्ततन..नवति—a thief caught red-handed should say that he is simply a student in the art of house-breaking. कुम्भोल्लक—a thief. कमूंण्डीत—caught in the very act. As a thief caught red-handed has to invent some such excuse that he is simply learning the art of house-breaking and did not want to steal anything from the house, so you also invent here some device to hide this fault of yours. He should say that he was indulging in a flirtation which was merely a rehearsal of love scene and that इरावती should not take it seriously (cf. लोकेश औष्ठात्मक कुम्भोल्लकय अस्ति वा प्रतिच्छेदनम्—विकामाौजीय Act II).

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आलमा विनोदितः—I diverted myself. विद्वृत्तकोर्योद्विः—This remark is highly ironical. It means you are the least trust worthy person. इदं विनोदकुलम्—such a thing for diversion i.e. मालविका। अन्यथा.....क्रियाते—इरावती sarcastically says—Had I known that my Lord has got such a beautiful maid for his diversion. I would not have acted in this way and caused inconvenience to you. दारियस्योपरोधम्—विद्वृत्तक requests इरावती not to treat this talk of the king with मालविका as a breach of politeness. उपरोधः—breach. समापतिद्विः—seen by chance. संक्षणा—Conversation. अपराधः स्वापिते—is considered as fault. अतः ल्येभाः प्रमाणम्—It means ‘You are the only authority!’ Of course this is said ironically. It really means ‘no sane person would say, as you say.’ ननु...नन्तु—The word संक्षणा used by विद्वृत्तक makes इरावती angry. She had seen the king courting मालविका and when विद्वृत्तक referred to it as mere talk she became furious and said ironically ‘You call it mere conversation. Let the king carry on. Why should I trouble myself by it.’ This is said by her ironically. कि आलमाविष्ठाम्—Why should I bother
myself? रा—Angrily. रासांसंहितचरणा—रासायण संस्कृतित चरणी यस्या: सा with the feet entangled (चंद्रिती) by the girdle. In her hurry to go away the girdle slipped down from इरावती's waist and entangled her feet. निरस्क्षला—Indifference. शठ:—technically 'one who behaves treacherously with his beloved.'

V. 20. Construe—

पिन्ने परिलक्षिते मयि तावत् शठ इति ते अवचारयणां—अर्थं, चण्डिका, चरणपदित्वां शैवप्रया बाचिता बधि ते न विसुध्धसि।

In this verse the king to trying to pacify इरावती.

He means that इरावती might show disregard to him who belonged to a different sex. But when she was entreated by one of her own sex, she should not treat her also in the same manner. It would not be proper on her part to disregard her friend, the मेष्वल. Here मेष्वल is personified. She is a female friend and adviser of इरावती and falling at her feet, is pleading for mercy on behalf of the king. Or ताम् can be taken in the sense of the disregard of the मेष्वल itself. The queen can afford to disregard him and call him शठ but she should not disregard her i.e. मेष्वल which has slipped down from her waist. The king indirectly asks her to take care of her girdle and not to disregard it in her anger towards him. (1) परिलक्षिते अवचारयणां—The treatment of utter disregard to which the king was accustomed. (2) परिलक्षिते (मयि) अवचारयणां—Disregard shown to me, because I am too familiar (cf. अतिदिन अवचारयणा etc.). The latter is preferable. चरणपदित्वा—Here the girdle that has slipped down is fancied to have fallen down at her feet to make the request. ताम्—refers to अवचारयणा—(disregard).

इंडाण—A term of abuse 'wretched one'. लामावालुसरति—In trying to prevent me from going imitates you i.e. does exactly what you do.

ताभितुभिषिति—इरावती was already intoxicated. The behaviour of the king agitated her to such an extent that she desired to strike the king with the girdle but actually did not. This shows the high pitch to which her anger had reached.

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V. 21. Construe—

बाध्याला चण्डि श्रीपालिकार्यात्, अन्योपाघातात गुणित न्यायः चण्ड हनुमन् अनूपस्थः, मेघराजी चिन्हुद्धम्ना चिन्ह्यम् इव।
इरावती with her eyes full of tears and about to strike the king with the golden girdle is compared to a मेघराजी smiting the विष्णु mountain with the lightning.

बाणासारा—बाणाणा आसारी यथा: सा (1) shedding streams of tears i.e. with her eyes full of tears (with इरावती). (2) Which is full of showers of water. (मेघराजी). अवयवस्थापत्तेण—slipped down (चुत) unexpectedly or due to carelessness हेमकामी—golden girdle. गुण—rope, string. क्षणिकभेदात—from the round or expansive hips. अनुयथा—has become ready. बण्डी—an angry woman. (इरावती) बण्डम्—adv. angrily. विश्वास्मा—by the flash of lightning. विश्वास्मा मेघराजीब विष्णु—इरावती with her eyes full of tears wishing to strike the king with her girdle is compared to a row of showering clouds smiting the विष्णु with golden lightning. Here मा (king) corresponds to बण्डक, बण्डी (इरावती) to मेघराजी and हेमकामापुणेन to विश्वास्मा. Thus we have here a fine simile. The comparison of the shining golden girdle with the bright lightning is quite proper.

कि मां...करोपि—Why do you accuse me afresh by saying that I am going to strike you. (cf. अपराधां हर्षपराराजम्। तबं उपरिमिति स पराधाम्योति। काठवेये।) सरसानं हस्तमवल्लभ्यं—hangs down her hand with the girdle (as she did not intend to strike him.) v.l. Mr. Pandit reads रचनाहस्तम् आलम्बके and explains it as ‘holds up as if to strike the king with it.’ This is not proper in view of the words ‘दण्डे कि संहरसि’ said by the king in verse 22 below.

V. 22. Construe—

कुटिलकेशी, अपराधिनि मथि उयातं दण्डं कि संहरसि, तब विलिनितं वर्णविसं शास्त्राय अत्र कुप्पसि च।

In this stanza आपाधिनि praises इरावती under the guise of a request of not to withdraw the punishment.

उदयसं दण्डं कि संहरसि—Why do you withdraw the girdle raised against me? वर्णविसं विलिनितम्—You increase your charms. The king was fascinated by the sight of इरावती flushed red with anger and ready to strike him. According to Mr. Kale ‘By not striking me actually but remaining in a posture of forbearance you increase your fascination.’ This does not seem to be proper. विलिनित is increased either because of her pasture in which she was ready to strike him or because of her anger. कुटिलकेशी—a lady with
curly hair. The king means to say 'You never appeared so fascinating as when ready to strike me in anger. I desire that you should give up your anger and maintain the same fascination.' नूतनिविन्दमनुःशात्—surely this (falling at your feet) is now permitted. Prostration on the part of lovers in extreme cases is allowed by the writers on erotics, so नूतनिविन्दम means 'allowed' by the कामशाखा. The commentators understand the passage in a different manner. 'This withdrawing of the girdle lifted up for striking is consented to by me i. e. by my request.' This rendering is quite unsatisfactory as is clear from the king's action of पादपतन. The word इदम् clearly refers to पादपतनम्. अनुज्ञातम्—(1) Permitted by you i. e. you have no objection to this prostration before you. (2) Permitted by the कामशाखा. न खलिनी..पुरुषिष्यतः—This is a sarcastic remark by इरावती. Here इरावती wants to tell that he has touched the wrong feet as he had said before that he had no interest in any other lady except मालविका. cf. अनन्दरके: in v. 18. रशीदेवददम् is better than हर्षिवददम् because in verse 19 the king says to मालविका 'स्वास्थ्यंतु पूर्य बोहदम्'. इत्यपसादोचिसि—(1) the very fact that she has gone away without punishing you shows that you are favoured by her. (2) That she has gone unreconciled is favourable to you to proceed further in your love affair.

विद्या...मौला—It is fortunate that she has gone away in an angry mood unreconciled. Thus she has furnished the king with an excuse for loving मालविका. Had she not done so, it would have been very difficult for the king to disregard a loving and unoffending wife like इरावती. Here आविष्कर्तर refers to the disregard of इरावती for the king's prostration. याबद्धारके....करोति—the planet Mars (अक्षयारकः) during its synodic revolution round the Sun in 760 days once turns back retrogressively for 60 days and again resumes its regular course. During this period of its retrogressive course it is said to exercise evil influence in general. Mars beginning its retrograde motion would of course appear to come back to the रशि which it had recently left in its orbit. इरावती's possible return is compared to that of the planet Mars. विद्वृक्ष means that her return would portend some evil to the king. विद्वृक्ष feared that इरावती may return out of remorse for having disregarded the king's falling at her feet. So he wants the king to leave the place quickly to avoid further evil.
The king means that his mind is fully captivated by मालविका. So राजकी has rendered a definite service to him (king) by disregarding his prostration. Even though इरावति loves him, still as she has departed in anger he can conveniently ignore her.

CRITICAL APPRECIATION OF ACT III.

The main scene of this Act is laid in the Pramadavana garden. As the curtain goes up the love-lorn king appears accompanied by Vidūṣaka. After listening to the lamentation of the king Vidūṣaka tries to console him by informing him that he had already taken Bakulāvalikā into confidence and that she had promised to do her best to bring about the union of the king with Mālavikā. In order to divert his mind, Vidūṣaka reminds him of his promise made to his junior queen Irāvati that he would enjoy a swing-ride in the garden with her. The king, after a little hesitation agrees and they proceed towards the Pramadavana garden. While observing the beauty of the Pramadavana they suddenly notice Mālavikā who was sent there to fulfil the longing of the Aśoka tree. She arrives there before Irāvati. The king hiding himself in the thicket with Vidūṣaka feasts his eyes on the splendid beauty of Mālavikā. Mālavikā who has come ahead to divert her agony is now joined by Bakulāvalikā who is commissioned to deck the feet of Mālavikā so that she may fulfil the longing of the Aśoka. Soon thereafter Irāvati
and Nipunikā enter the garden for going to Dolsāgriha to see the king. Irāvati is flushed with wine. They are surprised to find Mālavikā a maid, in that garden and conceal themselves to spy upon the two girls. Thus there are now three pairs on the stage. Mālavikā and Bakulāvalikā believe themselves to be alone. King and Vidūsaka as well as Irāvati and Nipunikā are in the know of the presence of Mālavikā and Bakulāvalikā, but neither of these two pairs is aware of the presence of the other. Bakulāvalikā’s tactful speech meant to inflame the love of Mālavikā has a two fold effect. On the one hand it convinces the king that his love is reciprocated while on the other it maddens Irāvati with jealousy. The king snatching the opportunity provided by Vidūsaka comes forth and entreats Mālavikā for an embrace. At this Irāvati who could not check herself any longer rushes forward scolds the two girls and insults the king. The two girls some-how manage to escape from the sight of Irāvati. The king vainly tries to pacify Irāvati but she goes away unreconciled. The king whose apologies were hardly sincere is happy at her departure in that angry mood.

In this Act there are three main incidents which contribute to the development of the plot. (1) The love of the king for Mālavikā is reciprocated by her. We get proof of the same from her own lips in her soliloquy. She is emboldened by the assurance of Bakulāvalikā that she would help her in this love affair. By the clever intrigue of Vidūsaka the king comes closer to Mālavikā whom he had seen only from a distance earlier in Act II. (2) Bakulāvalikā’s talk with Mālavikā in the role of a go-between and the king’s advance to Mālavikā infuriate the intoxicated Irāvati and rouse her jealousy. Jealousy-stricken Irāvati’s departure in an unreconciled manner leaves no doubt that she is going to be an additional impediment to the union of the king with Mālavikā. (3) Senior queen Dhārini is anxious to see that the golden Aśoka puts forth blossoms. It requires the kick from a beautiful woman. As Vidūsaka had brought about the fall of Dhārini she herself is unable to do that job. So she requests Mālavikā to do fulfillment that with a promise to grant her any desire provided the tree blossoms. This incident of the fulfillment to the longing of the Aśoka holds out hope regarding the union of Mālavikā with the
Thus this act on the one hand creates an obstacle in the form of Irāvati's jealousy while it assures the union of the lovers, on account of this promise made by Dhārini to Mālavikā.

The king is so strongly attracted towards Mālavikā that he is unable to carry on his usual duties. Time is hanging heavily upon him without Mālavikā. He wants to avoid the appointment fixed with Irāvati as he is not sure about maintaining the show of love to Irāvati in that love-sick condition. He finds in the Vernal beauty a soothing friend giving relief to him in his suffering.

The attraction for Mālavikā is so powerful that he is even prepared to disregard the arrival of Irāvati. Like all lovers he is in a suspense about Mālavikā's love. When he hears from Mālavikā her love for him he is quite satisfied and does not mind even though the love is not crowned with union. We notice the romantic nature of the king when he envies the Aśoka tree which had the good luck to enjoy the touch of Mālavikā. He gives a white lie to Irāvati though caught red-handed. In falling at the feet of Irāvati he is quite insincere and he makes no secret of it when Irāvati walks away in an angry mood.

Mālavikā is depicted here as a timid girl who is afraid to admit even to herself that she loves the king. Inspite of the queen's promise to fulfil her longing she doubts if her longing for the king would even be fulfilled by the queen. She is pessimistic and fears that the chance given to her may lead her to some calamity. She is afraid of the queen when Bakulāvalikā boldly suggests her to love the king in return. She relies on her help in this affair.

As stated before Vidūṣaka is the king's Kamatantra-Sachiva. He helps the king in his love affair by taking Bakulāvalikā into confidence and asking her to work as a love-messenger between the king and Mālavikā. It is he who is instrumental in bringing Mālavikā to the garden for fulfilling the longing of the Aśoka tree. He brings about the fall of Dhārini from the swing and makes it impossible for her to go to the garden. When the king is impatient and does not know under what pretext to approach Mālavikā it is Vidūṣaka who under the guise of taking the girls to
task for having insulted the king's favourite tree provides him with an opportunity to do so. He assists the king in his attempt to pacify Irāvati. When Irāvati departs in an angry mood it is Vidūsaka who points out to him how that was favourable to his love affair.

Irāvati with great eagerness comes to the garden to see her lord. On the way Nipunikā brings to her notice that Mālavikā also is present in the garden. She suspects some mishap. On coming to know from Nipunikā that Dhārini—herself being unable to fulfill the longing of the Aśoka has appointed Mālavikā to do that job, Irāvati feels insulted by this preferential treatment shown to Mālavikā by Dhārini. All her anxiety to meet the king evaporates. Further on seeing the beauty of Mālavikā her jealousy and suspicion are aroused. Being a woman of self respect she determines to go to the root of the matter. She decides to overhear their conversation as she would not allow even the slightest fliration on the part of the king. When she hears that Bakulāvalikā is fanning Mālavikā's love for the king her doubts are confirmed. She cannot tolerate her lord courting Mālavikā. She rushes forward and, sarcastically scolds him. Being a hot-tempered lady she does not stop at a mild protest like Dhārini. For a moment she thinks of even striking her lord with her girdle. She is shrewd and haughty and refuses to submit to the hollow prostrations of the king.

In this Act we find in Bakulāvalikā an intelligent love-messenger. The king also pays her compliments for her part.

ACT IV

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In this verse the king reviews the development of his love-affair comparing it to the growth of a tree. He desires the fruit of it in the form of his union with मालविका.

शृङ्खलसप्ताहः—चुँबे पत्नया तम आगताम। When I merely heard of her (the king heard मालविका’s name from कुलक्ष्मी after seeing her in a picture). वंदेमूळः—(adj of मनस्सिनतः) that took root. The tree of love was planted firm in his heart. तामाधिकाः—with regard to her i.e. मालविका. आस्थाय—hopefully. लुड़रागसाबाहः—रूढः रूपः एव प्रवालः। यथा सः। Whose sprout in the form of passion was put forth, संप्राताया नयनविशयं—When she became the object of my eyes. (At the time of the dance-performance). श्यामोऽमाहसेषाय—श्यामः रंगं उद्धमः। यथा सः, तस्य भावः। तस्माद। Owing to the touch of her hand when he lifted her up horripilation was manifest on his body. At that time the tree of love appeared to be full of buds. क्लूम्नः—languid owing to love-sickness. सहम्—enjoyer of the taste (of fulfilled love).

His love for मालविका he fancies to be a tree passing through various stages of growth, ultimately bearing fruit. The king conceives passion for मालविका, when he merely hears of her. This is the first stage when the tree takes root. In the second stage the tree puts forth sprouts i.e. when he actually sees her his passion for her grows more intense. The buds are seen on this love-tree when at her touch the hair on his body stand erect through thrill of joy. This is the third stage. The king desires for the final stage viz. the fruit (union with मालविका).

ख्यातमः—The absent-minded king forgets that he himself has sent विद्वृक्क to get information about मालविका. जकेना—the name of the मन्त्रीहारी। सर्ववर्तनभावः—Owing to her feet being sprained. विनोबन्धिते—is being diverted. Here the king very cleverly dismisses the servant in order to have a confidential talk with विद्वृक्क. यो परस्परविभागः—विद्वृक्क means that मालविका is in such a miserable condition as that of a cuckoo caught by a cat. परस्परविभागः परिसः कैकः चुतः। परस्ता एव परस्मतिभिः। literally nourished by another i.e. a cuckoo. विद्वृक्काः—विद्वृक्क अष्टादशी वस्त्यः सा। One whose eyes are tawny. Here it refers to भारणी। This is in continuation of the simile of a cat. विद्वृक्क shows his contempt for भारणी by this
word. (cf. पिन्छका इति निन्दा चित्रम्-कात्यायिन). सारमण्डलम्-सारसुताति ओ माणानि। भवति क्रामम् भुजग्न हारामण्डलानि भुजग्न्। In a cellar in which valuable things are kept.

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देव माता दामीसुल्मणे—Was it due to her knowledge of my contact with her? कि नवलीकितो वहांजन:—Was the beloved one (the king) seen by you? Or were you [हरावती] who are the beloved one (वहांजन:) seen (by the king). This question is asked by धारिणी as she knew of हरावती’s appointment with the king. v.1. कि न शिल्पी जनो वहां: (मया) Here जनो वहां: refers to हरावती. धारिणी means ‘Why could I not see the beloved one i.e., (you, oh हरावती! For such a long time)?’ शिल्पी is to be construed with मया supplied. शिल्प—opposed to. वहांकूटी—provoked. श्वाकान्तचरणां—रस्या आकान्त: चरण: रस्या: स। Whose foot was hurt. शुश्रुषः प्रत्युगताः—came to inquire after good health. There is another reading as शुश्रुषुः किर्ति which means the same—शुश्रुषः प्रत्युगताः। मरे के उपचार:—This formal question of yours is idle (unnecessary) as the title of king’s वहां these days is transferred to a maid servant [मालविका]. Here हरावती with a taunt hints at the passion of the king for मालविका without actually naming her. Or उपचार may be taken as referring to the title वहांजन:। The word वहांजन �used by you with reference to me proceeds from your ignorance of the fact that it has been now transferred (by the king) to your servant. (व: परिकृते मालविकायाम्). V. 1. (1) मरे वा उपचारो वा तेसे परिकृतस्य वहांस्य जातविधम पुष्चित्विति। “This is either on account of मद or mere formality that you put me this question, though you are aware of your servant (मालविका) having become beloved of the king. Mr. Pandit Comments on this as follows—हरावती means that धारिणी must be aware that मालविका has taken her (हरावती’s) place as the favourite young wife of the king. She thinks that धारिणी must know this as otherwise she must not have commissioned मालविका to perform the देहद्व of the अनेकोके tree. धारिणी’s question must be due to मद because she having known all must he insulting her by the question or it must be उपचार (an empty formality) because while asking the question she is conscious that हरावती is no longer वहांजन।

V. 1. (2) तत्त्त्वभोजम् कुटीसे ते उपचार: यलव परिकृतस्य वहांस्य ज्ञातविधम पुष्चित्विति। “Why this your formal courtesy, knowing full well as
you do the state of the beloved one as belonging to your servant?”

without a distinct mention.

a statement

a reference.

Without direct reference this makes any one suspect मालविका.

अनूठक्षणात (adj of दरावती)—being pressed.

अभिनयमोगत्रेण—with regard to your impolite behaviour.

अतिरिक्त here refers to the flirtations of the king with मालविका. अन्तर्ग्रेण—about it.

governs accusative.

cf. नात्यमोगत्रेण कौशल मालविका Act I. परिण्यथातथा ब्रह्मता—was informed.

तत्रमवत्रा—refers to हरावती.

विगदया—with their feet put in chains.

पातालवासम्—the underground cellular is humorously referred to as पाताल.

नागक्षणेः—The Nagas are a race of semi divine beings. They are supposed to be the inhabitants of पाताल. Naga damsel are believed to be very handsome.

अदृश्यसेरादम् (adj of पातालवास) —where the rays ( पाद ) of the sun are not seen i.e. full of darkness.

V. 2. Construe —

विकुलसंततिमायेश भुवरका नरसुधा अभासी च प्रकृतपुरोविनात्या अकालब्रह्मण कोटै गमिति।

This stanza describes the wretched condition of मालविका and ब्रह्मता. विकुलसंततिमायेश—विकुल: चूह: तत्स: इमा: यो: ते Resorting to a blossomed (विकुल) mango tree. चूह, अकालब्रह्मण—by an untimely shower.

प्रकृतपुरोविनात्या (अकालब्रह्मण)—with a strong gust of wind preceding it.

कोटै गमिति—Are driven to the hollow of a tree. Here मालविका is compared to a परशुता as she had very sweet voice, ब्रह्मण to अभासी, the king to a चूह, धारणे to अकालब्रह्मण, हरावती to प्रकृतपुरोविन and भूमिप्रभु to a कोटै.

The comparison of ब्रह्मण to a bee holds good only so far as she was with मालविका who was enjoying the company of the king and was put into the cellular. उपक्रम—Remedy. गति—Scope.

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र्पात्ता—Appointed. सारामणिर्खल—Treasure house i.e. cellar. अस्तुती—कम्भु—sealed ring. वस्त्रभवनम्—Patting gently. उपक्रम—going near.

प्रथुयुता सिद्धे— Let it be put into operation for achieving success.

प्रावलयने—In a bed in open breeze. रक्षणान्धारणि (करणेन)—besmeared with red sandal.

रक्षणा was applied to the injured foot as a cooling effect on the aching part to relieve pain caused by fall.

रक्षणधारणिन—The foot was held by a servant. in the hand as
The king romantically says that धारिणी should not rise up and trouble her foot. अनुचित... विरहम्-अनुचित: नूपरस्य विरह: वसव ताड़कम्। The foot is not accustomed to the separation from the anklet. The ailment was so severe that the anklets had to be taken off. तपनीयत्वालम्बिनी (adj. of चरणं) तपनीयस्य पीठस्य भालम्बि इति। Resting on a golden foot-stool. रुज्जापौर्णित — Completely ailing. कल्माशिनी—कल्म भापुद्ध्रव्य: इति—Talking in a sweet voice. The sweet talk of the king was enough to please the king. The formality of getting up is not necessary. From the adj. तपनीयत्वालम्बिक्ष्या it appears that by the time of the king’s arrival she had rested her foot on the golden footstool. The king is gallantly flattering धारिणी for getting his purpose served. You need not observe the formality of getting up because I have come. Your getting up would cause pain to your foot and it would also pain me to see that you are pained. अति मे विशेषः—There is change for the better. कशोपीत्वाकारंक्ष्याः—Whose thumb was tied with his sacred thread. विषवन्धुकृत tied his thumb with कशोपीत्वाकारं to check the circulation of the poison. विषवन्धुकृत’s entry in this excited manner is a part of his plan. परिभाषान्त—wandering carelessly. This pretended innocence of the king is to show that he does not know anything of the plot. आचार्याणलंग्राहस्य—For getting the flowers offered as customary offering, आचार्याणलंग्राहस्य—a cause of the danger to the life. विषवन्धुकृत deliberately brings in the Queen while stating the cause of his calamity. His intention is that she should consider herself
responsible for this and become ready to part with the ring. कल—
god of death refers to the serpent. लक्षक:—bunch. तस्मान्
refers to प्रमवदन्. दंशकेवद—two marks of the bite. These marks
had really been made by विद्वृक्ष with a thorn of the केलक plant.
पूर्वक—the first thing to be done. दंशकेवद:—cutting of the bite.

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V. 4. Construe—

दंशकेव: दाहः ता शते: रक्षोशकां वा एतानि दशमानानाम् आयुष्या:
प्रज्ञात्वाः (सन्ति)।

Here परिमायिका enumerates the immediate remedies to be adopted
in the case of a person bitten by a serpent. शति:—A wound,
रक्षोशक:—letting off blood from the wound. दशमाण:—a person just
bitten. आयुष्या: प्रज्ञात्वाः Remedies to save the life. Mr. Pandit
says 'the remedies were suggested by परिमायिका (1) to avoid any
suspicion of her being privy to the plot (2) and to show that she
was a woman of very high learning.' The first of these is utterly
baseless, because though परिमायिका is concerned in the main plot
of bringing about the union of the king with मालविका there is no
cue in the drama to suppose that she was acquainted with this
plot of विद्वृक्ष which was hatched in her absence and immediately
put into execution, जवेना being the only person taken into con-
fidence by विद्वृक्ष. It is quite unnecessary to connect परिमायिका
with each and every intrigue in the accomplishment of the
desired object. The second ground about her high learning though
possible is not quite convincing as she has no worldly object to
gain. प्रज्ञात्वाः—The king hurriedly suggests that the physician
should be brought immediately. Thus he sets aside the remedies
suggested by पिरो which would have perhaps caused the loss of
the thumb of विद्वृक्ष. प्रज्ञात्वाः—the name of the doctor attached to
the court. मा...भवेतः—The king is pretending his innocence quite
well. न सेवायसि—Shall I not be afraid. सिमसिमायति—An onomatopoeic
word expressive of convulsive sensation. विषेः—Working of
the posion. विकार:—the disease. Here it means 'the serpent bite,'
अयुष्मान:—the fatal effect. vi. दशितमानसम् वित्यारीण where वित्यार
means a 'serpent', and दशितमानसम् means has bitten fatally. अविचारण:
Here विद्वृक्ष pretends to collapse. विचार:—bearing this in mind,
vii. अविचारण Without any hesitation. आयुष्या:—of my mother who
will be sonless after my death. वाौऽधम्यं वह—look to her well being.
—will treat. वचकर—a eunuch, an attendant on
the woman’s apartment. It appears that as जसेन्ना was taken into
confidence by विद्वृक she never went to the poison doctor and विद्वृक seems to have been taken to some other place under the
juise of the false message. Afterwards the ring is carried to him
there by using which he liberated मालविका. Thus neither परिवारिक
nor प्रवृत्ति was taken into confidence.

मुम्बत—These words of the विद्वृक are uttered by him
obviously in a formal manner, but they were literally true, for
विद्वृक had really offended the Queen in serving his master, the
king. The snake-bite plot itself is an apt illustration of it.

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तस्ली—the poor fellow. प्रवृत्तिः-प्रक्षा सिद्धि—सत्य सः। Who is sure
to cure. यथापौणास्—Of a truly significant name. उदकम्भवियान—
for the performance of the prescribed rite of उदकम्भ (water-jar).
Something with a serpent-mark was necessary for the ceremony
of उदकम्भ. In this mystic rite known as उदकम्भ something with a
serpent-mark is placed on the top of a उदकम्भ (water-jar) and
worshipped. This worship lends some mystic power to that
water. Then the man bitten by a serpent is given a bath by
this water, while the मन्त्रा are recited by the person who gives the
bath to the patient. This immediately effects the cure of a poison.
क्षितितथाकरू—It is necessary to procure. पथान..एतत्—This shows that
even in the moment of excitement the Queen is quite cautious
about the ring. प्रदाता—news. कम्भिकृ—(1) When विद्वृक is cured.
(2) another meaning hinted at by the king is 'When मालविका is
released'. उदकम्भ—As I feel. यथां..गौतम—She says 'As my
heart tells me गौतम would soon be cured of the poison or he has
been bitten by a non-poisonous snake. मातृत्व—सशृत—has returned
to normal condition. बचनीवर—blame. दिष्टा—मुस्ताविन—Fortunately
I am free from blame ( of having been indirectly the cause of the
death of a Brahmin, as विद्वृक was bitten by a serpent while
bringing flowers to be presented to me ). एव पुन..इण्ड्हमि—This also
appears to be a part of the plot. Conveniently the king is taken
away to the appointed place to meet मालविका under the pretext
of the deliberations with बाहुतक्षा. आत्माब्रन्नि—exposed to the Sun.
The king is making a show of deep concern for the health of the Queen, so that she may be quite unsuspecting.

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This clearly convinces us that the message of Vādaṅk was merely an excuse. भाषणस्वागतम्—Has he accomplished his purpose of liberating मालविका?

V. 5. Construe—

In this verse the king expresses his disaffection about the success of विद्युक्त's plan on account of the timidity of his mind.

िद्युक्तविषयम्—In preference to the Queen’s attendants. मुद्रास्यधिकरणम्—With reference to the seal. सन्तुष्टः अयम् मेव—Here विद्युक्त calls himself मन्द humourously. He is not dull like विद्युक्त in other dramas of काव्यदास. He is quite resourceful. तत्समासं काले—at that critical time. प्रत्युपश्चात मलित—Ready wit, वेदिन्तकः—an astrologer. तीसरणोऽऽऽ् मन्दाः—Your star is malignantly disposed. i.e. is calculated to bring same trouble. सत्यमंगनेनन्तः—Liberation of all prisoners. It was a belief that the malignant stars could be won over by gift to brahmans, performance of certain religious rites and by liberation of all the prisoners by kings.

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ततो सुप्रसन्नः—Then she was convinced and carried out the orders.

तत्त्वा संदिग्ध—Here विद्युक्त explains why in preference to the attendants of the Queen he was deputed to liberate मालविका. The two maids were imprisoned at the special request of इण्डरवती. चारिणी
did not want to displease इरावती, so she sent him to effect the release of the prisoners to make it appear that it was the king who set them free. Thus without offering इरावती she could the evil effect of the stars. From दैवचिन्तक...सादिष्ठ इति is the explanation given by विद्वृक्क to मालविकाः.

V. 6: Construe—

महंद्रम् अथावं तनुष्कुण्डे एव न हि, सूक्ष्मः कार्याचित्तिकः, लोहेन आप उपकम्प्ये।

The king means that the विद्वृक्क could accomplish all these things not merely on the strength of his intelligence but his deep love for his friend has helped him a lot in securing the success in the friend's undertaking.

अथावं कर्मम्—accomplishment of the object (of a friend).
सूक्ष्मः—Very subtle; only to be discerned by true love. (cf. अतिलेखः: खण्ड काव्यार्थः—विक्रमो II).

प्रायुक्ता—Come to see. समुद्रतं—a pleasure house in the midst of water. सेमास्यामि—I will honour her. हुमामार्गमयोहस्ता—Who is busy in gathering flowers with her hands. मिस्तिस्यौ—concealed behind a wall. अद्यां चान्तिका—Here is a pun on the word चान्तिका, the name of the attendant. विद्वृक्क says to the king that it is necessary for you to avoid the maid-servant चान्तिका. The moonlight (चान्तिका) has got to be avoided by thieves (कुम्भसरण) and lovers as they have to work unobserved. ते सती—मालविका is referred to as विद्वृक्क's friend by the king. प्रतिपालित—Awaiting me. प्रण सतारम्—In the समुद्रतं there was a portrait of the king surrounded by his many wives. In it the king was shown gazing at the face of इरावती. बकुलविलिका though refers to the picture, she is purposely vague in her words that she may enjoy herself at the cost of her friend (मालविका). प्रतिक्षणति—Portrait. मौ विप्रलक्ष्यति—You deceive me. मालविका thought that the king had arrived and she utters the words 'नमस्ते' looking at the door. But she was disappointed not to find the king at the door. हर्पशिष्याः...प्रतीक्ष्यति—The king was pleased to find मालविका joyful at his supposed presence and disappointed by not finding him at the door because it indicated her intense love for him.
V. 7. Construe—

The verse depicts the sudden changes in the expression of Mālavikā’s face. Her face showed joy to hear that the king had come, but subsequently it wore a sad look of disappointment when she did not find him there.

The two states (of the lotus) in the morning and in the evening. Her face was brightened like the blooming day-lotus in the morning, when she thought that the king had arrived and it was darkened like the faded day-lotus in the evening when she came to realize that it was not the king but his portrait that was referred to. A day-lotus. Supply the after āyāgas to make the sense clear. Refers to the occasion when the king was bodily present before her near the Ashoka tree in Act III. I did not feel satisfied. Seen with attention. She means to say that when she saw the king for the first time in the udāna she could not have a full look of him because of her maidenly bashful-ness, excitement of the occasion and ēravati’s presence. But now in the samudrā she could look at his portrait without any interruption and therefore felt fully satisfied.

Humorously distorts the words of Mālavikā and says to his friend the king that Mālavikā considers your portrait to be superior in charms to your person. Mahāvājra. A casket of jewels. A treasure of gems. He is not very happy in his expression here. He compares the king to Mahāvājra and his bāvānagá to Mahābhāṣja and the common point between the two is shown by the words sārātha śraddhā. He wants to say ‘You now bear the pride of youth in vain, like a casket bearing a treasure of jewels; just as the jewels inside the casket are of no use to it, so your youth is of no use to you as it has failed to impress Mālavikā favourably.

By nature bashful. Full of curiosity.

V. 8. Construe—

The verse (prāyāna) is like a karūnā, the reader is moved into a state of ēśāvā, and the words ēśāvā, prāyāna, ēśāvā, ēśāvā are intended.
Women have a strong desire to have a full and complete view of their lovers, when they meet them for the first time, but overcome by bashfulness, they fail to satisfy themselves, as they do not look them full in the face.

च-च when used in two consecutive sentence have the sense of 'though...yet'.

तत्पूर्वसमानानां (प्रियाणा)।—स: पा पूर्व: समागम: यथा तथापादू। Of the lovers whom they meet for the first time. In the first half आयत-लोचना: is the subject of इन्द्रिति. काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. समागमयतितं—समां यथा तथा पाद्यि इति falling fully. ईल्लकस्वति-कदना-हृदय परिडृश्यण कदनं गच्छति। who has slightly turned away her face विने पाण्याचित्रकल्लद्वेन (मन्त्री)।—by him who has his face turned at the back. अनुक्रिति—uncourteous. दम्मव:—Who has fixed his gaze on. Here मालविका's feeling of jealousy for ह्यावती is suggested. परस्परत्व: युद्धक्ष्मा—taking the king in the picture to be real. अस्पतित—is jealous of. तत्त्—आयातिन्ध्यामि—If the king loves ह्यावती so much, I should not trouble myself any longer to secure his love.

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V. 9. Construe:—

भरभूभूमिकातितकस्तुतिरश्रविष्टोप्रायश्च आनं साधूः। परिवर्तन्यत् अनं यशोः कान्तात-

प्रायप्रायश्चक्षुः विति: संयमित्वा। तितत्तिनासयितविविदितुः शिशु: संयमित्वा।

In this verse the king admires the graceful movement of मालविका as she turns away from the picture out of jealousy.

भरभूभूमिकातितकस्तुतिरश्रविष्टोप्रायश्च आनं साधूः। परिवर्तन्यत् अनं यशोः कान्तात-

प्रायप्रायश्चक्षुः विति: संयमित्वा। तितत्तिनासयितविविदितुः शिशु: संयमित्वा।

(adv. of परिवर्तन्यत्वा ) भ्रमोऽनुन्नस्ति: तितकं यशिनी

कर्मणि वयः तथा। So as to cause the splitting of the तितक mark. (2) भ्रमोऽनुन्नस्ति: तितकं: यशिनी

तादस्य आनं (आनं)।! the face on which the saffron mark (तितक) was disfigured by the knitting of the eye-brows. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टोप्रायश्च काल्पनिक—Completely. निर्विशेषणितपरस्पर-to observe. स्तुतिरश्रविष्टो-
a fit of jealousy. To him it appears as if she was giving a demonstration of her teacher’s lesson in graceful acting suitable to a fit of anger, caused by the offence of a lover. अनुमानः—भावजः: Ready for conciliation. विदुषक suggests that as a lover that was an opportunity for the king to step forth to propitiate her. आर्येभूतम्—एनम्:—मालविका feels jealousy even for विदुषक who also accompanied the king in the portrait. So she turns in another direction to avoid his sight. ऋदा—Stopping. एव कोष: प्रलानीते—Here I check my anger.

V. 10. Construe—
अथि कुवलयानवे ये वित्तारिणितेष्वा किं एतदू कुम्भि नरु तत्र अवम् अहं साहारादः
असन्धनकारणः: दृशीः।

In this stanza the king tries to pacify, मालविका. There is a contrast between वित्तारिणितेष्वा and साहारादः महं कुवलयानवे—कुवलयानवे इव नरि वस्या: ता Oh lotus eyed one. वित्तारिणितेष्वा—वित्ते अर्थिता वेदो तता। By an action represented in a picture. अनुमानः—अंग्यासि साहारणः: न सचति तथा। devoted to you alone, not claimed by any one else.

बये...असूयितः—मालविका was ashamed when she discovered that all along being overpowered by emotion she had been angry with the king in the picture. सभीहवदना—श्रीद्वया सहित समींढ बदने यस्या सा। Whose face was bashful. सदनकारणः—Nervousness of love. उदासीनः—Unconcerned or indifferent. अविश्वसनीयतः—because I am not certain about मालविका’s love. This is a pretext adopted by the king to conceal his nervousness. अर्थभया...अविश्व:—Do you distrust Her Ladyship ( मालविका ) so much?

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V. 11. Construe—
सखेः, तव सखी स्वने नवने: पचि स्थित्वा श्रणात तिरोभवति, बाहोः: मथं गता अथि सहसा सर्वति, एवं समानभयाया मनसिध्रज्जा क्षिप्त्व से मन: इन्ही प्रति कथम् इव वित्तारिणिः सशान्तः।

The king is not ready to believe that he has really got मालविका who is very deceptive as she played hide and seek with him in a dream. The complaint of the king is really romantic.

तिरोभवति disappears. स्थमे स्थित्वा—स्थित्वा स्थित्वा is another reading for स्थने स्थित्वा, which shows the frequency of the action, but the latter is preferable to this in view of the fact that मालविका uses the
word सामाग्रं्ण in her speech ahead, सर्वत्र—slips away. The reading—गतापनवल अनि in place of गतापि सबी तब means that मालिका who is: अवला though clasped between my powerful arms slips away suddenly. अवला संति given antithesis with सहस्य. समागममात्या—समाचारने मात्या (delusion) तथा. By means of the delusion of meeting her. This delusion which the king experiences in a dream is described in the first two lines of the stanza. किन्तु—afflicted. मनसिंजर्णा—by the malady of love. समागममात्या हृदभूतया मनसिंजर्णा किक्रक्षा i.e. मनसिंजर्णा क्रृत्यात्मन राज्यमात्या करणेन एवं किक्रक्षा. My mind which is tormented by the love malady with the delusion of the union with her. Or it may be construed thus: मनसिंजर्णा क्रिक्रक्षा मे मन एवं समागममात्या. इसी प्रति विक्राश्य कायमिन्य स्तम्भ।

It would mean 'I am already suffering from the pangs of love. In such a condition if she plays with me with such a delusive union [समागममात्या] how can I trust her?

विद्याध्य—deceived. आत्मा...किन्तु—create confidence in him about your love. मस...आसीत्त्—मालिका means to say that the king could at least see her in a dream, but as for her, she could not see the king even in a dream, through fear of the Queen. Thus she makes a grievance as to how pitiable her condition was.

V. 12. Construe:—

उत्तरं किमू मत्या तव सहिः एवं भवाणिष्कारिक्षम् आत्मा एवं दृश्य। रह: रेविता शेष: न।

The king takes the word उत्तरं from the speech of चकुलावलिका 'भती कब्रक्षर्य: उत्तरम्' and says 'Why mere reply, here I give my own self to her, in the presence of the fire of love.' In a marriage ceremony the sacred fire is supposed to be a witness. Here the fire of love is made a witness by the king. पवाणिष्कारिक्षम्—पव्वत: एव: अभि: व साशी बामिनः कर्मणि तत्त्वं तथा। In the presence of this fire in the form of love. न पद्व: रेविता रह:—I have given my आत्मा to her, not as a master to be served by her (न पद्व:) but rather as a servant serving her in private (रेविता रह:)।

चकुलारात्—bites. चकुला...एवम्—This is a clever device of विद्याध्य to give complete privacy to the happily united lovers. चकुलावलिका follows him thoroughly agreeing with him in this respect. A similar trick was played by प्रविष्णवा and अनसुया on a similar occa—
sion in the Säkuntala Act III—अननुवेय, एवं इत्योदसर्नेष्ट: उक्तुकेसु मूपोतकः
मातरसिवव्याप्ति। एवंं संघोज्वलं एवस्य । एवम्..कुलस्वन्ते—Just as you are
careful to protect the sprouts, so also you should guard us by
watching if दुर्वाती and others came here. एवम्..संहिति—मित्र
says that he need not be instricted on that point as he was very
elever in that matter. अप्रकाशः—In some corner in the dark.

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र्षावदिक्षालम्—Crystal seat. शिलाबिशेषः—Excellent stone.

V. 13. Construe —

छुन्दी, सल्लात्र, प्रमुखः तत प्रणयोथुः संगमसाध्यो विस्त्र, न्यकर्ताः गते मिथ
लम्बं अतिरूप्तकलाचरेऽपि परिस्राहण।

In this stanza the king with sweet words is creating con-
fidence in मालवीकाः who had become nervous. संगमसाध्यम् संगमे सातमसम्
the fear at the time of first union felt by a woman. तत स्तरात
प्रमुखः गययोथुः may be construed either with संगमसाध्यः विस्त्र or
with न्यकर्ताः गतेऽमि. According to the first construction, the
meaning would be 'Leave off your nervousness of union with me
who have been so eagerly pining for your love for a long time.'
According to the second construction it means 'I, have been
devoted to you for a long time and have assumed the role of a
mango tree etc.' परिलक्षण..संहितः—'Give me a close embrace' this is
what the king wants to suggest. As the creeper coils itself closely
round the mango tree so do you coil yourself round me. Especially
कालिम्बास is very fond of showing the association of अतिरूप्तकला
with the न्यकर्ताः to illustrate the happy embrace of lovers. प्रणयोथुः—eager
for love or union. न परिस्राहिः—I am not able. संहिताभ्यं—With a taunt.
र्षावदिक्षालम्—Had his strength (mental) tested. Here मालवीकाः gives
a very nice taunt to the king. She refers to the occasion when
दृष्टकाक्षिष्ठ presented herself on the scene, while the king was soliciting
मालवीकाः for स्त्रायुतम्. At that time she had seen the king confused
and frightened. She means to say that if the king would show
his boldness in accepting मालवीकाः before the queen she too would
fearlessly respond to his love. For the first time, here we find a
subtle sense of humour in मालवीकाः.

V. 14. Construe —

स्पृशीत्त, दाशिर्मण नाम ब्राह्मणानां कुष्ठमन्त्म तत, दौष्टिक्ये भे मे प्राणः: ते:
लवावासानिविश्वानः।
The king justifies his pretended fear on the occasion referred to by मालविका. He says that it was only दास्तिष्य exhibited by him, in keeping with the tradition of his family. बैलिका — (1) a gallant. (2) Or one of the ancestors of अदिनित्रित was बैलिक, hence अदिनित्रित, his decendant is called बैलिक। Prof. Ayyar says "there is no great propriety in saying that the descendants of बैलिक are outwardly polite to all the ladies of the harem, not-with-standing their heart is fixed on a particular lady". दास्तिष्यम्—Polite attention. दास्तिष्यम्—नेत्राय ब्रह्मचर्यां नाम। कुदमवत्तम्—a family vow. बिन्दौचि—विश्व पुंश ओझि: भस्मा: शात। Whose lower lip is like a बिन्दू fruit. तदाशाशानिक्षणः—तथाऽ आशा तदाशा निजन। वेपा ते। depending on the hope of getting you. The king means to say that though in keeping with the कुदमवत्त of a बैलिक he has to show affectionate courtesy to all his queens, still it is मालविका alone whom he loves as his own life. संस्वपणम्—embrace. रमणीयः... आपारः—charming indeed are the movements of ladies not initiated in love-sports.

V. 15. Construe—

कम्पती रासनायकारलोकलिपिः हसते रुणादे, बलात आदिजनमाना सौ हसौ लोकानरुण्ती नयति, प्रसन्नवचः अनन्ते पात्रम उशस्मतः (मे) (लद्व) सार्वाकरेकति, आपार अपि ने आदिजन्यपूर्णसंख्य निर्पलोद्दति एव।

This verse describes the pretended resistance at the time of union of a young lady not initiated in love-sport but who is under the influence of love.

कम्पती—Trembling through nervousness. रासनायकारलोकलिपिः रासनायकारलोकलिपिः आपारः तस्मिन्न लोकः (active) लद्वाद्यः अस्य स: [ हसलः ] तमः। The hand, the fingers of which are active in their movement at the girdle. The king was eager to loosen the girdle by the fingers of his hand, but मालविका who was full of tremor obstructed him. हसलः—Obstructs. लोकारुण्ती नयति—Uses her hands as a cover for her breasts. प्रसन्नवचः (अलामन्तः) प्रसन्न—having long eyelashes. प्रसन्नवचः चेष्टा चेष्टाः प्रसन्न तसे (the face) which is possessed of eyes having long eyelashes. पात्र उशस्मतः (समा)—Raising it up for kissing. सा लोकारुणिति त्वमं भवति. आपारः—under the pretext of refusing to yield. आपारः—pretending to refuse my request, she gives me the same pleasure as she would have by complying with my request. निर्पलोद्दति—accomplishes.
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परिगतार्थी—made known the state of things. अङ्तिमः—Raised' seat in front of a house. चंद्रिका, the maid servant of इरावती, found विद्वुक्त sleeping on the crystal pavement. Suspecting some mischief, she must have reported the matter to नितुषिणका, who must have conveyed it to इरावती. According to the rules of dramaturgy kissing and embracing is not to be shown on the stage. So the poet immediately transfers the scene. But कालिन्दिस has not devised any means of keeping the lovers busy otherwise. While this next scene between इरावती and नितुषिणका proceeds the lovers are standing deaf and dumb in a mood of satisfaction at the realisation of their desire. So now on the stage we have simultaneously मालविका and अन्तर्भिमा in the समुद्रग्रह in a love trance, विद्वुक्त sleeping at the entrance, बकुला hiding herself in the dark, and इरावती and नितुषिणका on their way to समुद्रग्रह. सेशाश्रमुके—Saved from the risk to life. This refers to विद्वुक्त's snake-bite, प्रश्ने च. To inquire about his health. The word च from इरावती's speech indicated that she wanted to say something more. सावशयिन्य—As it were incomplete. विचिन्द्रतो...प्रसादपिन्तु च—With these words she completes her sentence left half with प्रश्ने च. This refers to the picture in the समुद्रग्रह which मालविका and बकुलाभित्रिका had seen before. इरावती wanted to propitiate the king who was portrayed as looking very affectionately at her in the picture. It seems that her conscience was biting her all the while for having disregarded his prostration. शाश...अन्तिमृदृश्य—इरावती means to say that there is no material difference between the portrait of the king and the real king. One is चित्रित while the other is अन्तर्भिमा i.e. अन्तर्भिमा. In one, he is transferred to the picture and in the other case his mind he has transferred to another woman. This remark of course is an outcome of bitter sarcasm and jealousy.

However this reading is not very happy. Another reading viz. 'शाशा विचिन्द्रता न शाशा: एव अन्तर्भिमा कान्तिज्ञवर्षिण: अन्तिमृदृश्य: ' is better. It clearly brings out what इरावती wants to say. इरावती loves the king portrayed in the picture who was looking with a fixed affectionate gaze at her face. The present king is far different from that king. Now the king has transferred his love to मालविका, naturally इरावती desired to approach the king in the
picture and try to atone for her haughty and uncivil behaviour in disregarding his prostration. उपचारातिकमम्. आरामः—This attempt of mine is to atone for the breach of decorum. (उपचार.).

न. ने—त्यौगति—These words of पारिणी cast reflection on her character. She is depicted as entertaining suspicion about the king's love for मालविक्षा from the very beginning. By this time it appears that she has come down and has decided to gratify the king's desire, by permitting him to unite with मालविक्षा. She is now prepared to have another co-wife. She is ignorant of मालविक्षा's liberation by विदूषक. She means to say in her message to श्रावती that it was not proper for her at that time of her life to be jealous. It was not out of jealousy but simply out of her desire to show how much she honoured the words of श्रावती that she had imprisoned मालविक्षा. So she would like now to set मालविक्षा at liberty if श्रावती permitted her to do so. By this step she desired to please the king, conscious as she was of his partiality to मालविक्षा. निपुंसवयने कृता—Chained with fetters.

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नागरिका—Name of the maid servant of घारिणी. का बंग..नियोजितायुम्—The tone of श्रावती's reply shows that she is not very much inclined to release मालविक्षा. She had to bend before the desire of the queen घारिणी, who commanded a very high position. नियोजितायुम्—to command. कृता—वर्त्ते—श्रावती says that she enjoyed prosperity by the favour of घारिणी.

विपणीयतः: इस बलीवदः—Like a bull in the market place. This refers to the practice of letting loose a bull on some sacred purpose. He has a licence to wander anywhere freely and eat anything he likes. The comparison of विदूषक with a बलीवदः is quite appropriate as both are well-fed and have liberty to move anywhere and can enjoy sleep even in an open place without the least concern. अवाहितम्—A great danger. न खल्द..सैवत—can it be that part of the effect of the poison still remains? (and that he may be dead or is about to die). प्रसादमुक्तवर्णः—With bright complexion. A man who has the effect of poison will not have bright face. वदवस्यः..पापस—no danger should be apprehended in his case. He is quite safe. उस्तवनायते—talks in sleep. आत्मनानः—Son or partisan. कृतं—Rogue. हुतासः—Accursed. कृतं—she abuses him by.
saying 'Whose son (आदनानि:) is this accursed rogue?' By what ungrateful person was he begotten?' This is better because in the next sentence she is charging him for being ungrateful. According to same निपुणिका says to हरात्ती—‘Have you noticed to whose party does he belong?' But this is not to the point because हरात्ती and निपुणिका know very well whose partisan he was. Some read—कसौं आदनियोंसवादनें विद्वृत्वाः इताः—‘Who can regard this wretched fellow (who talks in sleep) as a confidential friend for the execution of the work entrusted to him?' स्वासिशाखनमेवः—With sweetmeats given at the स्वासिशाखन ceremony. स्वासिशाखन is a religious rite consisting of invoking blessings on the रज्जानन्द and other persons with the recitation of certain मन्त्रs.

कुक्षि पूर्वितवा—filled his belly. इति: एव—from here i. e. by you (हरात्ती). मालविकामुस्तस्तवनाथेति—He is addressing मालविका in sleep. एतद्वाहितम्—निपुणिका here sarcastically refers to the words. 'अलसाहितम् क खलू etc. uttered by हरात्ती. She means to say that there is no danger of his death but real अलसाहित lies in these words of विद्वृत्के viz. हरात्तीभद्रिकामंति भव because it suggests that हरात्ती's position was in danger as मालविका was likely to usurp it. भुजगभीषकम्—विद्वृत्क is usually represented as being afraid of serpents. सम्भावनातितिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंदिहिंहिंदिहिंहिंदिहिंहिंदिहिंहिंदिहिंहिंदिहिंहिंदिहिंहिंдिहिंहिंदिहिंहिंदिहिंहिंदिहिंहिंदिहिंहिंदिहिंहिंदिहिंहिंदिहिंहिंदिहिंहिंदिहिंहिंदिहिंहिंहिंदिहिंहिंदिहिंहिंदिहिंहिंदिहिंहिंदिहिंहिंहिंदिहिंहिंदिहिंहिंd

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भति...भयति—These words of मालविका speak for her loving anxiety for her lover the king. हा...चिति...चारति—These words of हरात्ती indicate her anger and sorrow at finding the king followed by मालविका and at her worst suspicion having come true. साक्षात्मक—laughing loudly कथेम्—shows surprise.

अई...फलितम्—my pretension to have been bitten by a serpent has punished me. "विद्वृत्क refers to the common notion that a person who falsely pretends an evil is visited by the fate with a reality of it in retribution and is glad that he is fortunate that after all he has escaped with a mere fright." —Mr. Pandit.

This speech of विद्वृत्क reveals the plot designed by him for the liberation of मालविका. The two tooth marks which विद्वृत्क showed to the queen as of a serpent-bite were really the
pricks of a भेड़ की thorn. पटकेरे मन- With a toes of the curtain. The general rule of Sanskrit dramaturgy is that no character should enter before a previous suggestion about its entry is given. But when a character enters the stage hurriedly or in excitement, it does so by tossing aside the curtain, without its entrance being previously indicated. Here खुलासे enters suddenly in excitement. So the stage direction is पटकेरे मन-.. दृश्यम्- खुलासे in order to convey to the king the arrival of इरावती on the scene is giving a hint with these words cf. चक्रवाचकम्बुके आमन्त्रणसंख्याम्। उपस्थिति रजनी। शाकुन्तल Act III.

अर्थ-सिद्धान्त- The satire in these words is quite bitter. It appears that इरावती had no suspicion before that मालविका and the king were in the समुद्रसहृ. But विद्वान क’s talk in sleep followed by the appearance of the king and मालविका from the समुद्रसहृ दु. convinces her that the couple had met there by previous appointment. निर्धारित: (adj. of दिवससरक्षेत्र:)—दिवससरक्षेत्र in which all the desires have been fulfilled without any interrup—

vedation. सिद्धान्त:—Day-engagement. सिद्धान्त:—कुलसहृ—couple of the king and मालविका. प्रिे.. उपचार:—Though the king was caught red-handed by इरावती, he pretends as if nothing has happened. And on the contrary he asks इरावती why she greeted him in such a strange manner. उपचार:—form of salutation. दूतार्थकारका-रंग—Regarding your office of a love-messenger. दिशया. दोहिता-इरावती taunts खुलासे in this sentence because she suspected from what was heard by her in Act III that, she had her hand in arranging this meeting between अभिमन्यु and मालविका. कि इससे—विसंसकलित—खुलासे was clever and bold. She is not at all frightened by the words of इरावती and returns her taunt equally efficiently. The sentence means, “Does Indra cease to send down rain on the earth because the frogs are croaking?” खुलासे here compares इरावती to the Earth, the king to god हनुমंत्र and मालविका and herself to the frogs. She means to say that हनुमंत्र is not prevented from sending down rains to the earth by the croaking of frogs. It is the love of हनुमंत्र for the Earth that dictates him to send down showers on the earth to gratify her and he is not at all affected by the croaking of the frogs, who are against his doing so. In the same way the king’s love for इरावती cannot be affected by the talk of मालविका and herself. v.), कि स्वयं इरावती देव: प्रश्न्य: हनुमान्य्व व्याहरितः हि कि देव: प्रश्न्य:।
The words of इरावति betray her helplessness and utter disappointment. अस्वाने...तबि—you are never angry without a cause. The king is persistently addressing इरावति with flattering words and all along maintaining a show that he is perfectly innocent.

V. 16. Construe:

बरततु तव मुखमः कारणात् कर्ते कदा क्षणम् अभि गुप्ताण्तामु आयतम्, विभावरी
कर्षण्णि प्रहक्तुये-नुमण्डला कवे भविष्यति कथय।

In this verse the king points out to इरावति that she should not get angry as there is no cause to justify her anger.

बरततु-वरा तनः वर्णः सा। Oh Beautiful bodied one. कोपाण्तामु
आयतम्—कोपस्य प्रधि माजनेन तस्य भवि: कोपाण्तामु-भास्। Ordinarily the
meaning of the word कोपाण्तामु is one against whom the anger is
directed. But here it is used in the sense of a person who is
angry and it refers to इरावति. कदां मुखः...आयतम्—Oh Beautiful-bodied
one! Your face has never exhibited anger without any reason,
अर्जणि—पर्वन्—the day of the new and full moon. The eclipse of
the moon takes place on the full-moon day. प्रहक्तुये-नुमण्डला (विभावरी)
With the circle of the moon eclipsed by the planet Rahu, who is supposed to bring about the eclipse by swallowing the moon during that period. विमाक्षरी—the night. Here the moon is supposed to be the face of the night. दृश्यकृति is compared to विमाक्षरी, her face corresponds to the moon, and anger is represented by the eclipse. Just as the eclipse never takes place without the presence of the दृश्य day, so also anger cannot appear on your face without any cause.

अत्यान्ते...आर्यसुप्रेमा—आय्यसुप्रेम rightly says that my anger is out of place. This is an ironical remark of दृश्यकृति. Here she twists the meaning of the word अत्यान्ते. When the king loves her, no more her anger is out of place. अब...भालूवेदि—When our fortunes are transferred to other persons i.e. when the king has transferred his love to मालविण्डा. अन्यथा वल्लसिं—you misunderstand.

V. 17. Construe—

उत्तरदिमिस्तेषु इवतापुराण: अपि परिजन: चम्पे न अहृति इति मया एते मोञ्चिते मा प्रणिपातितम् उपालि न।

In this stanza, the king is giving a fabricated explanation for मालविण्डा’s coming to समुद्रपुरुष and meeting him.

उत्तरदिमिस्तेषु—On festive days. In giving this excuse the king is maintaining the explanation given by विद्युष to मालविण्डा at the time of the release of मालविण्डा and her friend; though actually we find no reference to the celebration of these festivities.

रुद्रोऽऽति—This message of दृश्यकृति to धारिणी has at its basis her suspicion about धारिणी, in being a party to मालविण्डा’s release. पतिः—Partility towards me. This word is used sarcastically by her. Some take the word पतिः as meaning ‘partiality towards the king.’ If we take the word in this latter sense, the sentence loses its sting and it would not be quite in keeping with दृश्यकृति’s mood and character. बम्बन...पतिः—Here विद्युषक is describing the woeful condition of मालविण्डा in figurative language. The sentence means that the house-pigeon ( गृहकोत ) let loose from the cage has fallen into the mouth of a kite ( चिड़ा ). Here मालविण्डा corresponds to गृहकोत and दृश्यकृति चिड़ा to मालविण्डा who was released from the prison has fallen into the clutches of दृश्यकृति. Mr. Pandit observes ‘विद्युषक alludes to what may probably befall poor मालविण्डा when the
queen धरि is told to learn through इराबती's message of what took place in the समुद्रस्वरूप.

एवं खलु...इति— She tells इराबती the true account of मालवीया's release. कृत: प्रयोगः—The scheme is conceived and put into operation. कामलत्वसनचिवः—the minister of the department of love. The king himself calls विद्वृपक as कामलत्वसनचिव in Act I.

भवति...विहंसरसम्—विद्वृपक referring to the word नीति: in इराबती's speech, humorously says, 'If I were to learn even a syllable of the science of politics ( नीति ) I will forget even the गहड़ी. ' विद्वृपक means to say that he has such a poor memory that, it has no capacity to retain both नीति and गहड़ी simultaneously. Or it can be interpreted as an oath taken by विद्वृपक meaning, "I should commit as great a sin as that of forgetting गहड़ी if I learn etc." because to forget गहड़ी is supposed to be the greatest sin on the part of a Brahmin.

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चासिता—frightened. न बिमि...प्रतिपत्ति—Does not recover from fright. The king is relieved of his awkward situation by the clever device, adopted by our dramatist, viz. the panic created by the monkey. कन्दुकः—a ball. प्रचालितस्तथः—A tender sprout in a breezy place. लरता...कल्याणम्—We notice here इराबती's love for बुद्धिस्वरूप. She for a moment forgets her anger towards the king and requests him to go to her to comfort her. संज्ञायामि—Restore to consciousness. साधू...लघुपर:—विद्वृपक, who is very glad at this rescue from the difficult situation pays compliments to the monkey for having saved him, who belonged to his party. विद्वृपक here jocularly calls himself a caste-fellow of the monkey, for really he was as mischievous and tricky as a monkey. कंदुक विद्वृपक in his other dramas also makes विद्वृपक sportively compare himself to a monkey. Other characters also refer to his ugliness by comparing him to a monkey. Another possible meaning is that the इराबती being the master of the monkey, the monkey has saved his सप्तस्य, the king, from the awkward situation. अनुप्रदर्शय:...इति—Will be in store for us. नेपायो—behind the curtain. When something is announced without introducing a new character on the stage the stage-direction नेपायो is used. Technically this dramatic device is called चौथिका. आश्रयः...निवेद्यामि—This is obviously said by
CRITICAL APPRECIATION OF ACT IV.

The main incidents in this act take place in the apartments of queen Dhārīṇī and in the Samudragrāha. An interval of two days might have elapsed between the third and the fourth act. The present act is perhaps the most intersting one in the whole drama. It consists of four main incidents that help the progress of the plot.

1. The plan of Vidūṣaka to secure the release of Mālavikā from imprisoment and its successful execution.

2. The meeting of the two lovers in the Samudragrīha.

3. The Pingalavanara—episode.

4. The blossoming of the Aśoka within five nights after the fulfillment of its longing.

The act opens with the entry of the love-sick king who has sent Vidūṣaka to get news about Mālavikā. He learns from the Vidūṣaka that Mālavikā and Bakuḷāvalikā are put into a celler by Dhārīṇī as a result of receiving the report from Irāyati about the affair between the king and Mālavikā. They were not to be released unless the queen's signet ring with the serpent's seal was presented at the door. Vidūṣaka enlivens the gloomy king by devising a plan to secure Mālavikā's release. He immediately proceeds to put it into execution. He takes Jayasenā the door-keeper into confidence for the implementation of the plan. As a part of the plan the king proceeds to see ailing Dhārīṇī. While Vidūṣaka remains behind under the pretext of collecting flowers as a present to Dhārīṇī. The scene is now shifted to the apartments of Dhārīṇī, who is attended upon by Parivrājikā. As the king is inquiring about the health of Dhārīṇī, Vidūṣaka suddenly enters pretending to be seriously hurt as a result of a serpent-bite. He rouses the sympathy of the tender-hearted queen by saying that he was bitten by a serpent while plucking flowers for her. Immediately he is removed to the king's physician
Dhruvasiddhi for treatment. Jayasena brings a message from Dhruvasiddhi that Vidusaka can be cured only if something having a serpent’s figure is available for the Udaikumbha-vidhana. Dhari, greatly worried about the health of the Vidusaka readily parts with her ring, with the help of which Vidusaka brings about the release of Malavika and conducts her to the Samudragriha. She waits there for the king.

Agnimitra leaves the apartments of Dhari under the guise of holding deliberations with Vahataka in connection with some state-affair. He repairs to Pramadavana by a secret path and from there is taken to the Samudragriha by Vidusaka. On the way, they see Chandrika the maid of Iravati. They avoid her and proceed to the Samudragriha. The love-lorn couple is left alone in the Samudragriha by Bakulavalika and the Vidusaka. Vidusaka while guarding the door of the Samudragriha falls asleep. Iravati arrives on the scene on information received from Chandrika to see the Vidusaka who was now free from danger and to propitiate the king drawn in a picture in the Samudragriha. Vidusaka addresses Malavika in sleep and wishes that she should surpass Iravati in winning the king’s love. On hearing this Nipunikka frightens Vidusaka by throwing a serpent like stick at him. He screams with fear and to Iravati’s angry surprise, the king followed by Malavika rushes out of the Samudragriha. Iravati taunts the king who was caught red-handed. The king pretends innocence and says that her allegations are unfounded.

The lovers are saved from the awkward situation by the sudden news about Vasulakshmi’s fright caused by the monkey. The king hastens to comfort Vasulakshmi. He is followed by all others except Malavika and her friend.

From behind the curtain are heard the words of Pramadavana alika announcing that the Aoka has put forth flowers before the completion of five nights after the fulfillment of its longing. Hence Bakulavalika assures disheartened Malavika about her bright future.

We find that in the course of the various incidents of this act; Iravati has a painful realisation that she is dislodged from
her position as a favourite of the king. So also the message from Dhārīni to Irāvati speaks for the former’s change of heart towards the Mālavikā’s affairs. Thus, with the news of the flowering of the Aśoka tree the opposition appears to be melting away gradually and the final union of the lovers is within sight.

Though Agnimitra has developed a deep passion for Mālavikā, yet he is courteous to his queen. This is clear from his visit to Dhārīni to inquire about her health. In his meeting with Irāvati his show of courtesy is ridiculous. Mālavikā’s jealousy for Irāvati is evident from her behaviour and her conversation with Bakulāvalikā after seeing the portrait of the king in which he is gazing at Irāvati. Mālavikā’s taunt to the king in the sentence ‘यो न विनेति …’ दूष्यामित्यां मतीः’ displays her boldness for the first time.

Vidūsaka’s resourcefulness is amply proved from his planning and execution of the snake-bite plot. His ravings in sleep however is the only drawback, which proved costly to the king.

Irāvati’s repentance at having disregarded the prostration of the king shows the essential Hindu wife in her. Though haughty and jealous she has tenderness of heart to love the daughter of her co-wife. She shows great concern at Vasulakshmi’s fright, even forgetting the deceitful behaviour of Agnimitra towards her she evinces her large-heartedness by requesting him to run to Vasulakshmi’s rescue.

ACT V

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उपजितः—erected. कृतस्तकारविधि:—(adj. of अशोक) कृत: सत्कार—
संवदः: विधि: संस्मरितसंगवानिग्नादि: यस्य स: 1 after the अशोक had blossomed the place near it was decorated after cleaning it. The tree was garlanded. Thus all these preparations were meant for its reception by the king and the queen. Some wrongly understand दोहैदृष्टिः by the सक्षारविधि, but it is not correct. The सक्षारविधि is being performed after its blossoming which is the result of दोहैदृष्टिः. बैदिकस्य:—Erection of a verandah covered with a roof. अनुदितिनियोगम्,विभूति—I shall inform the
queen that I have carried out her order. It appears that after learning from मथुरिकी about the blossoming of अशोक, घारिणि ordered the उद्यानपालिका to decorate the tree. दैवस्याकुमारिन्या—
Kate has shown compassion to मालविना, as the अशोक haslowered by her kick. प्रसादमुखी—inclined to show favour
to her. देव्या: परिनामावर्तो:—One of the queen’s servants. किंमपः—
for some purpose. ज्युरुध्रालिक्षितम्—marked with the seal of lao
(जडू). चाल: शालात:—From the quadrangle enclosed by halls on the
four sides. कुण्ड:—hump-backed. विष्णुपारसामित:—Who have mastered
all the fourteen lores viz. 4 vedas, the 6 वेदाङ्ग वर्णशाल, पुराण, मीमांसा
and तत्त्व, निमंत्रणा—daily gifts of money. देवापतिना—Refers to पुष्मित्र.
He was not आशिनित्र’s general. He was called देवापतिक because
he was the general of the Maurya king. He had usurped the
kingdom from the last मैर्य king in 183 B.C. It appears that he
shared the kingdom with his son during the latter part of his
reign. He still continued to hold the title देवापतिक. वासुदेवकर्मणे—
It appears that पुष्मित्र was performing अचमेवै sacrifice. He had
let loose the horse on the Earth so that it may return unopposed
by any other king in the neighbourhood. He had appointed बुधमित्र
his grandson, (the son of आशिनित्र) to guard that horse.
And the Queen on hearing this began to disburse देविणा to the learned Brahmins to ensure the safety of the life of her son.
वट्टिन्द बब्युर्विद्विणाएँ—consisting of 18 golden coins. देविणीद—A
brahmin deserving देविणा, परिवाक्यपति—makes them receive.

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माघलयम्—Worshipping hall in the palace resembling the
modern देवार्थ. विद्याभिषेक—From the country of विद्यार्थ. लेखकै:—By
writers. विजयवै:—By the victorious armies. वैशेषन:प्रभु:—commanded
by शारसेत. दायाद—Relation. तेन refers to माघलयम्. रत्नवाहनानि—(1)
Vehicles carrying jewels. (2) रत्नानि व वाहनानि च i.e. jewels and
various vehicles such as elephants, chariots etc. महासम्मान—Of
great value. विशेषकारिकम्: (परिनाम:)—विशेषकारिकम्बूखिष्ठतः दस्य स: Attend-
dants mostly consisting of girls skilled in arts (शिक्षा). उपासनाकृताः—
sending as presents.

In this प्रेस्तोक the conversation takes place between मथुरिका, उद्यानपालिका and दासक the hump-backed servant
of Queen घारिणि. From their conversation we learn that (1)
on hearing the happy news about the blossoming of the
\(\text{अशोक} \) has given orders to celebrate the occasion with due pomp (2)
\(\text{नृपमित्र} \) the eldest son of \(\text{धारिणी} \) has been appointed by his grand-
father \(\text{पुष्मित्र} \) (who hears the title \text{सेनापति} \) to guard his sacrificial
horse. \(\text{धारिणी} \) is anxious about the safety of her son and is giving
gifts of money to worthy brahmans to ensure his safety (3) \(\text{वीरेन} \) the
brother of \(\text{धारिणी} \) has defeated the king of \(\text{विद्रेश} \) and has set free
\(\text{साधकम्ब} \) who has sent out of gratitude costly gifts and accomplished
maidens as presents to \(\text{नृपमित्र} \). This interlude unfolds the polit-
cal background of the play. It also indicates the happy ending
consequent upon fulfilment of the desire of the Queen.

\(\text{प्रसुन्दक्षी} \)—the splendour of flowers. \(\text{धर्मावनन्} \)—Judgement Seat
\(\text{दुङ्ग} \)—one of the four means of dealing with an enemy, the others
are साम, दान and भेद. As the king \(\text{नृपमित्र} \) had subdued the king
of \(\text{विद्रेश} \) by resorting to \(\text{दुङ्ग} \), the bards—in the following two stanzas
are singing the praise of the king on the occasion of this victory.
\(\text{धर्मावनन्} \) \(\text{दुङ्ग} \) \(\text{करते} \)—stands at the head of the enemies.

V. 1. Consture:

\(\text{परमस्तल्प्याहारेः} \) \(\text{उत्तरति} \): \(\text{विद्वदातीरियानेव अज्ञानान्} \) \(\text{अनात} \) \(\text{इव सधु} \) \(\text{नयिति} \) (है) \(\text{दुङ्ग} \) \(\text{प्रबच्च} \) \(\text{ते} \) \(\text{रिपु} \): \(\text{विजयकरिणाम्} \) \(\text{शाकानन्} \) \(\text{रति} \): \(\text{वन्दारोघोहुः} \) \(\text{सह} \) \(\text{विशाल} \).

In this verse the bard glorifies the king's victory over the
Vidarbhās.

The first two lines of this stanza can be interpreted variously:

1. \(\text{परस्तल्प्याहारेः} \) \(\text{विद्वदातीरियानेव} \) \(\text{उत्तरति} \): \(\text{लं अज्ञानान्} \) \(\text{अनात} \) \(\text{इव सधु} \) \(\text{नयिति} \).
   You who take delight (उत्तरति:) in the gardens on the banks of
   the river विदिषा,—the gardens-which are full of the sweet notes of
   cuckoo birds, pass your spring (सधु नयिति:) like the god of Love
   (अनात:) in bodily form (अज्ञानान्).
2. \(\text{परमस्तल्प्याहारेः} \) \(\text{उत्तरति} \): \(\text{लं विद्वदातीरियानेव अज्ञानान्} \) \(\text{अनात} \) \(\text{इव सधु} \) \(\text{नयिति} \).
   You who are fond of
   sweet warbling notes of cuckoo birds, pass your spring like the
   god of love in bodily form, in the gardens on the bank of the river
   विदिषा.
3. \(\text{विद्वदातीरियानेव} \) \(\text{नयिति} \) \(\text{सधु-मापुर्यं-नयिति} \) to the gardens
   on the bank of विदिषा, like the god of love in bodily form, who is
   fond of the sweet warbling of the cuckoo birds, who has रति as
   his wife and who introduces spring—his friend, in the gardens on
the bank of विदिशा. परस्परतकल्याणेःसु-कला: (sweet) च ते व्याहारः (notes). परस्परता (of the cuckoos) कथमाहारः तेषु In the sweet notes of the cuckoos. अजनास द्वय अजावानू. There is pun on the word अजनास and अजावानू. God of love is supposed to be bodiless while the king was possessed of form. Also there is a pun on the word आतरति:- (1) ‘Who has taken delight in’ (2) Who has taken रूप for his wife (applicable to मूर्दन) आलानते गते: (इति:)-Which serve the purpose of tying posts. विजयकरिणः—Victorious elephants, वरदा—the name of a river रूपस्—bank. विजय...रिपु—The heads of enemies were bent down along with the trees that were bent down by the victorious elephants tied to them. The trees served as tying posts for your elephants. There is a figure of speech called सहोकिः in these two lines.

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V. 2. Construe:—

युपोम दण्डानाहै: विदभवते: भिष्य हृतवत: तत परिष्णुहिम: दोर्मि: प्रसखा रहिमाणी ( हृतवत:) शौर: च उस्मि: क्राकैशिकान् मधेश्वर्य स्वितं वरिते वीरविलया सुरिमि: विरचितधू (आति:).

The bard says that the glorious achievements of these two heroes over the विद्रेष्य country are sung by the poets. Formerly आत्रण carried away forcibly रसिमणी, the daughter of the विद्रेष्य king and now it is you, Oh king अर्मित्र, who have snatched away the glory of the विद्रेष्य—king. विरचितधू-( चरित:)-विरचितिनि पदानि जतिन तत् तत् which is celebrated in songs. सुरिमि:—By the poets. युपोम—Oh god-like king अर्मित्र | वीरविलया—Out of admiration for the heroes. क्राकैशिकान् मधेश्वर्य स्वितम—Which stands having placed the क्राकैशिकs in the middle i.e. the exploits of you both were achieved over क्राकैशिक’s. The क्राकैशिक country is the same as the विद्रेष्य country. According to कठवेंस, मधेश्वर्य—मधेश्वर्य—आकव्य इत्याद्: i.e. having overpowered the Vidarbhas. दण्डानाहै अनोके: By the divisions of the army. परिष्पुहिम:—परिष: इव गुहिम: ( दोर्मि:)—By the arms as strong as the iron bars. The plural is used because क्रण had four arms. The story of क्रण and रहिमाणी is too well-known to be mentioned here in details. शौरि:—युरस्य जोत्रापल्या युमान। युर was क्रण’s grand-father.

जयसन्द्हुसिद्धप्रस्तावः—जयसन्द्हु सुपितं प्रस्थाने वस्य सः whose movements are being indicated by the words expressive of victory.
V. 3. Construe—

κανταν ἡλεστῆσαι κατογοναν κίνημε ταρρήντες βαδί: άναμιστει βραχαία λαρᾶ το ως τον κάθα το το κήτηνοι ουσίας κατακεφαλαία 

In this stanza the king describes his experience of a mixed feeling of joy and pain.

According to Kaśyapam the lotus enjoying sun-shine becomes miserable when struck by showers. cf. Above

According to Nālaṇḍā the lotus parched by the heat of the sun is freshened by the showers cf. Above.

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Māyāram—my undertaking of causing the अश्रोक to blossom. नन्दा

Is the Queen there? याहैस्मानुदिलाम्—(अनतःुरुम्) यथाहै: 

Māyāram—my undertaking of causing the अश्रोक to blossom. नन्दा

V. 4. Construe—

अयो विकारणुरक्षकमेश्वरराधरमसाहित्यविस्तार परिणामसाभाज्यक शालो: तीव्रमेव चतु: 

उत्तरकथित
This stanza describes the far-advanced spring, in which the flowers are scattered about, and the mango-trees are bursting into a net-work of fruits. These two things indicate the advanced condition of the spring. About to end, it fills with longing. As if decorated, slow in putting forth flowers. As it was late in bearing flowers, now when all other trees have lost their grandeur of blossom, this wears an uncommon splendour of its blossoms.

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V. 5. Construe:

All other trees announced the arrival of the spring by putting forth flowers. Now all those flowers have left their original trees and have come to his golden ashok, that is why it has such a luxuriant growth of flowers. This stanza contains the figure of Indra. That indicated the arrival of the glory of the spring. Whose longing is fulfilled. Are as if transferred. Ashok... is drawing the attention of the king to the fact that there is a definite change in the attitude of towards Malavika, as she now does not remove Malavika from the scene though you are drawing nearer.

V. 6. Construe:

In this stanza the rising up to welcome the King is compared to the Earth because of her tolerance and standing by her side corresponds to the royal glory. Rises up to receive me. Waited upon by my beloved. It means, "my beloved has stood up after her". Perhaps saw the king.
first and therefore it was she who first rose up to greet the king and मालविका followed her. विस्तृततःकस्मिनव—विस्तृत हस्ताक्षर यथा था। who has forgotten to take the usual lotus in her hand. Laxmi, the goddess of wealth is always shown as having a lotus in her hand. If one were to point out that मालविका cannot be properly compared to कृष्णी, as she had no lotus in her hand, the poet has used the adjective विस्तृत etc. to make the comparison between मालविका and कृष्णी perfect. vi. विस्तृततःकस्मिनव—विस्तृत हस्त: एव कमलः यथा: था। (with मालविका), and विस्तृत हस्त:यथा: कमलः यथा: था। (with कृष्णी). Both कृष्णी and Royal Glory are regarded by convention as the wives of the king by Sanskrit poets.

कौतुकलकार:—the nuptial decoration. कौतुक also means marriage thread of. अथ तथा विमानके दुकू विश्रात् एव पार्थिबः (रचना VIII. 1.) ज्ञानमि कौतुकलकार—मालविका bad faint hopes for the first-time that चारिणी may give her in marriage to the king. Others take कोतुकलकार in the sense of festive-decoration and according to them the festive occasion here is the celebration of the blossoming of the अग्रोक tree. शिविरनाशकति सारिथम्—water on the lotus leaf. Here is a very nice simile. The point of similarity is 'not being steady.' दृश्येन्दर्थ—Other than the right i. e. left. In the case of women the throbbing of the left eye is regarded as a very good omen (cf. अड़ा। अश्वको भरुच्च से प्रस्तुतिः किमपि नाम: Act II मालविका ।)

V. 7. Construe—

अन्तिलिम्बिकुटुकनिवासिनी बहुसि:, आमरणः (एया) उदयमून्दकः चतुर्भूमिभि: उदगणः: वैश्विन्मार्यः । इव मे प्रतिमाति।

In this stanza, मालविका, who has put on nuptial dress is compared to a night in the month of पौष. Her white silken garment corresponds to the moon—light and the number of ornaments to the stars in the sky.

अन्तिलिम्बिकुटुकनिवासिनी—न अन्तिलिम्बिकुटुकनिवासिनी—न अन्तिलिम्बि वदू हुकूलः तदु निवल्के इति. Wearing a very short silk garment (दुकूल). उदगणः:—Clusters of stars. गतिमें: (उदगणः)—free from the mist—this word emphasizes their brilliance. The light which the rising moon spreads before-hand is represented by the pale coloured silk dress. उदयमून्दकः—उदयमून्दकः चतुर्भूमिभि: यथाम् था। in which the moon—light is just making its appearance.
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Does parivahaika shyly congratulate the king upon his prospective union with malabika? etc.—A place where lovers meet secretly. When you are in the company of the young ladies of the harem. Though parivaha refers to the ladies of the harem in general, it appears from the stage-direction that parivaha covertly refers to malabika with whom the king had his first meeting under the same avroha tree.

V. 8. Construe—

अयम् अशोकः देव्या: इद्यानां वात्सारणां माजनत्वे न नैय: ((हि) न, य: माचवः—

In this stanza the king flatters the Queen by saying that the ashoka defied orders of the maachvani: to put forth blossoms and at once obeyed parivaha respectfully.

इद्यानां वात्सारणाम्—Of such honours as garlanding, vedikabhaicha etc. नाये न नैयः:—It is not that it should not be honoured i.e. it should definitely be honoured साहवः:—Regardless, not obeying the order of, and thus showing contempt to. माचवः—

—Regardless, not obeying the order of the Vernal Beauty. The other trees put forth blossoms at the advent of the spring, but this ashoka defied the order (नियोग) of the Vernal Beauty in not putting forth flowers. लाल्मयलपि पुर्ये: ये: आदरं शैल्पति—which blossomed with your efforts, thus showing regard for you (परिवहन).

यीवनवतिमिनाम्—This word is used by विद्वेषक with reference to malabika, but when the queen questioned him he gives a ready-witted reply by making it applicable to kusumabhama. संजित्विविवाग:—separation in proximity. The separation from malabika, the king was already experiencing, but the present separation from malabika when she was near was quite unbearable to him.

V. 9. Construe—

आहे रथाणामास् इव, से पिया सह्यरी इव न नौ अनुशालंपकां धारिणी रजनी हि।

In this verse the king describes his separation from malabika by comparing himself to chakravak, malabika to chakravaki and parivaha to rajni.

रथाणामास्—रथस्य अहे नाम सिंहो स:—Whose name is a part of a chariot i.e. the bird chakravak. नौ:—to both of us. This is an instance
of शान्तिसमाल as नै is to be construed with संपेक्ष in the compound. अनुशान्तवर्ण-न अनुभवत: संपेक्ष: संया सा। who does not allow the contact between the two. Here the king compares himself to the चक्राक bird and मालविका to its mate. For they (king and मालविका) suffer separation though they are so near. Sanskrit poets believe that the चक्राक bird is separated from its mate during the night by a lotus leaf intervening between them. The male bird cries out pitiously unable to bear the pangs of separation. cf. रघुरामन्दरित्व भाषणम् न बृहत्य येन स्वरक्षयम्—रघुवंश III. 24. and शकुन्तला—(जानानिचरेः) हुय, पतन, नन्दनीत्रान्तरितमचि सिद्धिरसपत्तयवाहा। चक्राकपारारिति दुःखमाह द्राकर्मि हृदि। शकुन्तला Act IV. विद्यानिधिवृत्यायां—From among the presents that have been received from the विद्याम country. शिल्पकारके—Two girls skilled in arts. अलब—tired, dull. उस्मानीये—fit to appear before Your Majesty.

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चन्दन— which we are entering now for the first time. लोकप्रचाद—Proverbial saying. आयानि—स्थायति—The condition of the heart cheerful or otherwise indicates coming happiness or misery. As they were feeling cheerful they expected some happy occurrence. मालविका...परस्परपलपल:—It appears that मालविका and परस्परपलम immediately recognize the two girls as belonging to शकुन्तलिने's harem. अभिवन्दिति—Trained. अभिवन्दिति—Versed in. क्षण—which one. अपने विरुद्ध:—owing to sudden recognition of मालविका they are overwhelmed with emotion. भूलूदारिका—Princess. In Sanskrit Drama, a princess is usually addressed as भूलूदारिका.

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चन्दन...सुंदरितम्—"Sandal indeed has been defiled by me by using it as a shoe." गारिणी says—मालविका was insulted by me by giving her a humiliating treatment as a dancing girl. This act of mine is as foolish as defiling sandal-wood by using it as wooden shoe. Here मालविका is चन्दन and पद्मकपरिभोज्य refers to the menial service which मालविका had to do. अत्रस्वति—refers to मालविका. इतयन्ता—Reduced to this condition (of a servant). अस्माते परिवर्जनम्—Inferior servants like us. दशिवंशिनी—Having fallen into the hands of his kinsman (पशुयक्त). श्रुतम्—
secretly. अपनीता—carried away. शृङ्खला—Heard before. In the first Act from the letter of यशौरोद्योतक, Agnimitra knows that माधविका the sister of माधविका was lost in the scuffle. It does not appear that he also knows that when माधविका was captured his minister हुमति secretly removed माधविका from there but still the king here says श्यामूङ्ग सर्थापित अपवाहा—Taking away. जनातविषायकस्या—Having in view the connection to be formed with you by marriage. पश्चिमार्थम्—A body of travellers. विश्रामिता निविष्टः—Encamped to take rest. गताञ्जलि—That had travelled a part of the road.

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V. 10. Construe—

तूम्हारे घाँस्यपरिणामात्रल्लाहुआग्निलिखितानि। आराध्येष्याद्विद्विशिष्यभूताश्च। केदरश्चाणि निन्दुमुखा आपातदुर्गसति। प्रतिरोधकानामन्न अनीकम् आविष्कर्तवत्।

This stanza describes vividly the attack of the troops of highwaymen.

The principal sentence in the stanza is—प्रतिरोधकानाम अनीकम् (army) आविष्कर्तवत्। The other words in the stanza qualify अनीकम्. तूनीर—Quiver. छद्दा—a strap. परिणाम—tied round. भुजात्वर्तमानम्—the space between the two arms i.e. the chest. तूनीर तूना—जालात्तरामम्—tied round परिणाम दुर्गमात्र अनादब्रह्म तथा (अनीकम्).

The army of highwaymen whose chests were tied across with the straps of the quivers. आराध्येष्याद्विद्विशिष्यभूताश्च—Hanging down up to the ears. आराध्येष्याद्विद्विशिष्यभूताश्च—Wearing a tuft of feathers of peacocks hanging down to their ears. केदरश्चाणि केदरश्चाणि—(a bow) पाणि यव्य वत (अनीकम्) With bows in hand. निन्दुमुखा—Roaring. प्रतिरोधकानाम—of robbers. आपातदुर्गसति (अनीकम्)–आपाते हुभ्रस्वहम् Formidable in attack. आविष्कर्तवत्—appeared. माधविका मया दृष्टिप्रभुति—माधविका Who had witnessed the whole scene feels as if it is happening at this very moment and hence she gesticulates fear. अभित्तिकानां—Past, already happened. साधुदाहियोऽदनारः—Soldiers of the caravan. पराष्टिक्रियात्—Were put to flight. बहुदुष्टः—Who were fighting. कशकृत—painful.
V. 11. Construe—

दुःखते इमा पराभुमिकातारो रहिपु: महत्त्रिपि: नियो: अशुभि: भेजे: आनृष्ण गतः।

In this verse परिमार्जिका relates how her brother हर्षति devoted to his master met his death while saving मालविका.

परेपु:—desid. noun of दिर + आप—desirous of defending (this girl मालविका i.e. in his attempts to rescue her.) पराभुमिकातारामपुरेषाः परे ना अभिशव: तस्मात कुत्ताम—Who was afraid of humiliation at the hands of the enemies. दुःखते—In calamity. महत्त्रिपि—Devoted to his master. भेजे: आनृष्ण गतः—Freed himself from the debt of his master. महत्त्रिपि...गतः—He tried to save her at the cost of his own life. परिमार्जिका...विद्वहति—परिमार्जिका was overwhelmed with grief. मंगवति तदेवतामधीसः कोण्याणाः—The king is trying to console परिमार्जिका by these words. He says "This is the ordinary course of mortals (सन्तुप्त,) (cf. जातपि हि धृतो महु:।।) सफलकीतवात्तुमफिदः—सफलीकृतः महुः फिदः देव सः।। That has turned to use the food of his master i.e. who proved true to his master’s salt. मोहमृत्युगतः—fallen into a swoon. यावत् संज्ञापुरते...संज्ञा—As soon as I regained consciousness, she was not to be seen. अभिशव: इत्या—Having consigned to the fire. गुणन्तिमृत्युमृत्युप्रदृ:—रूप—Having the sorrow of my widowhood renewed i.e. she who was already a widow felt as much grief at the death of her brother as she had felt when her husband had died earlier. कार्येषु रघुति—Renounced the world and became a nun. In those days yellow brown garments (कार्याः) were worn by Buddhist nuns. साजनय एव पर्या:—On this sentence Mr. Pandit remarks. "This approval of taking the Buddhist yellow-brown uniform shows that the drama belongs to an age when Buddhism was yet honoured.” But it is presumptuous to draw such an inference from this sentence alone. At the most we can say that अवभिन्न did not look down upon Buddhism. His approval in this sentence is merely indicative of courteousness. अवभिन्नम्—end.

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किन्न न...शायिति—She was anxious to know the reaction of the king after having heard her story. She thought that taking into consideration her unprotected state, for some time, before she passed into the hands of ब्रह्मण from the hands of the wild men, the king may hesitate to marry her doubting her purity.
V. 12. Construe—

Devicashvatraka—Sati's this prabhasachchen name sthanirvarjukalya patrakam vai uppuyugato!

In this stanza the king illustrates the remark abho paribhava etc. made by himself above.

Devicashvatraka—Who deserves the title of the queen. Is the king hinting at what he proposes to do by this word? Prabhasachchen—As a slave. Patra—A glossy silken garment. Nam—Alas. Sthanirvarjukalya—Being used as a bath-towel. A piece of cotton cloth is used for wiping the body after bath. Va is used here in the sense of evam. The idea in the stanza is the same as is expressed by the queen in this same Act with the words 'chandane khadu marya padhukopayagive vratikatho. Abhijnabhakati—of noble birth. (cf. Abhijnabhatole matre: shravane sritya yatharogape: shaikuntal Act IV). Anunayanam—You who did not tell. Apanattam Improper. Shanthe papam 'May evil be averted' or 'god forbid' duputham—Silence. Vl. Nattam—Pitilessness. Deyyayachala—Wandering for livelihood from place to place. Vl. Deyyayachalagovind deyayachala—By a fortune-telling ascetic who had come to deeyayachala (Holy pilgrimage). Sidhadey—Whose words always come true. Paribhava—In the course of being fulfilled. Aavasa Prophecy. Abhijnaabha—Infallible. Kadhakathakaya—in waiting for the proper time. Pratishtha—Waiting for the proper time. Vl. Uptake Neglect (in telling). Vl. Aupta—Regard or respect for the prophecy. Kshatreamantranartha—Side-tracked by a different matter. Another message that I have to convey is side tracked by a different matter i.e. the story of maaabhaap told by paribhavika. In Pandit's edition we get the stage-direction "pravisch kendruki." It is quite superfluous because kendruki introduces two ladies on the stage and since that time he was on the stage all along waiting for an opportunity to convey the other message of the minister. Nowhere it is mentioned that he went out. Moreover kshatreamantranartha supports the fact that he was on the stage all the while listening to the account related by paribhavika and was waiting for his turn to convey the other message of the minister. Vidhravana—With reference to vidm. Abhijnatma—We have considered what is to be done with regard to vidm. Abhijnatma—Opinion. Deeyayam—A dominion divided between the two rulers (yasraam and naachyasen).
V. 13. Construe—

श्लोकप्रियकरणी नर्तक दिवम् इस ती उनोह उत्तरदस्त्ये बरदाहूऽऽने विभव्य पृथक्
शिळाम्।

In this stanza the king gives his opinion regarding the division of the kingdom of the Vidarbhas between the two brothers. श्रीणां—श्रीम्. Imp. 2nd person dual to govern. Let them two rule. नर्तकिणी विभृण्—After dividing the time into night and day (नर्तक च दिवम् च तथा it is an अवधीभाष्यमात्र here it is an object of विभृण् and hence a noun). श्लोकप्रियकरणी। श्लोकप्रियः किरणः: यसोः: तैः। श्लोकप्रियः
बन्धः: अवधीभृणः: सद्यः: तैः इस। Like the sun and the moon ruling over day and night separately, let the two brothers rule the North and the South banks of the river वर्षा independently. अमाल्याधिपतिः—
Cabinet. बृत्तिः गविष्णुः—Will be established.

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पुरं:—That he was saved from the peril to life, should be considered as a great thing. अभिमिट्का did not care for the share of the kingdom her brother was to get, his very escape from the peril to his life was enough to make her happy. कृत्याणि....ुद्वि—
Your view is excellent. वृन्दम्—Opinion.

V. 14. Construe—

द्रिया स्वरुपः विभृण् अवधीभृणः तैः सुप्ति: पूरम् रथायोऽ इस परस्पराधिनिविष्कर्तारी
सम्प्रादायः: ते निदेशे स्वास्थ्यः।

In this verse the two kings ruling over the two parts of the same kingdom are compared to the two horses yoked to the same chariot. श्री—Royal Glory (kingdom). सम्प्रादायः—(1) Controller (the king, who was the sovereign-lord of the two brothers). (2) Charioteer; (with reference to रथायोऽ ) निदेशे स्वास्थ्यः—Will abide by the controller.

परस्पराधिनिविष्कर्तारी—परस्परः अवधीभृण निविष्कर्तारी। (1) Free from the desire of oppressing you on account of mutual restraint or (2) परस्पराधिनिविष्कर्तारी—who would not oppress each other on account of mutual restraint. cf. परस्पर संस्त्राह अवधीभृण निविष्कर्तारी निर्वाचनः। यदा जनाधिपत्यावस्था रघुराजः। कालवेषम्। Also cf. परस्परः: अवध्रम्: अस्त्राविशेषः: तया
निविष्कर्तारी:—नीतिन्द्रः. Not inclined to oppress each other.

समाप्तिः—Accompanied by a present (प्रस्तुतकः). देवस्य may,
either refer to the king अम्बित्रि, in which case we will have to
understand it as देवी; or to सनातन the father of अभिमित्र. सीपचारम्—With respect. उद्भवयति opens. ततामुखम् (इदायम्)—तत्: गुणे सय तद्—Turned towards the letter. My heart is eager to learn the news from the letter. She was quite anxious to konw the contents of the letter as she was expecting news about her son व्रजमित्र. गुज्जरम्—गुज्जर here refers to पुष्यमित्र. स्वति etc.—This is a specimen of Sanskrit letter in ancient times. यज्ञवल्लभद् From the sacrificial hall (हरणम्). The ablative shows the place from where the letter is written. बैद्यास्थे—बौद्धशा एव बौद्धि कै स्वति (समासकर्णः) तवसः तिष्ठति इति बैद्यास्थे: तमः। Who is in बौद्धि. अनुदृष्टि—Writes as follows. जयस्त्यहृदितः—Consecrated for the अधमेयम् (horse sacrifice). राजस्वाशतारिणः—Surrounded by hundred tributary princess. The prince who was to guard the sacrificial horse was to be accompanied by hundred tributary princes. गीतारामादिवि—Having appointed बौद्धमित्र as the protector of the horse. शस्त्रविष्ठे—पार्श्वीपि:—The sacrificial horse was to be brought back after a year. निरक्षेऽः—Free from restrain. अधानांकेन भास्ति:—Was seized or challenged by the cavalry (अधानांक). सिन्धः: दिग्गजस्तृपसि—On the southern bank of the river Sindhu. This is not the famous river Indus, but a small river Sindhu in Malwa. It is a tributary of the river Chambal. यज्ञम्—The Ionians or Greeks. यज्ञम्—Great conflict.

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देवी विदाति नाट्यम्—The queen वारिणी felt dejected as the result of the conflict was not yet announced.

V. 15. Construe—

तत्: भवशाना वशुभिम्ये परान् परार्थश प्रसंह विवक्ष्याणः: ने वारिणा गन्ते: निवर्तिते:।

In this stanza the news is conveyed that वशुभिम्ये defeated the enemy and rescued the horse. भवशाना—An excellent archer. वारिणा—वारी राजा—An excellent horse. आधससम्—is at ease. दिग्गजित्वेष संगर... यद्ये संगर performed 99 sacrifices successfully. At the time of the 100th one इति managed to steal his horse and carried it to पाराल, 60,000 sons of संगर who were sent in search of it found it in पाराल near the hermitage of the sage कपिल. They charged him with theft where upon he reduced them to ashes. The horse was recovered by संगर's grand-
son अंधूमन, the father of king विराज. सन्तान afterwards completed his sacrifice. Later on महर्षि, the great grandson of सन्तान brought down the river Ganges from heaven to purify his ancestors, cursed by the sage कुंपिल. I too, says पुष्पमित्र, whose horse is recovered by my grandson like that of सन्तान by his grandson अंधूमन, shall perform the अष्ठमेंध sacrifice. [अंधूमनम्—न कालस्व हीनं हवानि: तथा तथा Without delay. विगतारोपवैतस्—विगतारोप वैत: दस्य स। With your mind free from anger. It is not quite clear why अमित्र was angry with his father. According to some the relations between the father and the son were estranged because पुष्पमित्र sent अमित्र's son to guard the sacrificial horse. The mission to guard the sacrificial horse was quite perilous taking into consideration the young age of पुष्पमित्र. To our mind this does not seem to be the cause of bitter feeling between the two. A good शत्रु warrior, as अमित्र was, he would never have resented his father's action of sending his son to guard the sacrificial horse. On the other hand he should be glad that his son got such a nice opportunity to display his valour at such a young age.

Others think that the father and the son were opposed to each other as they held different views with regard to Buddhism. पुष्पमित्र tried to root Buddhism out of India, while अमित्र was favourably inclined towards it. अमित्र's favourable inclination towards Buddhism is clearly borne out from the fact that पाद्वकौशिकी a Buddhism nun, was highly respected by अमित्र and वारिणि. This argument also is not very convincing, as अमित्र favoured her simply because her assistance in securing मातपिका was very valuable to him. In the drama itself, no further clue is found to arrive at a definite conclusion. Both the views, it must be remarked, are simply guess work. यहस्तवनम्—Attending the sacrifice. विपुलन:—Daughters-in-law (of पुष्पमित्र).

V. 16. Construe—
भर्ति आयाने वीरपलीनो दृषि स्वापिता अति, वीरसः इति अयं शब्दः तत्तथात् लाः उपस्थितः।

परिशाब्दिका फ्लाट्टर शारिणी by saying that she had already been the foremost amongst वीरपलीनी by marrying अमित्र and now the title वीरमाता had come to her by such a valiant son. वीरपलीनी—वीर: पति ग्रहाः शा:। Wife of a hero. वीरस:—वीरं सृजं अति। The mother of a
hero. The son is after his father. The leader of a herd of elephants. This sentence in a figurative manner conveys the same idea as is expressed by the previous sentence of directly. Some put this sentence in the mouth of the king. But it does not look well in the mouth of the king who is not likely to refer to himself boastfully with the word.

V. 17. Construe—

(स:) एकापता बीरविजृत्तिते न: बितसय बिसयं न आद्भाति। अयो दस्यं: अर्थं: अल्पन्मा इव वर्ग लम्ब अप्रभूष्यं: उच्चे: प्रमवं: (अवि:)।

क्षुथुक्तं indirectly praises the king’s prowess in this stanza. He means to say that we are not astonished at by such a display of valour by your son. He, who has such a brave father as Your Majesty is likely to perform deeds of bravery more astonishing than this.

बीरविजृत्तितम्—This refers to his recent victory and bringing back of the sacrificial horse.—Display of heroism. बितसय बिसयं न आद्भाति—Does not produce astonishment in our minds. अप्रभूष्यं:—Unassailable. उच्चे: प्रमवं:—Lofty origin or source. Refers to अविनाश की who was ब्राह्मण’s father. अवि:..ऊँझनाना: इव—Here there is an allusion to the story told in the महाभारत and विष्णुपुराण. कालीय, a क्षत्रिय—king gave away immense wealth to his family—priests, the मुग्गु. In course of time the descendents of कालीये, were reduced to poverty. They harassed the मुग्गु family for obtaining that wealth. They slew even the children in the womb. One woman from the मुग्गु—family secreted her embryo in her thigh, in order to preserve it. Hence the child that was born from the thigh was called जोिव (born from ऊँझ a thigh). The boy-sage जोिव was so lustrous that even at his birth the descendents of कालीये—the persecutors—were struck with blindness by his mere look. He practised penance, and from his wrath proceeded a flame which would have destroyed the world. But जोिव was persuaded by his ancestors, the sons of मुग्गु and he cast the fire of his wrath into the sea, where it remained concealed with the face of a horse. It is believed that this fire feeds on the waters of the ocean. It is also called वहस्वानश.
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यज्ञेनस्र्यायत्त — The मौर्यसत्विन्न referred to in Act I Verse 7. ऊर्जसुक्ष्ण—
Including.

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यज्ञेनस्र्यायत्त — This refers to the promise given by her in Act III viz. अभिन्नापुराणिक्षु, प्रसादे दास्यामि इति। मम वचनेन
इति तथा—Request इरावती on my behalf. त्वादिे इति—You should
not make me swerve from being true to my word. अभिन्नान च
निवेद्यय—Informing her about her noble birth. Queen भारिणी had
already promised मालविका the fulfillment of desire after the blos-
somming of अशोक. मालविका naturally desired union with the king.
Queen भारिणी was prepared to fulfill this desire of मालविका but she
was not quite sure of इरावती, who might have raised, an objection
to it. So she now requests इरावती through her maid that she
should not oppose the queen in fulfilling her promise to मालविका.
She need not even object on the ground of her low birth, as it
was established by then that मालविका was born in a noble family.

आभरणोनि ममज्ञायत्ति संहुतात— She means to say that the ladies of
the harem are so pleased with the victory of the prince वीरसेन, that they showered their ornaments as gift upon her and she was
turned into a casket of jewels. सावरण—अनुदेव—This victory
is common to us all, as all these ladies regard वसुकिन as their
own son. ताहि—इति—It is but proper that your promise should
not be made false as you are possessed of power ( प्रभवन्या ), Mr.
Pandit interprets प्रभवन्या thus—"You are so powerful that
you will do what you wish, so where is the use of consulting me?" and concludes thereby that इरावती’s message is not alto-
gether cordial but a little bitter. Prof. Ayyar does not agree
with Pandit on this point, taking his stand on इरावती’s message
to the king further on, he believes that she is perfectly recon-
ciled and there is no sting of irony, even in her message to
प्रभवन्या. He further says, “by प्रभवन्या she simply seems to mean
that, being the crowned queen and consequently possessing
greater power as you are, it is not right that you should break
your promise, already given i.e. she advises the queen on the
contrary to keep her promise to मालविका. Only this sort of reply
is natural in answer to the queen’s earnest appeal to इरावती
with the additional information about मालविका’s noble birth.”

—Prof. Ayyar.
We beg to differ from Prof. Ayyar and believe with Mr. Pandit that the message of इरावती had a sting of irony in it. The main argument in our favour is that इरावती does not present herself on the happy occasion, but simply sends a message to the king. The message has a reconciliatory tone but it is so, because there is no alternative left to her. Her consenting is like making virtue out of necessity. To put it in the words of विदूषक in विश्वासीकृतम्—विश्वासीकृतम्: मास्ये प्रलोभिते शीर्षरो भवति चैनाम् मे भवन्धितैनि। As regards Prof. Ayyar’s argument, about “The queen's earnest appeal to इरावती with the additional information” we think that इरावती never objected to the union of the king with मालविका on the grounds that she was low born. She did not want a rival, so this additional information about her birth is not likely to change her view. प्रतिनिधित्व—स्वाभाविक—offer. इतानीजमि—Even after you have learnt that she is a princess, you have the same power over her as you had when she was your maid. प्रतीच्छुदु—accept. प्रतिनिधित्वानुरूपम्—Befitting the happy news of वेदनायक's success. जीवनम्—Silently.

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किम्...आर्यन्—चारीणी knew full well the mind of the king. She knew he would never refuse such a reward. So jocularly she asks this question viz. ‘Does my Lord disregard me (by rejecting my offer)’? सोकष्ट्यिसोहार:—General practice. मयूति...भवति—विदूषक gives his own explanation of the behaviour of the king. He was not unwilling to accept मालविका, but he was overwhelmed with bashfulness as a bridegroom. प्रभुक्षितस्वस्य—प्रभुक्षित विने: यस्मि व दृष्टि तथा तथा। lovingly. वर्तवीलश्वास्त्रम्—on whom the title of the queen has been conferred (by चारीणी). विदूषक gives another explanation of the king's silence in this sentence. अयावा देव्या...त्वच्छति. When the king looks at him significantly he understands the mind of the king and says that the king would not like मालविका to be treated as an ordinary wife but he wanted her to be raised to the status of the queen. किंतुप्रवचन—Where is the need of repetition! Her noble birth (अभिभजन) itself has conferred the title of the queen on her.

V. 18. Construe—

कल्पाणि अकरसमुत्था। अथि मणिजाति। अस्वरूपता जातहेतु रेदोऽभि न हि अज्ञि।
परिश्रामिका emphasizes the same point as above in this stanza. As the gem before it is set in gold requires to be polished, मालविका before she is united with the king should be honoured with the title of the queen.

Here the king is compared to gold (आतरूप) and मालविका to अष्टक्तका मणिजाति:—आकार—: Mine. मणिजाति:—The species of a jewel. अष्टक्तता—Not polished and cut properly. Here परिश्रामिका is hinting at the worthy union of the two lovers. (cf. रत्नं समाचारंह तांत्रि—सुवृ. VI: 79). समाचार—Pardon. अभुद्दक्ता—the talk of the victory of the prince वांचितं—I forgot to dress मालविका as a princess in the exultation at the news of वांचितं’s success. अवशेषलोपं—वांचित and प्रत्येक both the words have the same meaning विश. ‘A silken garment.’ अवशेष is a generic term while प्रत्येक is a specific term. अभुद्दक्ता—Wearing a veil. तवाचासना:—वंभ—We must bend before your order. This sentence reveals the hypocritical nature of the king. अभुद्दक्ता—silenced, हंस—shows joy. अभो.. अभुद्दक्ता—वांचित appreciates the generosity of the queen towards the king. तवाच..अलंकारिणि—The queen by her mere look at her servants orders them to meet मालविका as the queen.

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V. 19. Constur—

भूवर्गतः: साख्य: प्रतिष्ठान धरि पाते श्रेष्ठं समुद्रं: अनुग्रहितं दत्तामि हि अवशेष प्राप्तिः।

The परिश्रामिका appreciates the noble deed of चारिणी. She says “Wives devoted to their husbands sacrifice for him even to the extent of having a rival in co-wife for them. With a consideration of the happiness of their husband they readily consent to his marriage with another woman.” A very nice दर्शन is given to illustrate the point. A big river brings along with her many smaller rivers to the ocean.

प्रतिष्ठानपि—Even by giving new brides to their husbands and thus bringing rivals to themselves. समुद्रा:—Rivers. प्राप्तिः—lead. उपायार्तकमि:—Trangressing the right course of conduct viz. इत्यवर्ती’s disregarding the king’s prostration. तत्त्वम:..आचरितम:—

She means to say ‘I have atoned for my former misbehaviour by absenting myself at the time of your union with मालविका. My
presence would have been a hindrance in your way. (of महदुरुक्तकुल मालविकाय: समागमे बिभूतमानमि आगमें परिलेखीतिभाव:—काटयासम्) v.l. (1) महदुरुक्तकुल न मया आचारितम् “I did not act agreeably to my Lord therein”. v.l. (2) महदुरुक्तकुल ननु मया आचारितम् “I did it agreeably to your wish.” मत्रा: संबांविनियमित्व:—My Lord should favour me only by reconciliation (प्रसाधारण:.) The reading we have adopted in the text shows that this message from हरावती is not quite straightforward. अनुजास्त्यतिति—Will act according to it. चरितार्थ—Who has his desire fulfilled (viz. of giving मालविका to अभिमित्र:.) समाजविन्यासम्—to congratulate.

तत्तथा—This refers to माधवचनेन. त्या पालकित्यामि—I shall insert complimentary words from you to him in my letter. परवानवानवाणन:—Your excessive love has compelled me to be at your disposal.

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V. 20. Construe:—

देविः ले म प्रमादमुखी मिल्यः मया, एतात्मनाः एव हर्देव प्रतिपालनीयम्।

In this stanza the king wishes that भारिणी should always be favourably inclined towards him. प्रमादमुखी—favourably disposed. हर्देव प्रतिपालनीयम्—should be borne in mind. v.l. चरित (for देवी:)—A hot-tempered lady; but it is used as a term of endearment by a husband to his wife and here it should be taken in that sense. v.l. चरित (for हर्देव प्रतिपालनीयम्)—“I beg that you should always be ready for reconciliation for the sake of your rival viz. मालविका.

प्रजानाम् ईश्चरित्यमप्रमुखितं आशायं अभिमित्रे गोष्ठिर न खलु न संप्रदाते।

In this भरतवास्य it is expressed that while अभिमित्र is the ruler nothing is left to be desired. ईश्चरित्यमप्रमुखितं (adj. of आशायं) blessing. ईश्चरितम्: विमामः सः प्रसृति यथा तद। Consisting of the removal of (six) calamities ईश्चरित—a calamity. The six calamities are (1) excessive rain (2) drought (3) locusts (4) rats (5) parrots (6) foreign invasion. According to some the 7th is the danger from one’s own army (स्वमक्षे). विमामः—Removal प्रसृति—others. आशायं—blessing or thing to be desire.1. The agent of this desire is the king अभिमित्र, or according to काटयासम, the subjects of the king. If it is taken माधवचनेन, one who is reciting this भरतवास्य is doing so not in the capacity of the king अभिमित्र but as an actor. v.l. अभिमित्रमप्रमुखितं
for इति भविष्यानि (संस्कृत: i. e. having obtained) ब्रूति
(आरम्भ—since or from) After having obtained king Agnimitra, as
the ruler nothing remains to be accomplished by the subjects.
अभिमित्रो गीतखरि—When अभिमित्र is the protector, न खलवत संपन्धत—not
that it will not be fulfilled i. e. it will surely be fulfilled. Object
for this is आकार्यण.

According to some, all the four lines from त्व मे...to अभिमित्रे form a मरतवाक्र, but looking to the contents of the verse, it seems
that the last two lines are not recited by अभिमित्र; and therefore
काहस्यकेस rightly put the word "भरतवाक्र," after the first two
lines. So the first two lines are from the lips of the king अभिमित्र
in response to पारिपाणि’s question and that the last two lines are
the भरतवाक्र.

भरतवाक्र—It is a verse at the end of a drama. It is, of the
nature of benediction expressing a wish for the general well-being
and prosperity. भरतवाक्र is so called in honour of भरतमुनि, the
originator of the science of dramaturgy. This verse is sung by an
actor or actors but not in the capacity of their particular role of
a king etc. This corresponds to the singing of the National
Anthem at the end of the performance in modern times. Usually
all the characters are found participating in the recital of भरतवाक्र.
The contents of this भरतवाक्र are rather unusual. This has led
काहस्त्य्य to believe that this drama was composed in अभिमित्र’s time.

CRITICAL APPRECIATION OF ACT V.

This act has not many incidents. It is full of narration.
The author is in a hurry to wind up the action of the play. The
main incident in this act is the fruition of the seeds of love sown
in Act I. Dhārīṇī, who is in a happy mood, willingly bestows
Mālavikā on the king.

In response to the queen’s invitation to witness the splendour of the blossoms of golden Āsoka, the king accompanied by
Vidūśaka joins queen Dhārīṇī who is already in the Pramādavana-
garden with Parivrājikā, Mālavikā and attendents. Mālavikā is
decked in the nuptial dress on the occasion by Parivrājikā on
instructions from Dhārīṇī. Now the king and Mālavikā are hope-
ful about their union, yet some uncertainty haunts their mind. Just then the two girl-artists presented by Mādhavasena to the king appear before the king. They instantly recognize Mālavikā as the princess and Parivrājikā as the sister of the minister Sumati. Those girls and Parivrājikā describe the incident which reduced Mālavikā to the status of a maid-servant. Parivrājikā justifies her silence about the identity of Mālavikā on the ground of the prophecy of a well-known sage that Mālavikā would be united with a worthy husband after having lived as a maid-servant for one year. No sooner has the king disposed of the business of Vidarbha, than he, gets a letter from Puṣpamitra announcing the victory of his son Vasumitra. Agnimitra is cordially invited with his queens by Puṣpamitra to attend the Aśvamedha sacrifice. Dhārini's joy knows no bounds at the news of the victory of her son and in that moment of exultation she, true to her word, gratifies the desire of Mālavikā by offering her to Agnimitra her husband. She seeks formal consent of Irāvati for this marriage and Irāvati unwillingly and helplessly bows down before the inevitable. The play concludes happily with the Bharataśākya.

Agnimitra's state-craft is well reflected in his decision to divide the Vidarbha Kingdom between the two cousins. The letter which he receives from his father hints at the not very-cordial relations between the father and the son. No further clue indicating the cause of their mutual discord is found in the play.

Dhārini's jealousy has already begun to melt as we saw in the fourth act when she said, न मे एष मत्सर्स्य कर्तर्। At the blossoming of the Aśoka within the stipulated period and the revelation that Mālavikā is a princess coupled with the arrival of the news of the victory of her son, Dhārini is completely reconciled to her lot and hence of her own accord she offers Mālavikā to the king.

Irāvati who was strongly opposed to the union of the lovers, is very cleverly kept away from the scene of union. Her reply to Dhārini's message displays her hesitating consent to the union. Her message to the king at the end is also full of bitterness.
She was forced to withdraw her opposition while Dhārīṇī consented voluntarily.

In short the two queens face the inevitable in different spirit: The youthful Irāvati in the spirit of vain resistance, while the mature Dhārīṇī in the spirit of resignation.

—तमसे मा व्योतितगमय—

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**APPENDIX I**

**SOME IMPORTANT QUESTIONS**

1. Define Praveśak and Viśkainbhaka, and show how they differ from each other.
2. What is ‘Dr. Wilson’s Theory’ about Mālavikāgnimitra? State with reasons, whether you agree with Dr. Wilson or not.
3. Explain the term pithamardikā and explain who plays that part in this play.
4. Compare and contrast the character of Irāvati with that of Dhārīṇī.
5. What different opinions prevail about the date of Kālidāsa?
6. Give a brief character sketch of each one of the following:—
   Vidūṣaka, Parivrājikā and Mālavikā.
7. Explain fully the terms—जनान्तिकम्, वास्मगतम्, खगतम् + ज्ञाप्यं.
8. Sketch the character of Agnimitra.
9. Give the allusions in the following:—
   सौस हमिदानीमंशयसनस पर्यायं प्रस्थापताथ्यं। अमेरान्तं दर्शनिबोधयज्ञम। हौमिन: हैतरं प्रसादं च हैविनिमू। हरदरब्य मनोभवद्वृत्तम।
10. State the quarrel between Haradatta and Gaṇadāsā, and explain its dramatic significance.
11. Discuss—‘Vidūṣaka dominates the play Mālavikāgnimitram. ’
12. Explain the following terms—Kaṇchuki; Nāndi; Prastāvanā; Apatikṣepena; Bhāratavākyā;
APPENDIX II

Important sentences for explaining with reference to the context.

Act I.

1. पुराणमित्रवेद न साधू सर्वपू न जापि काव्यं नवमित्ववचम्।
2. आकृतिविशेषेन्द्र: पदं करोति।
3. नाट्यम भिषजरूपे ब्रह्माचार्यं समाराधनम्।
4. जलमिव समुद्रशुकली मुक्ताचल्कात पवोद्यः।
5. तेन हावितवः तान्त्रिकार्थवचम्।
6. क्रृष्णं तमसि न परयति दीपेन चिन्ता सच्चुरिपः।
7. फलमिपि अविरेण इद्यतिः।
8. नर्त्यिव प्राचर्यवेद समाध्यायतमविश्वया।
9. पल्लवे वित्तारचे ग्रामे रत्नपरिश्रमः।
10. सके, त्वतसुते पापास्थ गुणमुद्विशिष्ठम्।
11. कथं कार्य-विनिमयेन व्यवहरक्षणाम:।

Act II.

1. भो उपस्थित नयनमपस सन्निद्धतमशिसं च तद्ग्राहं इद्दार्शे श्रेष्ठः।
2. सन्निद्धतमशिसं संस्मारण विपरिष्ठत:।
3. द्यामायते न विहरसु न: कारङ्गमिनिवानिपु।
4. अहो प्रयोगाभ्यांत: प्रारिफः।
5. मया नाम मृधचालकस्य सुधकरणर्ज्ञि तारकसे जलमिनिस्तम्।
6. तेन हि धनंतपरित्यागस्य नना मृत्यु जाति:।
7. मवानिवि सूनोपरिवर्तो विहिन्याम इवविमित्वकोपु: सोऽश्च।

Act III.

1. सूतांकुरू विशिष्टत्वोराजस्यो: विपीविभावसद्धम्।
2. न हि कस्थिनी दृष्टवाग्रहमवेशे सतद्गाजः।
3. विमयविभवं कुलावलिका खलवम्।
4. येन्ते क्षेत्रायहिः रक्षौ प्रमुखं न वर्षयति।
5. उच्चारार्थश्रमणस्यायं न तु पूर्वाचार्यायिकोऽर्थं भावधृत:।
6. एततस्वामानवेश्वरस्य सत्त्वकार्यकोश्चिताः।
7. परिसूत्तिर्म सिद्धदलिनी ग्रामाद्यस्य वचः।
8. तत: सा सेवया पृष्ठां कि न लक्षितो जनी बलभद्र इति। तवोऽसीतः।
9. मदो वा उपचारी वा यथे परिजनस्य बलभद्रं जातन्यपि पुष्टीतिः।
प्रभृति कोकवाद एव। अभ्य पुनः सुधः संवृत्।

अवलोकिताम मालविकायः।

रुचिकृतां गुरुविज्ञायः।

भूष्ये भ्रमरविद्वाच इति वसंतावतातिरस्वस्य किं न चूतप्रसवोज्वत संविज्ञः।

नवनोकः कुसुम दर्शयति। अर्थ पुनः पुष्प्यिति फलिति च।

न मया विषाणमीदुष्ण विनोदयास्तुक्साय पुनःपोषितामिति।

शाल इति मदिन तावदस्तु ते परिचयविषयविधिरणा प्रिये।

न खलियमि मालविकाचरणो यो ते स्पर्शोद्धवेपुरुषिष्मः।

Act IV

अहो कुमुःकलेखः: कामुकृतख परिहरणीया खलु चिन्त्रिका।

मुहेदनानि महृत्युव रत्नभार्य यीलनाश्व वहसि।

अपि निविनमनोरयो विवासकेली मितुस्तय।

बंधनभ्रष्टो गृहकरोतिविचलोस्या मुखे पतितः।

सचितित ययि नैतिते कमपयहर नायि तद्वायत्रीमध्यिष्मे विस्मरेयम्।

बंधनाम खलु मया पाप्तकृपागोपुरुषविश्वस्तु म।

द्वारानीवरस्तिन्या पत्रोऽवोपपूष्यऽ।

कामेन खलु यथप्रचलनतः।।

पुद्देश व्याहतित्वं इति कि देवा पृथिवीव विष्ठु सम्पति ( ०८ विस्मरति )

Act V

चन्द्रं खलु मया पापकृपार्मितिन्या वृहितम्।

आगामि मुखः बा दुखः बा दूःखः वामस्य सम्बहितकरोति।

न बीच्यस्यहरुः सफलेऽहत महृत्युः।।

हो धर्मस्य सम्बुवयो विशिष्ठ:।

स्वभृति नववरो जग्नाटकरे भवितः।

पुजः विज्ञानंतराम विनोदयास्तु महाविद्वानां भुवियास्तिम संवृत्ता।।

यहु चारास्त्रितेन तद्वा महृत्युपराणं तत्स्त्रम्भेऽ महृत्युः तु कम्भव आचरितम्।
APPENDIX III

A

List of Important Words

ACT I

आपूर्ति उपायन कृतिवासः भगवत नर्मद दुर्गचह नेपाय रीढमशिका प्रारूप अलिप माहूरि—मार्जना
यात्रा वर्णवर पञ्चशायरिनय जनानिकम् विष्णुभक्ति
मिश्रविभिन्नक्रम प्रवेशक चतुप्रद

ACT II

उपायन पड्कपुंछिदृफ्तम् कृतिवासः सप्तसहि

ACT III

कर्मगृहीत दोहित ब्रह्मचर्य मतस्थानिका संकल्पिकोनि

ACT IV

उदकम्भिप्राण परमुता पर्वन् पौर्णम् समुद्रगृह स्वस्तिवाचन

ACT V

अकालहीन वर्त्ति ऊक्षणम् कौतुकालकार प्रामृतक
भरतवाक्य वस्तशरण रघुराजनामम् विनयदंड वैतालिकः
शौरी सिद्धाशेस

B

Important

विपि गाते बलीबङ्गः इव अर्ध महकशिकालमध्ये कृत्य संयमम् अन—
सुनातसंपका पारिणि राजीव नौ। सकलीकृतमक्तृकं पुनर्वेश्वरकं कुक्ष्या
पुक्तः। सोझ्युमिदानमुमुमुमुमे गार्ग: प्रीयेन प्रत्याख्यातायो यथे। वह्लेप्याग्निद्वे—
कन्तमा। देवी शौरीं विशेष च शनिनीम् हरदंभेव शतीभव द्रुमश्।
## ERRATA

### Introduction.

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