ŚAKUNTALĀ.

MONIER WILLIAMS.
ŚAKUNTALĀ

A SANSKRIT DRAMA, IN SEVEN ACTS,

BY

KĀLIDĀSA.

THE DEVA-NĀGARI RECEPTION OF THE TEXT,

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

NOTES, CRITICAL AND EXPLANATORY,

BY

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PREFACE.

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

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

‘Willst du die Blüthe des früthen, die Früchte des späteren Jahres,
Willst du was reizt und entzückt, willst du was sättigt und nährt,
Willst du den Himmel, die Erde, mit einem Namen begreifen:
Nenn’ ich Sakuntalā dich, und so ist Alles gesagt!’

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

These two classes of MSS. are usually distinguished by the names ‘Deva-nāgari recension’ and ‘Bengālī recension,’ which terms may conveniently be adopted. The Deva-nāgari recension

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

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

Augustus William von Schlegel, in his first Lecture on Dramatic Literature, says: ‘Among the Indians, the people from whom perhaps all the cultivation of the human race has been derived, plays were known long before they could have experienced any foreign influence. It has lately been made known in Europe that they have a rich dramatic literature, which ascends back for more than two thousand years. The only specimen of their plays (Nāṭaks) hitherto known to us is the delightful Śakuntalā, which, notwithstanding the colouring of a foreign climate, bears in its general structure a striking resemblance to our romantic drama.’

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

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

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

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

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

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

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

The MSS. which I principally used, were—

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

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

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

5. An old Bengāli MS. belonging to the India Office Library, numbered 1060.


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

The following are the three Indian Commentators—

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

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

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

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

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

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

In the Hindū drama, as is well known, the women and inferior characters speak in Prākrit—the name given to the colloquial Sanskrit, prevalent throughout a great part of India in early times. This spoken form of Sanskrit, which was really the precursor of the present vernacular tongues, must have varied greatly, and particular dialects must have belonged to particular districts and classes of men. There is, however, but one principal Prākrit, peculiar to the plays, viz. the Mahārāṣṭrī, although specimens of some varieties occasionally occur, and two of them may be found in the interlude between the fifth and sixth Acts of this play (see p. 217, note 2, and see Indian Wisdom, p. xxix, note 2).
Other improvements and alterations will be noticed. For example, the rules of Sandhi have generally been carried out, even in the Sanskrit interpretation of the Prākrit; the text and renderings in the notes have been carefully revised, and reference has been constantly made to Dr. Burkhard’s edition; the stage-directions and names of the speakers have been printed in small type.

Mr. E. L. Hogarth, M.A., of Brasenose College, who has acted as Deputy Professor of Sanskrit at Oxford during my absence in India, has superintended the progress of this second edition of the Śakuntalā through the press, and has added a useful index.

My grateful acknowledgments are due to the Delegates of the Clarendon Press for the encouragement they are giving to the study of Sanskrit and Oriental literature generally, by undertaking the publication of standard works like the Śakuntalā.

M. W.

Cairo, March 1876.
ABBREVIATIONS.

[The commonest abbreviations are not given.]

Amara-k. = Amara-kosha.
B. and R. = Boehtlingk and Roth.
Beng. = Bengdl (MSS.) or Bengáli recension.
Bharti-h. = Bharti-hari (Bohlen’s ed.)
Bhaṭṭi-k. = Bhaṭṭi-kāvyā.
C. = the commentator Čandra-śekhara.
chap. = chapter.
cl. = class of verbs.
Deva-n. = Deva-nāgari (MSS.) or Deva-nāgari recension.
Dict. = my Sanskrit-English Dictionary.
Draupad-h. = Draupadī-harana in Johnson’s Selections from the Mahā-bhārata.
ed. = edition.
Gita-g. = Gita-govinda (Lassen’s ed.)
Gram. = my Sanskrit Grammar, 4th ed.
Harī-v. = Harī-vaśā, the last Book of the Mahā-bhārata.
Hitop. = Hitopadeśa (Johnson’s 1st ed.)
I. O. = India Office.
K. = the commentator Kāṭavema.
Kumāra-s. = Kumāra-sambhava.
l. = line.
Laghu-k. = Laghu-kaumudi.
Mālatī-m. = Mālatī-mādhava (the Calcutta ed. 1830).
Mālavik. = Mālavikāgnimitra (Tullberg’s ed.)
Megha-d. = Megha-dūta.
Mṛićh. or Mṛićchak. = Mṛićchakaṭīka (Calcutta ed.)
Mudrā-r. = Mudrā-rākṣasa (Calcutta ed. 1831).
Nalod. = Nalodaya.
Pān. = Pāṇini (Boehtlingk’s ed.)
Prāk. = Prākṛit.
Raghu-v. = Raghu-vāgśa.
Rāmāy. = Rāmāyaṇa (Schlegel’s ed.)
Ratn. = Ratnāvali (Calcutta ed. 1832).
rt. = root.
S. = the commentator Sankara.
Sk. = Sanskrit.
Vikram. = Vikramorvāśī.
Vishnu-p. = Vishnu-purāṇa (Wilson’s translation, large ed.)
...
vyāpya sthitam rodāsi in the opening of Vikramorvaśī. Sthā is joined with an indecl. part. to express continuity of action. Visvam=prapañcam, 'the whole visible universe;' K. Sarva-bhūta-prakṛitiḥ, so reads Kāṭāvema, followed by my own MS., and supported by Manu ix. 37, Iyam bhūmīr bhūtānāṁ sāsvatī yonir uṇyate, 'this earth is called the primeval womb [yonīḥ=kāraṇam, Kul.] of all created things.' The other MSS. have sarva-vīja-prakṛitiḥ. Prakṛitiḥ=vyādīna-kāraṇam, K.; = utpatti-sthānam, Č.; = nidānam, S'. Prapannaḥ=upetaḥ, K. The Bengāli MSS. have prasannāḥ. The worshippers of Śiva, who were Pantheists in the sense of believing that Śiva was himself all that exists as well as the cause of all that is, held that there were eight different manifestations of their god, called Rudras (viz. Rudra, Bhava, Sarva, Īśāna, Paśu-pati, Bhūna, Ugra, Mahā-deva), and that these had their types or representatives in the eight visible forms enumerated here. So the Vishnū-purāṇa (Wilson, p. 58, large ed.), 'Brahmā assigned to them their respective stations: water, the sun, earth, fire, air, ether, the officiating Brāhmaṇ [dikṣīto brāhmaṇaḥ], and the moon; these are termed their visible forms [tana-vaṭ].' In the opening of Mālavik. mention is made of Śiva upholding the universe by means of these forms, askābhīs tanubhīr bibhavataḥ kṛitsnam jayaḥ apī. See also Kumāra-s. iv. 76. Sankara, with far-fetched subtlety, points out how each of these types of Śiva is intended by the poet to correspond with circumstances in the life of Sakuntalā. Thus, yā srīṣṭiḥ, &c., is compared with the sentiment in verse 43; and ye de, &c., with the two female friends.

1 'At the end of the Nāndī, the Śūtra-dhāra (speaks).' In the Hindū drama every piece commences with a prologue, which is preceded by the Nāndī or opening benediction, invoking the favour of some deity. It is called Nāndī because it rejoices the hearts of the gods; nandantyasyāṁ surā yasmāt tena nāndī prakīrtitā, S'. The Sāhitya-darpaṇa (p. 135) says, 'What is recited in praise of a deity, a Brāhmaṇ, a king, or the like, combined with a benediction, is called Nāndī.' It is said to be employed vighnopasāntaye, 'for the removal of obstacles.' The Śūtra-dhāra was the principal manager who regulated the thread or rules of the drama;
yena martaṇīya-kathā-sātram prathamam śūyate, S'. He is otherwise, especially when not a Brāhman, called the Sthāpaka, 'he who fixes or establishes the action of the play,' kāvyārtha-sthāpanāt, Č. Sthāpakāḥ sūtradhāra-sadṛśa-guṇākāraḥ, 'the Sthāpaka has qualities and an appearance like those of the Sūtra-dhāra,' Sāhit.-d. p. 137, l. 6. Sūtra-
-dhāra-padena atra sthāpako 'bhimataḥ sūtradhāra-samānākāraṭvāt, S'. Bharata says, Sūtradhāraḥ paṭhen nāndim madhyamaṃ [prathamam, Č.] svaram āśritaḥ, 'the Sūtra-dhāra should recite the Nāndi, employing a tone neither high nor low.' He was generally a Brāhman, and therefore qualified to recite the Nāndi in his own person. He did so, however, as a Brāhman, and not in his character of manager, which he did not assume till he had concluded the Nāndi. Nāndy-ante sūtradhāraḥ is therefore equivalent to 'at the end of the Nāndi, or after reciting the Nāndi, the Sūtra-dhāra continues speaking.' So Čandra-śekhara, Nāndi, etad-ante sūtradhāro vadati, nāndim pañhitvā anyad vadāti ity arthaḥ. Hence the word praviṣya, 'entering,' is not required; the reciter of the Nāndi remaining on the stage in the character of manager. [Iti nayena nāndy-ante sūtradhāraḥ-pravicēṣo 'pāṣṭaḥ, Č.] If the manager happened not to be a Brāhman, he seems to have had no right to the title Sūtra-
-dhāra, nor could he recite the Nāndi, but in that case some Brāhman pronounced the blessing, and the manager was called Sthāpaka. Sneh, at least, seems to be the meaning of Bharata’s aphorism [rān-ga-pājāṃ vidhāya ādau sūtradhāre vinirvate sthāpakāḥ praviṣet paśāt sūtradhāra-guṇākritiḥ], though all the extant plays make the Sūtra-dhāra first recite the benediction, and then carry on the dialogue. The Sāhit.-d., p. 137, has the following: Idānuṁ pūrva-rāvyasya samyak-prayogābhāvād eka eva sūtradhāraḥ sarvam prayojayati iti vyavahāraḥ sa sthāpakāḥ, ‘in these days, from the want of a complete performance of the Pūrva-rāṅga, the custom is that the Sūtra-dhāra alone does all, and he is the Sthāpaka.’ The blessing is usually followed by some mention of the author of the piece, an appeal to the favour of the audience, and a short dialogue between the manager and an attendant actor (pāriṇāṁśeśika). In the present play, an actress sings a song for the amusement of the audience.

2 'Looking towards the tiring-room,' which was behind the stage,
"looking behind the scenes." Nepathyam=vyatiriktaṃ yavanikāntaritaṃ varṇikā-grahaṇādi-yogyam naṣa-vargya-sthānam, K.;=bhūṣaṇa-sthānam rangād vahil-stham, Č., Ħ.

In a Hindu theatre, a curtain [apati, paṭa, yavanikā] suspended across the stage, answered the purposes of scenes. Behind it there was the space called nepathyā, where the decorations were kept, and where the actors attired themselves and remained in readiness before entering the stage; whither also they withdrew on leaving it. When an actor was to come on hurriedly, the stage-direction is paṭakshe- pena or apati-kshepena, 'with a hurried toss of the curtain.' When he was to say something whilst hidden from the audience in this space behind the curtain, the direction is nepathyē, '(a voice) in the postscenium.' As to nepathyā-vidhānam in the next line [=prasādhaṇa-kriyā, Ħ.], it may be translated, 'the act of decoration,' 'making the toilet,' or perhaps, 'the arrangements of the tiring-room.' Nepathyē yad viḍhīyate tan nepathyā-vidhānam. Kāṭavema has maipathyā. Nepathyam viḍhā=nepathyam rāc or nepathyam kri. Compare Ratnāvali, p. 2, 1, 16.

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

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

3 'Therefore let care be applied by each to his own part [or character],' 'let pains be taken by all in their several parts.' Pratipātram=pātre pātre, K. Tat=tusmat, K. So sveshu sthāneshe avahitār bhavitāryam, Vikram., Act I.
By reason of your honour’s good assignment of the parts of the play (to the several actors), nothing will be wanting; ’i.e. ‘by reason of your skill in casting the characters, nothing is likely to go amiss in the acting;’ or, ‘by reason of (our) good acting, nothing will be wanting to your honour;’ or, ‘by reason of your honour’s (skill in the) management of the play;’ &c. Such are the various interpretations of Kātavema, Čandra-šekhara, and Sānkara: the first seems preferable. So yah prayogo bhavatishu nibaddhah, Vikram., Act II. [prayogam nibandha=prayogam vrīc].

1 Bhūtṛtham=satyam, S.;=satyārtham, K., ‘the real truth, ’‘the true state of the case.’

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

Verse 2. Ārya or Gāthā, in which there are thirty Mātrās or measures (a short syllable containing one, and a long, two) in the first half-verse, and twenty-seven in the second. Each foot must contain four measures, except the sixth of the second half-verse, which contains one ; and the half-verse must be divided by a pause at the end of the third foot.
Sruti-prasādana-taik = śravaṇendriya tarpayāt, K. Some MSS. insert saṃgitiśā karantiyam.

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

3 ‘For now (are) the days on-which-there-are-grateful-bathings-in-the-water (and) on-which-silvan-breezes-are-fragrant-from-contact-with-the-trumpet-flower: (now are the days) on-which-sleep-is-easily-induced-in-very-shady-spots (and) which-are-delightful-at-their-close.’ Praeçhāya⁹ = prakrisha-çhāya yatra tat sthānam praeçhāyam tasmin sulabhā niñdra yeshu te tathoktāh, K.; see p. 37, note 1 of this book. A short vowel is the substitute for the long final of a fem. noun, when compounded with such prepositions as pra, uti, &c.; thus prayrieva from grīvā; atimāla from mālā; see Laghuk. 1003. Pariñāma = virāma = sāyan-kāla, ‘the evening,’ K.

Verse 3. Āryā or Gāthā. See verse 2.
Loving [amorous] fair-ones make ear-rings of the Sirisha-blossoms that-are-very-gently-kissed by bees (and) the points-of-whose-filaments-are-very-delicate.' According to Sankara, kesara = kiujalka, and the whole compound is a Bahuvrli, agreeing with sirisha-kusumani. There is an allusion to the blossoms of the Sirisha being thus used in Meghaduta 67, carukarme sirisham; and Raghu-v. xvi. 48, 61. Compare also karSa-sirisha-rodhi, at the end of Act I. of this play; and Ritus-s. ii. 18, kritavatasaih kusumaih, &c. Avatansayanti is a nominal verb from avatansa.

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

'By your reverence;' ārya-misraiḥ is here an epithet of the manager, the respectful plural being used. In Vikramorvasī, Act I, ārya-vidagdhau-

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

The first syllable of the second foot [śambhā] is short by a license peculiar to Prākrit prosody. (See Colebrooke's Essays, new ed., vol. ii. p. 65, note.)
miśrāḥ, 'respectable and intelligent persons,' occurs as an epithet of the audience. Miśra, 'mixed,' in a compound of this kind has the force of 'gentleman.' Ā-jāupta, 'ordered,' 'arranged,' 'announced.'

1 Adhikriyatāṁ = prakāṭi-kriyatāṁ, K., i.e. 'let it be made the subject of exhibition,' 'let it be brought prominently forward;' see p. 6, note 2. Some read prayoge; compare in Ratnāvalī, p. 2, l. 15, nāṭikā prayogeṇa nāṭayitavyā.

2 The rule is, that the conclusion of the prelude should prepare the audience for the entrance of one of the dramatis personae. Hence, the manager exclaims, 'I was forcibly carried away by the ravishing melody of thy song, like king Dushyanta here by the very fleet antelope.' Pra-sabham, a kind of adverbial indeclinable participle from an old form sabh (= rt. sak) with pra, and meaning 'forcibly;' 'violently;' (see Gram. 567.)

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

```
| ṣ | ṣ | ṣ |
| ṣ | ṣ | ṣ |
```

The first four syllables and the last syllable of each Pāda may be either long or short.
'O long-lived one!' a respectful mode of addressing kings. Čandra-śekhara quotes a verse of Bharata, Vaded rājīṁ ēa cētīṁ ēa bhavaṅtītī vidū-śakahā, āyushman rathināṁ sūtō vṛiddham tāteti ētatāḥ. Cf. Manu ii. 125.

2 'Casting (my) eye on the black-antelope and on thee with-thy-strung-bow I behold, as it were, Śiva visibly present chasing the deer.' Adhi-jya, 'having the string [jya] up;' at the end of the chase the bow would be śīthila-jya: see verse 40. Sa-jya is used like adhi-jya. Pīnākīn is Śiva, armed with his bow called Pīnāka. [So the bow of Viṣṇu has a name Śārungu, and that of Arjuna, Gāndīva, Megha-d. 48, 50.]

In illustration, Kāṭavema refers to Rāghu-v. xi. 44, Dhanuḥ, yena vrisha-dhvajo vāṇam asrijad vidruta-kratru-mrigāṇasāriṇam. Śiva, not having been invited to Daksha’s celebrated horse-sacrifice, was so indignant, that with his wife he suddenly presented himself, confounded the sacrifice, dispersed and mutilated the gods, and chasing Yajña, ‘the lord of sacrifice,’ who fled in the form of a fleet deer, overtook and decapitated him. The Vāyu-purāṇa makes Śiva create a manifestation of himself as a monstrous being named Viṣṇu-bhadra, who pursues Yajña in the form of a deer: see Viṣṇu-purāṇa, p. 65.

Verse 6. ŚLOKA OF ANUSHTUBH. See verse 5.

1
2
There he is now, gracefully by the bending of his neck fixing a glance ever and anon at the chariot which pursues him, by (the contraction of) the hinder half (of his body) repeatedly drawing himself into the fore-(part of his) body through fear of the descent of the arrow; strewing the road with grass half-chewed which drops from his mouth kept open from exhaustion. See! by reason of his lofty boundings he springs forward chiefly in the air, little on the ground.' For buddha-drishṭi, compare Raghu-v. i. 40, syandandha-drishṭi. Pravishṭaḥ pārva-kāyatam is equivalent to pravishṭa-pārva-kāyaḥ, lit. 'entering the fore-part of his body,' a Bahuvrīhi compound analogous to buddha-drishṭiḥ and kūṭa-vartmā. In regard to Darbha or Kuśa grass, see note to verse 15.

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

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

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

4 'Separated by a longer interval or distance.’

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

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

Verse 8. VASANTA-TILAKA (a variety of SAKVARI or SAKKARI or SARKARI), containing fourteen syllables to the Pāda or quarter-verse, each Pāda being alike.
wind. This interpretation is confirmed by the reading of the Bengali MSS., cyatra-karṇa-bhaṅga; but if the sense nisācāla be insisted on, translate—‘having the cars erect and immovable.’

1 ‘Truly, the horses are [or appear as if] outstripping the horses of the Sun, and the horses of Indra,’ i.e. the speed of the chariot seems like that of the Sun or the Wind. Harito is taken by some commentators as gen. case of hari, ‘the Sun,’ and harān as acc. case plural of hari, ‘a horse.’ But 6a after harān indicates that both harito and harān are acc. cases after atitya. In the Rig-veda we find hari (dual) and harayaḥ and harībhīṣa (I. 16, 1; 101, 10; 16, 4; 52, 8) for ‘the horses of Indra;’ and haritaḥ for ‘the seven horses of Sūrya or the Sun’ (I. 50, 8; 115, 4). In Nirukta i. 15 the different vehicles of the gods are given, and among them hari Indrasya, haritaḥ ādityasya. Hence Indra is called hari-haya or hari-vāhana (Vikram., Act III), and in Rig-veda, hari-yojana; and the Sun is called hari-d-asva. One name of the Sun is saṃpārva, ‘having seven horses.’ The Bengali MSS. read katham atitya harinām harayo, &c., but harito harinācāla is supported by all the Deva-nāgari MSS., and by a parallel passage in Vikram., Act I, annena ratha-vegena vainateyam api uśūlayeyam.

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

Verse 9. Śikharinī (a variety of the Atyashti), containing seventeen syllables to the Pāda or quarter-verse, each Pāda being alike.
With himself as the third,' or 'with himself making the third,' i.e. himself and two others. This is a not unusual compound. Compare the expression, Pāṇḍavā mātri-shaśṭāh, 'the Pāṇḍavas with their mother as the sixth,' i.e. five persons, or six counting their mother. Again, chaśya-devīyo Nalaḥ, 'Nala made two by his shadow,' 'umbra geminatus' (Nala vi. 25). Also, adhitē caṭurom vedān ākhyānas-paścātāmān, 'he reads the four Vedas with the Ākhyānas as a fifth' (Nala vi. 9). A similar idiom prevails in Greek, aivos being used after ordinal numbers: thus, πέμπτος αὐτός, 'himself with four others,' Thucydides I. xlvi. Similarly, τρίτον ἡμιτάλατον, 'two talents and a half;' and ἕξοδον ἡμιτάλατον, 'six talents and a half,' Herodotus I. 15, 50.

Verse 10. Mālinī or Mānīnī (a variety of Ati-Śakvarī or Ati-Śakkari), containing fifteen syllables to the Pāda or quarter-verse, each Pāda being alike.

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Not indeed, not indeed must this arrow (of thine) be allowed to descend upon this tender body of the deer, like fire upon a heap of flowers. Where, forsooth, on the one hand (ēa), is the very frail existence of fawns? and where, on the other (ēa), are thy sharp-falling adamantine shafts? i.e. Where is the suitability or congruity between the one and the other? What has the one to do with the other? How great a contrast or difference is there between the one and the other! Let not your shafts waste their strength upon an object so frail and tender, but let them be directed towards a mark more fitted to prove their adamantine qualities. This repetition of kva to express great contrast or unsuitability between two things is not uncommon. It is used by Kalidāsa again at the end of the Second Act of this play, kva vayam, &c.; also in Megha-dūta 5, thus, ‘Where is a cloud which is a collection of vapour, fire, water, and wind? and where the meaning of messages to be received by intelligent mortals?’ i.e. Why deliver a message intended for intelligent human beings to a cloud? What possible connection can there be between objects whose nature is so different? See also Rāghu-v. i. 2, ‘Where is the race sprung from the sun? and where my scanty powers of mind?’ The majority of MSS. read pushpa-rāśau, some tūla-rāśau, ‘on a heap of cotton.’

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

Verse II. ŚLOKA or ANUSHṬUBH. See verse 5.
This is worthy of your honour, who art the light of the race of Puru,' i.e. an illustrious descendant of Puru. Compare in Vikramorvasī, Act I, sadriśam idaṇu soma-vanśa-sambhasvasya. In English we have the same idiom, 'this is just like [i.e. worthy of] one born in the Lunar race.' The two great lines or dynasties of kings according to Hindu mythology were the Solar and the Lunar. The Solar begins with Ikshvāku the son of Vaivasvata, the son of Vivasvat, or the Sun, and is carried on through Kakutstha, Diśipa, Raghu, Aja, and Daśaratha, to his son, the great Rāma-ćandra, hero of the Rāmāyaṇa. Under the Lunar come Puru, Dushyanta, Kṛiśña, and the heroes of the Mahā-bhārata, as, 1. Soma; 2. his son, Budha; 3. his son, Purūravas; 4. his son, Āyus; 5. his son, Nahusha; 6. his son, Yayāti; 7. his sons, Puru and Yadu. From Puru were descended Taṇḍu, Anila, Dushyanta, and Bharata. From his brother Yadu came Sātvata, Śūra, Vasu-deva, and his sons Bala-rāma and Kṛiśña. From Bharata the son of Dushyanta and descendant of Puru came, after a time, Ajanūda, Saṅjarasena, Kuru, Śāntanu, Bhūṣma, and Kṛiśña-dvāipāyana or Vyāsa. The latter was the father of Dhrīta-rāśṭra and Pāṇḍu. The quarrels of the hundred sons of Dhrīta-rāśṭra with their cousins, the five sons of Pāṇḍu (all of them being thus descended from Kuru and Puru), form the subject of the Mahā-bhārata. These two separate Solar and Lunar lines were occasionally intermixed by marriage, and a cross occurs at the very beginning, by the marriage of Ilā (Idā), daughter of Vaivasvata, with Budha. Paraśu-rāma, as a Brāhman, belonged to neither dynasty, but was connected with the Solar on his mother’s side (see note to verse 22).

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

2 Compare Raghu-vaṇṣa xiv. 70, i. 49.

3 *Upa-mālīṇī-tīrām,* ‘near the banks of the Mālinī;’ see Gram. 760. b.

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

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

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**Verse 13. Āryā or Gāthā.** See verse 2.
The fable is that Soma, or the Moon, was here cured of the consumption brought upon him by the imprecation of Daksha, his father-in-law (Mahā-bh., S'alya-p. 2011; Vishnu-p. p. 561). A tīrtha is a place of pilgrimage, generally on the bank of some sacred stream, or near some holy spring. The word is derived from tri, 'to cross over,' implying that the stream has to be passed through, either for the washing away of sin, or for extrication from some difficulty or adverse destiny. Thousands of devotees still flock to the most celebrated Tirthas, Benares, Haridwār, &c.

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

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

3 Abhoga = vistāra, 'extension,' 'amplitude;' paripūrṇa-tā, 'fulness.' S', in explaining parināha in the sense of 'circumference,' gives abhoga as a synonym. In Megha-d. 96, gandābhoga is explained by kapola-mandala, 'the orb of the cheek;' and by gandā-sthala, 'the region of the cheek;' and stanābhoga is said to mean 'fulness of breast.' Translate, 'Even without being told, it may be known indeed that here (we are within) the expanse [or exuberant fulness] of the sacred grove.'
For here are the (grains of) wild-rice beneath the trees, fallen from the mouths [openings] of the hollow-trunks (koṭara) filled with parrots; in other places the polished stones (used) for crushing the fruit of the Ingudi are plainly observed; the fawns too, with undeviating step [i.e. not starting aside] from having acquired confidence, bear the sound (of the voice); and the paths of the reservoirs are marked with lines by the drippings from the ends of the bark-clothes. Mukha is used for any opening. Garbha, as the last member of a compound, often denotes ‘filled with,’ as cūra-garbha nādiḥ, ‘a tube filled with powder.’ The Ingudi, commonly called Ingua or Jiyaputa, is a tree from the fruit of which necklaces were made of a supposed prolific efficacy; whence the botanical name Nagelia Putranjiva or Jiva-putraka. In Raghu-v. xiv. 81 there is an allusion to the fruit being used by hermits to supply oil for lamps, and in Act II. to its furnishing them with ointment. The synonym for the tree in the Amara-kosha is tāpasa-taru, ‘the anchorite’s tree.’ S. calls it muni-pādapa. Abhinna-gati may perhaps be translated ‘not running away.’ K. explains it by avihata-gati, ‘not stopping in their walk.’ So abhinna-svara, ‘one who does not hesitate in speaking.’

The sense of the last line is determined by a passage at the end of this Act, where the dust is described as falling ‘on the bark dresses, moist with water, hung up (to dry) on the branches of trees’ (vitapa-vishakta-jalārdra-valkaleshu, verse 32). In carrying these dresses from the tank (toyādhāru) to the trees, a line would be formed by the drippings from the edges [śikhā = añcāla, Schol.]

Verse 14. Śārdūla-vikrīḍita (a variety of Atidhriti), containing nineteen syllables to the quarter-verse, each quarter-verse being alike.

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For here are the (grains of) wild-rice beneath the trees, fallen from the mouths [openings] of the hollow-trunks (koṭara) filled with parrots; in other places the polished stones (used) for crushing the fruit of the Ingudi are plainly observed; the fawns too, with undeviating step [i.e. not starting aside] from having acquired confidence, bear the sound (of the voice); and the paths of the reservoirs are marked with lines by the drippings from the ends of the bark-clothes. Mukha is used for any opening. Garbha, as the last member of a compound, often denotes ‘filled with,’ as cūra-garbha nādiḥ, ‘a tube filled with powder.’ The Ingudi, commonly called Ingua or Jiyaputa, is a tree from the fruit of which necklaces were made of a supposed prolific efficacy; whence the botanical name Nagelia Putranjiva or Jiva-putraka. In Raghu-v. xiv. 81 there is an allusion to the fruit being used by hermits to supply oil for lamps, and in Act II. to its furnishing them with ointment. The synonym for the tree in the Amara-kosha is tāpasa-taru, ‘the anchorite’s tree.’ S. calls it muni-pādapa. Abhinna-gati may perhaps be translated ‘not running away.’ K. explains it by avihata-gati, ‘not stopping in their walk.’ So abhinna-svara, ‘one who does not hesitate in speaking.’

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Verse 14. Śārdūla-vikrīḍita (a variety of Atidhriti), containing nineteen syllables to the quarter-verse, each quarter-verse being alike.
The trees have their roots washed by the waters of canals [trenches],
tremulous in the wind; the tint of (those trees which are) bright with fresh-
sprouts is diversified [partially obscured] by the rising of the smoke of the
clarified butter (burnt in oblations); and in front, these young fawns, free from timidity, leisurely graze on the lawn of the garden, where the
stalks of Darbha grass have been mown.’ The commentators explain
bhinnä by anyathä-bhūta, ‘altered,’ ‘made different;’ but it may also
mean ‘broken,’ ‘interrupted,’ ‘partially obscured.’ Arvāk = agratāh, ‘in
front,’ ‘near.’ Darbha is another name for Kuśa or sacrificial grass (Poa
Cynosuroides). This was the plant held sacred by the Hindūs, as verbena
was by the Romans. Ground prepared for a sacrifice was strewn with
the blades of this grass. The officiating Brāhmans were purified by
sitting on it, and by rubbing it between their hands. Its sanctifying
qualities were various, see Manu ii. 43, 75, 182; iii. 208, 223, 255, 256;
iv. 36; v. 115; xi. 149; and Vishnū-p. p. 106. Its leaves are very long,
with tapering points of which the extreme acuteness is proverbial; whence
the expression kuśāgra-buddhi (Raghu-v. v. 4), ‘one whose intellect is as
sharp as the point of a Kuśa leaf.’ In Atharva-v. xix. 28 this grass is
addressed as a god. According to the commentators this verse and the
last afford examples of anumānālankāra, or figure called ‘Inference.’

Verse 15. Mandākrāntā (a variety of Atyashti), containing seventeen syllables to
the quarter-verse, each quarter-verse being alike. This is the metre of the Megha-dūtā.
Compare Manu viii. 2. Dr. Burkhard has *vinīta-vesha-praveṣīyāni*.

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

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

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

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

Verse 16. ṛṣyā or Gāthā. See verse 2.
"To the right of the grove of trees." Dakshinena governs the acc. case as well as the gen. See Pān. ii. 3, 31; v. 3, 35.

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

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

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

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

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

‘The sage who expects to make this artlessly-charming form capable of (enduring) penance, certainly attempts to cut a branch of the hard Śami wood with the edge of the blue lotus-leaf.’ Arṝyāja-manoharaṁ, ‘that which captivates without art or ornament,’ ‘naturally beautiful.’ For an account of the different orders of Rishis or sages, see rishi in my Sanskrit-English Dictionary. The Śami tree is a kind of acacia (Acacia Suma), the wood of which is very hard, and supposed by the Hindūs to contain fire. [Śamī abhyantara-tīṇa-pāvakā, Raghu-v. iii. 9. See also Mann viii. 247.] Sacred fire is kindled by rubbing two dried pieces together. The legend is that Purūravas generated primeval fire by rubbing together two branches of the Śami and Aśvattha tree. Other kinds of wood are also held sacred by the Hindūs, such as the Vilva (Bel), and only Brāhmans are allowed to use them as fuel.

Verse 18. Vaṅśa-sthavīla (a variety of Jagati), containing twelve syllables to the quarter-verse, each quarter-verse being alike.

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\end{array} \]
"This blooming [or youthful] body of hers, by (reason of) the bark dress fastened with delicate knots upon her shoulder (and) covering the orbs of her two breasts, does not exhibit (the fulness of) its own charms, like a flower enveloped by a calyx of pale leaves.' The first meaning of *push*, like *bhri*, is 'to nourish' or 'be nourished.' Thence, like *bhri*, it passes into the sense of 'maintain,' 'support,' 'bear,' and thence into that of 'possess,' 'enjoy,' 'exhibit,' 'make to appear.' In these last senses it may be used actively, though conjugated in cl. 4. (See Mann ix. 37; Rāmāy. ii. 94, 10; Rāghu-v. xvi. 58; Mahā-bh. vol. ii. p. 186, l. 2607.) It is curious that our English word *exhibition* may have the sense of 'maintenance' (cf. Lat. *exhibeo*). Two Bombay MSS. read *svām abhikhyām* instead of *svām na sōbhām*; the meaning would then be, 'maintains its own beauty' [*abhikhyā* is so used, Rāghu-v. i. 46]; and this reading would be more consistent with what follows, but by the next word *athavā*, as the commentators observe, *svoktaṃ ākṣipta*, he corrects his previous remark. *Pi-naddē* = *api-naddha* from *api-nah.*

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

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

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

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

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

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

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

1 ‘Hence most truly art thou (named) Priyam-vadā’ (i.e. priyam, ‘what is agreeable,’ and vaḍa, ‘one who speaks;’ cf. μελετοφόρος).

2 ‘Though agreeable (still it is) the truth (that) Priyanuvadā says to Sakuntalā. Truly her lip has the colour of a young bud, her two arms resemble flexible stalks. Attractive youth, like the blossom, pervades her limbs.’ Adhara, properly ‘the lower lip,’ as distinguished from oṣṭha (i.e. ava-stha), ‘the upper lip.’ San-naddham = saṟavato vyāpakum, Schol.

Verse 21. Āryā or Gāthā. See verse 2.
Here is the young Mālikā [a kind of double jasmine, see p. 22, n. 1] named by you the Light of the Grove, the self-elected wife of the Sahakāra. Have you forgotten it? The Sahakāra is a sort of fragrant Mango tree. Its union with other plants seems a favourite idea with Kālidāsa; for in Raghu-v. viii. 60, allusion is made to its marriage with the Phalini or Priyāngu. It is said to be a great favourite with bees (Raghu-v. vi. 69). In Ratn. p. 11, l. 7, it is spoken of as maṇḍalā-yanmāna, ‘forming a circle.’ Svayamvara-vadhā, ‘a wife by self-election.’ The Svayamvara, or ‘selection for one's self,’ was a form of marriage in which a princess made a free public choice of a husband from a number of assembled suitors. In very early times the princesses of India seem to have enjoyed this singular privilege. It is not mentioned amongst the forms of marriage in Manu iii. 21, &c.; but the provision which is made in Manu ix. 90, proves that a similar custom prevailed at that period. When marriageable, she is there told to wait for three years; and after that time, if she fail to obtain a suitable husband, she is to choose for herself; [sambāna-jāti-guṇam varam svayaṁ vṛṇīta, Schol.] She is then called Svayamvarā. In the Mahā-bh. we have a beautiful account of the Svayamvara of Damayanti (who chooses Nala), and of Draupadī (who chooses Arjuna); and in Raghu-v. vi. of the Svayamvara of Indumati, sister of Bhoja, king of Vīdarbhā (who chooses Aja, the son of Raghu). See also Nalod. i. 30. Even the goddess Lakshmi is said to have exercised this privilege. See the allusion to the Lakṣmī-svayamvara at the beginning of Act III. of Vikram. Vi-smrita is also used transitively between verses 129 and 130 of this play. In Raghu-v. xix. 2, vi-smrita has an acc. after it. See Gram. 896; Pañ. iii. 4, 72.
At a charming season, indeed, has the union between this pair, the (Malikā or jasmine) creeper and the (Sahakāra) tree, taken place. The Light of the Grove (has) youthfulness by (its) fresh blossoms [i.e. its fresh blossoms give it all the bloom of a young bride], and the Sahakāra is capable of enjoyment by reason of (its) young shoots (just) formed. Vyatikara is properly ‘mutual action,’ ‘co-operation;’ hence ‘union,’ ‘blending,’ ‘intertwining,’ ‘intermingling.’ See Megha-d. 15. So also vyatikara-sukham, ‘mutual enjoyment.’ The prepositions vi and ati in composition imply both reciprocity and contrariety: hence, in Hitop. l. 2319, vyatikara signifies ‘reverse,’ ‘turn in affairs.’ Baddha-pallavatayā, ‘by the state of young shoots formed on it.’ This is an idiomatic use of the instr. case of the abstract noun in tā, to denote ‘by reason of,’ ‘on account of.’ Bandh often means ‘to form,’ ‘produce;’ thus, badhnanti phalam (Raghu-v. xii. 69); drumeshu svayam phalam baddham (Kumāra-s. v. 60). Upabhoga-kshama occurs in connection with grishma-samaya in p. 6, n. 2, and in Vikram., Act III, with avakāsa. The first meaning of kshama is ‘patient,’ ‘enduring.’ Here and elsewhere it= yogya, ‘capable,’ ‘suitable;’ so drishti-kshama, ‘capable of being seen,’ ‘visible.’ So in verse 22, kshatra-parigrahā-kshamā, ‘capable of marriage with a Kshatriya.’
would that! In this sense it occurs also in Vikram.,
Act III, *api nāma Purūravā bhaveyam*, 'would that I were Purū- ravas!'

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

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

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

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

2 Nava-mālikā, see p. 22, n. 1.

3 Madhu-kara, 'a honey-maker,' 'a bee;' cf. Lit. mellificus, mellifer.

4 Literally, 'turns towards,' 'attacks,' 'assaults.'

5 'Good! even her repulse is charming.'

6 'In whichever direction the bee turns towards (her), in that direction

Verse 23. Vauṣa-sthavila (a variety of Jagati). See verses 18, 22.
her rolling eye is darted; bending her brows through fear, she is already
learning coquettish-movements of the eye even though (as yet) uninflu-
enced-by-love.' Yataḥ and tataḥ are properly ‘whence’ and ‘thence;’
tataḥ=tasmāt sthānāt, ‘from that place,’ S. Shat-baraṇa, ‘a six-footed
insect,’  ‘a bee.’ Drishti-vibhrama, ‘coquettish play of the eye,’ ‘amorous
or sidelong glances,’ ‘rolling motion of the eyes, indicative of amorous
feelings’ (=dṛishti-vilāsā, S.)

1. Thou touchest repeatedly her quivering eye, whose outer-corner
moves (playfully); going close to her ear, thou art softly humming as if
whispering a secret (of love); thou art drinking the lip, containing all
the treasures of delight, of her waving her hand; (whilst) we, O bee!
through (the necessity for) inquiring into the truth (of her origin), are
disappointed (of immediate fruition), thou indeed art in the full enjoyment
(of thy desire).’ In other words, ‘Whilst I am kept in suspense by the
necessity of ascertaining whether she be a Brāhmaṇi or a Kṣhatriya
woman, thou art in the act of enjoying her charms.’ Vyādhunvatyāh, 
gen. case of the pres. part. fem. agreeing with asyāḥ understood. Dhā
with vi and d, ‘to shake about.’ Verbs of cl. 5 reject the nasal in the fem. of
this participle, see Gram. 141. e, Pāṇ. vii. 1, 80. Rati-sarvasvam = rati-
nidhānam, ‘entirely made up of delight,’ ‘whose whole essence is delight.’
So khudya-sarvasvah, ‘one whose whole property consists of a sword.’
Adhara, properly ‘the lower lip,’ in contradistinction to oṣṭha (i. e. ava-
stha), ‘the upper lip,’ but here simply ‘the lip.’ Adharam pīvāsi, ‘thou
art drinking (the moisture of) the lip.’ Cf. adharam pātum pravṛttā
(Vikram., Act IV), and adhara-madhū (‘the nectar of the lip’) pīvanti
(Bhartṛi-h. i. 26). Hata here = mano-hata, ‘disappointed,’ or rather ‘kept
in anxious suspense.’ Kṛūt=kṛitārthaḥ or kṛita-kṛityah, ‘one who has
gained the object of his desire, and is in full enjoyment of it.’

Verse 24. Śīkharinī (a variety of Atyashti). See verse 9.
a. या एसी धिन्द्रो विरमिदै। अयस्ती गमिष्यं। ॥ पदान्ते स्थिता सदृशिष्येन ॥
   कहं इद्वित्व आच्छादिद। हला परितालाघ
   परितालाघ मं इमिना दुभिम्बङ्गुदं दुभुभुमुहेरेः अहिकः
   हृदामाय्युः ॥

b. कात्रो बच्च वं गतिसारुः। दुप्रत्तं अंक्तन्द। राा रक्षितार्यं
   तवोवशाद्य खाम।

**राजा।**

अवस्योः यमाल्मानं प्रकाश्चित्तुम। न भेत्त्यम। ॥ इययेष्के
   खगतम्। राजभावस्वच्छिन्नासी स्वेत। भवतु। एवं तावद-
   बिधाये।

**शाकुनला।** पदान्ते स्थिता।

d. कहं इद्वित्व मं अत्तुसरदी।

**a. न एप भृषो निवर्तति। अन्यो गमिप्टम।** ॥ कथमिताद्याग्वचत।
   हला परितालाघ परितालाघ मामने दुप्रिततो दुप्रितुमकरेराभिभूमायाम।
   के ज्ञानं परितालत्। दुप्रत्तनामक्त्तद। राजरविन्नासी तपोवनानानि नाम।
   कथमिताद्याग्वचत प्रमणम्यायाम।

2. ‘Who (are) we to rescue (you)?’ i.e. ‘who are we that we should
   be able to rescue you? what power have we to rescue you?’ [āvayok
   ko ‘dhikārah, S.’] In a passage further on (kā tvam visrāṣṭaryasya, &c.)
   K. explains kā by na prabhu, avasa, ‘powerless.’ All the Deva-n. MSS.
   read parittādam (Sk. paritrātat), but the Beng. read parittāne (Sk.
   paritrāne), and the Calcutta kā satā amhe parittāne. The infinitive
   may well stand for the dative paritrānāya (see p. 14, n. 2), especially
   in Prākrit, which has no dative. A precisely similar construction
   occurs in the Mālavik. p. 55, l. 13, kā vayam jetum; and again, p. 40,
   l. 16, ke āvām parigrāhāya (Prāk. parigrāhah, the gen. being put for
   Sanskrit dative).
Who is this that is practising rudeness towards the gentle maidens of the hermits, (and that too) whilst a descendant of Puru [see p. 15, n. 1], a chastiser of the ill-behaved, is governing the earth?" Śāsati, loc. of the pres. part., used here absolutely, and liable in this root and in roots of cl. 3 to be confounded with the 3rd pers. pl. present tense. 

1 'Who is this that is practising rudeness towards the gentle maidens of the hermits, (and that too) whilst a descendant of Puru [see p. 15, n. 1], a chastiser of the ill-behaved, is governing the earth?' Śāsati, loc. of the pres. part., used here absolutely, and liable in this root and in roots of cl. 3 to be confounded with the 3rd pers. pl. present tense. 

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

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

The argha or arghya was a respectful offering to Brāhmans of rice, Dārvā grass, flowers, fruit, &c., with water in a small boat-shaped vessel. Cf. Rāmāy. i. 20, 9. 10; Wilson’s note, Megha-d. 5. Upahara = āniya prayāḍha, ‘having fetched, present.’

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

Sūnritā gir, ‘kind yet sincere language,’ ‘complimentary and friendly words without flattery’ (priyam satyam ca vaśanam). This is one of
the four things with which even the poorest man was to greet a guest. 'Grass and earth to sit on, water to wash the feet, and fourthly, friendly yet sincere speech (vāk sūnīta) are never refused in the houses of the good, even though they be poor.' Manu iii. 101; Hitop. l. 301.

"On the raised-seat under the Saptaparna tree, cool with much shade, having sat down for a short time, let your honour cause removal of fatigue." According to S. prācēhaya = prakrīṣṭā yā ēhāyā, 'excessive shade.' The other commentators explain it by prakrīṣṭā ēhāyā yatra desuḥ, 'a place where there is excessive shade;' and by prakrīṣṭā ēhāyā yasyāḥ, 'having excessive shade.' A parallel passage occurs in the Mālavik. p. 3, l. 20, prācēhaya-sītale sīlāpaṭṭake nishannā, &c. It seems clear that pra in this word gives intensity to the original idea. It is needless to regard it either as a Tatpurusha or Karmadhāraya compound, although it is in such compounds especially that ēhāyā becomes ēhāya. (See p. 6, n. 3, and Raghu-v. iv. 20, xii. 50; Megha-d. 103; Pāñ. ii. 4, 22. 25.) Saptapaṇḍa, 'a tree having seven leaves on a stalk,' called also visheamā-éhada, 'having an odd number of leaves;' and visāda-tvaē, 'having a broad bark' (Raghu-v. iv. 23). Vedikā = visrāma-sthānam, 'place of repose or rest.' It was probably a quadrangular raised-seat, something in the form of an altar, and covered with a roof supported by pillars, used as a kind of arbour for sitting or standing under. In this case it seems to have been erected under a Saptaparṇa tree. Saptaparṇa-nāmnō vrikshaya tale nirmitā yā vedikā, S. According to Sir W. Jones this tree, when full-grown, is very large; when young, light and elegant. Muhūrta is properly an Indian hour of forty-eight minutes or two Daṇḍas, but is used for any short space of time.
Atma-gatam and sva-gatam (lit. ‘gone to one’s self’) used in theatrical language, like ‘aside,’ to denote that the words which follow are spoken privately, as if to the speaker’s self, and not in the hearing of any one but the audience (=ananya-prakāśam). Gata, ‘gone,’ is used loosely at the end of a compound to express relationship and connexion without necessary implication of motion. It may mean simply ‘in connexion with,’ ‘in relation to;’ or, as here, ‘with exclusive reference to,’ ‘addressed exclusively to.’

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

Sauhdāra, ‘friendship,’ an abstract noun from su-hrid. Observe that both su and hrid are vṛiddhiied (see Gram. page 63, Prelim. Obs. c).

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

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

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

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

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

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

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

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

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

1 Sa-nāthāḥ, ‘possessed of a guardian;’ see p. 26, n. 3.
2 ‘Understanding the gestures of both,’ i. e. of Sakuntalā and Dushyanta. Ākāra=ĕshṭā or ĭngīta, ‘a gesture,’ ‘sign,’ or rather the state of mind as evidenced by gestures and outward appearances, such as change of colour, &c.
3 ‘What would then happen?’ i. e. if he were near at hand, what would he do? Schol.
4 ‘He would make this distinguished guest happy [possessed of the object of his desire] with all the substance of his life,’ i. e. he would do worthy honour to his guest by offering him the best of his substance and property. Sarva-śe, see p. 33, n. 1. S. explains sarva-śevam by phalamulādikam, ‘fruits, roots, and other necessaries of life.’ Fruits and roots
were the chief food of anchorites, and constituted their whole substance. With an offering of these they were commanded to honour every one who came to their hermitage (Rāmāy. i. 52, 16; 61, 4; Manu vi. 7). The allusion, however, evidently is to Sākuntalā, who might be regarded as the holy father's most valuable possession.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

2 'Even in the practice of religious duties this person [S'akuntalā] is subject to (the will of) another [viz. Kanva]; nevertheless, it is the settled purpose of the Guru to give her away to a husband suited to her.' Ayaṇa janaḥ may possibly mean 'we.' The same expression occurs in

Verse 27. Vasanta-Tilakā (a variety of Sakvari). See verse 8.
Act IV. Manu (ix. 2, 3) declares that women were never to be deemed fit for independence. Day and night they were to be held by their protectors in subjection. But in certain matters, such as lawful recreations, and if they chose to enter upon a religious life, they were to be left at their own disposal. It seems that even in those matters Sakuntalā was not her own mistress. The holy father had enjoined a life of penance upon her, but had settled that it should not be perpetual. 

"Api sabdena dharmācaraṇasya sva-vīhanda-karaṇīyatvam sūcitam, 'by the word “even” it is indicated that the duties of religion are generally to be performed as a voluntary act,' K. Amara-sīṅha explains sankalpaḥ by mānasāya karma, ‘a mental act or resolution.’ Vararuci’s rule (i. 22) by which the Sanskrit guru becomes garua in Prākrit only applies to the adjective.

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

2 ‘O (my) heart! become hopeful [possessed of desire]; now the certainty (of what was a matter) of doubt has come to pass. That which thou suspectedst (to be) fire, the same (is) a gem capable of being touched.’ Sandeḥa-nirṇaya, ‘arriving at positive certainty on a doubtful point.’ This was the doubt mentioned just before verse 22, see note to verse 22. Antah-karana is there used for hṛidyaya. Yad [Śakuntalā-rūpaṃ vastu] agnim tarkayasi, ‘the thing [viz. Śakuntalā] which thou imaginedst fire,’ S. The power of a Brāhmaṇ, especially if exhibited in anger, is compared to fire (verse 41 of this play; Bhaṭṭi-k. i. 23; Mahā-bh. i. 3010). There may be some allusion to this here, or it may
simply mean that, supposing Sakuntalā to have been a Brāhmaṇī woman, she would have been as inapproachable to a Kshatriya as a flame of fire. *Sparśa-kshama=samparka-yogja*, see p. 29, n. i, at end.

1 *A-sambaddha*, properly 'unconnected,' hence, 'absurd,' 'nonsensical.' *A-baddha* is used with the same acceptation.

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

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

Vinayena=kula-maryadaya, S. sausyla, K., 'by family honour,' bhrit-hhan-ga, 'bending of the brow,' was one of the acts of feminine coquetry called su-kumdra, 'very delicate.' Under this head are included all coquetish glances of the eye, S. See p. 32, n. 6; Megha-d. 73.

Thou owest me two waterings of trees,' or according to Sir W. Jones, 'You owe me the labour, according to our agreement, of watering two more shrubs.' Me=mahyam. Dhri in the causal, in the sense of 'to owe,' requires a dative of the person.
For her arms have the shoulders drooping, and the lower part [fore-arm] excessively red through tossing the watering-pot. Even now her unnaturally-strong breathing causes a heaving of her breast; a collection of drops of perspiration, impeding the play of the S'irlsha in her ears, has formed upon her face; her dishevelled locks, the fillet (that confined them) having given way [fallen], are held together with one hand. Bāhu is the arm from the shoulder-joint (ansa) to the wrist, and does not include the karahha, or part from the wrist to the fingers. It is divided into two parts, the upper arm, praganḍa, or that part of the arm from the elbow to the shoulder; and the lower arm, prakoshtha, commonly called the fore-arm, extending from the elbow to the wrist. Atilohitatalau is a Bahuvrihi comp., in agreement with bāhu; tala cannot, therefore, be translated by 'the palms of the hands.' One meaning of tala is 'fore-arm,' and S. explains it by bhujodara. It may possibly mean the under-surface of the arms, which would be reddened by chafing against the bark-vesture in lifting the watering-pot. Pramāṇāḍhikāḥ = svābhāvika-mānād adhikāḥ, 'more than natural,' 'undue.' Baddham, 'formed' (see p. 29, n. 1). Jālaka, 'a net-work;' hence, 'a collection' (= samūha). S. observes that her face was spotted with drops of perspiration resembling net-work. So seedam ōnana-vilagnā-jālakam, Rāgu-v. ix. 68. Karna-sirlsha-rodhi, see p. 7, n. 1. The drops of perspiration would prevent the play of the pendent flower by causing it to adhere to her cheek (sthirī-karanāt, S.; samālesha-kārītvāt, K.) A similar idea occurs in Megha-d. 28, where the lotus of the ears is described as faded by the act of removing the perspiration from the cheeks in hot weather. The lotus-flower, or one of its petals, furnished as common an ornament for the ear as the sīrīsha (Megha-d. 69, 46). Purvākulaḥ = vikāruṇāḥ, 'scattered.'

1 'For her arms have the shoulders drooping, and the lower part [fore-arm] excessively red through tossing the watering-pot. Even now her unnaturally-strong breathing causes a heaving of her breast; a collection of drops of perspiration, impeding the play of the S'irlsha in her ears, has formed upon her face; her dishevelled locks, the fillet (that confined them) having given way [fallen], are held together with one hand.'

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

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

Verse 30. Śārdūla-vikṛdīta (a variety of Atidhṛiti). See verse 14.
Enough of considering me to be different (from what I am); (observing) that this (ring) is a present from the king, know me (to be) the king’s officer, i.e. do not imagine me to be the king himself; I am only the king’s servant, and this is his ring, which he has given me to serve as my credentials. Alam anuyāthā sambhāvyā = alam anuyātā sambhāvanayā (see p. 48, n. 3). Pratigrahakah yam, i.e. idam anugriyakam mayi dattam, S. Pratigrahah, especially ‘to receive a gift,’ with gen., e.g. na rājñah (or nripasya) pratigrihyat, ‘let him not receive any gift from the king,’ Manu iv. 84. Pratigrahah is ‘that which is received’ (pratigrihyate); hence, ‘any gift.’

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

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

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

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

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

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

For vulkaleshu, see p. 18, n. 1. Aruṇa is the glow either of sunrise or sunset, more usually the former. Parinatārūṇa, as explained by K., is the evening (śāyantana) redness of the sun, in contrast to the arunodaya or ruddiness of dawn. Śalabha-samūha = patangu-nivaha, 'a multitude of grasshoppers.'

An elephant, terrified at the sight of the (king's) chariot, enters the sacred grove, scaring the herd of deer, a corporeal interruption, as it were, of our penance; having a (kind of) tether, caused by the clinging of a coil of creepers dragged along by his feet; having one of his tusks fixed in the trunk of a tree, struck back with a violent blow.' Such is the reading of all the Deva-n. MSS. The Bengali have ūvrahūtād abhimukha-taru-skandha-bhagnaika-danta, 'with a violent blow having broken one tusk against the trunk of a tree standing in his way.' For pāda K. reads kroḍa, 'the breast.' Valaya = veshtana, 'anything that en-circles.' Pāsa = bandhana-rajju, 'a binding-rope.' Mūrta = mūrti-mat, 'possessed of a body,' 'corporeal,' as opposed to the spiritual obstruction caused by evil spirits, &c. Bhinna-sāranga-yūthāḥ is a Bahuvrihi comp. agreeing with gajāḥ, 'an elephant by which (yena) the herd of deer (sāranga-yūtham) has been scattered (bhinnam = viṅkīrṇam).'</p>

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

Verse 33. Mandākranta (a variety of Atvashīti). See verse 15.
By this forest-incident. * Vṛttānta often means ‘incident,’ ‘event.’

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

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

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

‘By the point of a young Kuśa (leaf).’ Sāvī, ‘a needle,’ here used for the long tapering point of the leaf of the Kuśa grass (see p. 19, n. i).
1 A kind of Barleria, with purple flowers and covered with sharp prickles.
2 'Pretendedly delaying,' i.e. making some pretext for lingering.
3 'I am become indifferent [slackened in my anxiety] about returning to the city. Meanwhile having joined my followers, I will make (them) encamp at no great distance from the penance-grove.' Ni-viś, 'to enter,' 'take up a station,' 'encamp' as an army (Manu vii. 188; Raghu-v. v. 42).
4 'From occupying myself about S'akuntala.' Śakuntalā-gośara-pra-vartanāt, K. Sākuntalā-vividha-ceshtitavat, S'.
5 'My body goes forward (towards my retinue); (my) heart, not being in harmony (with my body), runs back (towards Śakuntalā), like the silken flag of a banner borne against the wind.' Purāḥ, i.e. agratuh senām prati, 'forward towards (my) army.' Paścāt, i.e. prishṭhataḥ Śakuntalām prati, K. Asamstuta = aparicīta, avāsa, 'unacquainted,' 'unrelated,' 'not under control (of the body).' Saṃ-stu, properly 'to sing or praise in chorus.' Hence asamstuta probably means, 'not harmonizing,' 'not in concert.' The Beng. MSS. read asamsthitum (=aryavastham), 'restless,' 'unstable,' 'ill-regulated.' Čināṁśukam = cīna-deśa-bhava-vāstra-viśeshuḥ, 'a kind of cloth produced in the land of China,' 'silk,' 'muslin.'

Verse 34. Āryā or Gāthā. See verse 2.
Vidūshaka, ‘merry,’ ‘facetious,’ ‘good-natured,’ is the title given to the jocose companion and confidential friend of the nāyaka, or hero of the piece. This character is to the hero, what the female companion and confidante is to the heroine (nāyikā) of the play. He is his constant attendant, and, by a curious regulation, is to be a Brāhman, that is to say, of a caste higher than that of the king himself; yet his business is to excite mirth by being ridiculous in person, age, and attire.

S. says he is grey-haired (pailata), hump-backed (kuhja), lame (khāṇjā), and with distorted features (vikritānāma); that the chief part of all that he says is humorous and nonsensical; and that he is allowed access to the female apartments (antahpura-śvara). In fact, he is a kind of buffoon. His attempts at wit, which are never very successful, and his allusions to the pleasures of the table, of which he is a confessed votary, are absurdly contrasted with the sententious solemnity of the despairing hero, crossed in the prosecution of his love-suit. The shrewdness of the heroine’s confidantes never seems to fail them under the most trying circumstances; but the clumsy interference of the Vidūshaka in the intrigues of his friend, only serves to augment his difficulties, and occasions many an awkward dilemma. As he is the universal butt, and is allowed in return full liberty of speech, he fills a character very necessary for the enlivenment of the otherwise dull monotony of a Hindu drama. He is called by S. the upa-nāyaka of the piece, or the nāyakasya upa-nāyakaḥ, a kind of assistant to the hero (see p. 47, n. 3).
Vidūshaka is the name for a ridiculous, childish man (māṇavaka), who is always at the side of the hero (nāyaka-pārśva-parivartin). He is the companion of his sports and promoter of his amusement (hāṣya-kārinarma-suhṛd, or narma-saśiva). In effecting the three objects of human life, viz. religious merit, wealth, and pleasure, the family priests assist the king in the first; the heir-apparent (yuva-rāja) and the army in the second; the Vidūshaka, the parasite (pāma-nairādā), and the pimp (vītā) in the third. For vītā, see Sanskrit-English Dictionary.

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

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

3 'Even in the night I cannot lie down comfortably (in my bed) through the dislocation of my joints by the galloping of the horse [or by my horse's pursuit of the game];' see p. 67, l. 6, and note i. The above is the reading of all the Deva-nāgarī MSS. The Bengāli
have _turaga-gaanam ca saddena_, 'by the noise of horses and elephants.' _Kand_, 'to separate grain from the husk,' 'bruise,' 'break,' is not so common as _khand_. _Kandita-sandheh_ agrees with the gen. _mama_, 'of me,' understood after _sayitavyam_. The instr. case is more usual after the fut. pass. part., but not more correct.

1 'Then at the very earliest dawn I am awakened by the din of taking the forest by the sons of slaves hunting the birds.' _Mahati pratyushe_, lit. 'at great dawn' (cf. _mahā-rātra_, 'mid-night,' and the French 'de grand matin'). _Dasyāḥ-putraih_ stands for _dāsī-putraih_, and is to be regarded as one compound. According to _Pān_. vi. 3, 22, the genitive in this compound is used in abusing and reviling (_ākrośe_); so _vrishalīḥ-putraih_ for _vrishali-putraih_. _Vana-grahana_, 'surrounding and taking possession of a wood for the purpose of hunting the animals it contains' (_mriga-gi'ahandrtham, K._) Those who do so are called, further on in this Act, _vana-grāhiniḥ (=vanāvarodhakāḥ, K.), 'those who inclose a wood and obstruct the points of egress.'

2 'Even with all this my trouble does not come to an end; (for) afterwards upon the (old) boil [scar], (another) small boil is produced.' _Iyatā =etātātā, 'by this much,' 'by so much.' _Nishkrāmati =śāmyati, 'ceases.' _Piṭakā =visphoṭaka, 'a pustule,' 'a small boil,' 'a pimple.' This was probably a proverbial phrase, cf. _ayam apra gandhasya upari visphoṭah_, Mudrā-r. p. 120, l. 14.

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

1 'Even to-day (the light of) dawn (broke) upon the eyes (of him) thinking of that very (damsel);' i.e. according to Č. *jāgrata eva rājani, nirgata,* 'the night passed away whilst he was still awake.' K. remarks, 'By this it may be inferred that with thinking of her he had not closed his eyes all night.' *Akshnoh,* i.e. *driśor umiśatoḥ satoḥ,* 'on his eyes being (still) open.' *Satoḥ* in the commentary shews that *akshnoh* is locative dual.

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

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

Verse 35. Āryā or Gāthā. See verse 2.
The gestures here referred to are described in the next verse, 36. Darṣana is either ‘seeing,’ ‘looking at’ (= avalokana, S.), or ‘exhibiting,’ ‘shewing’ (= sākshāt-karaṇa, K.). In the latter case, translate, ‘by her exhibition of amorous gestures.’ Udbhaya = nāyaka-nāyikāyoh or strī-purushaḥyoh. Prārthanaḥ = abhilāsa, ‘longing.’

1 This is a long Bahuvrīhi comp., agreeing with prārthayitā. Translate, ‘thus the suitor, who judges of the state of feeling of his beloved one by his own desires, is deluded.’ Evam = vakṣhayamāna-prakāreṇa, ‘in the following manner,’ ‘in the way about to be mentioned,’ K. Abhiprāya = abhilāsha. Sambhāvita = kalpita, ‘imagined,’ or sankīta, ‘suspected.’ Ishta-jana = manogata-vyakti, ‘the individual in one’s thoughts.’ Prārthayitā = kāmukaḥ or yāsakaḥ. Viḍambayaḥ = apahāsyaṭe, ‘is mocked,’ ‘is made a fool of;’ supply kāmena, ‘by love.’ The stage-direction smītaḥ kṛītāḥ implies that he is to smile at his own folly in supposing that she was as fond of him as he was of her, merely because her gestures were coquettish.

2 ‘Whereas by her, even though casting her eyes in another direction, a tender glance was given [lit. it was looked tenderly]; and whereas by the weight of (her) hips she moved [lit. it was moved by her] slowly, as if from dalliance; and whereas by (her) detained in these (words), “Do not go” [see p. 52, l. 4], that friend was addressed with disdain; all that certainly had reference to me [or was directed at me]. Ah! (how) a lover discovers (what is) his own!’ Viṣkhitam is here the past pass. part., and snigdham an adverb, S. Avaruddhayoh, or, according to some MSS., uparuddhayah = kṛita-gamana-bādhayoh or kṛita-gati-ryādhätayaḥ. Matparāyayoh = mad-viṣhayakam, ‘relating to me.’ Aho here denotes wonder.

Verse 36. Śārdūla-vikrīditā (a variety of Atidhrīti). See verses 14, 30.
\[\text{Svatam = atmiyatum or svakiyatum, i.e. mat-kritam sarvam idam, 'all that was done on my account.' Although her gestures appeared to be unfavourable, yet it was easy to refer them to myself (atma-vishayataropa iti mantavyam, K.)}

1 'Still in the same position,' i.e. leaning on his stick, as if angabhanga-vikala, 'crippled by paralysis of his limbs.' See p. 62, l. 5.

2 'My hands are not capable of extension [lit. do not go forward], therefore by words merely are you wished victory [lit. you are made to be victorious],' i.e. I cannot greet you with the usual anjali or salutation made by joining the hands and applying them to the forehead; you must therefore be contented with the salutation Jayatu! or Vijayī bhava! This is the reading of two old MSS. [India Office, 1660; Bodleian, 233].

The Calcutta ed., without the support of these MSS., adds Jayatu, Jayatu bhavān, 'let your Majesty be victorious.' This is sufficiently implied in jāpyase, which is not derived from jap, 'to repeat,' 'mutter,' but rather from the causal of ji, 'to conquer.' If from jap it could only mean 'you are caused to mutter;' whereas the sense of jāpyase, as the 2nd pers. sing. pres. pass. of the causal of ji, is quite suitable, and, moreover, conforms to the interpretation of K. (vijayī bhava), and to that of the Calcutta ed. (jayārtho 'si'). Lassen considers Sanskrit jāpyase = Prākrit ja añaisi, although, with Chezy, he refers it to jap (Instit. Ling. Prāk. p. 361). Most of the Deva-n. MSS. read jābaissam for jīvayishyāmi, 'I will cause to live,' 'I will wish life,' i.e. I will salute you with ciran jīva, 'long life to you!' Cf. p. 68, l. 9.

3 'Why indeed, having yourself troubled (my) eyes, do you inquire the...
cause of (my) tears!' Thus explained by S. yathā ko 'pi kasyacīn netrayor aveguly-ādikam praveśya priśēhati bhavāte śakshushord āśru katham āyati tathā tvam api, 'you are like a person who, after thrusting a finger, &c., into the eyes of any one, asks, How does a tear come into your eyes?' The Vidūshaka probably here quotes some proverb, and the king observes in the next line that he does not understand its application in the present case.

1 Bhinnārtham = sphutārtham, 'clearly,' 'distinctly,' Č.

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

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2 Vi-klava, according to K. = vi-hvala, parān-mukha, 'distracted,' 'averse,' 'turning from,' 'disinclined.' Some read nir-utṣuka, 'indifferent.'
...am not able to bend this strung bow, having-the-arrow-fixed-on-it, against the deer, by whom, possessing (the privilege of) dwelling in the society of (my) beloved, instruction in beautiful glances is as it were given (to her)."

Adhi-jya, see p. 9, n. 2. Ahita-sayaka=arpita-sayaka, S. Upetya, lit. 'having undergone' (=prāpya, S.); hence upeta, 'possessed of.'

Compare the same expression, p. 42, l. 2, with note.

'By me a cry has been made in the wilderness,' i.e. I have spoken in vain, no one listens (ko’pi na śrīnoti, Č.) A kind of proverbial phrase; cf. aham idam śūnaye raumi, kim na śrīnoshī me, Mahā-bh. i. 3022; also Amaru-sataka, 76.

'What else (ought I to have in my mind)! The words of a friend ought not to be disregarded by me; so (thinking to myself) I stand here.' Understand hridaye kartavyam after kim anyat; and hridaye kṛtva after iti.

Verse 37. Pushpitāgrā, in which each half-verse is alike. See verse 32.
Is it in eating sweetmeats (that you require my assistance)?’ The Calcutta ed. and my own Bombay MS. read khaśjae, which might equally stand for the Sanskrit khāḍikāyām, but the above is the reading of the oldest MSS. Khāḍikāyām is given on the authority of C. and the Bodleian MS. (233). According to Pan. iii. 3, 108, Vārt. i. khāḍikā is an admissible form.

Lit. ‘the opportunity is taken,’ i.e. now is a good opportunity; now is the time; I am all attention (avadhānam kṛtam, C.); I have nothing else to do but to listen. Kṣaṇa may mean nirvyāpāra-sthiti or vyōpārāntara-rahitra-sthiti, ‘the state of having no other occupation,’ i.e. leisure, opportunity (see Amara-kośa). The above is the reading of the oldest MS. and of Kāṭavema. S. has grihitah praṇayah, and the Deva-n. MSS. sugrīhita ayam janaḥ.

Cf. the Hindūstānī कोरी ही.

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

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

For truly his Majesty, like a mountain-roving elephant, exhibits [bears, possesses] a body, whose fore-part is hardened by the incessant friction of the bow-string, patient of the rays of the sun, not affected by the slightest fatigue [or not weakened one atom by the toils of the chase], though losing flesh [reduced in bulk] not (in a manner) to be observed, by reason of (increased) muscular development, (and) all life and energy. *A-sphalana=karshaṇa,* 'rubbing,' 'drawing;' the idea generally implied is that of moving or flapping backwards and forwards. *Pārva=pārva-bhāga.* *Kleśa-lesair,* so read S. and the India Office MS. K. passes it over. The others read *sveda-lesair,* but *sveda* was probably accidentally written for *kheda,* the synonym for *kleśa.* *Vyāyatvatvāt=kriya-vyāyāmatvāt (Č.)* and *dridhatvāt (K.)* It is the state produced

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by *vyāyāma,* ‘athletic and manly exercise of the muscles of the body.’


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

2. *Mādhavya* (in the Beng. MSS. *Mādhavaye*) is the Vidūṣhaka’s name.

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

4. *Pra-lap=yadeva tadvā bhāsk,* ‘to talk nonsense,’ ‘to talk idly.’

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

Verse 39. *Śārdūla-vikrīḍita* (a variety of *Atidhṛiti*). See verses 14, 30, 36.
living creatures is observed (to be) affected with various emotions, through fear and anger; and that is the glory of the archers when the arrows fall true on the moving mark. Falsely indeed do they call hunting a vice; where (is) there such a recreation as this? Medas, 'adeps or fat, [=sthaulya-Janaka-dhātu, 'a secretion causing fatness,' K. It performs the same functions to the flesh that the marrow does to the bones; its proper seat is in the belly (udara); hence the flesh is called medas-krīt, 'the maker of adeps.' Čeda = nāka, 'destruction,' 'removal,' 'reduction' (cf. gharma-ccheda, 'the cessation of the heat,' Vikram., Act IV). Uṭṭhāna-yogyam, the Beng. MSS. read uṭaśa-yogyam, but uṭaśa is merely a synonym for utṭhāna, which is applied to any kind of manly exertion. K. says it here refers especially to the act of mounting on horse-back. Sattva, i.e., jantīnaṁ sīghāḍīnaṁ, 'of animals such as lions, &c.' Sattva may include both the hunters and the hunted. Vikriti-mat, 'affected with vikriti or vikāra,' i.e. any emotion which causes a change from the prakṛiti, or 'natural and quiescent state of the mind' (parityakta-prakṛitikam, K.); see p. 38, n. 2. Bhaya-krodhayoh (satoḥ) = bhaya krodha ca. Utkarsha = pratishṭhā, 'fame,' 'honour,' S'. Vyasaṇaṁ, see Manu vii. 47, 50, where hunting is designated as one of the ten vices (vyasaṇāni) of kings, and is, moreover, included amongst the four most pernicious (kasāṭatāma).

1 Uṭaśa-hetuka, 'one who encourages or incites to exertion;' opposed to uṭaśa-bhargya-kara, 'one who damps another's zeal,' Hitop. 1. 1987.

2 'His Majesty has returned to his natural state [i.e. is no longer eager after the excitement of hunting]; but thou, wandering from forest to forest, wilt probably fall into the jaws of some old bear, greedy after a human nose.' Prakṛiti, 'the natural, quiescent state of the soul,' as
opposed to vikriti; see above. Ahiniyan, see p. 60, l. 2; Daśa-kumāra-cārita, p. 151, l. 6, says, bhallukā manushyañānām nāsikāṁ griññanti, 'bears seize the human nose.' The Beng. read śrigāla-mṛiya-lolupasya, 'eager after a jackal or deer.' Ricchassa is Prakrit for rikṣaṣa, Vararuci iii. 30.

'Let the buffaloes agitate-by-their-plunges the water of the tanks, repeatedly struck with their horns; let the herd of deer, forming groups under the shade, busy themselves in rumination; let the bruising of the Mustā grass be made in (undisturbed) confidence by the lines [herds] of boars in the pool; and let this my bow, having-the-fastening-of-its-string-loose, get repose.' Gāhantām = lolayantu, 'let them agitate, stir,' K., hence lalāpu is one of the names for a buffalo. Gāh, properly, 'to plunge into,' 'plunge about in.' Nipāna = āhāva, 'a reservoir or trough near a well' (upakūpa). Romantha = adhara-çalana, 'the moving of the lower lip or lower jaw,' K., and bhuktasya punar ākṛishya or udgīrya ērvanaṁ, 'the chewing of what has been eaten after drawing or vomiting it up again,' i.e. 'chewing the cud,' S., Ĉ. Abhyāsyaṁ = pavahāpyūnaṁ karotu, 'perform again and again,' Ĉ. Tatibhiḥ = yūthaiḥ, 'by herds.' The Beng. read varāha-patibhir, 'by the chiefs of the boars.' There is no difficulty in tatibhir; many herds of animals form lines or tracks in moving from one place to another, or in grazing. Mustā, a sort of fragrant grass (Cyperus Rotundus) eaten by swine, which are hence called mustāda. Kṣati = vidārana, 'tearing,' 'uprooting,' K. = bruhaṇa, 'rolling,' S. The grass would probably be bruised by their trampling and rolling on it, as well as by their eating it. Śīlāla-jiyā-bandha = avaropita-guna. S. and Ĉ. observe that the above verse furnishes an example of the figure called Jāti or Svabhāvokti, i.e. a description of living objects by circumstances or acts suited to their character. They also notice the change of construction from the nom. to the instr. in the third line, and its resumption in the fourth.

Verse 40. Šārdūla-vikrīpita (a variety of Atidhrīti). See verses 14, 30, 36, 39.
Prahavishmi, 'the mighty one,' equivalent to our expression 'your Majesty.'

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

2 Vana-grāhiṇah = vanāvarodhakān, see p. 61, n. 1.

3 'In ascetics with whom quietism [a passionless state] is predominant (over all other qualities), there lies concealed a consuming energy [fire]. That (energy), like sun-crystals, (which are) grateful [cool] to the touch, they put forth, from (being acted upon by) the opposing-influence of other forces; i.e. the inhabitants of this hermitage, however passionless they may be, and however kind when unprovoked, contain within themselves a latent energy, which, when roused by opposing influences, will be put forth to the destruction of those who molest them; as a crystal lens, however cool to the touch in its natural state, will emit a burning heat when acted upon by the rays of the sun. Śama-pradhānesha, 'in whom stoicism or self-control is everything;' who regard exemption from all passion and feeling as the summum bonum. Sūrya-kānta, lit. 'beloved by the sun;' also called sūrya-maṇi, 'the sun-gem,' and diptopala, 'shining stone;' a stone resembling crystal. Wilson calls it a fabulous stone with fabulous properties, and mentions a fellow-stone called ānandra-kānta,'
moon-beloved,' or āndra-manī, 'moon-gem.' It may be gathered from this passage that its properties resembled those of a glass lens, which instrument may possibly have been known to the Hindūs at the time when this play was written. The following parallel sentiment is from Bhartṛi-h. ii. 30: Yaḍ acetana'pi pāduḥ spriśkāḥ prajvalati savitūr atikāntak, tat lejasī purushāḥ pāra-kṛita-nikritam kathāṁ sahate, 'since even the lifeless (stone) beloved of the sun, when touched by its rays, burns; how then can the man of spirit put up with an injury inflicted by another?' Abhi-bhava = tiras-kāra, 'insult,' K. The sun’s rays, disturbing the natural state of the stone, are compared to the hunter’s disturbing the hermitage and provoking its inhabitants. Vamanti, so read all the Deva-n. MSS. and K. The Beng. have sparśānukāla api sūrya-kāntās, te ṣadya-tejo- 'bhībhavād dāhanti, ‘although the sun-crystals be grateful to the touch, yet, from the influence of other heat, they burn.’

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

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

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

4 'Fulfil your office (of door-keeper),’ i.e. dvāra-stho bhava, ‘stand at the door,’ Č.
The place has now been made clear of flies by your Majesty,' i.e. we are now left alone, and no one can interrupt us. *Nir-makshikam*—*nir-janam,* 'free from people,' S., Č. According to Pāñ. ii. 1, 6, *nirma-kshikam* is an Avyayibhāva compound, but it is here used adjectively. The Prākrit conforms to Vararući iii. 30. The phrase occurs again in the beginning of Act VI. Has *makshika* here at all the sense of the French *mouchard,* 'a spy,' which is derived from *mouche,* 'a fly?'

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

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

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

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

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

2 'Just as to any one [lit. of any one] having lost his relish for dates, there may be a great desire for the tamarind; so is this desire of your Majesty (for Sakuntalā), slighting the jewels of women in (your own) inner apartments.' Piṇḍa-kharjūra, 'a kind of Kharjūra, or date tree,' here probably used for the fruit, and therefore in the neuter. Tintidikā or tintidī, 'the tamarind tree.' Udvejita=vaɪmaṇaśyam prāpitaḥ, 'brought to a change of mind or feeling.' Ithī, ithikā, and itthī are Pākṛit equivalents for strī. See Lassen's Institut. Prāk. p. 182, note.
Was she endowed with the properties of life by the Creator after delineating her [placing her] in a picture, or was she rather formed by the mind by a concentration [assemblage, selection] of lovely forms? She appears to me like a matchless [the last] creation of the loveliest of women [or like another creation of the goddess of beauty], when I recollect [recollecting] the omnipotence of the Creator, and her (graceful) person, i.e. whatever was the method of her creation, whether she was formed by the divine power of Brahmā by first painting a faultless figure and then breathing into it the principle of life, or by the mind by collecting into one ideal model a combination of various exquisite forms, it is clear that she is an unequalled beauty (or, she appears to me as another creation of the goddess Lakshmi). Strī-ratna is explained by S. and Č. to mean Lakshmī; but it may be referred to the antahṣṭra-strī-ratna mentioned before, as aparā = aprāvā, ‘matchless,’ ‘peerless,’ ‘without a fellow;’ na vidyate parā, K. and Ś. Čitre=ūlekhye. Nivesya=vinyasya, ‘having placed, fixed, committed.’ Parikalpita=sampādita or sampānna, ‘endowed with,’ ‘provided with,’ K. Yōga, at the end of a compound, is often used in a vague manner; sattva-yōga may mean ‘a combination of the various properties of being and life.’ K. refers to verse 146, beginning Yad yat sādhuv na ātre syāt, which asserts that the figure of Śakuntalā.
was faultless. *Rūpocāya = candrādy-upamāna-vastu-samubocāya*, i.e. collecting together such models of beauty as the moon, &c., for the purpose of forming one ideal perfect form, by a selection from each, K. *Manasā krti*, or klim, *to form by means of the mind*; hence often simply, *to imagine*; and hence, *mano-kalpita*, *an idea*. There may be an allusion here to the mind-born sons of Brahmā. *Vidhinā=vidhātā*. K. observes that, being dissatisfied with the thought contained in the first line, he asserts in the second that her limbs were too delicate to have been fashioned by the hand in a picture; they must, therefore, have been formed in the mind. *Strī-ratna=stri-sreshtha*, C. *Jātav jātav yad utkrishtam taddhī ratnam prācakṣhate*, ‘whatever is best of its kind that indeed they call ratna (a gem),’ C. The connection of *anuvinta* with the dative case me is unusual, but not without precedent. The Beng. MSS. read *bitte* for *bītre*.

1. ‘The supplanter.’ The verb *praty-ā-diś=nir-ā-kri*, *to reject, ‘remove, ‘set aside’, and pratyādeśa*, *rejection*, is here used for *the cause of rejection*, i.e. anything which, by its superiority, supplants and brings into contempt what was before highly prized. *Tayā nija-saundarya-mahīmnā 'nya-rūpavati-rūpaṃ khaṇḍitam*, S’. So also, in the beginning of Vikram., Urvasī is called *pratyādeśo rūpa-garvītāyāḥ śrī-gauryāḥ*. 2. ‘That faultless form (is) a flower not (yet) smelt, a tender-shoot unplucked [uncut, unhurt] by the nails, an unperforated jewel, fresh honey whose flavour (is yet) untasted, and the full [complete] reward of meri-

Verse 44. *Śikharinī* (*a variety of Atyashti*). See verses 9, 24.
torious deeds. I know not to what possessor [enjoyer] here [of this form] Destiny will resort;" i.e. I know not whom Destiny intends to be the enjoyer of her beauty. A-līna = sākhāvasthīta, 'still remaining on the branch.' An-āvidha = a-samutkīraṇa, 'unperforated,' K. (cf. Raghu-v. i. 4, maṇau vaśra-samutkīraṇe sūtrasya gatiḥ, 'the entrance of a thread into a gem perforated by the adamant'). The Beng., MSS. read an-āmuktam = a-parihitam, ākaraṇō ānīta-mātram, 'not yet put on,' 'only just drawn from the mine,' S. Phalam puṇyānām, i.e. the fruit of many virtuous acts in various former births come to its maturity (parinātātḥaṭam), S. A-khavda = sam-ḥāraṇa, 'unimpaired,' 'entire.' The consequences of good deeds performed in former births are sometimes not fully enjoyed; but sometimes they are perfected. Similarly the form of Sākuntalā is an-agha, 'faultless' (= pratyāvṛti-hetu-rakṣita, K.) Iha, i.e. asmin rūpa-vishaye, 'with reference to this form,' K. Samupasthāṣyati = samprāpsyati, 'will attain,' 'arrive at.' This verse is an example of the figure called Rūpaka, see Indian Wisdom, p. 455.

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

2 'Towards your Highness what kind of feeling (was displayed) by her eyes?' Ata is used in asking a question, S. Bhavantam antareṇa = bhavan-nimittam, Ī.; = bhavan-madhye, S. The same expression occurs in Vikram., Act III, where the interpretation given is bhavantam uddīṣya, i.e. 'with regard to you.' Antareṇa (similarly used in Mālavik. p. 5, l. 3) governs an acc. case, by Pāṇ. ii. 3, 4. Drīṣṭi-rāga = ākṣuk-prīti, 'the love of the eyes,' K. So read the Deva-n. MSS., supported by K. and S.; but the Beng. read cītta-rāga.
When I stood facing her, her glance was withdrawn, a smile was (feigned to be) raised from some other cause (than love); hence love, whose course was checked by modesty, was not (fully) displayed by her, nor (yet) concealed.' Anya-nimitta, i. e. some other cause than love, which was the true one (abhilāsha-vyatirikta, K.) 'By this her love was concealed,' K. The Beng. have kathodayam. Vinaya-vārita-vrittir is to be taken with madana, K. Cf. p. 52, n. 1.

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

'Again, at our mutual departure, her feeling towards me was betrayed by her ladyship, although with modesty.' Sakhibhyām before mithaḥ is not supported by the commentators or best MSS.

Verse 45. Druta-vilambita (a variety of Jagati), containing twelve syllables to the Pāda or quarter-verse, each Pāda being alike.

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...and remained with her face turned back (towards me), whilst (pretending to be employed in) releasing her bark-dress, although not (really) entangled in the branches of the shrubs.

Darbhāṅkureṇa, see p. 57, n. 5; p. 19, n. 1. Akānde＝akasmāt, K.；＝animittam, S.；＝anavasaram, Č. One sense of kāṇḍa is 'occasion,' 'opportunity.' Vivṛtta-vadānā, i.e. mad-avalokanāya, 'for a look at me,' S. This verse is an example of the Samādhi Alan-kāra, S.

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

3 'And what of that?'

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

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

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

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

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

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

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

2 The present for the future.

3 'Oh! the confidence (inspired by the sight) of his person, majestic though (it be)! But this is quite natural in this king very little inferior to a Rishi.' Diptimat=tejasvin, 'splendid,' 'majestic.' Viśeṣoṣaṇīyata, 'the state of being confided in.' Uparaṇa, 'fit,' 'proper,' 'reasonable,' 'to be expected.' Cf. Vikram., Act II, uparaṇam viśeṣaṇam asya vāyoh. Rishi-kalpe, 'resembling a Rishi, but with a degree of inferiority;' see kalpa in Diet, and Gram. p. 65, LVII. Dushyanta was a Rājarshi, and therefore one degree below a Rishi, see p. 44, n. 2, in the middle; and p. 39, n. 3. The Deva-n. reading is rishiḥbhyo nātibhinne rājani, but the Beng. is here preferable.
Although he abides in the Āśrama [order] of a royal householder where everything is to be enjoyed, yet he also day by day accumulates the merit of penance through the act of protecting (his subjects). Of him also having his passions in subjection, the (same) sacred title of Muni [or Rishi], but (with this difference that it is) preceded by Rāja [i.e. Rājarshi], repeatedly ascends to heaven, being chanted by pairs of (celestial) minstrels.

This is not wonderful, that he whose arm is as long as the bar of a city (gate), should alone govern the entire earth, having the ocean as its dark [green] boundary [i.e. as far as the very ocean]. For the gods, constant in enmity, in their battles with the demons, expect victory through [in] his strung bow and the thunderbolt of Indra.' Parigha=argala, 'the bar or bolt which fastens a gate.' In a city-gate it was both massive and long (stūṇa, dirgha, Ç.), and therefore an object of comparison highly significant of muscular strength. It should be borne in mind that length and vigour of arm were prime requisites in the ancient hero, whose fame depended on his skill and power in managing a bow. Hence the appositeness of such epithets as mahā-bāhu and pārśu-bāhu, 'long-armed.' Bhunakti=pālayati, Ç.; bhuṣ is often applied to a king in the sense of ruling and protecting the earth; cf. krīṣṇān prithivim bhunakte, Manu vii. 148; also Raghu-v. viii. 7, iii. 4. Āsāsante=icchānti, 'wish for,' 'hope for,' 'aspire after.' Samitishu surāḥ, &c., this is the Beng. reading; the Deva-n. have sava-yuvatayo badhā-vairā, &c. Dāityaṁ, see last note. Adhī-jye, see p. 9, n. 2. The loc. has sometimes the force of the instr. Puvaṇhūta=Aindra, 'belonging to Indra;' Purv-ḥāta, 'much-worshipped,' is one of Indra's thousand names. This verse is an example of the figure called Dipaka or 'illustration,' S.; its use is to throw light, as it were, upon an idea by some apposite illustration. See Indian Wisdom, P. 455.

Verse 49. Mandākrānti (a variety of Atyāṣṭi). See verses 15, 33, 48.
Your Highness is known to the inhabitants of the hermitage (to be) staying here.' Āśrama-sadāśrama-vāsin, 'a dweller in a hermitage, 'a hermit;' so nāka-sadā, 'a dweller in paradise, 'a god;' hence sadana, 'a house.' Vidita, in construction with the gen., is noticeable; see Pāṇ. iii. 2, 188, ii. 3, 67; also Raghu-v. x. 40, viditam tapyamānānāṃ tena me bhuvana-trayam, 'the three worlds are known to me (as) being harassed by him.'

1 'Your Highness is known to the inhabitants of the hermitage (to be) staying here.' Āśrama-sadāśrama-vāsin, 'a dweller in a hermitage, 'a hermit;' so nāka-sadā, 'a dweller in paradise, 'a god;' hence sadana, 'a house.' Vidita, in construction with the gen., is noticeable; see Pāṇ. iii. 2, 188, ii. 3, 67; also Raghu-v. x. 40, viditam tapyamānānāṃ tena me bhuvana-trayam, 'the three worlds are known to me (as) being harassed by him.'

2 Rakshas=rākṣas, see p. 40, n. 5.

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

4 Sanāthi-kriyātām, see p. 26, n. 3.
This is a becoming trait in you, an emulator of (your) ancestors. Truly the descendants of Puru are ordained (to officiate) in the sacrifices of (giving) exemption-from-fear to the distressed; i.e. whilst we Brāhmanas are consecrated to officiate in real sacrifices, the highest duty of kings is the protection of their afflicted subjects (see p. 86, n. 1). So read all the Deva-n. and some of the Beng. MSS. The Beng. (Bodleian, 234) has satrena, and some begin the verse with upakārīṇi surveshāṁ, ‘the helper of all.’ Yukta-rūpam, cf. p. 15, l. 3. Āpannābhaya-sattreshu=āpad-gatānāṁ bhaya-trāṇe, S. Dikshitāḥ=krita-pratishṭhāḥ, ‘consecrated.’

1 'At first it was overflowing; (but) now, by the account of the Rākshasas, not even a drop is left.' Purivāha is either ‘an inundation,’ or ‘a channel for carrying off an excess of water;’ the Beng. MSS. have aparibbādham, ‘unchecked.’ Vṛttāntena=नाम-ग्रहणेन, ‘by the mention.’

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

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

Athā kim (=vādham, 'yes') is used āṅgikritau, see p. 46, n. 3.
4. On the fourth day, (which is now) coming [i.e. on the fourth day after to-day], the ceremony [fast] named Putra-pinda-pālanā [i.e. cherishing of the body of a son] will take place; thereat [on that occasion] certainly we ought to be honoured-with-a-visit by the long-lived-one [by your Majesty, long may you live!]. Most of the Beng. MSS. read putra-pinda-pālanā; but Č. substitutes pālanā, and interprets the phrase by pura-deha-pushi-prada. S. gives the same interpretation, but reads paryupāsana for pālanā. Pinda, deha-mātre iti Medini, ‘according to Medini, pinda has the sense of body,’ S. and Č. Putra refers to the king in his relation to the queen-mother. The Deva-n. reading (pravṛttapāraṇa upavāsaḥ, ‘a fast which has come to an end’) is not very satisfactory. Upa-vāsā=vrata, ‘a religious ceremonial accompanied with fasting, but not necessarily a fast.’ K. and Č. observe that one name for this ceremonial was putra-rāja, and that it consisted in offering various presents to the young king of sweetmeats, clothes, &c., just as might be done in the present day on the occasion of a birth-day. Dirghāyus, see p. 9, n. 1. Vayam is used in plural like devinām above. Sambhāvatavyāḥ, see p. 26, n. 1.

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

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

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

Verse 51. Sloka or Anushtubh. See verses 5, 6, 11, 12, 26, 47, 50.
You have been received by the queen-mother as a son; therefore let your honour, having returned from hence and having announced that my mind is intent on [zealous for] the business of the hermits, have the goodness to discharge the office of a son towards her Majesty.' Putra iti pratigrihitak, i.e. tvam poshita-putro bhavasi, 'you are an adopted son,' S. Some MSS. have putratvam for putra-krityam.

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

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

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

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

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

Kadācit, 'perchance.' Prārthanā = abhikāšita, 'desire,' 'pursuit,'
From reverence for the Rishis, lit. 'from the venerableness of the Rishis.'

Where are we, (and) where a person brought up with fawns out of sight of love? O friend! let not a word uttered heedlessly in jest be taken in earnest.' *Kva-dvayam atyanāsambhāvanāyām,* 'two kva's are expressive of excessive incompatibility,' *S.* (see p. 14, n. i). *Nāgarikāraṇya-janayoḥ sambandhō nopapadyate iti bhāvaḥ,* 'the meaning is that is is not possible that a connection between a town-bred person and a forester is not possible,' *K.* *Paroksha-mannmatha=Apratyakṣa-mannmatha or ajñāta-mannmatha or agocara-kāma,* 'one who has had no perception or experience of love,' 'one who is out of the reach of its influence.' *Parihāsa-vikalpita=hāṣya-bhāṣhita,* *K.*;=kautuka-bhāṣhita, *S.*; cf. *parihāsa-vikalpa* in Act VI. The Beng. MSS. read *vikalpita,* 'invented.' *Paramārthena =tattva.*
1 'A pupil of the sacrificing-(Brāhman) bearing Kuśa grass.' Yaujamaṇa = yajvan, 'a sacrificer,' 'priest' (see Rāghu-vanśa xviii. i i). In Telugu it has acquired the sense of 'master.' Cf. tataḥ praviṣaṁto Bharaṇaṁ, śishyaṁ, Vikram., Act III. Some read yaujamaṇaḥ śishyaḥ. The translation would then be, 'a pupil occupied about a sacrifice.' The pupil, or religious student, certainly, did not officiate himself. Śishya, in fact, denotes a Brahmacārin, or young Brāhman in that state of pupillage through which every Brāhman had to pass, living in the house of his preceptor, who, in return for instruction given, required his assistance in various menial offices, in collecting materials for sacrifice, and in asking alms. Let the student carry water-pots, flowers, cow-dung, fresh earth, and Kuśa grass, as much as may be useful to his preceptor; let him bring wood for the oblation to fire; let him go begging through the whole district,' &c. (Manu ii. 176, &c.) Kuṣa, see p. 19, n. 1.

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

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

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

1 'For strewing on the altar,' or 'on the ground near it,' see p. 19, n. 1.
2 Ritvij, 'a priest,' especially 'an officiating priest,' lit. 'one who sacrifices at the prescribed time,' from ritu, 'a season,' and iṣṭāt, 'to sacrifice.' An-ritvij yajñam na gaḍhā, 'one ought not to go to (perform) a sacrifice unattended by an officiating Brahman.' See Manu iv. 57, ii. 143.
3 'In the air,' i.e. speaking in the air. This is an example of ākāśa-bhāṣātām or ākāśa-vākyam, which is defined by S. to be dūra-sthāna-bhāṣānam, 'speech at a distance,' or asārīram niṇedanam, 'bodiless statement;' and by K. as apravisṣṭaiḥ saka ālāpah, 'conversation with (characters) not on the stage.' It is, in fact, a speech addressed to some person outside or off the stage, the actor at the same time fixing his eyes in the air, or on some object only visible to himself. Hence in K. ākāśe is followed by the words lakṣam or lakṣhyam badhāvā, 'fixing his gaze.' Cf. ākāśa-buddha-lakṣaṇah, Vikram., Act IV; Mudrā-r. p. 6, l. 19; p. 31, l. 3. The answer which is supposed to be given is also ākāśa-bhāṣātām, and is not heard by the audience. The actor on the stage pretending to listen (śrutim abhinīya) repeats the imaginary reply, always introducing it with the words kim bravishi, Sāhit.-d. p. 177.
4 'For whom are brought this Uṣira-ointment and lotus-leaves, with fibres attached?' Uṣira=ūraṇa-kanda, 'the root of Viraṇa,' a fragrant grass (Andropogon Muricatum) with which a cooling ointment was made. Mrināla=visa, 'the fibres of the stalk of the lotus.'
1 'Sakuntalā is excessively indisposed, from injury inflicted by the heat [from a sun-stroke]; is it for the cooling of her body that you say (they are brought)?’ Langhanāt=ōghātāt, K. = abhibaṭṭa, S. = paribaṭṭa, Č. Root lang means ‘to leap over,’ ‘overstep,’ ‘transgress,’ ‘to inflict an injury,’ ‘insult.’ Nirvāpana, ‘a refrigerant remedy,’ from the causal of nir-vā, ‘to refresh,’ ‘cool;’ cf. nirvāpaṇīta, ver. 65.

2 ‘Let her be nursed with care; for she is the (very) breath of his reverence (Kanva), the head of (our) society. I also will just deliver into the hands of Gautamī for her the soothing water consecrated in the sacrifice.’ Upācār, ‘to attend on a patient,’ ‘administer remedies,’ &c. Ucchvasitam=prāṇā, ‘breath,’ =jīvanam, ‘life,’ i.e. as precious as his own life. Cf. Lam. iv. 20, ‘The breath of our nostrils, the anointed of the Lord, was taken,’ &c.; also Kumāra-s. vii. 4. Vaiṭānaka=viṭānākhyāya-ga-sambandhin, ‘belonging to the sacrifice called viṭāna,’ ‘sacred,’ ‘holy.’ See Indian Wisdom, p. 197. Viṭāna is also ‘the sacrificial hearth on which the sacred fire was kept.’ The sānty-udaka may have been a kind of holy water, like the ‘eau bénite’ of the Roman Catholics. Gautamī, the name of the sister of Kanva, K.

3 The Vishkambha or Vishkambhaka, according to the Sāhitya-darpaṇa and Kāṭāvema’s commentary on the opening speech of Act II. of this play, is an introductory monologue or dialogue, so called from itsconcisely compressing (vi-shkambha) into a short space an account of those subordinate parts of the plot not enacted before the audience, a knowledge of which is essential to the comprehending of the action of the remainder of the play (vṛitva-vartīṣṭhayanāṃ kathāṃśānāṃ nidarsakāḥ, sanskritiṭārthas tv vishkambhāḥ, Sāhit-d. p. 146; see also p. 62, n. 2 of this play). The Vishkambha may occur at the beginning of any of the Acts, even of the First, immediately after the Prastāvanā (ādāv ankasya ārṣitāh). It may be spoken by two out of the three sets of characters into which the dramatis personae of an Indian play are divided, viz. the inferior (nīēo), who speak Prākrit anudāṭtaktyā, ‘in the low tone;’ and the middling
I know the potency of penance; it is (also) known to me that that maiden is subject to another [is in a state of tutelage]. But as water does not turn back from the valley, (neither) does my heart from that (Sakuntalā); i.e. I know that if I attempt to carry her off by force or by stealth, the power acquired by penance is such, that the Rishi will effect my destruction by a curse, &c. (sāpūdinā nāśam vidhāsyati, S.)

Verse 54. Āryā or Gāthā. See verse 2.

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scil. desāt, 'from low land,' see Hitop. 1. 2651. The Deva-n. MSS., unsupported by the commentators, substitute the following for the second line of the above verse, Alau asmi tato hridayāyinti tathāpi nedam nivartayitum, 'nevertheless, I am not able to turn back this heart from that (damsel).'</p>

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

Verse 55. Mālinī or Mānini (a variety of Ati-Śakvari). See verses 10, 19, 20, 38.
in Gita-g. iii. 12, iv. 6, &c.; but in verse 135 the epithet paścābhyadhikā is applied to this flower, and is explained by S' to mean 'a sixth arrow, in addition to the five' (cf. Vikram., Act II, kimuta upavana-sahakārāhī, &c.) It is clear that some authorities do not include the mango in the list. The Gita-g. (x. 14) mentions five other flowers as occasionally employed by the god, viz. the bandhūka, madhūka, nīla-nalīna or blue lotus, tīla, and kuṇḍa. Another account includes the Mallikā or jasmine amongst the five. In Hindū erotic poetry, cooling properties are attributed to the rays of the moon, said to distil nectar; hence some of his names—śītā-mayūkha, hima-raśmi, hima-kara, amṛita-sū, sūdhā-nilīhi, &c. On the other hand, the heating effect of these rays on the lover is often alluded to, e.g. śītānāsas tapanaḥ, Gita-g. ix. 10, iv. 7, v. 3; cf. nandana-vana-vatāḥ śikhina iva (Vikram., Act II), and pādūs te śakinaḥ sukhayantī, &c. (end of Act III). Sārtha = samīka, properly 'a caravan.' Hitopā. l. 2574. Kūtaḥ, p. 55, n. 2. A-yathārtham = vīparīta-kriyām, 'having a contrary effect.' Dvayam, see p. 91, n. 2. Garbhāhī, see p. 18, l. 5. Vajrasārī-karoshi, see p. 14, l. 2.

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

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

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

Verse 57. ĀRYĀ or GĀTHĀ. See verse 2.

| O O O O | O O O O | -- | O O -- | O -- | O -- | O -- | O -- |
| O O O O | -- | O O -- | O -- | -- | O | O -- | O
In vain, truly, O bodiless (god), hast thou perpetually been brought by me to growth by hundreds of desires. Is it becoming of you, drawing your bow to your very ear, (to) discharge (your) arrows even upon me (your votary)? 'San-kalpa=icchā, 'wish.' Sravanopakāṅde ākṛṣṭhya=karṇāktikam āniya, 'drawing the string of the bow back as far as the ear.' Upakaṇṭha, 'near,' lit. 'near the neck;' cf. Raghu-v. ix. 57, ākāra-kṛṣṭaṁ vānam. Yukta=uvāta. The passage from Bhagavan Kāmadeva (p. 100) to vānamokshah is given on the authority of the Taylor and my own Bombay Deva-n. MS., supported by S. and Č. and all the Beng. MSS. The Mackenzie MS. has part of the passage, but Colebrooke’s omits it altogether.

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

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

Verse 58. Upājāti or Ākhyaṇakī (a variety of Trishtubh). See verses 41, 56.
I conjecture that the very delicate one has not long since passed by this avenue of young trees, because the cavities of the flower-stalks whose flowers have been plucked off by her, do not yet close up, and these fragments of tender-shoots are seen (still) unctuous with milky-juice. 'Vithi=panktt. Sammilantin=sanukdantini, 'contract.' Bandhaha=prasav-bandhana=vrnta, 'a flower-stalk,' S'. Bandhana-koshas=vrnta-bhayantarani, S.;=vrnta-garbhanii, Č. Ami, 'these,' i. e. puro-vartinaik, 'lying in front of us.' Kisalaya-chedah=pallava-khanthah. Kshira-snidhah=dugdha-čikkanii. When a stalk has been some time broken off, it contracts and the milk dries up. 'The duty of gathering flowers and cutting stalks for sacrificial purposes might have been entrusted by the hermits to Sakuntala; hence it would be inferred that she had passed that way. This is an example of the Anumana Alan-kara, S'. and Č. Some of the Deva-n. MSS. omit the above couplet.

1 'Oh! how delightful is this spot by (reason of) the fresh breeze!' Aho, an exclamation implying approbation (prasansayam), S'. Pra-vata=prakriśṭa-vata, K.;=prasasta-vata, 'a good breeze,' S' (see p. 37, n. 1).
2 The breeze, fragrant with the lotuses (and) wafting the spray [particles] of the waves of the Mālinī, is able to be closely embraced by
(my) limbs inflamed by the bodiless one. Šakya (like yogya and sometimes yukta) gives a passive sense to the infinitive. The Beng. MSS. and the Calcutta ed. read šakyo in the nom. case agreeing with pavanah, which would appear at first sight to be the better reading. But K. expressly states that šakya is here used adverbially, and quotes a parallel passage from Rāmāyanā, šakya anjalibhiḥ pātum vātāḥ, ‘the breezes are able to be drunk by the hollowed palms.’ A passage may be added from the Hitop., vibhūtabhay śakya avāptum, ‘great successes are able to be obtained,’ and another from Mālavik. verse 58, na śakyaṃ upeshitum kulpā (see also Maha-bh. i. 769). Aravinda, a kind of lotus, see p. 25, n. i. Kana-vāhin═śikara-vāhaka, ‘wafting cool spray,’ S. An-anga, ‘the bodiless god,’ see p. 100, n. i. A-virala, lit. ‘having no intersities,’ ‘close.’ The Beng. read nirdayam═drīḍham.

1 ‘At the entrance of it where-there-is-white-sand, a fresh line of foot-steps is seen, raised in front, depressed behind through the weight of her hips.’ Acaṅgādhā═nimā. Pāṇḍu-sikate (=āhavala-bāule) is a Bahu-vrihi comp. agreeing with dvāre. The weight of the hips of a beautiful female is a favourite subject of allusion (cf. paścād-natā guru-nitambatayā asyāḥ pada-paṅktiḥ, Vikram., Act IV; śroṇi-bhārād alasagamanā, Megha-d. 81). Hence one of the names of a lovely woman is nitambinī, ‘having large and handsome hips and loins.’ Compare the epithet ‘Callipyge’ applied to a celebrated statue of Venus.

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

3 ‘The highest object of my eye-sight,’ ‘the full bliss of my eyes’ (=netrā-
नांदा, क.; नयाना-निर्विति, एक्ष्ठु-सुक्हा, स.) निरवंता या उपावर्गा

is properly 'final beatitude, consisting in emancipation from further

transmigration.'

1 'Yonder the best-beloved object of my wishes, reclining on a stone-

seat strewn with flowers, is attended by her two friends.' Manoratha-

priyatama, 'most dear by desire,' i.e. not by actual possession or by any

other method, K. Siśa-patā = pāśāṇa-kaṇḍa, see p. 76, n. 2. Anvās,

'to sit near' (anu, ās).

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

3 'Is this wind from the (fan of) lotus-leaves agreeable to thee?' see p. 25,

n. 1, in the middle. Āpi, see p. 89, n. 2. Some Devā-n. MSS. read suhaadi

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

4 'Can this be the fault of the heat? or, as is passing in my mind (is it

owing to love)?' i.e. or is love, as I conjecture, the true cause?

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

1 Tan-nimitta, 'resulting from it,' i.e. arising from love.

Verse 62. Śikharinī (a variety of Atyashī). See verses 9, 24, 44.
We are not indeed intimately conversant with matters relating to love; but as the condition of lovers is heard of (by us) in legendary tales, of such a kind I perceive is thy (condition). Say, from what cause (is) thy disorder? (for) indeed without being accurately acquainted with the disease, (there) can be no application of the remedy.' An-abhyantara, nom. du. fem. of a Bahuvrihi or compound adjective formed from the substantive abhyantara, 'interior,' 'inside,' by prefixing the privative an, in the same manner as in an-anantara, 'uninterrupted.' An-abhyantara, lit. 'one not admitted to the inside.' Cf. ganābhyantara, 'one who is a member of a religious association.' Madana-gatasya, see p. 38, n. 1. Itihāsa = purā-vidita, S. Ni-bandha, 'a composition,' 'narrative.'
My attachment [affection] even now is strong.' Abhi-niveśa implies 'firm attachment to' or 'intense pursuit of' any object (here = ābhilāśa).

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

3 'For, indeed, her face has its cheeks excessively emaciated, her bosom has its breasts destitute of firmness, her waist is more slender, her shoulders are quite drooping, her complexion is pale; she being tormented by love appears both deplorable and (yet) lovely, like a Mādhavī creeper touched by the wind, the searcher of (its) leaves.' Kṣhāma-kṣhāma-kupola = atikriśa-gaṇḍa, S. The repetition of kṣhāma may imply 'becoming gradually every day more and more emaciated,' as Priyāṃvadā had said anu-divasam parihiyase angaīḥ. Kāṣhinya-mukta, the Beng. have yuktā,
but the loss of firmness in the breasts would rather be a sign of debility. Prakāma=atyartham, 'excessively,' S'. So the commentator on Gita-g. iv. 17, vii. 40, explains nīkāma by atikayena. Similarly kāma has the sense of nishītam, 'certainly.' May the meaning not be 'stoop of their own accord,' i.e. 'languidly,' 'listlessly,' from their being allowed to fall without any effort being made to raise them? Śoshayena=shahakena, i.e. by the wind that dries up the leaves and causes them to fall (pattra-pālaka-vāyuna), K., S'. Mūdhavī, a large and beautiful creeper bearing white fragrant flowers, constantly alluded to in the plays (see p. 112, n. 3).

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

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

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

Verse 61. VASANTA-TILAKĀ (a variety of Śákvari). See verses 8, 27, 31, 43, 46.
experience an uneasy-anxiety for hearing (her reply). Jana = sakhi-jana; though used in sing., it may have a plural signification. Sama-duhkha-sukha, 'one who has the same joys and sorrows' (cf. sama-duhkha-sukha priyate loçanābhyaśam, Vikram., Act I). Bālā, properly 'a girl sixteen years of age,' S. Na na vaksha"yati = vaksha"yati eva, S.; two negatives give intensity to the affirmative (dvau nishedham prakritam artham gamayataḥ, S.); see p. 24, n. 2. Mana-gatam = hridaya-stham, see p. 38, n. 1. Atrāntare = asminn avasarē, K. Śravaṇa-kātaratām = Šakuntalā-pratīcācana-śravaṇa-bhūrītām. According to Bharata the four ways by which a maiden encouraged the advances of her lover were lekha-prastāpana, 'sending a letter;' snigdha-vākshīta, 'a loving glance;' mridu-bhāshīta, 'soft speech;' and dūti-sampreshaṇa, 'sending a messenger,' S. Although Šakuntalā had favoured her lover with one of these tokens, yet he was fearful that, when about to reply to her friends, she might through carelessness (pramādātās) confess to an affection for some other person, S.

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

2 'Love, indeed, the cause of my fever, has himself become the cooler of
it; as, on the passing off of the heat, a day dark with clouds (which was at first hot, becomes afterwards the cooler) of living creatures. This refers to the clouds which rise and disperse at the end of the hot season, making the air fearfully close and stifling; until at last a downpour comes and with it cool weather. Smara, ‘the ideal one,’ is one of the names of Kâma-deva, from smrî, ‘to recollect;’ see p. 100, n. 1. Nirvâpañjítâ, ‘the extinguisher,’ ‘refresher,’ ‘cooler’ (see p. 97, n. 1); = sukhâ-hetuh, ‘the cause of pleasure,’ S. Tapâtyaye=grîshmânte, ‘at the end of the hot season,’ K.; K. and S. quote a parallel passage from the Ratnâvali (p. 64), tapati prâ-vrishi nitarâm abhyarâna-jalâgama divasaḥ, ‘in the rainy season when the rain is near at hand the day is especially hot.’ Some of the Deva-n. MSS. read ardha-sydma, ‘half-obscured,’ which is not supported by any of the commentators, nor by the oldest MSS.

1 ‘Then if (it be) approved by you, so act, that I may be commiserated by the royal sage. Otherwise most certainly (it will happen that you will have to) pour out for me water with sesamum-seed;’ i.e. you will have to celebrate my funeral obsequies. Oblations to the spirits of deceased relatives, called Sráddha, generally consisted in offering a cake made of rice and milk (piṅḍa-nirvâpaṇa), or in pouring out water (udaka-dana, udaka-kriyā), or water and sesameum seed mixed. In the latter case it was called tilodaka-dana, tila-tarpana, &c. The ceremony as performed by Brâhmans is described in Manu iii. 203, &c.; see especially iii. 223. Dattvâ sapavitram tilodakam, ‘having poured out water with sesameum seed and Kuśa grass.’ See Indian Wisdom, pp. 208, 253, &c. K. refers in illustration to a verse towards the end of Act VI. of this play, where Dushyanta says, Nânam prasūti-vikalena mañj prasiktaṁ dhautâśru-sesham udakam pitaraḥ pivanti, ‘in all probability my (deceased) ancestors are (now) drinking the only offering-of-water that is left to them, (consisting of) glistening tears poured forth by me destitute of posterity.’ Śiñcátatam=niyropolam, K. Vartethâm, sometimes vrit has the sense of ‘to behave,’ ‘to act.’
She is far gone in love, and unable to bear loss of time, i.e. her love has reached that point which brooks no delay. Cf. dūrāṛūḍha sūdh pranayāḥ, Vikram., beginning of Act IV. Vamāha or bannāha is the proper Prākrit equivalent for manmatha, according to Vararuci ii. 38, iii. 43. Lassen, Instit. Prāk. p. 245, although the MSS. give mammāha.

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

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

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

1 ‘(Your) “unobservedly” will require thought, (your) “quickly”’ (is) easy.’ This use of iti in quoting previous words is noticeable.

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

Verse 66. HARIṬI (a variety of ATYASHĪṬI), containing seventeen syllables to the Pāda or quarter-verse, each Pāda being alike.

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scorching from internal fever night after night flowing from the outer-corner-of-my-eye which rests on my arm, slipping, slipping down [i.e. as it constantly slips down] from the wrist, without pressing on [catching on, hitching on] the scars (that are caused) by the friction of the bow-string, is repeatedly pushed back by me. 'Vivarṇa-manī-kritā, lit. 'made into a colourless gem,' 'made so that its jewels are devoid of colour.'

The same word occurs at the end of this Act, where allusion is made to the flowery couch of Sākuntalā, sarīra-lulita, 'which her body had pressed.' One sense of root lul is certainly to 'adhere,' 'stick,' 'cleave.' The Deva-n. MSS. all have an-abhilulita with the same meaning, unsupported by K. and the other scholiasts, and the oldest Beng. MSS. Through emaciation and disuse of the bow (cf. p. 70, l. 8, with p. 67, l. 12) the callosities on the fore-arm, usually caused by the bow-string, were not sufficiently prominent to prevent the bracelet from slipping down from the wrist to the elbow, when the arm was raised to support the head. This is a favourite idea with Kālidāsa to express the attenuation caused by love (cf., Megha-d. 2, kanaka-valaya-bhṛjya-rikta-prakoshṭhaḥ, 'having the fore-arm bare by the falling of the golden bracelet). The Beng. have an-atilulita-jiya-ghatānekā, agreeing with maṇi-bandhanāt, which would appear at first sight to be the better reading. I have followed K. and the Deva-n. MSS. in making this compound agree with valayam. It may, however, as K. observes, be taken adverbially. Maṇi-bandhana, 'the place for binding on jewels,' 'the wrist.'

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

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

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

'O thou undervaluer of thine own excellences, who now would ward off with the skirt of a garment the autumnal moonlight, the cooler of his body? ' i.e. (according to S.) this prince is too sensible to be averse to a union with one so beautiful as thou art. \textit{Nīrvāpayitrīm}, cf. \textit{nīrvāpayitā}, ver. 65, and see p. 97, n. 1. \textit{Paṭāntena}, cf. in Act V. \textit{Paṭāntena mukham āvṛtya roditi}.

'I am now (acting) under (your) directions,' i.e. it is by your orders that I do this; \textit{niyojitāmi bhavatibhyām giti-karaṇe}, 'I am directed by you to compose verses,' S.; 'I am only following your directions, therefore you are responsible if I meet with a repulse,' S.

Verse 67. \textit{Vaṅśa-sthavila} (a variety of Jagati). See verses 18, 22, 23.
Fitly, indeed, do I gaze on my beloved with an eye that forgets to wink, because the countenance of her composing [whilst she is in the act of composing] verses has one eyebrow raised; (and) by her thrilling cheek she discloses her affection for me.' *Vismrīta-nimeshena* is very expressive of a fixed, earnest gaze. Chézy translates, 'O spectacle enchanteur! dont je serais jaloux que le moindre clignement d'oeil me privat un instant!' *Kanṭakita*, lit. 'having the downy hair of the cheek erect like thorns' (= *pulakānīcita*). The erection of the hair of the body (*pulaka, roma-kanṭaka, romāṇācana*) indicates exquisite delight, according to the notions of the Hindūs. Cf. Vikram., Act I, mama *angāṇi* sa-roma-kanṭakam *an-kuritam*.

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

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

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Verse 68. ĀRYĀ or GĀTHĀ. See verse 2.

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on this lotus-leaf smooth as a parrot's breast.' Śukodara, 'a parrot's breast,' it also means 'a leaf of the Tāliśa tree' (=tāliśa-pattra); in Vikram., Act IV, the colour of a scarf is compared to the same thing (śukodara-syāmam stanāgśukam), and in Mahā-bh. ii. 1035, the colour of horses (śukodara-samān havān). The Prakrit is answerable for nikshipta-varṇam kuru. This is the reading of all the Deva-n. MSS.; the Bengal. have padačcheda-bhāktyā nakhair ālikhyatām.

'Thy heart I know not, but day and night, O cruel one, Love vehemently inflames the limbs of me, whose desires are centred in thee.' Such is the reading of the Taylor MS. and my own. The other Deva-n. agree, but give manorāhāṁ for manorathāṁi, in concord with anyāni. Manorāhāṁ and manorakahū may both stand for the Sanskrit gen. fem. manorathāyāḥ (in concord with mama), and both are equally admissible into the metre (Lassen's Institut. Prāk. pp. 304, 305, 147). The interpretation of Čandra-sekhara supports this reading (nishkripa tapayati baliyas tvad-abhīmukha-manorathāyā anyāni). This verse is called by Kāṭavema the upaṇyāsa or 'allusion,' see p. 116, n. 2; see also the next note on verse 70.

Verse 69. Udgāthā or Gītā. See verse 4.
Thee, O slender-limbed one, Love inflames; but me he actually consumes incessantly; for the Day does not so cause the lotus to fade as it does the moon. *Kumuda* or *kumudvatī* is a kind of lotus, which blossoms in the night and fades by day (*kumudvatī candra-virahena santaptā bhavati, S.*), here compared to *Sākuntalā*. *Kumudvatī* is usually ‘a group of lotuses.’ *Sākñka*, ‘hare-marked,’ i.e. the moon. Dushyanta again compares himself to the moon (cf. p. 113, n. 1). This with the preceding verse, according to S. and C., is an example of the figure called Uttarottara.

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

2 'Thy limbs, which closely press the couch of flowers, (and are) fragrant by the crushing of the quickly-faded lotus-fibres, being grievously
inflamed, do not deserve (to perform) obeisance;’ i.e. are excused the usual salutation. In consideration of the state of your bodily frame, you are privileged to keep your recumbent posture even before me. Ḫaṭçāram, i.e. mat-krite vinayūdī-rūpam. San-dāyā, lit. ‘to press the teeth closely together;’ hence sandaṣṭa, ‘coming in close contact with.’ Cf. Raghu-v. xvi. 65, sandaṣṭa-vastreshu nitambeshu, ‘on (their) hips to which garments were closely fitted.’ Our English word ‘bite’ has the same acceptance. Āḍu-klaṅga, &c. The Beng. have āḍu-vimardita-mṛṇāla-valayāṇi or āḍu-vivarṇita (= māṇi-bhūta, Č.), &c., ‘having bracelets of lotus-fibres that have quickly faded (from the heat of her limbs).’ Cf. p. 106, n. 1.

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

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

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

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

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

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

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

O thou that art near my heart, if this heart of mine which is devoted to no other, thou judgest to be otherwise, (then) O lovely-eyed one, being (already) slain by Love’s shafts, I am slain again,’ i.e. I suffer a second death. Cf. Bhartrī-h. i. 63, hatam api nihauty eva madanaḥ. Hṛidaya-sannihite = man-mano-vasthāyini, ‘O thou that abidest in my heart,’ S.; = cittārūḍhe, Ī. Madirā, ‘wine,’ as applied to īkshaṇa, ‘the eye,’ is said by S. to be equivalent to sundara, ‘beautiful,’ or to ishad-ghūraṇana-śila, ‘slightly inclined to roll about.’ ‘Wine-eyed’ may mean ‘one whose eyes intoxicate like wine.’

Verse 72. Druta-vilambita (a variety of Jagatī). See verse 45.
Even in the multitude of (my) wives [however numerous may be my wives] there (will be) but two chief-glories of my race, the sea-girt earth on the one hand (cā), and on the other (cā) this friend of yours', i.e. there will be but two sources of glory to my race, viz. the sea-girt earth and Śakuntā. Prati-shṭhā = utkarsha-hetu, 'a cause of renown,' 'a distinguished ornament,' S.; properly 'a cause of stability,' 'a support.' Parigraha-bahutve = kalatra-bāhulye. The Deva-n. MSS. read samudra-vasanā, 'clothed in the ocean,' 'having the ocean for its garments' (samudra eva vastrāṇi yasyāh, S.). The Beng. all have samudra-rasanā, which is literally 'sea-girt' (rasanā = mekhalā), and seems to be the better reading. Cf. Hitop. l. 2542. Confusion between rasanā and vasanā may easily have arisen.

1. "Even in the multitude of (my) wives [however numerous may be my wives] there (will be) but two chief-glories of my race, the sea-girt earth on the one hand (cā), and on the other (cā) this friend of yours', i.e. there will be but two sources of glory to my race, viz. the sea-girt earth and Śakuntā. Prati-shṭhā = utkarsha-hetu, 'a cause of renown,' 'a distinguished ornament,' S.; properly 'a cause of stability,' 'a support.' Parigraha-bahutve = kalatra-bāhulye. The Deva-n. MSS. read samudra-vasanā, 'clothed in the ocean,' 'having the ocean for its garments' (samudra eva vastrāṇi yasyāh, S.). The Beng. all have samudra-rasanā, which is literally 'sea-girt' (rasanā = mekhalā), and seems to be the better reading. Cf. Hitop. l. 2542. Confusion between rasanā and vasanā may easily have arisen. Ča ēa, see p. 14, n. 1.

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

3. Lit. 'let us cause it to join (its mother),' 'let us lead it to its mother.' Mātrā sāha iti anushānga, S. Some word like paśya, 'See!' may be supplied before yathā in the sentence preceding.
Does not this person, thy humble-servant [thy adorer], remain near thee? i. e. am not I here to wait upon thee, in place of thy friends? The Beng. add sakhi-bhūmau. Ārūḍhayitā = paričārakaḥ, 'an attendant,' S., but it is also 'the worshipper of a deity,' and therefore implies adoration as well as service. There is designedly a 'double-entendre.'

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

Verse 74. Vasanta-tilakā (a variety of Sakvari). See verses 8, 27, 31, 43, 46, 64.
part of the hand, so the latter word may be taken for the same part of an elephant's trunk. Karabhāḥ prāṇy-orgam (‘is part of an animal’) tadiva uvrir yasyaḥ subha-lakṣaṇam idam tad uktam, hasti-hasta-nībhair (‘like an elephant's trunk’) vṛttair (‘round’) asthābhāḥ karabhopamaiḥ prāṇuvantyūrūbhīḥ saśrat striyāḥ sukham anangajam. The epithet may therefore mean ‘having thighs gracefully tapering like the trunk of an elephant.’ Cf. karabhopamarūḥ, Raghu-v. vi. 83, and dvirada-nāsorūḥ, Bhaṭṭi-k. iv. 17. Saṃvāhāyāmi = mardayāmi; saṃ-vāḥ (or more correctly saṃ-vah in the causal) is applied especially to the rubbing or shampooing of the limbs. Padma-tāmra, Chézy observes that the Hindu women extracted a rosy-coloured dye from a plant called Lawsonia Inermis, with which they were in the habit of dyeing their nails and fingers, as well as their feet. Cf. stri-nakha-pāṭalam kurvakaṃ, Vikram., Act II.

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

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

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

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

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

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

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

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

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

**Verse 77.** Aupācchandaśika, containing eleven syllables to the first Pāda or quarter-verse, and twelve to the second, each half-verse being alike.

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the Čakravāki or female of the Ruddy goose, commonly called the Brāhmaṇī duck (Anas Casarea). The male and female of these birds keep together during the day (whence one of their names, deandēva-cara, 'going in pairs') and are, like turtle-doves, patterns of constancy and connubial affection; but the legend is that they are doomed to pass the night apart (whence the name rātri-viślesha-gāmin) in consequence of a curse pronounced upon them by some saint whom they had offended. Accordingly, as soon as night commences, they take up their station on opposite banks of a river, and call to each other in piteous cries. The name rathāngav or ratha-pāda, 'chariot-footed,' sometimes given to them, indicates some peculiar formation of the feet. Constant allusion is made to their habits; thus in Vikram., Act IV, sahuvarīṃ dūre matvā viraushi samutsukāh; cf. also Megha-d. 82, and Raghuv. vii. 55.

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

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

3 'With a vessel in her hand.' One MS. has udaka-pātra-hastā, 'with a vessel of water in her hand.'
1. 'O venerable mother! there is a change for the better in me.' *Nairujyam kinćid idānīm vrittam,* 'there is now some freedom from pain,' S. *Ajje* is the reading of the oldest MSS., supported by S. and Č. *Visesha* is 'a change for the better,' in contradistinction to *vikāra,* 'a change for the worse.' The very same expression occurs in Mālavik. p. 46, l. 9.

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

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

‘Alas! the fulfilment of desired objects has hindrances [there are many obstacles in the way of the accomplishment of one’s wishes]; for by me the face of the lovely-eyelashed-eyed (maiden), having its upper and lower lip repeatedly protected by (her) fingers, beautiful in stammering out the syllables of denial, turning (away from me) towards the shoulder, was with some difficulty raised but not kissed.’ An-guli-saṃvṛiti= an-guílbhyām pihita, S’. Adharoṣṭha, see p. 33, n. 1, in the middle. Pratishedhākshara, i.e. na mamāḍharaṃ āumbanīyam [unnananiyam], ‘my lips must not be kissed,’ S’ and Č. Alam alam mā āti prabhritibhīḥ, by such expressions as ‘enough,’ ‘enough,’ ‘don’t,’ K. Some of the Deva-n. MSS. read pratishedhāntara. Akshara is ‘a syllable,’ as well as ‘a letter.’ Anśa-विवर्ति=तिर्यक-क्रितम्, ‘turned on one side,’ Č. It may, however, also mean ‘revolving on the shoulders’ (anśayor vivarti). S’ mentions another reading, anga-विवर्ति=क्रोडः-घृणामोनम्. Pakṣhmalākṣhi= ērū-balha-pakṣhama-yuktam, or prakāṣṭa-pakṣhama-yuktam ṛkṣi yasyāḥ, ‘who has eyes with beautiful eye-lashes,’ S’ and Č., i.e. whose eye-lashes are brown like the leaf of a lotus, Č. The Hindi women used collyrium to darken the eye-lashes and eye-brows. Pakṣhama is properly ‘possessed of eye-lashes’ (pakṣhama-वत्), an adjective formed from pakṣhama as sidh-mala from sidhman, Pāṇ. v. 2, 97; Gram. 80. LXXX. Ut-pakṣhama,

Verse 78. Aupācchandasika. See verse 77.
'having upturned eye-lashes,' occurs about the middle of the Second Act of Vikram. *Katham-api,* 'somehow or other,' 'hardly,' compare p. 128, l. 12. *Na cumbitam tu* is the reading of the Calcutta ed. and of the Sāhit.-d. p. 116, supported by Č.

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

2 'Here on the stone-seat is her flowery couch impressed by her form; here is the faded love-letter committed to the lotus-leaf with her nails; here is the lotus-fibre bracelet slipped from her hand—having my eyes fixed on such (objects as these) I am not able to tear myself away [go out hastily] from the Vetasa-arbour, even though deserted (by her).’ *Śūrīrulitā=deha-sanghriṣṭā,* 'rubbed by the body;' see anatītilitī, p. 114, n. 2. *Śīlāyām,* see p. 105, n. 1, and p. 121, n. 1. *Kīnta,* S. and the Beng. MSS. read *kīnta,* 'charming,' 'dear.' *Visāḥharana=mrīnālavalaya,* see p. 106, n. 1. *Āsujyamānekaङhaḥ=ūropyamānekaङhaḥ.* *Vetasa-grīḥāt=lata-maṇḍapāt,* 'from the arbour of creepers,' see p. 104, l. 1.

Verse 79. *Śārdūla-vikrīdīta* (a variety of *Atidhṛiti*). See verses 14, 30, 36, 39, 40, 63.
The evening sacrificial rite being commenced, the shadows of the Rākshasas, brown as evening clouds, scattered around the altar which bears the consecrated fire, are flitting about in great numbers, producing consternation.

1 "[In the air.] The evening sacrificial rite being commenced, the shadows of the Rākshasas, brown as evening clouds, scattered around the altar which bears the consecrated fire, are flitting about in great numbers, producing consternation." Ākāśe, see p. 96, n. 3. Savana-karmani = homa-karmani. Sampravritte = upakrānte. Pari-tas, 'on all sides of; 'around,' here governing an accusative. Prakīrṇāh is the reading of the oldest MSS.; S'. reads vistūrṇāh; the Deva-n. prayastāh, 'striving,' 'using effort.' Hūtāśanavatim = āhitāgnim. Bhayam ādadhnānāh = trāsam utpādayantyaḥ. Kapiṣa, properly 'ape-coloured,' generally 'brown,' 'dark-brown.' Piśitaśanānām = rākshasānām. The Rākshasas (see p. 40, n. 5) were remarkable for their appetite for raw flesh (piśita).

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

Verse 80. Vasanta-tilakā (a variety of Śakvarī). See verses 8, 27, 31, 43, 46, 64, 74.
Although my heart is comforted by the thought that Śākuntalā has become completely happy in being united to a husband worthy of her by a Gândharva marriage; nevertheless, there is still some cause for anxiety [there is still something to be thought about].

Gāndharvena, see p. 127, n. 3. Anurūpa-bhārtṛ-gāmini, the Beng. have anurūpa-bhārtṛ-bhāgini. Iti may often be translated by ‘so thinking,’ see p. 140, n. 2.
Such distinguished characters as these do not become opposite in their qualities (to what they formerly were). But I know not now what reply the father will make when he has heard this intelligence. *Ākriti*, properly ‘form,’ ‘figure.’ *Kintu* is inserted by the Mackenzie MS., supported by K. *Pratipatsyate*= *abhidhāsyati*, S. ; *pratvakti*, K.; Westergaard gives ‘respondere’ as one sense of *pratipad* (cf. *tae ēhṛtvā tatheti pratypādyata*, Rāmāy. i. 10, 15). It might be translated, ‘what he will think of the matter,’ ‘what he will do,’ ‘whether he will ratify it.’

The maiden is to be given to a worthy (husband), such was the first purpose-of-his-heart. *Sankalpa*= *mano-ratha*, S. ; properly ‘a resolve,’ ‘mental determination’ (see p. 49, l. 5; with note 2 at the end).
is not the guardian-deity of our dear friend S'akuntalā to be honoured (with an offering)?" Saubhdgya-devatā, 'the tutelary deity,' 'the deity who watches over the welfare of any one.' The Beng. read devatāḥ, 'deities,' and S. adds shashṭikā-gaurī-prabhritayan, 'such as Shashtikā [Durgā], Gaurī, &c.'

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

3 ' (It seems) as if an announcement were made by a guest [as if a guest were announcing himself].' So read the Beng. MSS., the Deva-n. have attikānām.

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

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

2 ‘Therefore, bowing down at his feet, persuade him to return, whilst I prepare a propitiatory offering and water.’ The Beng. have patituḥ, ‘having fallen,’ for praṇāmya. Arghyodaka, see p. 36, notes 2 and 3.
She acts the gathering up of the flowers. \textit{Uc\'c\'aya} has the same sense as \textit{samucc\'aya}, 'collecting together in a heap,' see p. 79, l. 8.

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

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

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

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

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

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

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

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

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

On the one side the lord of the plants [the Moon] descends to the summit of the western mountain; on the other side (rises) the Sun, whose forerunner Aruṇa [the Dawn] has just become visible. By the contemporaneous setting and rising of the two luminaries, human beings are warned, as it were, in their different states,' i.e. by the alternations of these luminaries, the vicissitudes of human life are indicated. The Moon is called Oshadhī-pati, 'lord of medicinal plants,' being supposed to exercise some influence over the growth of such plants. Cf. Deut. xxxiii. 14, 'The precious fruits brought forth by the sun, and the precious things put forth by the moon.' Oshadhī is described as 'dying (phala-pākāntā, Manu i. 46) after the ripening of its fruit.' Asta is the name for the mountain in the West, behind which, in Hindū poetry, the sun and moon are supposed to set, as Udaya is the name of that over which they are supposed to rise. Arka is a name of Sūrya, 'the Sun.' He is represented as seated in a chariot drawn by seven green horses, or by one horse with seven heads (whence his name Saptāśva), and before him is a lovely youth.

Verse 82. Vasanta-tilaka. See verses 8, 27, 31, 43, 46, 64, 74, 80.
without legs, who acts as his charioteer, and who is called Aruṇa, or Dawn personified. Aruṇa is the son of Kāsyapa and Vinātā, and elder brother of Garuḍa. His imperfect form may be allusive to his gradual or partial appearance, his legs being supposed to be lost, either in the darkness of the departing night, or in the blaze of the coming day. With this verse cf. Mrīcchak. p. 321, l. 4, thus translated by Wilson, 'In heaven itself the sun and moon are not free from change (vipattim labhete); how should we poor weak mortals hope to escape it in this lower world? One man rises but to fall, another falls to rise again,' &c.

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

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

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

1 'With a hurried toss of the curtain.' Paṭākshepena (so read all the Deva-n. MSS. and K.) is from paṭa, with the same sense as apaṭī, i.e. the curtain separating the stage from the nepathyā (see p. 3, n. 2) and ākṣhepa, 'tossing aside.' The Beng. reading is apaṭī-kshepena. Paṭākshepena = yavanikāpanodanena, K.; = akasmāt, 'suddenly,' S'. According to K., the entrance of an actor under the influence of flurry caused by joy, sorrow, or any other emotion (harsha-śokūdi-janita-sambhrama-yuktasya) is made with a toss of the curtain.

2 'It is not unknown to this person [myself], however withdrawn (she may be) from worldly concerns, that an indignity has been wrought towards Sakuntalā by that king.' Evam nāma is the reading of the Mackenzie MS., supported by K. Na etat na viditam is given on the authority of K. Imassa is inserted from the old MS. (India Office, 1060); S'. has amushya janasya. The other Deva-n. MSS. read yady api nāma vishaya-parān-mukhasyāpi janasya etan na viditam tathāpi tena, &c. The margin of the Beng. MS., as well as that of Chézy, has a note referring vishaya-parān-mukhasya janasya to Kanva; but a comparison of other passages shews that by ayaṁ janah the person or persons speaking are commonly intended (cf. p. 125, l. 6, and p. 156, l. 12). An-āryam, lit. 'anything unworthy or dishonourable,' 'ungentlemanly conduct,' i.e. according to S'. and Č., Sākuntalā-vismarana-rūpaṁ, 'consisting of the forgetting of Sākuntalā.'
The time for (making) the burnt-offering; see p. 148, n. 1.

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

Or rather, it is the curse of Durvāsas that has caused the change. Athavā, see p. 24, l. 10; p. 30, n. 3. Vikārayati, see p. 130, n. 1.
Among ascetics inured-to-hardships, who is to be solicited (to carry the ring to the king)? Assuredly, even though I were convinced that blame was attributable to Sakuntalā, I should not have the power to make known to father Kāśyapa, (just) returned from his pilgrimage, that Sakuntalā is married to Dushyanta, and is pregnant. Such being the case, what is to be done by us? Duḥkha-sīle, so read all the Deva-n.; the oldest Bengali, supported by Č., has nirduḥkha-sītale. Sakhī-gāmin, see p. 42, n. 2. *Vyavasitā*, past pass. part. of *vy-ava-so*, 'to determine,' 'resolve,' 'strive,' also 'to be persuaded,' 'convinced,' as in Rāmāy. ii. 12, 61, sātim tvāṃ vyavasyāmi. *Pārayāmi* is either the causal form of *pri*, meaning 'to conduct across,' 'bring over,' 'accomplish,' 'fulfil,' and thence 'to be able,' or is a nominal from pāra, 'the opposite bank (of a river),' 'the other side,' 'the end.' *Ittham-gate, i. e. evam-prāpte karmāṇi.*

1 'Among ascetics inured-to-hardships, who is to be solicited (to carry the ring to the king)? Assuredly, even though I were convinced that blame was attributable to Sakuntalā, I should not have the power to make known to father Kāśyapa, (just) returned from his pilgrimage, that Sakuntalā is married to Dushyanta, and is pregnant. Such being the case, what is to be done by us?' *Duḥkha-sīle,* so read all the Deva-n.; the oldest Bengali, supported by Č., has nirduḥkha-sītale. *Sakhī-gāmin,* see p. 42, n. 2. *Vyavasitā,* past pass. part. of *vy-ava-so,* 'to determine,' 'resolve,' 'strive,' also 'to be persuaded,' 'convinced,' as in Rāmāy. ii. 12, 61, sātim tvāṃ vyavasyāmi. *Pārayāmi* is either the causal form of *pri,* meaning 'to conduct across,' 'bring over,' 'accomplish,' 'fulfil,' and thence 'to be able,' or is a nominal from pāra, 'the opposite bank (of a river),' 'the other side,' 'the end.' *Ittham-gate, i. e. evam-prāpte karmāṇi.*

2 'Hasten to celebrate [complete] the festivities at the departure of Sakuntalā.' *Prasthāna-kautuka = pravāna-mangala,* 'festive solemnities which take place at the departure of a member of the family.'
To inquire (whether she had had) a comfortable sleep.' Puççhidum for prasākṣam, so reads my own Bombay MS., supported by a parallel passage in Mālavik. 44, 7, suham puççhidum āyata. The other Deva-n. have suha-suida-puççhid for sukha-sayita-pracçchikā, which is given as another reading in Mālavik. Dr. Boehtlingk remarks that the agent may be used with the sense of a fut. part. active, and refers to Pāṇ. iii. 3, 10.

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

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

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

1 [Having recourse to Sanskrit.] Know that (thy adopted) daughter, O Brāhman, has conceived a glorious-germ [seed] implanted [lodged, deposited] by Dushyanta for the welfare of the earth, as the Sāmi-tree is pregnant with fire: Sāmi, 'a kind of thorny acacia' (see the last note, and p. 23, n. 1). The legend is that the goddess Pārvati, being one day under the influence of strong passion, reposed on a trunk of this tree, whereby an intense heat was generated in the pith or interior of the wood, which ever after broke into a sacred flame on the slightest attrition. Āhita=arpita. Tejah=śukra, Ă. (cf. Raghu-v. ii. 75; Megha-d. 45.) 'By this it was indicated that Sakuntalā would have a son in glory equal to Agni,' Š.

Verse 84. Śloka or Anushtubh. See verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76.
'O friend, how pleased I am! but when I think that this very day Sakuntalā is being conveyed away (to her husband's house), I feel a satisfaction mingled with regret.' 

Ili, 'so thinking,' see p. 140, n. 2. Utkāṇṭhā-sādhāraṇa, lit. 'in common with regret or sorrow.' 'I am partly glad, partly sorry.' S.'

'(Only) let this (our) poor-sister be made happy.' Tapasvin, 'a devotee,' also denotes 'a person in a pitiable state,' 'a poor wretch.' Nir-vritā = susthita-cittā, S.'

'Therefore in this cocoa-nut box, suspended on a bough of the mango, a Keśara-garland, capable of (keeping fresh for) the intervening period, was with this very object deposited by me. Therefore make it rest on (my) hand [take it down and give it to me].' Narikera or nārikela, 'the cocoa-nut,' 'the fruit of the cocoa-nut tree.' Čāta or āmra, 'the mango tree.' Kālantara-ḵšamas = virala-ḵāla-sthāyaṇi, S. Kešara-mālīka, 'a wreath made of the flowers of the Bakula,' see p. 26, n. 1. This was
probably a mangala-pushpa-mayi srak, or ‘garland made of auspicious flowers,’ to be suspended round the neck of Sakuntalā, such as that described in Raghu-v. vi. 84. S. and the Beng. read keśara-gundaḥ or keśara-cūrṇaḥ, and S. observes that the fragrant dust of this plant is much used by women in making unguents (udvartanānā). 1

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

\[\text{\textsuperscript{2}}\] ‘Sārnagarava and the (other) good-people;’ see p. 7, n. 3. The Beng. have Sārnagarava-sāradeva-mīśrāh. According to S. and Č. these were the names of two sīshyāḥ, ‘religious students,’ pupils of Kanva.
 Truly these Rishis who are to go to Hastinapur are being called.'

1 'Truly these Rishis who are to go to Hastinapur are being called.'

2 'There stands Sakuntala at earliest sunrise, with her locks combed-and-washed, in the act of being congratulated by the holy-women, (having) consecrated wild-rice in their hands, (and) invoking-blessings-with-their-offerings.'
with their accompanying compliments, are the svasti-vācana of our day. The words vāyana and vāyanaka seem to have a similar signification, though without any necessary implication of good-wishes. Nīvara, 'wild-rice,' Manu vi. 16.

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

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

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

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

Bring hither flowers for Śākuntala from the trees of the forest.

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

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

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

2 ‘Returned [come up] from bathing.’ Ut-trī is ‘to come out of the water,’ ‘to come to land.’ So jalād utārya, Mahā-bh. iii. 271.

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

1 "This very day will Śākuntalā depart," at such (a thought), my heart is smitten with melancholy [grief for her loss]; my voice [throat] is agitated by suppressing the flow of tears; my sight is paralysed by anxious thought. So great indeed through affection (is) the mental-agitation even of me a hermit. How (much more) then, are householders afflicted by new pangs at separation from their daughters!" Iti, see p. 140, n. 2. Saṁspraśṭam, &c., one MS. (India Office, 1960) reads spriṣṭam samātkaṇṭhayā. Kaṇṭhaḥ, &c., the Beng. have antar-vāṣṭha-bhāro-parodhi gaditam, 'my voice is obstructed by the weight (ādhikyena, S.) of suppressed tears.' Vāṣṭha, i.e. aṣṭruṇaḥ vārvavosthā, 'the first stage or state of a tear,' 'the hot moisture that overspreads the eye, before the tear-drop is formed,' K. Darśana=naṇya, 'eye-sight.' Jaṭa=vishayā-grāhaka, 'having no perception of external objects;' or =kaṭavāyāpari-ēṣṭhāka, but in this case darśana=jīvāna, S. The effect of deep thought

Verse 86. Śārdūla-vikrīḍita (a variety of Atidhīti). See verses 14, 30, 36, 39, 40, 63, 79, 85.
and abstraction of mind might be to paralyse for the moment the organs of vision. S. quotes an aphorism of Bharata, *Nidrā-nāsaś ca cintā ca bhṛāntis bötsuka-étasāṃ. Nu* is used *praśne, ‘in asking a question,’ S. Aranyaukas=vānaprastha or aranya-vāsin, ‘one whose dwelling (okas) is in the woods,’ ‘a hermit,’ see vanaukas. *Grihin=grihastha, ‘a householder,’ ‘the father of a family.’ The Brāhman was required to divide his life into four orders (āśrama). In the first he was a *Brahmacārin*, or ‘student of religion;’ in the second, a *Grihastha*, or ‘householder;’ in the third, a *Vānaprastha* (Vaikhānasā), or ‘anchorite;’ in the fourth, a *Bhikshu*, or ‘religious mendicant;’ see Indian Wisdom, p. 245.

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

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

1 'This is actually a boon (conferred), not a (mere) benediction.' Sāntuṣṭa-devādīnāṁ avāśyam-bhāvi vaćanaṁ varaḥ, āśīs tu kaddādit phaladāyinī vāk, ‘a vara is the promise of a propitiated deity, &c., which must necessarily come to pass; an āśīs is a benediction which occasionally bears fruit [comes true],’ Č. and S. 3 'My child, this way! do thou at once circumambulate the sacrificial fires,' see p. 148, n. 1. Sadyo-hutagñinma=ītakṣaṇa-kṛita-homāgnin, S. The Taylor and my own MS. have sadyohutān. Sadyo may, however, be separated from the next word, and translated 'at once,' 'immediately.' The rite of circumambulation is performed by slowly walking round any object, keeping the right side towards it.

Verse 87. ŚLOKA or ANUSHTUBH. See verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84.
Let these fires, taken from the sacred hearth [vaiśānas] whose places are fixed round the altar, fed with (consecrated) wood, having Darbha [Kuśa] grass strained around the margin, destroying sin by the perfume of the oblations, purify thee. Each stanza of the Suktas or hymns of the Rig-veda is called a rīḍ. Asya vṛttasya vedaṃ-kāḥ-saṃśānta-darbhāḥ, i.e. pārśvēśu cāturāśa-dīkṣu sānkrīnā darbhā yeshām. At a sacrifice, the fires, severally termed Ahaṇaṇīya, Mārjāliya, Gārkapatiya, and Āgniḍhriya, were lighted at the four cardinal points, east, west, north, and south, and Kuśa grass (see p. 19, n. 1) was scattered round each fire. See Indian Wisdom, p. 205; see also Sāyana’s commentary on Ṛg- ṛ. i. 1, 4, and cf. Ṛg- ṛ. i. 31, 13, ‘thou, four-eyed

Verse 88. Trishtubup Čatush-pāḍā, a form of Vedic metre, consisting of four times eleven syllables, the first and third Pādas resembling the Vāṭormi, and the second and fourth, the Śālinī variety of Trishtubh. In the second, however, the first syllable is short.

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

1 S′ quotes a verse of Bharata, Devāś ēa, munayaś ēaiva, linginaś, sādhanāś ēa [sādhakāś ēa, Č.] ye, bhagavann iti te vācyāḥ sarvaiḥ stri-pun-napunysakaīḥ, 'both gods and also Munis, Lingins and Sādhanas († sādhavas, "saints," see Vishnu-p. p. 300) are to be addressed as "Bhagavan,"' by all women, men, and eunuchs.'


3 'Listen! listen! ye neighbouring trees of the penance-grove. She who never attempts to drink water first, when you have not drunk, and who, although fond of ornaments, never plucks a blossom, out of affection for you, whose greatest-holiday [highest-joy] is at the season of the first appearance of your bloom, even that same Śakuntalā now departs to the house of her husband. Let her be affectionately-dismissed by (you) all.' Boh is a vocative particle, often joined with śṛyātām, 'listen!' Vyavasyati, 'makes effort,' may also mean 'resolves upon,' 'makes up her mind;' (with na), 'it never enters into her head.' A-pīteshu, the Beng. have a-sikteshu, i.e. 'as long as you remain unwatered.' The Deva-n. reading is supported by K., who includes pīta among the passive participles, like

Verse 89. Śārdūla-vikṛditā (a variety of Atidhṛiti). See verses 14, 30, 36, 39, 50, 63, 79, 85, 86.
gata, sthita, ārūḍha, &c. (Pañ. iii. 4, 72), which may have an active signification. Vismrita may be included in the same list, see p. 28, l. 3. Priya, in the sense 'fond of,' may stand at the beginning of a compound, cf. φιλοσοφία, φιλόξενος (priyātithi), &c.; sometimes at the end, e. g. jala-priya, 'fond of water.'

1 'Acting as if he heard the note of a cuckoo,' lit. 'shewing the note of a cuckoo.' Compare nimitam sūcayitvā, Vikram., Act II.
2 'This Sakuntalā is permitted to depart by the trees, the foresters'-kinsfolk; since a song to this effect, warbled by the cuckoo, was employed as an answer by them.' Vana-vāsā-bandhubhiḥ = aranya-vāsā-snigdhaiḥ, 'beloved by foresters.' It may be translated 'her sylvan relatives.' Parabhāta (≡ pīka), lit. 'nourished by a stranger.' The Indian Koīl or cuckoo is supposed to leave her eggs in the nest of the crow to be hatched, but has little resemblance to the bird known as the cuckoo in Europe. One of its names is vasanta-dātā, 'messenger of spring.' Its song is said to be sweet (madhura, Ritu-s.), but cannot be compared to that of the nightingale. 'The beauty of cuckoos is their song,' Hitop. l. 839. 'On a journey (yātrāyām) the note of a cuckoo is indicative of good-fortune (subha-sūcakah). The answer of the trees was effected by the song of the cuckoo (pīka-ravānaiva sampannam). Next the answer of the sylvan deities is given (by a voice in the air),' S. Kala as an adj. means 'soft,' 'sweet,' and parabhāta-virutaṁ kalam may be 'the sweet notes of the cuckoo' (cf. Rāghu-v. viii. 58).

Verse 90. Apapa-vaktrā, containing eleven syllables to the first Pāda or quarter-verse, and twelve to the second, each half-verse being alike.
May her path be pleasantly-diversified [pleasant at intervals] by lakes (that are) verdant with-lotus-beds, (may) its dust be soft with the as the pollen from the lotuses, and (may) it be cheered by gentle favourable breezes and (be altogether) prosperous.

That is called a chāyā-taru, 'shade-tree,' whose under-part (talam) excessively cool shade (atyanta-itala-chāyā) does not quit either in the forenoon or afternoon,

Dear to thee as (thy own) kinsfolk.

Verse 91. Vasanta-tilaka (a variety of Śakvarī). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83.
a. My own MS., supported by K., has duḥkhena, the others duḥkha-duḥkhena.

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

3 'The deer let fall the mouthfuls of Darbha-grass, the peacocks cease (their) dancing, as they cast [in casting] their pale leaves, appear to shed tears [as it were shed tears].' Udgalita, from ud-gal, lit. 'to trickle out,' 'drop from.' The Beng. MSS. read uggīṇṇa (=udgīṝṇa), 'ejected from the throat or mouth.' Mrigāḥ, all the Deva-n. read miīo for mrigyaḥ, and in the next line assūṇi for aśrūṇi, apparently in violation of the metre. Dr. Boehtlingk has suggested miīa and aṃṣū, the latter is a legitimate acc. pl. from aṃṣu, the masc. Prākrit equivalent of the neuter aśru; see Vararuci iv. 15. Parityakta-nartanā, the dancing of...
the Indian peacock, especially at the approach of rain, in which it is said to take especial delight, is frequently alluded to in Hindu poetry. Cf. Megha-d. 46, 78; Rītu-s. ii. 6; Bhartrī-h. i. 43. Osaria for apasrita, see Lassen's Instit. Prūk. p. 363. Raghu-v. xiv. 69 contains a sentiment precisely parallel to the above, Nrityam mayūrāhi, kusumāni vrikṣāh, darbhān apiṣṭān vijahur harīnyah, &c.

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

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

3 'O Light of the Grove, though united with the mango-tree, embrace me with (thy) arms-of-branches turned in this direction.' Čūta-sang-gatā, see p. 28, n. 1. Ito-gataḥbhīḥ, &c., is the reading of all the Deva-n. MSS. (supported by K.) excepting one, which has idogadehim sākā-bāhūhim for ito-gataḥ śākā-bāhūbhīḥ. The feminine noun bāhā is more appropriately joined with śākā, but bāhu is admissible, compare p. 26, l. 2. The Beng. have śākāmayair bāhūbhīḥ, 'with arms consisting of branches.'
Thou by (thy) merits hast obtained [hast gone to] a husband suited-to-thyself, just as originally determined upon by me on thy account: this young Mālikā (creeper) has united itself with the mango-tree; now (therefore) I am free from solicitude about it and about thee.' Sankalpitam, &c., see p. 49, l. 5; and p. 135, l. 10 with note 2. Tavārthe=tava krite, K. Āma-sadriśam = tvat-samam, K.; rūpa-kulādinā suva-sadriśam, resembling thyself in beauty, family,' &c., S.; see p. 31, n. 1. Gatā = prāptā, K.; see p. 161, n. 3 at the end. Saṃśritavati=sangatavati, K. My own MS. has saṃskritavati, and the Colebrooke sammitavatī. Vita-cinta = tyakta-varāṇusandhāna, 'ceased from searching after a husband,' S.'

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

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

3. 'Into whose hands are we committed (by thee) ?' Ayam janah, i.e. asmad-rūpaḥ, S'. and C'.

4. Vi-kri seems here used in the sense of 'to wipe away.'

5. 'Enough of weeping! Surely Sākuntalā should be cheered [rendered

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

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

2 'That same fawn, thy adopted child, tenderly reared with handfuls of Syāmāka-grains, on whose mouth, when pricked by the sharp-points of the Kuśa-grass, sore-healing oil of In-gudī-plants was sprinkled by thee,
will not forsake thy footsteps [path].  

\textit{Vraṇa-viroṇa=kshata-prarohaka, S.'}, lit. 'that which causes a scar to cicatrize.' See \textit{roṇa} in Dict. \textit{Ingudinām}, see p. 18, n. 1. \textit{Kuśa-sūci}, see p. 57, n. 5. \textit{Parivardhitaka=anukampayā vardhitaḥ}, 'compassionately reared,' K.;=\textit{atiśayena poshitaḥ}, 'excessively nourished,' S'. and Č. The suffix \textit{ka} sometimes gives the sense of compassionating (\textit{anukampyām}). So \textit{putrakaḥ=anukampitaḥ putraḥ} according to \textit{Pān.} v. 3, 76. The preposition \textit{pārī} may give the sense of \textit{atiśayena} noticed by the other commentators. \textit{Syāmaka=vṛkhi-viśesha}, 'a kind of rice,' S'. It is rather the grain of a kind of Panic grass, eaten by the Hindūs. \textit{Mushṭi}, 'a handful,' is the first measure of capacity, equivalent to \textit{ṣ}th of a \textit{kunjī}, \textit{\tfrac{1}{12}}th of a \textit{kudava}, \textit{\tfrac{1}{48}}th of a \textit{prastha}. \textit{Putra-kritaka=kritrīma-putra}, 'a factitious or adopted son,' S'. and Č. K. explains this compound by referring to \textit{Pān.} ii. 1, 59, so that \textit{putra-krita}, 'made into a son' (i. e. \textit{a-putra}, 'not really a son'), is like \textit{sreni-krita}, 'made into a line,' and \textit{pūga-krita}, 'made into a heap.'

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

2 "A friend is [or friends are] to be escorted as far as the water's brink"—such is the sacred precept. This, then, is the margin of a lake. Here having given (us) directions, be pleased to return.' Odaṅkātāt, i.e. ā+udakāntāt=ā jālāntāt (see p. 155, n. 3 near the end). Odaṅkāntād is found in all the Deva-n. MSS.; my own has odaṅkāntam. Sniądho janaḥ may be either 'a friend' or 'friends,' cf. sakhi-jana, p. 128, l. 2, with note i. Srāyate, lit. 'it is heard,' i.e. it is enjoined in śruti, 'scripture,' 'holy writ.'
Kṣīrā-vrikṣa, lit. ‘milk-tree,’ a kind of fig tree, not the Vaṭa or Banyan tree (Ficus Indica), nor the Pippala (Ficus Religiosa), but the glomerous fig tree (Ficus Glomerata), which yields a resinous milky juice from its bark (see p. 155, n. 3 in the middle) and is large enough to afford abundant shade.

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

Friend, see! the poor female-Cakravaka, not perceiving her dear mate hidden by the lotus-leaves, calls to (him) thus, “Hard (is the lot) I suffer;” see p. 128, n. 3, and cf. in Vikram., Act IV, Sarasi nalinī-pattrenāpi team ācīta-vigrahāṇi nantu sahaśārin bāve matavī viraushi samutsukāḥ, ‘thou indeed (i.e. the male Cakravaka) art sorrowfully crying to thy mate thinking her to be far away, although her body is only concealed from thee by a lotus-leaf in the lake.’ A few lines before this passage, the cry is compared to the sound ke-ka. Possibly this may account for the somewhat peculiar phrase dukkaraṁ karem, here employed as the cry of the bird. K. has dushkkaram khalu ahaṁ tarkayāmi. It is true that kri sometimes has the sense of tark, ‘think,’ ‘imagine’ (cf. p. 42, n. 1), but dushkaraṁ kri is not more harsh than ṣokam kri, ‘to make or suffer sorrow.’ S. has dushkaram ayaṁ cakravakāḥ karoti. Instead of pia
three of the MSS. have *bi* for *api*. "This verse indicates that S'akuntalā foresees she is about to experience similar sorrow, in having to endure separation from Dushyanta in consequence of the curse" (śāpa-tirohita-
Dushyantam a-lapsyamānā), K.

"Speak not so. Even she [the female Cakravāka], without her beloved, passes away the night made too long by sorrow. Expectation (of meeting again) makes the pain of separation, however severe, supportable." Gamayati, lit. 'causes to go,' i.e. brings to an end. The Prākrit visāa =vishāda, 'melancholy.' S. explains the phrase by visūraṇā-dīrghām, kheda-dīrghām, dakhā-dustarām. Āśā-bandha, 'hope,' i.e. prātar mām sāngamayishyati, 'in the morning he will be united to me.' S. makes this verse an example of the Āśvāsa Alankāra. K. refers to a parallel passage in the Megha-d. 10, Āśā-bandhaḥ kusumsa-sadgriśāḥ [sic] prāyaśo bh are paññānām sadyah-pāti praṇayi hridayam viprayoge runaddhi.

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

Verse 96. Aṛyā or Gāthā. See verse 2.
Having well considered us as rich in devotion, and the exalted family of thyself, and that (free) flow of affection springing up in you for her not in any manner brought about by relatives; she is to be regarded by thee, as (one) amongst (thy) wives, after raising her to an equality of rank [or with equal respect]. Beyond this is dependent on destiny, nor indeed ought that to be called in question by a wife's relations: Saṃyama-dhanān, 'this implies that they were worthy of respect,' K. Uśāṭh-kulam, &c., 'this implies that he would act with justice,' K.; see p. 15, n. 1. Kathamāpi= dur-graheṇa, S'. and C. Cf. p. 131, l. 6. A-bāndhava-kritām, see p. 127, n. 3. Sneha-pravṛttiṁ= prema-ōṣṭhāṁ, C. Sāmāṇya-pratīpatti-pūrvakaṁ= sūdhāraṇa-gaurava-purvakaṁ, 'preceded by equal respect;' yādṛśena gauravaṇa aparā vadhur őlokya tādṛśena iyam, &c., S'. Pratīpatti is either 'the act of preferring to rank,' or 'the respect paid to rank.' Pūreya or pūrveka at the end of a compound often simply denotes the manner in which anything is done, translateable by 'with' or 'after' (cf. sa bhavantam anāmaya-prāśna-pūrvakaṁ idam āha, p. 198, l. 2; also p. 116, n. 2). Dāresku, S'. explains thus, dāra-sūdbhā puṣṭa-lingaḥ kalatra-vācako vitya-bahvaccānatōḥ, 'the word dāra, meaning a wife, is of the masculine gender, and always has a plural termination.' Dārāḥ therefore may be either wives or wife. Ataḥ-param, &c., 'here he tells the reason why he does not demand higher rank or greater honour for Śakuntalā,' S'. In the first line, my own MS. reads asmān sūdhau samīkṣhya saṃyama-parān. All marriages in the East are arranged by the relatives of the parties.

Verse 97. Śārdūla-vikṛpītā (a variety of Atidhṛiti). See verses 14, 30, 36, 39, 49, 63, 79, 85, 86, 89.
We (are) acquainted with worldly affairs, 'we know the ways of the world' (loka-vyavahāra-jñā, S.).

There is no subject out of the reach (vyogarāh, S.) of the intelligent, i.e. wise men are conversant with all subjects.

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

Verse 98. Śārdūla-vikriśita (a variety of Atidhīriti). See verses 14, 30, 36, 39, 40, 63, 79, 85, 86, 89, 97.
gośamī
dutōe
c. 

atraśa vahūjasass uvdeśi jāde 

duṣkṛta sadd oḍhārih

kaśyapa

valo pareśjna mān sañījanaṃ c

śakunāla

b tād 

dhīr eva kinti piśācāvādaṁsaṃśāgāva 

śivatmānāttāt

kaśyapa

valo 

dhīr api āte avāśān na yuktmanyoścch galsūm

lāya sah gośamī yaśātī

śakunāla

piṭantmanātīya

ca dhāraṇaṃ tādṅsa ṛṣkādvā parēśbhojā 

maṇḍukṣatāṁśaśāya

śakunāla

a
dukṣasau sāvīśvāpanavatāya 

ātde 

duṣkṛtu saṁvāpaṇavatāya

śakunāla

a 

a
dukṣasau sāvīśvāpanavatāya 

ātde 

duṣkṛtu saṁvāpaṇavatāya

śakunāla

b 

tād 

dhīr eva kinti piśācāvādaṁsaṃśāgāva 

śivatmānāttāt

kaśyapa

valo

bhūvam asītī 

mānaṃ 

yah 

prāśāyita 

me 

apiśācāvādaṁsaṃśāgāva 

śivatmānāttāt 

śakunāla

a

acakritram, 'action,' 'deed,' 'behaviour,' 'demeanour.' Viprakṛiti = 
pūḍitā, C.; = kṛita-vipriyā, 'offended,' S. Pratīpaṇa = pratiśāyūyā. Bhā-

yāśṭham = atiśāyena. Dakṣinā = sa-snehā. Bhāgyaśāhu, the Beng. and 

S. have bhogesu = sukhesu, 'in enjoyments,' 'in pleasures,' in which case 
anutsekiṇī will mean 'not given to excess.' The latter word is literally 

'spouting up' like a fountain. Compare anutseka laṁkṣmyām, Bharṭri-h. 

ii. 54. Padam = subdam, 'a title,' S.; = vyavasayām or pratiśāhām, C. 

vāmāḥ = tad-viparīta-kāriṇyā, S.; = tad-viruddhahā, C.

1 'Lay to heart,' 'treasure up in thy heart,' 'ponder well.'

2 'Priyamvadā and my other dear friends;' cf. Sārṅgarava-miśrāh, 

p. 151, l. 7, with note. My own MS. and two others insert kim.

3 'Are to be given away in marriage.' Cf. p. 48, l. 10, with note 

thereon. Ime api; the dual terminations i, u, e do not coalesce with 

following vowels, see Gram. 38; Pāṇ. i. 1, 11.
How now, removed from my foster-father's side, like a tendril of the sandal-tree uprooted from the slopes of Malaya, shall I support life in a strange place? The Candana or sandal tree (σάνδρα), Sirium Myrtifolium, is 'a large kind of myrtle with pointed leaves,' the wood of which affords many highly esteemed perfumes, unguents, &c., and is celebrated for its delicious scent. It is found chiefly on the slopes [taṣṭa, upatīkā, Raghu-v. iv. 46, 48] of the Malaya mountains, which are thence called Candanācāla, the tree being sometimes called Malaya-ja, 'Malaya-born.' Frequent allusion is made to this tree being infested by snakes (see Raghu-v. iv. 48; Hitop. 1. 1582). Tara, of which the Sanskrit equivalent is probably taṣṭa, is the reading of all the Deva-n. MSS. It is synonymous with utṣangga, 'the slope of a hill,' so that Malayasya utṣanggāt exactly answers to tātasya-ankāt [ankā=utṣanga, Amara-k. iv. 1, 4]. D and r are certainly interchangeable in Sanskrit and Prākrit, and the substitution of d for t is usual. L, however, is the more common substitute, and it might be supposed that Malay-tura was for Malay-talu=Malayasya upatīkā, Raghu-v. iv. 46.

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

हला। दुबेरि मं समं एवं परिसज्ञह।

संयो। तथा कृतव।

सहि। जड़ शाम सो राजस पवचिखाश्यामन्यरो भवे।

तदो से इमं अन्तग्रामहेश्वरन्त्रि अनुलीर्विन्द द्वेश्चि।

शुकुलता।

इङ्गिता संदेहेश्व ओ आकस्मित् तिमी।

संयो।

मा भास्याहि। अदिसिकेहो खावसध्वी।

शाक्तरव।

युगान्तरमाहृङ्गः सविता। लरतामचवतिः।

হলা। তে অধি যাঁ সমসত্ত পরিষ্ক্রিয়।

সকৃত। যদি নাম সে রাজা প্রাক্ষর্মন্যরো ভরত।

ততো সাধিয়মন্যামঃ যারাথ্রকৃতমূলোক্ষ দ্রীঃ।

অন্য সন্দেহেন সামাচম্প্রয়তঃ।

মা বিভীত। অতিশয়। পাপশ্চ্য।

vato = kulanasya, see p. 15, n. 1. Ākulā = vyagrā, 'perplexed,' 'intently occupied,' S.; = sasambhrāmā, 'bewildered,' K. Acīrāt = gamanāyavahita- samaye, 'immediately on thy arrival.' Prāči iva, &c. = yathā pūreṇa-dik pavitra-janakaṃ sūryam, S.

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

2 'Excessive affection is apt to suspect evil.' Ati-snehaḥ, so reads the Taylor MS. as well as my own, supported by K. S.' observes, tathā ēktaṃ kisāte, prema pasyati bhayāni apade 'pi, 'and so it is said in the Kirtātājuniya, "Affection sees causes of alarm [or dangers], even without foundation."' (See Kirtā. ix. 70.)

3 'The sun has ascended to another division (of the sky).’ The Mackenzie MS. has yugāntam adhirūḍhāḥ; the Calcutta edition, dūram adhirūḍhāḥ; Chézy, yuganāntaram adhirūḍhāḥ. According to C', yūga
is by some considered equivalent to prahara, 'a division of the day, comprising one-eighth of the sun’s diurnal revolution, or three hours;' by others, to hasta-éatusftaya, 'a space of four cubits.' Dr. Boehtlingk translates, 'The sun has already entered the afternoon-quarter of the heavens.'

Having become for a long time the fellow-wife of the Earth bounded by the four cardinal-points, having settled-in-marriage thy matchless-warrior son Daushyanti, in-company-with thy husband (Dushyanta), who shall have (first) transferred the cares of government [the burthen of family-cares] to him, thou shalt again set foot in this tranquil hermitage. Čatur-anta-mahī seems to be equivalent to ēatural-dig-anta-mahī, i.e. "the earth as far as the four quarters;" "the entire earth." The Beng. have a parallel phrase sa-dig-anta-mahī. K. explains it by ēatvårah antaḥ yasyāḥ sā. Cf. p. 124, l. 4. Daushyanti is a regular patronymic, from Dushyanta, as Dākshi, 'a descendant of Dāksha,' from Dāksha; Aindrī from Indra, &c. (see Gram.81.X). A-pratiratham = asat-paripanthinam, 'having no antagonist,' = a-pratirathikam, K.; ratha being put for rathika or rathin, 'a warrior who fights from a chariot.' Niceśya = vivāhya, 'having caused to marry,' K.; niveś has this sense in Mahā-bh. i. 7138. Taš refers to Daushyanti. Arpita, &c., cf. aham api sūnau vinyasya rājyam, Vikram., Act V; also

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

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

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

3 'Therefore do not beyond measure sorrow on my account.' Ukkanṭha for Sanskrit utkānta or utkānṭhaśca is the reading of my own MS. Mā ukkanṭhidum seems questionable. K. has Bhūyo 'pi tapaścarana-pāditam tātasya śarīram atimātram mama krite utkāntīhitam bhavishyati.
'How, my child, will the grief of me, looking at the oblation of rice-grains formerly offered by thee, germinating at the door of the cottage, ever be assuaged [ever go to assuagement]?' Čarita, so reads the Colebrooke MS.; the others have račita-pūreṇa=purā-viśiṭam, S. Čarita is supported by čaru, 'an oblation of rice.' The bali, or griha-bali, is a particular kind of offering, identical with the bhūta-yajña, i.e. a sacrifice for all creatures, but especially in honour of those demigods and spiritual beings called griha-devatāḥ, 'household deities,' which are supposed to hover round and protect households (Manu iii. 80), or to whom some particular part of the house is sacred. This offering was made by throwing up into the air (Manu iii. 90), in some part of the house, generally at the door (Manu iii. 88), the remains of the morning and evening meal of rice or grain; uttering at the same time a mantra or prayer to some of the inferior deities, according to the place in which it was made (Manu iii. 87, &c.), whether to Indra with his followers the Maruts, or to Kuvera with his followers the Guhyakas, Kinnaras, Yakshas, &c., or to the spirits of trees, waters, &c. (Manu iii. 88, 89). According to Colebrooke it might be presented with the following Paurāṇik prayer, 'May gods, men, cattle, birds, demigods, benevolent genii, serpents, demons, departed spirits, blood-thirsty savages, trees, and all who desire food given by me—may reptiles, insects, flies, and all hungry beings or spirits concerned in this rite, obtain contentment from this food left them by me!' It was sometimes offered by the women of the house, who might assist in any sacrifice, provided they abstained from repeating the Mantras (Manu iii. 121), and as the offering was intended for all creatures, even the animals were supposed to have their share in it (Manu iii. 92). In point of fact the crows, dogs, insects, &c. in the neighbourhood of the house were the real consumers of it (whence bali-puṣṭa, bali-bhuj, griha-bali-bhuj, as names
of a crow, crane, sparrow, &c., compare Hitop. l. 1076), and such of the grains as escaped being devoured by them would be likely to germinate about the threshold. This bali formed one of the five great religious rites, sometimes called sacraments, which the householder who maintained a perpetual fire (see p. 148, n. 1) had daily to perform (Manu iii. 67, iv. 21). See Indian Wisdom, pp. 203, 251. It was in honour of all creatures of every description, but particularly of those not provided for by the other four sacrifices. It might have reference, however, to the deities and beings honoured in the other sacraments. That it had especial reference to the Griha-devatāḥ is indicated in Manu iii. 117, with commentary; and in the Mṛićchakaṭākā, where Cārudatta, after fulfilling the Deva-kārya, or second of the five rites (cf. p. 140, l. 17), is described as offering the bali to the household gods around the threshold. His speech, as he offers it, corresponds remarkably with that of Kāśyapa, Yasām baliḥ sapadi mad-griha-dehalinām, haṃsaś ca sārasya-gaṇaś ca vibhūptā-pūreś ca, tāṃ eva sam-prati viruddha-trīṇaṃkuraśu, vijñājālīḥ patati kīṭa-mukhāvalīdhaḥ. See Mṛićch., Act I, verse 1. For śivās te paṃthānaḥ santu, in the next line, see p. 163, n. 1 at the end.

1 So read all the Deva-n. for antarīkṣā, cf. p. 140, l. 6.
2 'The course of affection views it thus.' The Beng. MSS. have suhelvrittir, and one (I. O. 1050) evam ṣaṃsini for evam darśīni. Yaśmin vishaya sneho bhavati tad-asāṃnidhyād etādiṣa eva krama bhavati, S.
3 Hanta, here an exclamation of joy (harshe, S.)
My natural serenity of mind,' 'my natural good spirits.' A load of anxiety is taken off my mind.

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

Verse 102. Indra-vajra (a variety of Trishtubh), containing eleven syllables to the Pāda or quarter-verse, each Pāda being alike.
Turn (thy) attention to the interior of the music-hall. In a soft and clear song harmonious sounds are heard [the union of notes is heard]. 'Iśvarāṇaṁ yatra niṣṭiyādikam bhavati संगीता-शālā, 'a music-saloon is a place where dancing &c. is performed before princes.' S.  

Avadhānam, K. has avadhāraṇaṁ. Gītyām=dhruvāyām, K. Prākrit gūḍie may stand for instr., gen., or loc. cases. Svara-sāmyoga, K. has svara-yoga. Both expressions occur in Mṛiĉḥ. (p. 33, l. 2; p. 94, l. 1; p. 222, l. 5; p. 339, l. 9), and in the Mālavik. (p. 67, l. 6, with note).

'Is practising singing,' lit. 'is making acquaintance with the Varnās.' Pariśaya=abhyaśa, C. Varna, 'the order or arrangement of a song.' It may also mean 'a musical mode.' These modes are numerous, personified either as male (Rāga) or female (Rāginī). According to S. and C., the Varnās intended here are of four kinds, the first two corresponding with the division of the Bhāvas, or 'affections.' Gītishu ātavāra varṇā bhavanti yad āha Bharataḥ, Śhāyī tathaiva Saviśārī tathā Rohāva-rohīnau. Varṇās ātavāra evaite kathitāḥ sarva-gūḍīshu.
To thee, eagerly-longing for fresh honey, after having so kissed the mango-blossom, shouldst (now) be forgetful of it, being altogether satisfied with (thy) dwelling in the lotus! Ėūtamañjari=āmra-kalikā, S'. Cf. in Vikram., Act II, Ishad-buddha-rajāh-kaṇyāgra-kapiśā ēute navā mañjari. Kamala-vasuṭi=kanalāvasthitī, C'. The fondness of the bee (which in Sanskrit is masculine) for the lotus is so great that he will remain for a long time in the interior of the flower. Cf. na pankajam tad yad aṁna-satpadam, 'that is not a lotus which has no bee clinging to it,' Bhaṭṭi-k. ii. 19; also guṇad-dvirepho 'yam ambuja-sīhak, 'the murmuring bee remaining in the lotus,' Ritu-s. vi. 15; and idam rūnaddhi mām padmam antah-kranta-śaṭpadam, Vikram., Act IV. Madhu-kara, see p. 33, n. i. Vismrita, see p. 161, n. 3. In Prākrit, two forms mar and sumar are used for smṛi; the first becomes māra after a preposition (as in vīmha for viṣmayaḥ, Vararuci iii. 32); but vimarido would be equally correct according to Vararuci iii. 56. K. observes that, under the figure of a bee, Hansapadikā covertly reproves the king for having forgotten her. S' and C' call this verse a Praacchādaka, and the following from Kavi-kaṇṭhulāra is quoted, anyāsaktam patim matvā prema-vidhēka-manyuṇā vinā-puraḥsaram gāṇām striyāḥ praacchādakā matvā.

Verse 103. Āpaka-vaktra. See verse 90.
The meaning of the words, 'lit. 'of the letters or syllables.'

This person [i.e. I] once made love (to her); therefore I am incurring her severe censure on account of the queen Vasumati. Krita-pranayah = krita-premd. Ayam janaḥ, i.e. mad-rūpaḥ, 'consisting of me,' S. Cf. p. 144, n. 2. Vasumati is a name for the earth, cf. p. 124, n. 1. Antarena, with accusative, see p. 81, n. 2. After krita-pranayo 'yam janaḥ, the Calcutta edition adds ity aksharārthaḥ, 'such is the meaning of the words.'

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

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

2 Kā gatiḥ, see p. 62, l. 2, with note 2.

3 'When a being (in other respects) happy becomes conscious-of-an ardent-longing on seeing charming objects and hearing sweet sounds, then in all probability, without being aware of it, he remembers with his mind the friendships of former births, firmly-rooted in his heart.' Ramyāni, i.e. vastāni, S. For ramyāni K. has rāpāni and sthitāni for sthirāni. A-bodha-pūrvam, 'without any previous intimation or suggestion,' 'unconsciously.' Compare the similar expressions, a-mati-pūrvam,a-buddhi-pūrvam,'without any previous idea.' The doctrine of transmigration is an essential dogma.

Verse 104. VASANTA-TILAKĀ (a variety of SAKVAR). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100.
of the Hindu religion; see Indian Wisdom, p. 67. Dim recollections of occurrences in a former life are supposed occasionally to cross the mind, and the present condition of every person is supposed to derive its character of happiness or misery, elevation or degradation, from the virtues or vices of a previous state of being. The consequences of actions in a former birth are called vipāka.

1 The Kānčukin or Chamberlain was the attendant on the women's apartments. S. and C. quote the following from Bharata: Antakṣāro vṛiddho vipro guṇa-gaṇāvītaḥ sarva-kārārtha-kusalaḥ kānčukitti abhidhāyate. Jarā-vaiklavya-yauktena viśed gātṛera kānčukī, 'the character styled Kānčukin is an attendant in the inner apartments, an old man, a Brāhman, endowed with numerous good qualities, and a clever man of business. The Kānčukin should enter with a body decrepit and tottering from age.' Compare this scene, and the speeches of the Chamberlain, with the opening scene of Act III. of Vikram.

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

Verse 105. VASANTA-TILAKĀ (a variety of ŚAKVARI). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104.
'But (why should I hesitate?) this office of supporting the world does not (admit of) repose.' Athavā, see p. 30, n. 3. Loka-tantra, one meaning of tantra is ‘supporting a family.’

'Because the Sun having but once (and once) only yoked his steeds travels onwards; night and day the wind (also travels); Sesa has the burden of the earth always resting (on his head). This also is the duty of him whose subsistence is on the sixth part (of the produce of the soil).’ Kutaḥ, see p. 55, n. 2. Bhānu, ‘the Sun;’ see p. 142, n. 3. ‘In other chariots the horses are yoked again after an interval of rest, but the horses of the Sun are allowed no repose,’ S. Sārya evambhītah san prayāti, S. Gandha-vaha, lit. ‘the scent-bearer,’ = vāyu, S. Sēsha = Ananta, a mythological serpent, the personification of eternity (ananta-tā) and king of the Nāgas or snakes who inhabit the lowermost of the seven Pātalas or infernal regions. His body formed the couch of Viṣṇu, reposing on the waters of Chaos, whilst his thousand heads were the god’s canopy. He is also said to uphold the world on one of his heads. He has become incarnate at various times, especially in the god Bala-rāma, the elder brother of Kṛṣṇa. Āhita, see p. 149, n. 1. Shashtāhānśa-vritter, see p. 84, n. 1.

Verse 106. Indra-vajrā (a variety of Trishṭūbh), containing eleven syllables to the Pāda or quarter-verse, each Pāda being alike.

\[\text{Verse 106. Indra-vajrā (a variety of Trishṭūbh), containing eleven syllables to the Pāda or quarter-verse, each Pāda being alike.} \]
Having supported his subjects as his own children, wearied in mind he seeks seclusion, as the chief of the elephants scorched by the sun, after conducting the herds to their pastures, in the (heat of the) day (seeks) a cool spot. *Tantrayitvā*, from a nominal verb *tantraya* (see p. 187, n. 1), is the reading of all the Beng. MSS., supported by K.; two of the Deva-n., *śāntrayitvā*; the Mackenzie, *harshayitvā*. *Śrānta-manāḥ* is the reading of the Mackenzie, supported by K.; the other Deva-n., *śānta-manāḥ*, 'composed in mind.' *Śāṃcārya*, lit. 'having caused to move about or graze,' = *bhramayitvā*, S. *Vivikta-vijana-pratidhi*. *Divā = madhyāsthāne*, 'in the middle of the day,' *Dvipendrah = hasti-rājah = yūtha-nāthaḥ*, 'a large elephant, the leader of a wild herd.'

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

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

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

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

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Verse 107. *Upanāti* or *Ākyānakī (a variety of Trishūbha)*. See verse 41.
The attainment of the object (of their ambition) is followed by pain.'

The attainment of the object-of-ambition satisfies anxious longing merely; the very business of guarding what has been obtained, harasses.

Royalty [the office of king], like a parasol, the handle of which is held in the hand, is not for the removal of great fatigue without leading to fatigue.'

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

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

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

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

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

1 The use of etc with 1st pers. pl. of the verb is noticeable, see p. 133, n. 2.
2 'The terrace of the fire-sanctuary, with the cow (that yields the
ghee) for the oblations close by, is beautiful after its recent purification.'
Sa-kṛika, lit. 'possessed of the goddess of beauty;' a bold metaphor,
used elsewhere by Kālidāsa. Homa-dhenu, agni-sarana, see p. 148, n. 1.
3 'Has the devotion [penance] of the ascetics, who have collected a
store of penitential merit, been frustrated by impediments? or else has
any harm been inflicted by any one on the animals grazing in the sacred

Verse 111. ŚARDŪLA-VIKRĪDITA (a variety of ĀTIDHṛTI). See verses 14, 30, 36,
39, 50, 63, 79, 85, 86, 89, 97, 98.
grove? Or is it that the flowering of the creeping plants has been checked [stopped, stunted] through my misdeeds? Thus my mind, in which so many doubtful-conjectures have arisen, is perplexed with an inability to decide.' Upodha=samprāpta, K. Vīghnais, see p. 40, n. 5. Dharmā-ranya-śarēṣhū prānisha, cf. p. 13, l. 3. Āho svīt, used as particles of doubt, see Gram. 717. h. Prasavaḥ, i.e. puskpa-phalādi, ‘the flower, fruit, &c.,’ K. Apa-śarītaḥ=ātūr-ācāraḥ.

1 ‘To pay homage to.’ Sabhāj is one of the few disyllabic roots.

2 ‘Granted that this king eminent-in-virtues [of high parts] swerves not from rectitude; (and that) not one of the classes, (not) even the lowest, addicts itself to evil courses; nevertheless with my mind perpetually familiarized to seclusion I regard this thronged (palace) as a house enveloped in flames.’ Kānām occurs frequently in this sense (cf. p. 24, l. 10; p. 55, n. 3). Abhinna-sthitāḥ=avihata-maryādāḥ, K.;=sa-maṁ-yādāḥ, S. Asau, so read the Beng. and the Mackenzie MSS.; the others have aho. Varnānām, i.e. brāhmaṇādīnām. Apakrīṣṭo ‘pi, ‘even the lowest (class).’ The castes were originally four in number: 1. Brāhmans or priests; 2. Kshatriyas or soldiers; 3. Vaiśyas or merchants and husbandmen; 4. Śūdras or slaves; see p. 84, n. 3. A-patha, ‘a wrong road,’ ‘a bad
road;’ a common metaphor, like a-mārga, un-mārga, vi-mārga, to express wicked courses. *Idam janākīrnam*, i.e. *idam puro-varītī nripāngyaṇam*, ‘this royal court before my eyes,’ S.; *janākīrnam* may perhaps be used, as in Vikram., Act II, l. 2, for a substantive, meaning ‘a crowded thoroughfare.’ *Hutavaha-parida = lagnāgni*, S.

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

2 See p. 20, n. 4. One MS. has durnimittam, ‘a bad omen.’

3 *Vāmetara*, ‘other than left,’ ‘right.’

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

5 ‘Having but just quitted the seat (of justice);’ see p. 190, n. 1.

Verse 113. *Āryā or Gāthā.* See verse 2.
This is certainly a subject of rejoicing [to be rejoiced at]; nevertheless we here are indifferent parties [have nothing to do with it], i.e. our merits and interests have nothing to do with his conduct. This favour and protection is only what might be expected from his benevolent nature. It is possible that by vayam madhyasthaḥ may be meant, ‘we are indifferent persons,’ ‘we have no suit to urge nor petition to present.’

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

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


C C 2
Who is this veiled-one, the loveliness of whose person is not fully displayed?" Svid is a particle of question and doubt. Avagunthana = mastakacchādana-vastra, C. The second half of this verse is clear.

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

3 'Ought not to be gazed at.' Anirvarpani=ana-darsaniya.

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

5 'They have some message from the preceptor.'
1 Nirvighna-tapasah, cf. p. 35, n. 3. Api, see p. 89, n. 2.

2 'Whence (can there be) obstruction to the religious rites of the good, thou being (their) defender? How should darkness appear, the Sun emitting light [when the Sun shines]?' Tapati, loc. of the pres. part., here used absolutely. Gharmanṣau = sūrye, S.

3 'My title of Rāja has indeed significance.' The Rishis had, in the preceding verse, compared the king to the Sun, and rājan is derived from rāj, 'to shine.' It is, however, probable that the play is on the words rājan and rakṣitri. Cf. Manu vii. 3, rakshātham asya sarvasya rājānam asprijat prabhuk, 'the Supreme Being created a king for the protection of this universe.' Dr. Boehtlingk remarks that in these cases it little signifies whether the derivation be true or false. In Mahā-bh. xii. 1032, rājan is derived from rāj, 'to conciliate.'

4 'Is his reverence Kāśyapa prosperous for the welfare of the world?'

Verse 116. ŚLOKA or ANUSHṬUBH. See verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87.
Kuşalin, see p. 35, n. 3. Bhagavāl, &c., when the letter l is preceded by t, d, or n dental, it requires the assimilation of the letters to itself, and in the case of dental n, the mark called Candra-vindu is written over, to show that the l substituted for it has a nasal sound, Laghu-k. No. 79, see Gram. 56.

1 'Saints have prosperity in their power. He with inquiries about your safety says this to your Highness.' It will be readily remarked that the character of these Rishis is evidently that of plain, honest, independent men. Siddhimantah, lit. 'men endowed with or capable of perfection,' 'saints,' Vishnu-p. p. 45. Anāmaya, see Manu ii. 127, 'Let a man ask a Brāhman, on meeting him, as to his kuśala; a Kshatriya, as to his anāmaya; a Vaisya, as to his kséma; and a Sudra, as to his ārogya.' The king was of course a Kshatriya, see p. 31, n. 1.

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

3 'Thou art esteemed by us the chief of the worthy, and Sakuntalā, incarnate virtue. Brahmā [Fate], bringing together a bride and bridegroom of equal merit, has after a long time (now first) incurred no censure.' Naḥ, the Colebrooke MS. reads yat. Vadhū-varām, a Dvandva comp. in the neuter gender. Vaḍyam na gataḥ, probably this refers to the blame popularly laid on Fate for preventing the smooth course of true love.

Verse 117. Vaṅgā-sthavila (a variety of Jagatī). See verses 18, 22, 23, 67, 81, 114.
Therefore now let her, being quick with child, be received, for the joint discharge of religious-rites, i.e. those Sanskāras or rites, which were performed for the child before and after birth, probably by the parents conjointly (sāha); see Manu ii. 27, &c.

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

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

People suspect a married woman [woman who has a husband] residing wholly in her kinsmen's family, although chaste, (to be) the reverse. Hence a young woman is preferred by her own relatives (to be) near her husband, even though she be disliked by him.' Jnāti-kuṭa=niya-grīha-vāsinīm, S. Anyathā, i.e. vyabhicāriṇīm, 'unchaste,' S. Ishyate=ākān-

ksyate, S. Tad-apriyāpi, the Beng., my own MS., and the Sāhit.-d. read priyāpriyā vā, 'liked or disliked,' but K. supports the other reading.

Verse 119. VANŚA-STHAVILA (a variety of JAGATI). See verses 18, 22, 23, 67, 81, 114, 117.
"On account of dislike to a deed done, is opposition to justice becoming in a king?" This is the reading of the oldest Bengali, and I have adopted it as preferable to that of the Deva-n., kiṃ kṛita-kārya-deesha dharmam prati vimukhatā kṛitāvajñā. Dr. Boehlingk suggests that kṛitāvajñā is probably an interpolation from the margin.

2. "Whence is this inquiry (accompanied) by the fabrication of a falsehood?" Avidyamānārthasya kupalpayā kṛitaḥ praśnak, K. According to Dr. Burkhard, 'inquiry about a crime which has not been committed.'

3. 'These changes-of-purpose [fickleness of disposition] mostly take effect [wax strong] in those who are intoxicated with sovereign-power.' Mūrchaḥ = vardhante, S.; = vyāpmuvanti, K. (cf. Raghu-v. xii. 57, vi. 9, x. 80). Root mūrḥ has generally the opposite sense, 'to lose strength,' 'faint away.' It is applied to the thickening of darkness, in Vikram., Act III, tamasaṃ nīṣī mūrchatām.

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

Aklishta-kānti = anavadya-saundar-yan, K. Purigrihitam, see p. 181, n. 2. A-vyavasyan (=a-nīścīnīvan), so reads K.; I have ventured to follow him, although nearly all the Deva-n. MSS. have vyavasyan (cf. p. 146, l. 2, n. 1; and p. 161, l. 9). If vyavasyan is retained, it must be translated ‘deliberating,’ ‘striving to discover.’ Antus-tushāra, lit. ‘having dew in the interior.’

2 ‘Why do you sit [is it sat] so silent?’ Kimartham maunaṁ kritam asti, S. Cf. kim tūshnīṁ evāste, Vikram., Act IV.

3 Svākaraṇaṁ (= vivāham, S.), ‘making one’s own,’ i.e. ‘taking in marriage.’

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

Verse 120. MĀLINĪ or MĀNINĪ (a variety of Ati-Sākyā). See verses 10, 19, 20, 38, 55, 109, 110.
a अजस्स परिषाय एव संदेहो । कुदी दारिं मे दूराहिरोहिष्नी ज्ञासा ।

शाञ्जङ्गः ।

मातावत्

कृताभिमस्यामनुमन्त्रमानः:

मुतां वया नाम मुनिनिर्विमानः ।

मुरं प्रतियाहयता स्वमं

पाचीकृतो द्युरिवासि थे । ॥ ९२९ ॥

शारदः ।

शाञ्जङ्गः । विरम वामिदानीमः । शकुनले । वक्तयमुक्त-मस्मातिः । सीतयमचबानेवमाह । दीयतामस्मै प्रत्यय-प्रतिवचनम् ।

a आयस्य परिषाय एव संदेहः । कुत इदानीम ने दूराहिरोहिष्नायः ।

1 'Is the sage after-consenting to his daughter, who had been seduced [carnally-embraced] by thee, to be (thus) insulted forsooth? (he) by whom allowing his stolen property [i.e. Sakuntalā] to be kept [taken], thou hast been made as it were a justified ravisher [robber].’ Kritābhī-marśām=krita-samparśām=krita-sangrahanām, K. The first sense of ahki-mṛiś is ‘to touch,’ ‘to handle.’ Here, as in parā-mṛiś (Bhaṭṭi-k. xvii. 38), there is an implication of carnal connexion. Mushtām, the Taylor MS. has ishtām, and the Beng. dushtām. It must be borne in mind that Sakuntalā was married to Dushyanta, according to the Gāndharva form (p. 127, n. 3), during the absence of her foster-father (see pp. 134, 135, with notes). Pratigrāhayata, the causal may sometimes give the sense of ‘allowing’ or ‘permitting,’ as in nāśayati, ‘he suffers to perish.’ Pātrī-kṛita, is a Cvi compound, formed from pātra, neut. ‘a receptacle,’ applied to express any deserving or worthy person (see Manu iv. 227).

Verse 121. Upajāti or Ākhyānakī (a variety of Trishtubh). See verses 41, 107.
a) इस्मं ऋचत्यानरं गोद तारिसे ऋषुराण चिं वा सुमराविदेश। ऋष्ण दाँशिं मे सोऽस्योऽस्योऽस्य वव विदं।

b) ऋणज्ञातः। c) इस्मसंक्रिष्ठे दाँशिं परिष्थाय ई समुदारः। घोरः। ए घुङ्चं शाम दे तह पुरा ऋसस्मपदे सहावुत्तामिहाः। इस्मं ज्ञेन समवापुरतं पतारिः।

राजा। कषेिं पिताय।

शान्तम्। पार्पम्।

a) इस्मस्वयानरं गोद तारुऽस्यनुर्गिये चिं वा स्मारिते। सामेदानिः मे श्रेष्ठनीय इति व्यवसितम्। b) आर्यानुु। c) संज्ञायत्त इस्माधिः परिष्ये नैय समुदारः। घोरः। न युक्ते नाम ते तथा पुरात्मये स्माहोत्तानखाद्यामिः। ज्ञेन समवापुरतं पतारिः।

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

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

3 'It is not becoming in thee, having awhile since in the hermitage so seduced, after-a-formal-agreement, this person [myself] naturally open-hearted, to repudiate her with such words.' Uttāna, 'shallow,' 'unreserved,' is the opposite of gambhirā, 'deep,' 'reserved';' see p. 39, n. 1. Samaya-pārvam, cf. p. 198, l. 3; and p. 172, l. 4, with note.

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

In all probability the ring slipped from (the finger of) thee as thou wert offering homage to the water at Sača’s holy-pool, within Sakrāvatāra.’ Sakrā is a name of Indra, and Sakrāvatāra some sacred place of pilgrimage where he descended upon earth. Sači is his wife, to whom there was probably a Tirtha, or holy bathing-place (see p. 17, n. 1), consecrated at this place, where Sakuntalā had performed her ablutions.
"This is that which is said [thus is proved the truth of the proverb], "Woman-kind is ready-witted."" *Straiṇam = stri-jāthī, 'the female sex,' K. The Beng. have idam tat *pratyutpanna-matitvam strīnām; cf. Hitop. l. 2320, where *pratyutpanna-matiḥ is the name given to the ready-witted fish. See also Hitop. l. 2338, 'The food of women is said to be two-fold, their wit four-fold, their cunning six-fold, and their passion eight-fold.'

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

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

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

4 *Sannihitam, see p. 150, l. 10, with note 3.

5 'Having eyes with long outer corners.' This was the fawn mentioned in verse 94.
"Upracchanditaḥ jala-pānāya preritaḥ, 'was coaxed to drink the water,' S.:= pralobhitāḥ, 'enticed,' 'coaxed,' Chēzy. According to Pāṇ. i. 3, 47, upa-āchand means 'to conciliate privately by flattering or coaxing language.' Cf. Raghu-v. v. 58, where Stenzler translates it by obsecro, 'supplicate,' 'beg.'

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

Pranayah here, 'trust,' 'confidence' ( = viśvāsaḥ, S.) Sagandheshu, 'in relatives.' Sagandha=sadṛśa=sannihita. Gandha=sambandha, S.

So reads my own MS. K. has āraṇṇaṇa (Lassen's Institut. Prāk. p. 187), and interprets it by āraṇṇakau. Some read āraṇṇao, which seems to be an error for āraṇṇaṇo nom. pl. fem. The feminine is admissible on the principle of the superiority of the human species over animals.

'Voluptuaries are allured by such false honied words as these of women turning (them) away from their own duty.' The Taylor and my own MS. have nirvartinīnāṁ, which has been adopted in B. and R.'s dictionary and by Dr. Burkhard; if this reading be preferred, translate..."
of women seeking to accomplish their own ends.' The Mackenzie has yoshitām madhura-gīrhiḥ for anritumaya-vān-madhubhiḥ.
1 According to Pān. ii. 2, 38, tāpasa-vriddha is a legitimate compound, although vriddha-tāpasi would be more usual.
2 'The untaught cunning is observed of females (even) in-those-that-are-not-of-the-human-race [i.e. even in animals]; how much more (of those) who are endowed with reason [i.e. of women]! The female cuckoos, as-is-well-known [khalu] allow their own offspring to be reared by other birds, before soaring in the sky.' A-mānushīṣhu, i.e. mānusha-jāti-ryatiriktāsu tiryag-jātishu, K. Pratibodhavrtryah = jñāninyah = caitya-bhājah, S.; the most obvious sense, if the context would allow it, would be, 'those women who have received instruction.' Para-bhrītāḥ, see p. 162, n. 2.
3 'What other (person) now would act like [in imitation of] thee, that putting on the garb of virtue resembllest a grass-concealed well?' Pratipatsyate, see p. 135, l. 4, with note 1.

Verse 123. Vasanta-tilaka (a variety of Śakvari). See next verse.
For (when) I, whose state of feeling was dreadfully-severe from the absence of (all) recollection, (persisted in) not admitting that affection had privately existed (between us); it (seemed) as if (the god) Smara's bow was snapped asunder by that very-red-eyed one with excessive anger, on the parting of her curved eyebrows.

The double-entendre in the word Smara, which means 'recollection' as well as 'the god of Love,' is noticeable (see the notes on Kāma-deva, p. 99, n. 1, and p. 100, n. 1). The figure by which the eyebrows of a beautiful woman are compared to Cupid's bow is common, and the glances from the eye are by a similar metaphor often likened to arrows discharged from it. Sakuntalā is said to break the bow by the parting of her eyebrows, which were contracted in anger. Possibly one effect of anger might be to wrinkle the brow, which would appear to separate the eyebrows.

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

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

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

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

2 ‘Do you reproach us with accumulated accusations [faults]?’ Most of the Deva-n. MSS. have sannyata-doshākshārenā kṣipnūtha. The above is the reading of the oldest Beng., supported by K., who has sambhīrīta-dosha-karśārena.

3 Sūsūyam, ‘scornfully,’ ‘sarcastically;’ lit. ‘with derision.’

4 Adharottaram = utkṛṣṭa-prādhānyam, ‘ascendancy of the low,’ ‘placing that at the top which ought to be at the bottom,’ C. In Manu viii. 53, the word occurs in the sense of ‘confused and contradictory statement,’ and again in vii. 21, it is applied to express the confusion of ranks [adharam=śūdrādi; uttaram=pradhānam] which would ensue, if justice were not duly administered by the king. It may be translated here ‘confusion of principles,’ ‘inversion of the proper order of things,’ and probably refers to the ironical statement in the succeeding verse. Hence the meaning may be, ‘You have been taught upside down or backwards.’ In other words, ‘The usual definition of the fourth Pramāṇa (śabda) is āptavākyā, you would make it anāpta-vākyā, the words of an improper person.’ See Indian Wisdom, pp. 72, 92. Adharottara may mean ‘reply to a statement’ or ‘question and answer.’

Verse 125. Ślokā or Anuśṭubh. See verses 5, 6, 11, 12, 26, 47, 50, &c., 87.
The declaration of that person who from birth is untrained to guile (is) without authority. Let those persons, forsooth, by whom the deceiving of others is studied, calling it a science, be (alone considered) worthy of belief. *Ajanmanah*, see p. 155, n. 3 at the end. *A-pramāṇam = a-yathārtham*, S. *Ati-sandhānam*, cf. p. 99, l. 2. *Āpta-vācāḥ = yathārtha-vācānāḥ*, S.; = *pramāṇa-vācāḥ*, K.

1 'The declaration of that person who from birth is untrained to guile (is) without authority. Let those persons, forsooth, by whom the deceiving of others is studied, calling it a science, be (alone considered) worthy of belief.' *Ajanmanah*, see p. 155, n. 3 at the end. *A-pramāṇam = a-yathārtham*, S. *Ati-sandhānam*, cf. p. 99, l. 2. *Āpta-vācāḥ = yathārtha-vācānāḥ*, S.; = *pramāṇa-vācāḥ*, K.

2 *Vinipāta*, 'ruin,' 'destruction,' = *pratyavāya*, K.; = *nāraka-yāmana*, S.

3 'She is, then, your wife; either abandon her or take her; for the authority over wives is admitted to be unlimited [reaching everywhere, unbounded].' *Kāntā*, the Beng. MSS. have *patnī*. *Sarvato-mukhi*, lit. 'looking or facing in every direction;' = *sarva-karaṇa-samarthā*, 'omnipotent,' 'able to do everything;' C.; = *sarva-prakāreṇa*, 'of every kind,' S.

Verse 126. *Upājāti* or *Ākhānaki* (a variety of *Trishūtubh*). See verses 41, 107, 121.
Verse 127. *Sloka of Anuṣṭubh*. See verses 5, 6, 11, 12, 26, 47, 59, 51, &c., 125.
"O naughty one, dost thou affect independence [art thou determined to have thy own way]?" Puro-bhāgini = dushtē, K. = doshaikadarśini, doshaika-drik, S. and C. Puro-bhāgini first means 'one who takes the first share or more than his proper share,' i.e. 'a grasping character' (cf. Vikram., end of Act III, mā mām puro-bhāgīni iti samarthyasi); then, 'malevolent,' 'censorious;' lastly, as here, 'a wilful, perverse person.' Most of the Deva-n., unsupported by the commentators, have purobhāge. Svātantrya, cf. Mamn ix. 3, na stri svātantryam arhati; and see p. 49, n. 1.

2 'If thou art so, as the king asserts, what (connexion will remain) to
the father with thee fallen from thy family [an outcast from thy family]? but if thou art conscious that thy own marriage-vow [conduct] is free-from-taint [pure], even slavery will be supportable in thy husband's household.'

Kim pitur, some Beng. MSS. have kim punar ukulayā, i.e. kula-yavanāhārātikramena vidyamānāyā, S. Vrata=éaritra, K.;=pati-vrata, S.

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

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

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

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

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

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

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

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

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

1 'That young-creature upbraiding her own fortunes, throwing up her arms, and beginning to weep,' or 'and beginning to weep with repeated uplifting of her arms.' *Bāhātkshepam* (so read all the MSS.) = *bāhā utkshippa,*; this is an instance of an adverbial indecl. part. of repetition compounded with a noun (*bhrjoścālanam yathā bhucati evaṁ krāntītum pravṛttā, S.*) Examples of this participle are numerous in Bhaṭṭi-k., as in ii. 11, *Latāvaprām kusumāṇi agrīhṇāt,* &c.; see Gram. 567.

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

Verse 131. *Śālinī* (a variety of *Trisṭubhi*), consisting of eleven syllables to the *Pāda* or quarter-verse, each *Pāda* being alike.
Apsaras-tirtha went off (with her). 'Strī-samstānam, i.e. striyā iva ākritir yasya, S. Ārāt=antike, nikoṭe, K. and S. Jyotīḥ=tejāḥ. Jajāma, the Beng. and the Mackenzie MSS. have tirō-bhūt, 'disappeared.'

¹ 'Granted, I remember not the repudiated Muni's daughter (to be my) wife; nevertheless (my) heart being powerfully agitated forces me as it were to believe (her).' Kāmam=atyartham, K. Kāmaṁ kāmānumatau, S. (cf. p. 24, l. 10; p. 55, n. 3). Pratyāgāyati, i.e. tatparigrahe, S.
Then enters the king's-brother-in-law (as) superintendent of the city-police, and two policemen [guards] bringing a man (with his hands) bound behind.

The king's brother-in-law, who here acts as superintendent of police, is a character not unfrequently introduced in the plays (cf. Mricchak. p. 224, l. 4; p. 227, l. 12; p. 230, l. 1, in which passages he is called rāju-syālak and rāśhtriya-syālak). K. observes that the policemen and the fishermen in this scene speak the Magadhi form of Prākrit (see Lassen's Institut. Prāk. p. 391), but S. affirms that the fisherman speaks the Sakāra dialect (çaurapātras tu sakāra-nāmadheyah sakāra-prāya-bhāshanāt), see Lassen's Institut. Prāk. p. 422. Both S. and K. have omitted to make mention of the dialect spoken by the Syāla or Nagarika. According to Viśvanātha (Sahit.-d. p. 180, l. 12) he ought to speak the Dākshinātyā form of Prākrit. In the Beng. MSS., and some of the Deva-n., he is certainly made to speak a dialect distinct from the other characters of this scene, but in the best MSS. pure Prākrit forms are found in the speeches attributed to him. Indeed, as brother-in-law of the king, he must have been a Kshatriya, or one of the military caste.

"Thief!" Kumbhila or kumbhilaaka seems to be identical with kumbhila, Kumbhilaka, Kumbhira, Kumbhīraka, &c. Compare in the beginning of Act V. of Vikram., maṇi-kumbhiraka, 'gem-stealer' (applied to the bird who swallowed the crest-jewel); and at the end of Act II, loptrena sucitasya kumbhīrakaṣya; and in Mālavik., aho kumbhīlakaiḥ parihaṇṇiṇiḥ āndrikā.

The setting of which is engraven with his name. Maṇi-bandhana, which usually signifies 'the wrist,' is here the place of the setting.
[technically, the collet, निगिन dān, of the jewel which formed the mudrā or seal of the ring, mentioned p. 53, n. 3. Maniḥ khaḍyate yasmin iti maṇi-bandhanah, K. The name might have been engraved on the stone itself, or on the gold in which it was set. Utkrī is used in the sense of 'excavating,' in Mahā-bh. i. 5813; and samutkīrṇa with the meaning 'perforated,' in Rāghu-v. i. 4.

1 'With a gesticulation of fear.' The ka added to nāṭita may possibly signify a poor, sorry, or ludicrous gesture. It is often pleonastic, but in the plays it will sometimes be found affixed to the past passive participle, to which it gives the sense of a verbal noun. Thus ud bhṛantaka and apa-vāritaka (Mr̥cchak. p. 171) for ud bhṛanti and apa vāraṇa.

2 'Your honour.' Bhāva = mānya, S., 'venerable,' 'respectable,' to which miśra may be added (see p. 7, n. 3).

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

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

5 Sūcaka, 'informer,' is the name of one of the rakṣinah, or 'policemen.'
a. जन ज्ञानवेदे ज्ञानवेदि। कहेहि।
b. अहेक। जालुग्मालादीहि। मद्विन्धयोवार्यिः। कुष्ठभ-लाणं कलेमि।
c. विमुख दारिणं ज्ञानीवौ।
d. भटा। मा एवं भण।

शहे विल जे विशिष्टिद्य गा हु दे कम्प विवज्ञानीया।
पशुमालयकम्बदलातुः अगुक्मामिदु। एवं शोचिे। 133॥

1 Ābuta, 'a sister's husband,' or 'brother-in-law,' according to Amara-k. vii. 12. In Mṛićchak. p. 339, l. 12, this word is applied as a title of respect by a son to his father; but Dr. Boehltingk conjectures that this may be an error for अवुक, the regular theatrical term for 'father.' According to Dr. Burkhard, ābuta=śanskrit bhāva, 'an honourable sir,' 'gentleman.'

2 'I make the support of my family by nets, hooks, and the other contrivances for catching fish.' Udgāra or udgāra=वलिसा or वदिसा, 'a fish-hook,' K. Jāla-valiśa-पपहुदिहिः=जाल-वलिसा-प्रभतिीहिः is the reading of the Bengali Recension. Jālodgāra may mean 'the casting of nets.'

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

4 'That occupation in which one was born, as-the-saying-is (kila),

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

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

1 ‘O Jānuka, the villain stinking (as he does) of raw flesh (is) doubtless a fisherman.’ Jānuka is the name of the other policeman, who is supposed to have detected the thief (jānuka iti órav-jātātur aparā-padāter nāma, S.) Some Beng. MSS. have jāblua (=jāluka). Visra-gandhi=ōmisha-gandhi, C. Go-ghātī, the killing of a cow (go-hatyā), is reckoned by the Hindūs a most heinous crime (cf. Hitop. l. 162). Hence go-ghātiṇa, ‘cow-killer,’ is applied as a reproachful epithet to any rogue or low person. Thus in the Mṛičhak. p. 299, l. 4; p. 317, l. 2, the Cāndāla is called go-ha or go-gnha.

2 ‘(But) the finding [seeing, shewing] of the ring by him must be (more closely) inquired into.’ Vimarśātavyam=jīmāsātavyam, S. Root mṛiṣ with vi has usually the sense of ‘to consider,’ ‘investigate;’ but if the root be mṛij, the sense would be ‘must be pardoned,’ ‘overlooked.’ K. has vimārśātavyam, from mṛij.

3 Granthi-bhedaka, ‘cut-purse,’ lit. ‘knot-breaker’ or ‘knot-cutter.’ The Hindūs generally carry their money tied up in a knot in one end of a cloth, which is bound round the waist.
My hands tingle [my fingers itch] to bind a flower (about the head) of this victim [criminal about to be executed]. All the Deva-n. MSS. have *sumanaḥ pinaddhūm* excepting the Mackenzie, which has *sumanyaṁ* for *sumanaṇaḥ*. The Beng. have got rid of the difficulty by substituting *vyāpādayītum*, ‘to kill.’ It is clear from what follows that the two policemen expected that their master would return with the king’s order for putting the fisherman to death. From the Mālati-m. and other plays, it is evident that a person about to be offered as a victim to Śiva or Durgā had a wreath of flowers bound round the head. This was also the case with common criminals, previous to their execution.
Va dekṣikām.

Iśyaḥ: || Pravishy

b. Sūcchā. Suciṭḥu eto jātōṣajñijīvī. Uṭvamkāhā fīla
acchā acchūlīṣṭaṣṭaḥ acchāṃ.

Sūcchā:

c. Jāh āvāṇe ābhāṭādi.

Dhistiy:

d. Āṣe jamaśṭeṣām patriṣṭiṣṭaḥ pāḍīṣṭhūne.

| Āṃti pūrṇaṃ pāṛaṃgaṇaṁ karaṇaṁ |
| Yuvāḥ: || Iśyaḥ Pravasya


Iśyaḥ:

f. Āṃ Bhūṭaṣṇa acchūlīṣṭaḥ acchūlaṃṣṭaḥ pāṃtāṃbātiṃ dābādā.

| Āṃti pūrvāyaḥ Pravasya |

1. 'Thou wilt be food for [an offering to] the vultures, or wilt see the face of a dog.' Gridhraj-balī, see p. 179, n. 1. Śvāṇa mukham, so read all the Deva-n. MSS., excepting the Mackenzies, which omits the clause entirely. Dr. Boehltingk has adopted as an emendation, šivūṇa mukham, i.e. šika [not šivūṇa] mukham, and translated 'or thou wilt see the face of (thy) child (once more).’ He has supported this interpretation by a reference to two other passages, one in Act VII. of this play (putra-mukha-dārśanena), another in Mricchak. p. 303, l. 4. Doubtless putra-mukham dṛṣṭi is a common phrase, but the whole point of this passage seems to me to lie in the ludicrous substitution of śunāḥ for pṛtrasya.

2. Yama-sadana, 'the abode of Yama,’ i.e. the infernal city, Yama-pur, whither the Hindūs believe a departed soul immediately repairs, and receives a just sentence from Yama, the Hindū Pluto or Minos. The name Yama, i.e. Restrainer or Punisher (from yam, ‘to restrain’), is given to him as judge of departed spirits and god of punishment.

3. This is said ironically, in reference to p. 219, l. 7, n. 3.

4. Prasāda, properly ‘a favour,’ here ‘a present,’ ‘a gift.’
"This (fellow) forsooth (may well say he) has been favoured, who, after being made to descend from the stake, has been mounted on the withers of an elephant." Sūla, 'a stake for impaling criminals.' The act of impaling was called śilārapaṇa, and one who deserved it śūlyā. 'Mounting on an elephant' denotes elevation to high dignity, elephants being used in triumphal processions.

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

3 'Though naturally reserved [unruffled, deep, profound] he became for a moment agitated in mind.' Gambhirā, see p. 39, n. 1, and p. 204, n. 3. K. reads pājassu-naano (=paryaśru-nayanak). All Asiatics are skilful in concealing emotion.
So read most of the Deva-n. MSS. Mātsyikā is not given in the Dictionary. Dr. Boehltingk translates it by *Fisch-brut*, 'the fry of fish,' and observes that it is also the name for a kind of fish called in German *Schaar*. Had the word been *matsyika* or *mātsyika*, 'a fisherman,' there would have been no difficulty. May it not mean 'a fish-woman,' and *matsyikā-bhartṛi*, 'this husband of a fish-woman?' K. and the Bengali have *matsya-śatrotṛi*, 'enemy of fishes.' Burkhard follows this, and reads *maḍhi-śattuvotti*, but in the Vocabulary prefers *maḍhi = matsyika*, 'a fish' (I).

2 'Let the half of this be the price of your flower (for binding about my head).' The fisherman is again ironical. The allusion of course is to the flower mentioned at p. 222, l. 11. There is probably a double-entendre in *sumanah*, which may signify 'good-will,' as well as 'flower.'

3 'Our first friendship requires to be attested over (some) wine,' i.e. we must pledge ourselves over our cups or in drinking each other’s health. *Kadamba*, ‘an intoxicating liquor distilled from the Kadamba flower.’ *Sākṣikām*, compare Mālavik. p. 53, l. 7; Raghu-v. xi. 48; Hitop. l. 842.
Attendance at Apsaras-tirtha (which is wont) to be performed (by us) in regular-rotation has been performed by me. Now, whilst (it is) the bathing-time of the good people [i.e. of Sakuntalā and the nymphs], I will with my own eyes ascertain the circumstances [news] of this Rajarshi.

Sānvidhyam (from san-nidha), lit. 'proximity;' here it denotes 'close attendance or waiting,' as in Hitop. l. i 12, anujivina sānvidhyam avaiyam karanīyam. In the interlude before Act IV. of Vikram., upasthitā occurs with the same sense in a parallel passage: Apsara-vyāpā-ro-paryāyena sūryasya upasthāne vartamānayā priya-sakhya vinā vasanta-samoyā āgata iti balavad utkanyithāsmi, 'I am mightily troubled that the spring season has arrived during the absence of my dear friend, who is in attendance upon Sūrya, according to the regular cycle of nymph's duty,' Ud-anta (lit. 'reaching to the end'), 'telling to the end,' 'full tidings,' 'news.'

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

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

Tiras-kariṇī, a kind of magical veil, rendering the wearer invisible.
O reddish pale-green mango-blossom, the very essence of the life of the vernal month, thou art seen (by me, and) I bid thee hail, auspicious-harbinger of the season. Ā-tāmra-harita-pāṇḍura, this kind of Dvandva Bahuvrīhi compound, expressing varieties of colour, is noticed by Pāṇ. ii.1,69 (cf. kṛṣṇa-kikla, lohita-kavala, &c.) A prefixed, implies diminution, and is equivalent to ishat. So a-pāṇḍu, ‘yellowish,’ or slightly yellow,’ Vikram., Act II. Jīva-sarvasvam, lit. ‘whose whole substance is constituted of life,’ see p. 33, n. 1 in the middle. Some MSS. have jīva-sarvasvam, agreeing with tvām. Mangalam, ‘anything auspicious,’ ‘any symbol or sign of happiness,’ in this latter sense it seems to be used here. The goddess Durgā is called in the same way sarva-mangalā, ‘presiding over the happiness of the whole world.’ Ritu is evidently here the season par excellence, the season of all others. Prasādayāmī, lit. ‘I ask thee to be favourable,’ ‘I entreat thee to be propitious.’

Verse 134. Āryā or Gāthā. See verse 2.
Having joined the hands together, or 'having placed them one over another.' Kapota is properly 'a dove or pigeon;' but K. informs us that it is also the name for a mode of joining the hands. Probably the hands and fingers were brought into a position bearing some fancied resemblance to a pigeon. S. and C. quote the following verse, which seems to intimate that this position was significant of humble entreaty, respectful representation, or fear: Sarva-pärśva-samāśkeśāt kapotah sarva-aśırshakah [sarpaśırshakah, S.], bhūtāu vijnāpane ēaiva vinnye ca prayujyate.
a mango-sprout, thou art offered by me to Kāma-deva (now in the act of) taking up his bow. Become the most excellent arrow of the five, having for thy mark maidens whose lovers are journeying (to some distant land).’ As to Kāma and the epithet pāṇḍabhāyadhika (= śresṭha, K.; = shasṭha, S.), see p. 99, n. 1. Pathika-jana-yuvati, cf. Megha-d. ver. 8, pathika-vanitāt. With reference to the offering of flowers to Kāma-deva, cf. Ratn. pp. 14, 17.

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

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

4 ‘When even by the vernal shrubs, and by the feathered tribes [birds] their inhabitants, the commands of the king are made the rule [obeyed].’ Pramāṇa is ‘a rule or standard of action,’ and pramāṇī-kṛi, ‘to receive as a rule,’ ‘to admit as authority’ (cf. p. 188, l. 5).

Verse 135. ĀRYĀ or GĀTHĀ. See verse 2.
The bud of the mangoes, though long since protruded, does not form its own pollen [dust]. The Kuruvaka flower, though all ready to blossom, remains in its budding state. The note falters in the throats of the male-cuckoos, though the cold-dews are passed. I suspect even Smara, being daunted, replaces the shaft half-drawn from (his) quiver. The Hindus divide the year into six seasons of two months each, viz. 1. Spring, Vasanta, beginning about the middle of March, or according to some, February; 2. Summer, Grishma; 3. Rains, Varsha; 4. Autumn, Sarad; 5. Winter, Hemanta; 6. Dews, Sthira. Pums-kokilavānā putam, cf. parabhā-sūsū-rutam, p. 162, l. 4, with note. It is clear that sans-hri and prati-sam-hri may have the sense of ‘replace,’ in reference to a quiver, as in Mahā-bh. iii. 772; we have sanḍharasva punar vānam. See also Raghu-v. iii. 64. Smara, see p. 209, n. 1.

Verse 136. Śārḍūla-vikrīḍita (a variety of Atidhirīt). See verses 14, 30, 36, 39, 40, 63, 79, 85, 86, 89, 97, 98, 111.
by Mitra-vasu, the king's brother-in-law. Kati, like kiyat, may be either interrogative or indefinite. So kati padāni gatvā, Ratn. p. 14, l. 6. After dicasāni, K. supplies gatāni, 'have passed.' This construction of the genitive after gata, expressing the lapse of time, is not uncommon. Cf. ashta-paičāstamaṁ rātryaḥ sayānasya adya me gatāḥ, Mahā-bh. xiii. 7372; adya dāsamo māsas tātasya uparatasya, Mudrā-r. p. 80, l. 11. Māso jātasya, Pan. ii. 2, 5. Pāda-mūlam, lit. 'the root of the feet,' 'the heel.' The phrase pāda-mūlam preshithaḥ, expressive of the most humble servitude, occurs elsewhere; see Mudrā-r. p. 16, l. 8; and p. 64, l. 16. Rāshtriyaṇa, see p. 217, n. 2; the king's brother-in-law probably acted as a kind of viceroy.

1 Agantukatayā, 'since we are but just arrived,' or 'by reason of our being strangers'; see note on buddha-pallavatayā, p. 29, l. 1.

2 'By us;' see note to ayaṁ janaḥ, p. 144, l. 2, and cf. p. 109, l. 8.

3 Utsava-priyāḥ, 'fond of festivals,' see p. 161, n. 3 at the end.

4 Bahuli-bhitam = sakala-viditam, 'generally known,' 'notorious,' S.

5 'Has not the scandal about the repudiation of Sākuntalā reached your ladyships' ears?' Karṇa-patha, lit. 'the path or range of the ears,' cf.
Verse 137. Sārdula-vikrīdita (a variety of Atidhṛiti). See verse 136.
the one engrossing object of his thoughts, Hindū poets are fond of making him fall into the trap of calling others by the name of his mistress (cf. Kumāra-s. iv. 8; also Rāghu-v. xix. 24, nāma vallabha-janasya te mayā prāpya bhāgyam api tasyā kānkṣhyate iti tāṁ gotra-vishkalitam uciw angaṇāḥ, 'the women thus addressed him, making mistakes in their names [calling them by the name of his beloved], since I have received the name of thy beloved I desire also her lot;' also Pravešaka to Act II. of Vikram., yan-nimittam bhartā utkānt handwritten tasyāḥ striyāḥ nāmnā bhartrā deva ālapitā; and another passage in the Vishkhumbā at the opening of the next Act, tayā purushottama iti vaktavye purūravasāti nirgata vānī).

1 ‘In consequence of this mental derangement of his Majesty.’ Vaimanasya, abstract noun from vi-manas, ‘disordered or changed in mind,’ ‘absent in mind’ (Gram. p. 67, LXXVII). Prabhavato (= rājīṭaḥ, Chézy; = prabhoh, K.), gen. of prabhavat, ‘ruling,’ ‘one who rules;’ it seems to be used like prabhu and prabhavishnu in addressing or speaking of kings (cf. nāsti prabhavato ‘parādhaḥ, Vikram., Act II. at the end).
Scorning distinguished [superior] forms of decoration; wearing but a single golden bracelet fastened [placed] on the left fore-arm; with lips bloodless from sighing; with eyes very red from sleeplessness (caused) by thought (upon Sakuntalā); through the excellence of his own (inherent) lustre, though he be attenuated he is not observed (to be so), like a magnificent gem (whose surface is) ground away by the polishing-stone.'

Verse 138. Śārdūla-vikrīḍita (a variety of A티द्रिति). See verses 114, &c., 137. Verse 139. Ārya or Gāthā. See verse 2.
awake to the anguish of remorse.' Anusaya-dukkhāya = pāścāttāpa-khedāya. Sampratī, i.e. tad-vīrahe, S. Vibuddham = jāgiritam, S.

1 'He is again attacked [seized, afflicted] by a Śakuntalā-fever,' i.e. he is again love-sick for Śakuntalā. Langhitav, see p. 97, n. 1.

2 'Having committed that to writing [to a letter], let it be sent to me;' or, 'having written that in a letter, let it be given (to some messenger).'

Diyatām = prahīyātām, S.

3 Seva-nīyogam antahpurāvekshā-ṛūpam, 'thy stated business consisting of superintendence of the female apartments;' S. Vātāyana, this is the name of the Kañcukin, see p. 186, n. 1.
Misfortunes rush in through the (first) hole (they can find), i.e. misfortunes are continually on the watch for an opening or vulnerable point by which to assail us; they seize the first opportunity that offers for attacking us; they quickly succeed each other before we have time to stand on our guard. This must have been a common proverb, something like our 'Misfortunes never come alone.' The king observes that 'this which is a saying commonly current among men is quite consistent and true [a-vyabhicāri] in his own case,' and he then proceeds to explain why [kutas, see p. 55, n. 2] in the subsequent verse. Randhra=vīdra, K. Upanipātino=samāpatanti, K. Anarthāḥ=āpadaḥ, K. Yad ugyate, i.e. lokena, K.; avyabhicāri=aviparyāsi (i.e. nānyathā bhavati), K.; =avaśyam-bhāvi or yathāartham, S. Dr. Boehtlingk translates, 'The unfortunate fall into a hole [grave],' which seems supportable by a reading randhroparipātino 'narthā, noticed by K., although not adopted by him. Cf. Bhartrī-h. ii. 86, prāyo gacchati yatra bhāgya-rakitas tatraiva yānty āpadaḥ.

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

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

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

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

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

5 *Citra-phalaka,* 'a picture-tablet,' 'a tablet for painting.' The same expression occurs in Ratn. p. 21, l. 8, and p. 22, l. r, and Vikram., Act II. As to gatām, here meaning 'committed to,' see p. 206, n. 4.
With the agreeableness of its flowery offerings,' 'with its charming flowery gifts.' Upahāra, or according to the commentators upaśāra = kusumādi-vistāra, S. Flowers were used as complimentary presents or offerings, especially to the god of love.

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

So read all the MSS. except my own, which omits sa. Sa may be used to emphasize other pronouns, and sa bhavaṁ therefore = ille tu, i.e. 'your honour, that same person to whom alone I mentioned the circumstances.'
Parihasa-vijalpa, see p. 94, l. 5. As to bhūtārtha, see p. 5, n. 2.

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

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

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

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

3 ‘Who else could presume [would have the power] to-lay-a-finger-on [touch, bear off] the idol of (her) husband?’ Koḥ anya, cf. p. 208, ll. 8, 9. Pati-devatā, ‘the goddess of her husband,’ or as we should say, ‘a wife idolized by her husband.’ This is probably the sense of this expression, which is found in all the Deva-n. MSS. The Beng. have pati-çratām, ‘a wife devoted to her husband.’ Pari-mārṣṭum (so read all the Deva-n.) must come from pari-mpriṣ, ‘to wipe off,’ ‘remove.’ It may be used like
The text is a page from a Sanskrit document. It contains a translation and commentary on a passage from the Sanskrit text, possibly from the Mahabharata. The page includes annotations and references to other editions and manuscripts. Due to the nature of the content, it's a scholarly text rather than a casual document. The text is rich with historical and linguistic context, including discussions on lexicography and etymology.

The page discusses morphological, etymological, and syntactical aspects of Sanskrit, providing insights into the language's internal structure and its evolution over time.

The text also includes a reference to a different Sanskrit edition, specifically mentioning a manuscript (MS) and a dictionary. It highlights the importance of understanding the context of the word 'para-marshyam' and how it relates to 'pari-mrisah,' explaining that 'pari-mrisah' is used to denote a state of mental delusion or hallucination.

The page concludes with a note on the word 'pratihodha,' which means 'recollection.' This is compared to other Sanskrit words that are related to the concept of memory and mental processes. The text ends with a reference to the word 'pära,' translating to 'the other side,' and a final note on the importance of understanding the root word 'prü,' meaning 'to carry over, conduct, achieve,' etc.
Was it a dream? or an illusion-of-magic? or a mental-delusion? or (the result of my) good-works so far indeed rewarded (and then) marred? It has certainly passed away, never to return; (and so has become) the steep precipice of my heart's fondest hopes.

Such is the reading of all the Deva-n. MSS., and doubtless the true one. In the third and fourth Pādas I have adopted eva and propātāḥ (in place of ete and propātāḥ) from the Mackenzie, the former supported by K. Māyā, i.e. indra-jañādi-kiṇyā, S. Bhrama, one so affected imagines that to be present which does not really exist (asaś api sākṣāt-kaśoti, S. and C.) Puṇyaṃ, i.e. svākiyam sukṛitam, K. Tāvat-phalam eva, i.e. dārsanaphalam eva, K.; dārsana-māitra-phalam, C., 'fruitful so far only as the sight of Śakuntalā,' K. Kliṣṭam (cf. p. 201, l. 13); the best explanation of this idea will be found in p. 80, l. 7, with n. 2, and in n. 2 below. Asannivṛittai, cf. Raghu-v. viii. 48, para-lokaṃ asannivṛittaye gatāsi, 'thou art gone to the other world never to return.' S. thus explains the second half of the verse, 'As a man after ascending the peak of a mountain falls headlong, so my hopes after ascending to the sight of Śakuntalā are precipitated.' As to tata, see p. 175, n. 1. Amara-k. (ii. 3, 4) gives atata as a synonym of propātā and bhṛigu, each of these words signifying 'a precipice,' but there is no reason why atata should not be used as an epithet of propātā, to denote a very precipitous declivity. The Beng. MSS. read kliṣṭamnu tāvat phalam eva puṇyaḥ, asannivṛittau tad [asannivṛittai tad] ativa manye manorathānām atata-propātam.

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

By my curiosity also he (would be) incited (to tell the reason). Kautukāla = kṛvavayotkāntāḥ, 'desire of hearing;' S'. Ākārita = āhata, prerita, K. Cf. taṃ varā-dānayā ākārayāmāsa, Rāmāy. ii. 13, 2. S'. reads vādita, 'made to speak;' for ākārita. The Beng. MSS. have vyāpārita.

1 'Verily, O ring, the-merit-of-thy-good-works like mine is judged [proved] to be insignificant [slender] by the reward [result]; since after-gaining-a-station on the charming-rosy-nailed fingers of that-lady thou hast fallen (from it).'

2 'By my curiosity also he (would be) incited (to tell the reason).' Kautukāla = kṛvavayotkāntāḥ, 'desire of hearing;' S'. Ākārita = āhata, prerita, K. Cf. taṃ varā-dānayā ākārayāmāsa, Rāmāy. ii. 13, 2. S'. reads vādita, 'made to speak;' for ākārita. The Beng. MSS. have vyāpārita.

3 Pratipatti, cf. p. 172, 1. 4, with note thereon.

Verse 143. Pushpitāgrā. See verses 32, 37.
"Count [spell] hereon [i.e. on this ring] one by one each day the letters of my name until thou reachest the end. So soon, O loved one, (as thou hast spelt the whole name) a messenger will come into thy presence who-will-conduct thee to the entrance of my private-apartments.' Nāmāksharam, cf. p. 53, l. 6. Gačhāsi, so reads the Taylor MS. as well as my own, supported by the Calcutta ed.; the others, gačhāti. Netā, the noun of agency has sometimes the sense of a future participle, and may govern the case of the verb. So vacāt vākyam, 'one who is about to speak a speech,' Draupadi-h. 32. Indeed the nom. masc. of this form of noun is identical with the 3rd pers. of the 1st future.

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

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

Verse 144. VASANTA-TILAKĀ (a variety of ŚAKVARI). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124.
राजा।
शचीतिथिः वन्द्मानायः सख्यासे हस्तार्जसोत्सि
परिभेष्टम्।

विदूषपकः।

चुक्राइ।

सानुमति।

अदो एव तबसिरीं सउन्दर्तयाः अधमभीर्हिणो
इमस्स राएसिणो परिशाय सन्देहो ज्ञासिः।
अहवा।
ईदिःसो अशुराणो अहिष्ठाणो अ०वेक्षयदि।
कहं विचर एदं।

राजा।
उपालण्ये नाविद्मडुलीयकम्।

विदूषपकः॥ चान्मातम॥

गहीदो गेश पन्था उम्महज्राणं।

राजा।
कथं नू तं बन्धुरकोमलालितं
करं विहायासि निम्नमभवसि।

अथवा।
अचेतनं नाम गुणं न लघुये-
न्यैव कस्मादवधीरिता प्रियं॥१४५॥

चतं रत्ने।

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

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

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

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

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

1 'Here is a sign of my passion; the soiled impression of (my) perspiring fingers is observed on the edges of the picture, and a tear here [this tear] fallen from (my) cheek is perceptible from the coming out of the colour.' However offensive to our notions of good taste, it is certain that in Hindī erotic poetry, perspiration is considered to be one of the signs of passionate love. So in the Vikram., anguli-svedena me bupyante aksharáṇi; cf. also Raghu-v. vii. 19, svinnāngulīk samuvritā kumārī, &c. Varṇikā (=varṇa) is the reading of K., supported by most of the Beng. MSS., which have varnakā. The other Deva-n. have vartiṅka, which may, like varti, mean 'collyrium,' 'pigment.' Varṇikovocchhvāsāt means 'from the brightness (i.e. coming out) of the pigment;' Prema-śandra explains it by vanyasa utphullatāt. Kapola-patita, 'fallen from my cheek,' or perhaps 'fallen on the cheek' (of the portrait).

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

Verse 148. Vasanta-tilakā (a variety of Śakvari). See verses 8, 27, 31, &c., 144.
The river Malini ought to be drawn [made] with a pair of swans [flamingoes] resting on a sandbank; (and) on both sides of it the sacred hills-contiguous to Himalaya [Gauri's father], with-some-deer-reclining (on them); and I wish under a tree, on-whose-boughs-some-bark-garments-are-suspended, to form a doe rubbing (her) left eye on the horn of a black antelope. *Hansa*, a kind of wild-goose of a white colour, with golden wings; something between a swan and a flamingo. It serves the god Brahmā as a vehicle, and hence the *hansa-nāda* or 'cry' of this bird has a sacred character, just as the cry of the swan, with the Greeks; the voice of a beautiful woman is even compared to it (Bhaṭṭi-k, v. 18). *Mālinī*, cf. p. 103, l. 6; p. 16, l. 7. *Pādahḥ=pratyanta-parvataḥ*, S.; *=paryanta-parvataḥ*, K. *Gaurī-guroh=Himalayasya*, S.; Himalaya, the god of the great snowy range, was the father of Gaurī, the wife of Śiva, whence she is called Pārvatī, Himavat-sutā, Hima-jā, &c. *Ṣākhā-lambita-valkala*, cf. *vitapa-vishaktu-jalārdra-valkalesu*, verse 32, and p. 18, n. i at the end.

'With multitudes of long-bearded monks.' *Lamba*, lit. 'hanging down;’ *kūrda=smāru*, S. The Mackenzie reads *lamba-kuḍāhānam pada-kumma kevāṇena tabasamāni niarena.*

The meaning may be, ‘there is another of Sakuntalā’s ornaments intended (to be drawn) on this picture (but) forgotten by me.'

Verse 149. *Śārdūla-vikṣipita* (a variety of *Atidhiṣṭi*). See verses 14, 30, 36, 39, 49, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138.

\[\text{\textcopyright{K K 2}}\]
The blossom of a plant is neuter in Sanskrit.

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

Wherefore dost thou undergo the fatigue of hovering round about? There [eshā] resting-on-a-flower the-devotedly-attached female-bee, although being thirsty, waits for thee; nor indeed without thee will she sip (its) nectar. 'Paripatana,' 'flying round about,' the first sense of pat is 'to fly.'

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

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

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

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Verse 151. Āryā or Gāthā. See verse 2.

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

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

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

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

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

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

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

Verse 153. Áryā or Gāthā. See verse 2.

Verse 154. Śloka or Anuśīṭubh. See verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146.
Savitri  

1. सबसे प्रमाणित तुम प्रमाणदृष्टिकं संज्ञनताण्।

Chaturika

2. जेदु जेदु भट्टा। वर्तिकाकाराद्रां गृहीताः इदोमुखं पतिथुपिर्भु।

Rāma

3. किं च।

Chaturika

4. सो में सत्यादि ऊनारा तरलिन्द्रादुदित्वाए देवीए वसुम- 

tीए ऊह एव ऊजांच्छ्सर वुद्षाक्ष्त्वति सबलकारं गहिदो।

Vidūpaka

5. दितिष्का तुमं मुका।

Chaturika

6. जाव देवीए विकल्पगं ऊतरीश तरलिन्द्रा मोचेति।

Tāvat में विवाहिदो ऊचा।

a. सत्या प्रमाणित तया प्रमाणद्वृत्तिः शकुनलाय।  b. जयतु जयतु भविः।

वर्तिकाकाराद्रां गृहीताः प्रस्थतात्तिः।  c. स में सत्यादि ऊनारा तरलिन्द्रादु 

tीया देवया बसुमता वह्मात्यिुज्ज्योत्सप्नेयान्ति सबलकारं गहिद्।  d. दितिष्का 

ते मुका।  e. यावदेवया वितिष्कतामुखरीय तरलिका मोचयति।

Tāvat में विवाहित साला।

Megha-d. 104, Tvām ālikhyā aśraś tavān mukur upācitair dvīṣṭīr ālupprayate me krūras tasminn api na sahate sangamam nau kritāntaḥ. See also Megha-d. 89, and Vikram., Act II, Kathām upālabhe niḍrām svapne samāgama-kārīṇām; na ca suvadanām ālekhaye 'pi priyām samavāpya tāṃ mama nayanayor udvāśkpatvāṃ sakhe na bhavishyati.

1. Pramārjita, 'atoned for,' lit. 'wiped clean,' 'wiped out.'
3. Antarā, 'on the way,' 'midway.' The same expression occurs in p. 257, l. 14. See also Mālavik. p. 8, l. 18. As to Vasumati, see p. 184, n. 2.
4. 'I took myself off,' 'I made my escape,' lit. 'by me my own person was carried off.' The Prākṛī is responsible for this idiom and construction. Nirvāhita is the reading of most of the Deva-n. MSS., and
there seems no reason why it should not stand with the sense 'carried away,' 'borne off.' K. has nirvāsita, 'expelled.' Some of the Bengāli, nihśavīda for nihvūta, 'concealed.' S. has nirvāta.

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

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

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

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

It is reported that his wife, the daughter of the foreman of a guild belonging to Ayodhya, has even now just completed the ceremony (performed) at the quickening (of the unborn child).’ Sāketa-kasya, Sāketa is a name of Ayodhya, ‘the invincible city,’ the ancient capital of Rāma-
candra and founded by Ikshvaku, the first of the monarchs of the Solar dynasty (see p. 15, n. 1). It was situated on the river Sarayu in the North of India, and is now called Oude. Sreshtin, 'the head of a guild or corporation practising the same trade.' Pum-savana, 'the rite performed on the quickening of the foetus,' is the second of the twelve purificatory ceremonies enjoined by Manu on the three superior classes (ii. 27, &c.) It comes next in order to the garbhādhāna or 'ceremony on conception;,' cf. p. 199, l. 1, with note; see Indian Wisdom, p. 246.

1 Garbhāḥ=garbhā-stāḥ putrāḥ, 'the child in the womb,' K.
2 See the translation of this verse, p. 191, n. 2 at the end.
3 'Like grateful-rain at the right season.' Pravirishtām=pravishta-varshañam. Some of the Beng. have pavifham (=pravishtam).

Verse 155. ŚLOKA OR AnUŚTUBH. See verses 5, 6, &c., 154.
The goods of families who are bereft of support through the failure of lineal descendants, pass over to a stranger at the decease of the representative-of-the-original-stock. Mula-pumsha, 'the man who represents the original progenitor, from whom, in a direct line, the family is descended,' the eldest surviving son, lit. 'the stock-man.'

Although myself was implanted (in her womb), verily (my) lawful wife, the glory of (my) family, was repudiated by me, like the earth sown with seed at the right-season, about to become adequate to the production of mighty fruit. Sanropite ātmam = svasmin upte sati, K., lit. 'myself being sown,' she being sown with myself, i.e. 'she bearing my second self in her womb.' According to the Hindu notion, a child is a reproduction of one's self. Ātmaiva patnyā jāyate, K. Kula-pratishthā, see p. 124, n. 1. Kalpīshyamāṇā, see p. 191, n. 2 in the middle. Vasundhārā, cf. p. 184, n. 2.

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

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

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

‘Therefore it is proper to wait for this period.’ This is the reading of K. Some of the Deva-n. have tā na juttam kālam, &c. (=tasmān na yuktam kālam, &c.)
1. See p. 218, n. 1, i.e. udbhramaṇena ākāśam pratyudgamena, K.
2. Abrahmanya (‘Help! to the rescue!’), according to Amara-k. i. 7, 14, is abadhyoktau, i.e. implies an assertion that the thing in question is not to be killed. Abadhya 'ham ity arthaḥ, S.', ‘the meaning is that, as a Brāhman, my person is sacred and inviolable.’ Cf. in the Uttara-Rāma-caritra, p. 30, ‘Then by a Brāhman, having placed his dead son at the royal gate, a cry of “Abrahmanya” was set up, accompanied by a smiting on the breast.’ A-brahmanya, lit. (anything) unworthy of a Brāhman.
3. So reads my own MS. One Deva-n. has pratyaṅgataḥ, the others simply karnam dattvā. The Beng. pratyaṅgata-ētunāḥ.

1. ‘Fallen into danger,’ ‘placed in jeopardy.’ As to gata, see p. 38, n. 1.
3. ‘By some demon of invisible form, having seized [overpowered] him, he has been mounted on a pinnacle of the palace (called) Megha-pratīcchanda.’ Satteva = bhūta, ‘a goblin,’ ‘evil spirit.’
The Sāhit.-d. (p. 190) inserts nāma, 'forsooth,' after mamōpi.

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

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

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

Verse 158. Upajāti or Ākhyānakī (a variety of Trishtubh). See verse 41, 107, 121, 126, 142, 156.
Paśčāḍ-avanata-sirodharam, a Bahuvihi compound agreeing with mām. Some MSS. have praty-avanata.

2 As to Yavani and śārvega-hastā, see p. 62, n. 2.

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

'Here, thirsting for (thy) fresh throat-blood, will I slay thee struggling, as a tiger (slays) a beast. Let Dushyanta now, who grasps his bow to remove the fear of the oppressed, be thy refuge [protector].' Ārtānām, &c., cf. p. 114, l. 4. Ātta-dhanvā, cf. p. 230, l. 1.

Verse 159. Praharshinī (a variety of Atijagati), containing thirteen syllables to the Pāda or quarter-verse, each Pāda being alike.
"Priding thyself on the power of rendering thyself invisible," Tiras-
kariṇiś is properly a veil to cover the head, used by celestial beings to
render themselves invisible (cf. p. 227, l. 5). It is here the science or art,
peculiar to such beings, of so concealing themselves. This interpretation
is supported by the gloss of Ranganātha on tiraskariṇi-pracāchnā in
Act II. of Vikram.; tiraskariṇi = antardhāna-vidyā. It answers to the
śikā-bandhanī vidyā, 'art of tying [covering] the top-knot,' called
a-parājitā in a preceding page.

"He it is fits the arrow (to the bow) who will slay thee worthy-
of-death, and save a Brāhman worthy-of-preservation. For the flamingo
extracts [takes] the milk (and) leaves behind the water that is mixed
with it." The Hindus imagine that the Haṣya or flamingo (see p. 251,
n. 1) has the power of separating milk from water. Compare Mahā-bh.,

Verse 160. ŚLOKA or ANUSHTUBH. See verses 5, 6, 11, 12, 26, 47, 50, 51, 53; 73,
76, 84, 87, 125, 127, 130, 146, 154, 155.
The reference is probably to the milky juice of the water-lily, which would be its natural food, and to which allusion is often made by the Hindu poets. As to rakshati, see p. 85, n. 2.

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

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

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

Verse 161. VANŚA-STHAVILA (a variety of JAGATI). See verses 18, 22, 23, 67, 81, 114, 117, 119, 145, 150.
greeted with a welcome by this man!  Ishṭi-paśu-māram māritaḥ=isha-paśur iva māritaḥ, K.  This kind of adverbial compound is noticed in Pan. iii. 45, 46.  So aja-nāśaṁ nāṣṭaḥ is equivalent to aja iva nāṣṭaḥ, and ghrita-nidhāyaṁ nīhitāḥ to ghrita iva nīhitāḥ.

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

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

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

4 'Verily that (troop of demons) is not to be subdued by thy friend Indra; thou, at the head of the fight, art appointed [termed, called] its destroyer.  That nocturnal darkness which the sun has no power to

Verse 162.  PRAHRASHIŅI (a variety of Atijagati).  See verse 159.
remove, the moon dispels.' *Sata-kratu,* 'lord of a hundred sacrifices;' another of Indra's thousand names. He is so called because the rank which he occupies is unattainable excepting through a hundred *Aśvamedhas,* or 'horse-sacrifices' (see p. 86, n. 2). *Sapta-saptiḥ,* 'drawn by seven steeds;' see p. 12, n. 1. *Candraḥ,* the appositeness of this comparison depends on the fact that Dushyanta's pedigree was traceable to the moon (see p. 15, n. 2; p. 113, n. 1).


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

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

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

Verse 164. Śloka of Anushṭubh. See verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160.
Although I have executed (his) commission, after-such-a-distinguished reception (on the part) of Indra, I consider myself as unworthy (of so much honour).’ Satkriya-viśeṣāt, cf. p. 41, l. 9; p. 134, l. 18. The ablative may imply ‘in consequence of/after.’ An-upayuktaṁ, i.e. tāḍāṛk-satkriyāya ayogyam, Chēzy. Samarthaye=avayaḍhāmi.

"Your Highness makes light of the prior benefit (conferred by you) on Indra, (compared) with the (subsequent) mark-of-distinction (conferred by him on you). He too (Indra) takes no account of the distinguished honours (bestowed) on your Highness, being-filled-with-admiration at your heroic-achievement." Prathamopakritam, i.e. rākṣasa-jaya-rūpam pūreopakāraṁ, K. Pratipattyā=saṃbhāvanayā. Avadāna=paaurusha, ‘a deed of heroism,’ K. The Colebrooke MS. has tōshito for vismito. Satkriyā-guṇāṁ=saṃbhāvanā-viśeṣān, K. Guṇa is used at the end of a compound with the sense of viśeṣa (cf. saṃbhāvanā-guṇa, verse 168). The Beng. reading is, Upakrītya hares tathā bhavān laghu satkāraṁ aveskhyā manyate, gaṇayatī avadāna-sammitāṁ bhavataḥ sō 'pi na satkriyām īmaṁ.

Verse 165. VAITĀLIYA. See verses 52, 133.
was certainly beyond the compass [reach, place] of my hopes; i.e. exceeded all my expectation. *Abhūmi=a-sthāna, 'want of place;'=a-vishaya, 'beyond the reach,' K. Cf. p. 285, l. 7, and Mālavik. p. 35, l. 4, abhūmir iyam mālavikāyāḥ.

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

2 'The heaven of Indra, friend of the gods, has been made free from the plague of the Dānavas by two (means); now by thy flat-jointed arrows,
and formerly by the claws of the man-lion. Sura-sakha, see p. 86, n. 2. Tri-diva=svarga, each of the superior Hindu gods has a heaven or paradise of his own. That of Brahmā is called Brahma-loka, situated on the summit of Mount Meru; that of Vishnu, Vaikuṇṭha, on the Himalayas; that of Siva and Kuvera, Kailāsa, also on the Himalayas; that of Indra, Svarga or Nandana. The latter, though properly on one of the points of Mount Meru, below Brahmā’s paradise, is sometimes identified with the sphere of the sky or heaven in general. Uddhrita-dā, lit. ‘having the thorns of Dānava extracted.’ Kaṇṭaka, ‘a thorn,’ is often used for a noxious person or thing. Dānava, see p. 268, n. 2. Nata-parvabhiḥ= nimna-parvabhiḥ (natāni anunatāni parvāṇi yesham, K.) Cf. nata-nāśika, ‘flat-nosed;’ also Rāmāy. i. 1, 64, ūrenānata-parvanā (bibheda sapta-tālān), which should be resolved into śreṇa anata-parvanā, not anata, &c. Purusha-keśarī=nara-sīra, ‘the man-lion,’ i.e. Vishnu; for in this monstrous shape of a creature half-man, half-lion, which was his fourth Avatar or incarnation, Vishnu delivered the three worlds, or earth, Pātala, and heaven, from the tyranny of an insolent demon called Hiranya-kaśipu, who had usurped the sovereignty of Indra (see Vishnu-p. p. 126; Indian Wisdom, p. 331).

Behold the sublimity [beauty, auspiciousness] of (thy) own fame that has reached to the vault of heaven. With the tints remaining from the colours (used in the toilet) of the heavenly fair-ones, these inhabitants of the sky are painting [tracing] thy exploits on vestments [tapestry, leaves] of the Kalpa-tree, thinking of verses suitable for singing. Viśchittī = ranga, rāga, S. and C. Viśchitti-śeshaĩ = viśīṣṭair varṇaĩ, K., i.e. kusuma-kastūrikā-ındanādibhi, ‘with flowers, musk, sandal, and other cosmetics.’ The first sense of the word is ‘excision,’ ‘cutting off;’ it rarely has the sense required here, of ‘rouge,’ ‘paint.’ Compare bhakti-vedā, ‘the coloured streak (marking Vaishnava) devotion,’ Megha-d. verse 20. Sura-sundarāniṃ = divya-śrīnām. Kalpa-latāṃsukeshu = kalpa-latā-vastreshu, S. and C. The first sense of anśuka is ‘cloth,’ ‘tapestry;’ it is said to bear the meaning ‘leaf,’ and may be so used here; in which case the idea may be that the gods are writing Dushyanta’s memoirs on the leaves of the Kalpa tree. K.’s comment is not quite clear, kalpa-latāṣu anśukābharanādi [na] vidyante iti prashidīha; but it seems likely, especially if reference is made to p. 155, n. 3 of this play, that he intends to imply that the Kalpa tree, which was a tree yielding everything (see p. 272, n. 1), produced the vestments or tapestry on which they might be supposed to design the adventures of Dushyanta. Giti-kshamam = gāṇa-yogyam is the reading of K. and the Bengālī; most of the Deva-n. MSS. have gītikshamam (cf. p. 29, n. 1 at the end). Artha-bandham = padam, ‘a verse,’ ‘word,’ artho badhyate anena iti artha-bandhah padam, K.; cf. tulyānurāga-pibunam latāirta-bandham pattrre nivētām udāharanam priyāḥ, &c., Vikram., Act II.

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

1 'They call this road, freed-from-all-impurities-by-the-second-stride-of-

Verse 170. Vasanta-tilakā (a variety of Śakvārī). See verses 8, 27, 31, &c., 168.
Vishnu, (the road) of that wind Parivaha, which bears along the triple-flowing-river [Ganges] located in heaven, and causes the stars [of the Great Bear] to revolve, duly-distributing-their-rays.' See the last note. *Tri-srotas=sva-r-ganr=a=mandakini*, K. The Ganges was supposed to take its rise in the toe of Vishnu [whence one of its names, *Vishnu-padi*]; thence it flowed through the heavenly sphere, being borne along by the wind Parivaha and identified with the Mandakini, or Milky way; its second course is through the earth; but the weight of its descent was borne by Siva’s head, whence after wandering among the tresses of his hair, it descended through a chasm in the Himalayas: its third course is through Patala, or the lower regions, the residence of the Daityas and Nagas, and not to be confounded with Narayanas: its fourth course is *parivahakhyasya vayor mārgam yanthenām imam griññanti āmananti. Pariśvāho [sic] nāma svār-ganr=aṃ saptarshī-maṇḍalam pravartayati shashthi vayu-skandho yathoktam Brahmanda-purāṇe, K.* The story of Vishnu’s second stride was this—An Asura or Daitya (see p. 86, n. 2) named Bali or Mahābali, a descendant of Hiraṇyakaśipu had, by his devotions, gained the dominion of Heaven, Earth, and Patala. Vishnu undertook to trick him out of his power, and assuming the form of a Vāmana, or dwarf (his fifth Avatāra), he appeared before the giant, and begged, as a boon, as much land as he could pace in three steps. This was granted, and the god immediately expanded himself till he filled the world, deprived Bali at the first step, of earth; at the second, of heaven; but, in consideration of some merit, left Patala still under his rule. Another account makes him comprehend earth in his first step, the region of the air in his second, and heaven in his third. Hence *tri-vikrama, tri-pāda*, as names of Vishnu. See Indian Wisdom, p. 331, n. 1. The Beng. MSS. have, in place of *tasya dvitiya &c., tasya vyapeta-rajasah pravahasya vayor mārgo dvitiya-hari-vikrama-pāta eshaḥ. *  

1 Hence, indeed, do-I-feel-a-delightful-repose in all my senses [organs] external and internal,’ lit. ‘hence my inner soul along with my external
organs feels (a pleasurable) repose.' Cf. in Vikram. end of Act IV, tvaddarśanena prasannam me savāhīyantarātmā, i.e. 'body and soul,' 'my external and internal being,' 'my outer and inner man.' And again, Urvāśīgātra-sparsūḍaṃ iva nirvītam me sa-hridayanām karīram. The organs of sense (indriya) according to the Sāṅkhya system are divided into two classes, external, vākyendriya; and internal, antar-indriya. The external are of two kinds: the five 'organs of perception,' jñānendriya, viz. the ear, eye, skin, tongue, and nose; and the five 'organs of action,' karmendriya, viz. the throat, hand, foot, organ of excretion, and that of generation. The internal organs are three, viz. manas, 'the mind,' or organ of thought; buddhi, 'the reason,' or organ of apprehension; ahankāra, 'individuality,' or 'self-consciousness.' Citta, 'the heart,' or organ of feeling, is sometimes added. The Amara-k. (i. 4, 17) divides the Indriyas into two grand classes: 1. karmendriyāṇi; and 2. buddhendriyāṇi or dhindriyāṇi, 'intellectual organs;' the latter comprises the jñānendriyāṇi with manas; this seems to be the popular division. Cf. Vikram., Act III, bhavitavya-tāṇuvādhayāṇi buddhendriyāṇi.

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

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

Verse 171. Malini or Manini. See verses 10, 19, 20, 38, 55, 109, 110, 120.
mist, betrays (our) progress over clouds whose bellies are pregnant with rain.' *Ara=nemy-avasā tambha;* the Beng. MSS. and the Mackenzie read *aga, 'a mountain.' *Ara-vivarebhyaś ēakrāvavānām vivarebhyaḥ antarūla-pradesēbhyaḥ, K. Nīshpatudbhīḥ = niryačchadbhīḥ, K. (see p. 253, n. 1 at the end).* The Cātaka is a kind of cuckoo. The Hindūs suppose that it drinks only the water of the clouds, and their poets usually introduce allusions to this bird in connexion with cloudy or rainy weather (see Megha-d. verses 9, 23, 113; Raghu-v. xvii. 60). So *trishākukaiś cātaka-pakṣīṇām kulaiḥ prayācitā valāhakāḥ, Ritu-s. ii. 3.* *Haribhir = aśvaik, especially Indra’s horses (see p. 12, n. 1, and cf. Raghu-v. iii. 43).* *Açira-bhāsām = vidyutām, S.* *Gatam, &c., teshām meghānām upari ārdhva-bhāge gatam gamanam, K. Pīsuvayati=sūcayati, K.*

1 ‘The earth descends as it were from the summit of the upward-rising [emergent] mountains. The trees, from the elevation [coming-into-view, rising, appearing] of (their) trunks, lose their state of being enveloped [concealed, wrapped] in their foliage. The rivers whose-waters-were-lost-in-narrowness, become visible [acquire manifestation] from the expansion (of their waters). Behold! the earth is being brought up to my side [near me], as if by some one flinging it upwards.’ In the same way to a voyager in a balloon at a very great height, the surface of the earth would seem flat, the trees would be compressed within their foliage like mushrooms, and the rivers shrivel into threads or tiny rivulets; but, on descending, the mountains would appear to stand out, and the earth to recede from them, the trees would exhibit their elevation, and the rivers their breadth of water. *Unmahjutām=udgacchatām, K. Avarohati=adho-gacchati, K. Purnābhyantara.* The Colebrooke MS. and my own have

Verse 172. Šārdūla-vikriṇīta. *See verses 14, 30, 36, 39, 40, 63, 79, 85, &c., 149.*
What mountain yonder is seen, bathing itself in the eastern and western ocean, pouring down a golden stream like a bar [bank, gate] of evening clouds? Parigha occurs in p. 87, l. 6, meaning 'the bar of a gate,' but it may also denote the gate itself. Sānu-mat, lit. 'possessed of table-land,' 'a mountain having extensive level ground on its summit.'

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

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

Verse 173. ŚLOKA or ANUSṬUBH. See verses 5, 6, 11, 12, 26, 47, 50, 51, &c., 164.
in p. 22, n. 3, and p. 86, n. 2. He is here said to be one of the Prajāpatis, or fathers of all created things, who were Brahmā's sons, created by him to supply the universe with inhabitants, and who, after fulfilling their mission, retired from the world to practise penance and prepare for death. The Vāyu-purāṇa certainly reckons Kaśyapa, with his father-in-law Daksha and other sages, among the Prajāpatis, but he does not belong to the seven original Prajāpatis of whom his father Marici is one, nor to the ten enumerated by Manu (i. 35). Of the thirteen daughters of Daksha married to Kaśyapa, the eldest, and his favourite wife, was the Aditi introduced here, from whom were born the gods and particularly the twelve Ādityas, the several representatives of the sun in the twelve months of the year. From Diti, Damu, and others of the remaining twelve, came the Asuras or demons; and, from Vinata, Aruṇa, 'the Dawn' (see p. 142, n. 3), and Garuḍa, 'the vehicle of Viṣṇu and king of birds.' Svāyambhuvāt = Brahma-sunoḥ, K. Svāsura-guruḥ, as to guru, see p. 173, n. 3, and p. 91, l. 3. Sa-patnīkas, i.e. pātreyā Adityā saha (cf. sa-strika, sa-brīka, &c.)

1 Anatikramanīya, cf. p. 68, l. 7; p. 91, l. 3. Sreyāyati = sūbhāni, kaśyapa-dārśana-namaskārādini, 'lucky occasions,' 'opportunities for obtaining blessings, such as visiting and paying homage to Kaśyapa.'

2 Pradakshinī-kṛitiya, see p. 159, l. 8.

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

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

dust is seen rising-in-advance (of us); the chariot of thee reining-in (thy steeds), although it has descended (to the earth), is not observed (to have done so) by-reason-of-its-not-touching the surface of the ground. 'Upodha-
śabdāḥ = prāpta-dhevanayah, K. (cf. upodha-rāga, Vikram., Act II). Pra-
varatamāna may mean 'rising in front of us' (cf. p. 11, l. 3). Nirundha-
atah = nigrihyataḥ, K. Na lakṣhyate, see p. 70, n. 3 at the end. In Vikram.,
Act I, when the car of Purūravas touches the ground, the direction is
rathādvatrā-ksobhaṃ nātayanti, 'acting the concussion (caused) by the
descent of the chariot.' Such, Mātāli remarks, is the difference between
the car of Indra and that of mortal heroes.

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

Verse 175. Śārdūla-vikrīdita (a variety of Atidhṛiti). See verses 14, &c., 172.
jatam-<br>mandala is the circle or<br>bundle of matted entangled hair which asunc<br>tics allowed to grow on the crown of their heads, and which fell in long clotted tresses over the back and shoulders. Jatā is, especially, Śiva's hair so plaited and arranged, through which the Ganges meandered before its descent upon the earth. 

1 Kashtam krićhram tapo yasya sa tathoktaḥ, K.
2 'Possessed of the Mandāra-tree reared by Aditi.' This was one of the five trees of Svarga (see p. 272, n. 1), and is probably the tree intended here, as, in verse 176, the Kalpa tree also is said to have graced Kaśyapa's retreat, which the commentator thence infers to have been located in part of Svarga. Mandāra, 'the coral tree,' may also mean 'swallow-wort.'
3 Amṛita, 'the beverage of immortality,' 'the nectar' of the Hindū gods, supposed to be a liquid substance distilled by the moon, who is thence called amṛita-sū, 'nectar-producer;' amṛitādhāra, 'nectar-repository.'
4 Avatarishyati iti beshah, S.; i.e. supply avatarishyati.
The place to which other sages aspire by (their) penances, (where there is) habitual [suitable, adequate] support of life by air in a grove in-which-the-Kalpa-tree-is-found; (where there is) the performance of religious ablutions in water, brown with the dust of the golden lotus; (where there is) meditation (while seated) on jewelled slabs of marble, (and) restraint (of the passions) in the presence of celestial nymphs; in (such a place as) this these (sages) are performing penance. Prāṇānāṁ vṛitiḥ = jīvanam, K. The Hindus imagine that supporting life upon air is a proof of the highest degree of spirituality to which a man can attain. Sat-kalpa-vrikshe=vidyamāna-kalpa-drume,K.;=vidyamāna-kalpa-tarae,S. and C. The Colebrooke MS. has sankalpa-vrikshe; this use of sat is noticeable. Silā-tala,‘the surface of a stone slab or seat;’ cf. p. 76, l. 3. Vibudha-strī =divyāṅganā, K. Samyama=niyatendriyatva, K. Ebbih sat-kalpa-vrīksheyādikair visēshair ayaṁ pradēsāḥ svarga iti pratīgyate,‘by these attributes of the Kalpa tree, &c., it is inferred that this place was part of Svarga,’ K. As to the Kalpa tree, see p. 272, n. 1. Yat, &c., i.e. yat sthānam anye kāṅkṣhantī tasmin svarga-pradesā amī munayas tāṇī phalāṇī pari-hṛitya tapasyanti iti anena teshām mokṣārthītvām gamyate, K.

1 'Verily the aspirations [desire] of the great soar upwards [are ever mounting upwards].’ Utsarpiniḥ=udgamanā-sīlā=atiśayini, K.

2 As to ākāśe and kim braviśhi, sec p. 96, n. 3.

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

Verse 176. Śārdūla-vikriḍita. See verses 14, 30, 35, 39, 40, 63, 79, 85, &c., 175.
duties [duty] of a wife devoted to her husband, he is recounting them [it] to her, in company with the wives of the Maharshis. Dakshāyaṇī is a patronymic applicable to any of the daughters of Daksha (see p. 279, n. 3). Pati-vratā, cf. p. 241, n. 3. Adhikṛitya, see p. 6, n. 2. Maharshi, 'a great saint;' the Maharshi was one step in advance of the Rishi or simple 'saint.' The classification of Rishis varies, but the following seems to be the usual gradation: 1. Rishi; 2. Maharshi; 3. Paramarshi; 4. Devarshi; 5. Brahmashri. Amara mentions two other orders, Kandarshis and Srutarshis. The Rājarshi was a mixed order (see p. 39, n. 3).

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

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

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

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

K. observes that manorathya here = manoratham prāptum, and refers to Pāṇ. ii. 3, 14; so phalebhyo yāti = phalān yāhārtum yāti. As to the throbbing of the arm, see p. 20, n. 5. Śreyah = śubham, i.e. Sakuntalā-rūpam, 'consisting of Sakuntalā,' K. Hi parivartate, K. has viparivartate and sat parivartate.

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

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

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

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

Verses 177 and 178. Śloka of Anushtubh. See verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164.
Why dost thou teaze the animals (cherished by us as if) not-differing-from-our-offspring? Suttvāni, cf. p. 55, n. 4. Nir-viśeṣāṇi, cf. suta-nirviśeṣāḥ nakulāḥ, 'the ichneumon dear to him as a son,' Hitop. l. 2721, and mūśika-nirviśeṣāḥ, Hitop. l. 2395.

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

Langhayati=ākramati, K. Cf. p. 97, n. 1.

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

Verse 179. ŚLOKA or ANUSHTUBH. See verses 5, 6, 11, 12, 26, 47, 50, 51, &c., 178.

Verse 180. VANŚA-STHAVILA (a variety of JAGATI). See verses 18, 22, 23, &c., 174.
that a hand whose fingers were thus united was indicative of great valour (mahā-purushatva). He adds jāla-pāda-bhujāviti nara-nārāyaṇa-viśeṣaṇam uktam, 'webbed-feet and webbed-hands are said to be characteristics of Nara and Nārāyaṇa.' Hindū poets reckon thirty-two marks of greatness, and he who possessed them all was said to be dvātrīṃśa-lakṣaṇopetah. The child's fingers, being drawn together by this membrane or web, would bear some resemblance to an expanding lotus-flower, the fingers answering to the long petals, which would be only separated towards the top. This seems to be the sense: my first inclination was to translate, 'having the fingers regularly marked with reticulated lines,' or 'having the fingers drawn together into (the form of) a bud.' Alakṣhya (=adṛśya, K.), so read all the Deva-n. MSS. excepting my own, which has alakṣhya, with the Beng.; S., however, has alakṣhya. Patrāntaram =dala-vivarāṇa, K. and S. Idāḥa-rāgaya navoṣahasā, &c.; uṣhas, 'the dawn,' is usually neuter in classical Sanskrit. In the Vedas, as here, it is feminine. Thus in Rig-v. i. 46, 1, Esho uṣhā apūrvyā vyučḥati priyā divah; see also Rig-v. i. 48, 3. 5. 7. 8. 13; i. 62, 8; i. 92, 4; and i. 113, 4, &c. It is possible that the feminine noun uṣhā may form its vowel cases from uṣhas, as jaru from jaras; nom. jaraṇa, jaraṇau, jaraṇah; instr. jaraṣah, jaraṇhyām, jarāḥḥiḥ, &c. (see Gram. 171). The following is the corrupt gloss of S.: uṣhāh-pratyuṣhasi kṛtvam pihaprasvāntu yoshatiḥ kossaḥ. K. explains navoṣahasā as a Bahuvrīhi, 'by the early-dawned one,' navam uṣho yasyaḥ sā navoṣah prātaḥsandhyā tayā bhinnam vikasitam. As to pankṣya, see p. 213, n. 2.

1 This pleonastic word, according to Lassen (Instit. Prāk. p. 118), is derived from the Sanskrit krite, and is equivalent to pertinent ad, 'in the cottage belonging to me,' &c. Some MSS. omit the word.
I have a great fancy for this unmanageable (child).  
Durlalita, i.e. durlabham īṣitam yāsyā (S.), 'difficult to be coaxed or pleased,' 'wayward,' 'naughty.' K. reads durlasitāya and interprets by dhūrtāya, 'roguish,' 'mischievous.' The causal sense of the root lāl is 'to coax,' though durlalita might then be expected. The primitive idea is certainly that of 'sporting,' 'toying,' 'taking pleasure,' as in the root lās. So in Vikram., Act II, the king complains that his eye-sight has become durlalitam, i.e. 'difficult to be pleased,' 'fastidious,' by looking on Urvasī, and that the beauties of Nature have no longer any charms for him; upavananlatasāvākshur na baichhātī dhritim tad-anganālokā-durlalitam. The commentator there explains the word by dvar-āgrastam. In Sāhit.-d. p. 193, l. 1, the following is cited from the Mahā-bh.: Dhik dhik sūta kim kriyāvan asi vatsasya me prakṛiti-durlalitasya, where durlalita is explained by duryālasita.

* 'Happy (those parents who), carrying (their) little-sons fondly-soliciting-a-refuge-in-their-lap, having-buds-of-teeth-just- [sarcely, slightly] visible by their innocent [causeless, without reason] smiles, while-attempting-charming-prattle-in-indistinct-accents, are soiled by the dust of their (infantine) limbs!' Ā-lakṣhya, ā is here the prefix of diminution (see p. 228, n. 1). Praṇayināh = prārthakhāh, S. and C. Malinī, the Beng. have parushī. This is the verse with which Chéczy is enraptured: '... strophe incomparable, que tout père, on plutôt toute mère, ne pourra lire sans sentir battre son cœur, tant le poète a su y rendre, avec les nuances les plus délicates, l'expression vivante de l'amour maternel.'

Verse 181. Vasanta-tilakā (a variety of Sākvari). See verses 8, 27, 31, &c., 170.
Gentle sir,' lit. 'O thou with auspicious countenance.' According to the Sāhit.-d. (p. 179, l. 16) bhadra-mukha and saumya are the titles used by the inferior characters in addressing the king's son: saumya bhadra-mukhety evam adhamais tu kumārakaḥ. They do not seem to be so restricted, as in Act V. the Beng. MSS. make Gautamī address the king himself as bhadra-mukha; and K. extends the application of both terms to any mānya, honourable person: Bhadra-mukhīti mānyaśyāmantrane yathoktaḥ saumya bhadra-mukhety evam mānya rājīṣaḥ suto vā.

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

3 'How is it that by thee, whose behaviour is opposed to (the peaceful character of) a hermitage, (thy) father's humanity [forbearance], that-delights-in-the-protection-of-the-animals, is thus outraged; like the sandal-tree by the young of the black serpent?' Áśrama-viruddha, cf. p. 38, l. 5. Samyama=sama, K., 'a vow to forbear hurting animals.' Kim iti=kim-
artliam, K.; iti is frequently thus joined with kim (compare p. 71, l. 1). Janmanas = janmano hetoh, K. So prabhara = junma-hetu, p. 44, l. 4, n. 1; otherwise I should translate 'from thy birth.' The Beng. MSS. have janmadas and sanyamī agreeing with it. Sukho, the Mackenzie and K. have guno (= dharmah, K.) Oandanam, as to the sandal, see p. 175, n. 1. This celebrated tree seems to have paid dearly for the fragrance of its wood: 'The root is infested by serpents; the blossoms by bees; the branches by monkeys; the summits by bears. In short, there is not a part of the sandal-tree which is not occupied by the vilest impurities' (Hitop., Book II, verse 163).

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

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

Verse 183. Upajati or Akhyānaki (a variety of Trishūbu). See verses 41, &c., 169.
The speaking-resemblance of form; 'la ressemblance parlante,' Chézy.

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

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

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

Verse 184. AUpačchandasika. See verses 77, 78.
pleasures-of-sense, to them [of them] the roots of trees, where the one religious vow of ascetics [i.e. control of the passions, mortification] is rigidly maintained, become a dwelling-place.' Rasādhikesu, the Bengāli MSS. have sudhāsiteshu, 'white with stucco or chunam.' Uśanti (3rd pl. pres. of vaś, Gram. 324, 656) = iōchanti, S. ; = vānchanti, K. Turu-mālāni, so Mann enjoins that the hermit is to be vijityendriyo dharāsayo vṛiksha-māla-niketanah, 'his passions kept in subjection, sleeping on the bare ground, dwelling at the roots of trees,' vi. 26. It seems to have been a practice in ancient India for kings when they had reigned sufficiently long, to retire from the charge of government and betake themselves to penitential exercises. They first associated the Yuva-rāja or heir-apparent with themselves, and then left him in quiet possession of the throne.

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

2 'In consequence of her relationship to a nymph.' Deva-guros=Kaśyapasya.
So reads the Mackenzie MS. The others tarhy anāryaḥ para-dāra-
nyavahāraḥ.

Sakunta= pakshin, 'a bird.' By joining it with lāvanyakam, the her-
mitess unconsciously pronounces Sakuntalā. Sakuntasya pakṣiṇo lāva-
anyakam. Sakunta-lāvanyakam ślesheṇa Sakuntalā-śabdaḥ uktah, Chézy.

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

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

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

2 ‘The amulet,’ ‘the talisman,’ lit. ‘the guardian casket,’ ‘the magical casket.’ One sense, however, of karaṇḍaka is ‘a kind of plant’ or ‘herb’ (cf. next note). It was probably a kind of locket, containing some herb with talismanic properties, worn round the waist, to serve as an amulet. Karaṇḍaka certainly usually signifies ‘a little box,’ but it may possibly be the name for the herb itself. K. explains it by rakshā-gauṭikā [gauṭikā], ‘a magical ball.’ Some of the Beng. have rakshā-kāṇḍo; S. and C., rakshā-gauḍo and rakshā-gauḍako.

3 ‘This herb, called Aparājītā [unconquered, invincible], was given
by his reverence Kaśyapa to this child, on the occasion of the natal (ceremony). As to the name apaśrījitā, compare p. 266, n. 2. The jata-
karman is the fourth of the twelve Sāṃskāras or purificatory rites, de-
scribed in Manu (ii. 27, &c.), and the first after the child’s birth (cf. p. 258, n. 2; p. 199, n. 1). It was performed by giving the child honey and
clarified butter out of a golden spoon, before separating the navel-string.

1 Atha here = yadi tu, ‘supposing now,’ ‘but if’ (cf. atha tu, verse 128).
"Even this contradiction convinces me. Pratyāyayati, ‘causes me to believe,’ ‘me inducit ad credendum’ (cf. p. 216, l. 12).

2 Eka-venī-dhāra, cf. Megha-d. verse 90, sārayanti eka-venīṁ kareṇa; and verse 98, abalā-venī-mokshotsukāni. The Hindū women collect their hair into a single long braid, as a sign of mourning, when their husbands are dead, or absent for a long period.

3 ‘Even at the time of metamorphose,’ i.e. even on an occasion when it ought to have changed its form. As to prakṛti, ‘the natural form or state,’ as opposed to vikāra, cf. p. 71, l. 10. Oshadhi, see p. 295, n. 3.

4 ‘I had no hope in my own destiny,’ ‘I had no trust in my fortunes.’

5 Compare p. 262, lines 7 and 8.
'She who, wearing a pair of dark-grey vestments, having a countenance emaciated by penitential-exercises, bearing (on her head) a single braid of hair, chaste [pure] in her behaviour, undergoes a long vow of separation from me, excessively unmerciful.' Vasane, acc. du. neut.; see p. 158, n. 1, and cf. vāsasī in Mṛcičchak., Act IV. It seems that men's clothes, as well as women's, consisted of two pieces (cf. Bhaṭṭi-k. iii. 20, manorame vāstre, which in one commentary is rendered by manorāma vāstra-dvayam and in the other by ceto-hārīṇī vāstre). Pari-dhāsare, as the preposition ā is employed diminutively, so the prepositions pari and sam give force and intensity, much as πεπι and σὲν in Greek, and per and con in Latin. Pari is even more intensive than sam: thus, sam-āpti, 'completion,' pari-saṃāpti, 'entire completion;' sam-pūrṇa, 'very full,' pari-pūrṇa, 'completely filled:' sam-śuṣkha, 'dried up,' pari-śuṣkha, 'quite dried up;' ā-pāṇdu, 'palish,' pari-pāṇdu, 'very pale;' pari-śrānta, 'completely wearied,' &c. &c. Dhritaika-veni, see p. 297, n. 2. S. and C. quote the following from Bharata: amālāvavadhāraṇam [amalā avadhāraṇam, S.] alakānām ēa kalpanam anulepana-saṃskāram na kuryāt pathikāṅganā ('a woman whose husband is absent on a journey,' cf. p. 230, n. 1); pāṇdu-ūḍāyā kriṣu-tanur vēṇī-yuta-sīvoraḥ lambalakā dīna-veśā vibhūshana-vivarjita.

The feminine āmbā makes its vocative amba, see Gram. 168. d.

Verse 185. Aupačchandasika. See verses 77, 78, 184.
By-the-kindness-of-fortune, O lovely-faced-one, thou standest (once again) before me, the darkness of whose delusion is dispelled by recollection. At the end of the eclipse, Rohini has been (again) brought to a union with the moon.' Dīshīga is generally an exclamation equivalent to 'Hail!' 'good luck!' corresponding to Shakespeare’s ‘Now fair befall thee!’ I have preferred to regard it here as an adverbial instr. case, ‘by the kindness of destiny,’ ‘fortunately,’ ‘happily.’ Uparāga, the following is the Hindū notion of eclipses:—A certain demon, which had the tail of a dragon, was decapitated by Viṣṇu at the churning of the ocean; but, as he had previously tasted of the Amṛta or nectar reproduced at that time, he was thereby rendered immortal, and his head and tail, retaining their separate existence, were transferred to the stellar sphere. The head was called Rāhu, and became the cause of eclipses, by endeavouring, at various times, to swallow the sun and moon. Rohinī, as to the love of the Moon for Rohinī, the fourth lunar constellation, see p. 113. n. 1.

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2 Lit. ‘having tears in her throat,’ i.e. ‘having her voice choked with

Verse 186. Āryā or Gāthā. See verse 2.
tears.' Vāshpa, not the tear itself, but the lachrymal moisture (see p. 169, n. 2) which may find its way into the throat and impede the utterance.

1 ‘Though the (utterance-of) the word “victory” be obstructed by (thy) weeping, victory-has-been-gained by me, since thy unadorned countenance, having-the-surface-[skin] -of-its-lips-pale-red, has been seen (by me).’ Jaya-saṁbha, the word ‘Victory!’ i.e. jayatu or vijayi bhava was the regular form of saluting kings (cf. p. 65, n. 2). Asaṁśkāram, so reads the Taylor MS.; the others have asaṁśkāra-puṣṭa, which violates the usual cēsura. If the latter be retained, translate ‘the skin of whose lips is pale red from the absence of colouring or paint.’ There is no doubt that unpainted lips were a sign of mourning, but this is sufficiently implied in pāṭaloshṭa, and it is a question whether saṁśkāra can ever mean ‘paint.’ Some of the Beng., and amongst them the old MS. (Bodleian, 233), supported by S. and C., read a-saṁśkārāṁ lolālakam idam mukham, ‘this countenance, having its curls hanging loosely from want of dressing.’ Oṣṭha-puṣṭa, ‘the covering of the lip;’ so akshi-puṣṭa, ‘the skin covering the eye,’ ‘the eye-lid.’ The student is reminded that in a compound, oṣṭha optionally causes the elision of a preceding a (Gram. 38. k). The Mackenzie MS. has pāṭaloshṭham mukham priye.

2 Sānkara quotes the following from Bharata: Kākubhīḥ pranipātait ēka bhadra-mindaśābhik thathā, evam krite ēka nariṇām purusho 'ti-priyo bhavet.

Verse 187. ŚLOKA or ANUSŪTBH. See verses 5, 6, 11, 12, 26, 47, 50, 51, &c., 179.
I fair one! let the unpleasant-feeling (unpleasantness) of (my) repudiation (of thee) depart from thy heart. Somehow-or-other at that time the infatuation of my mind was strong. For such, for the most part, is the behaviour of those over-whom-(the quality of)-darkness-has-the-mastery, on happy-(auspicious)-occasions. A blind man shakes off even the garland thrown on his head, suspecting it to be [with the suspicion of its being] a snake.' Vyalikum=apriyam, K.; =vipriyam, C. Apaitu, some of the Beng. MSS. have upaitu, which is unintelligible. Kimapi, i.e. anirvacaniya-rūpaṃ yathā sayā, 'in a manner not to be explained,' S. Tadā=pratyādeśa-kāle, 'at the time of repudiation.' Prabala-tamasām, i.e. prabalam ajjānana yeshaṃ te tathoktaḥ, K. According to the Hindū philosophy there were three qualities or properties incident to the state of humanity, viz. 1. Sattva, 'excellence' or 'goodness' [quiescence], whence proceed truth, knowledge, purity, &c. 2. Rajas, 'passion' or 'foulness' [activity], which produces lust, pride, falsehood, &c., and is the cause of pain. 3. Tamas, 'darkness' [inertia], whence proceed ignorance, infatuation, delusion, mental blindness, &c. Subheshaḥ=sat-karmaḥ, 'in auspicious matters,' S. Vṛttayāḥ=vyavahārāḥ, S. Dhunoti=nirasyati, K. Srajam, see p. 272, n. 1.

2 'Assuredly my (evil deeds), committed in a former (birth), opposed to virtuous conduct, were in those days drawing towards (their appointed evil) issue, (seeing) that my husband, although of-a-compassionate-nature, became unfeeling towards me.' Purā-kritam, i.e. janmāntara-karma, S.'
(see p. 185, n. 3 at the end). *Parināma-mukham* [parinatābhimukham, K.], ‘about to issue in their appointed fruit, in their matured result,’ ‘ripe for an evil result.’ *Parināma* is ‘the last stage of anything,’ ‘the stage of maturity,’ ‘the final result.’ *Mukha*, like unmukha (lit. ‘looking towards’), has here the sense of ‘tending towards,’ ‘being about,’ ‘being on the point.’

1 Cf. p. 272, l. 8; and *uddharen no hridaya-salyam*, Vikram., Act I.

2 ‘O graceful lady! I should in a manner be freed from (my) remorse by wiping off that moisture now clinging to thy slightly curved eye-lashes, which formerly, (in the form of) a tear-drop corroding thy lip, was unnoticed [overlooked] by me through mental-delusion.’ *Pūrvam*, i.e. *pratyādeśa-velāyām*. *Paribādhhamānaḥ* = *vidyāyan*, S. *Ā-kutile*, cf. *ā-tāmra*, p. 228, l. 3, and p. 298, n. 1. *Vijatānusāyaḥ* = *apagata-paśeṭāttāpakaḥ*. For *vāshpa* some of the Beng. have *kānte*, unsupported by any of the Deva-n. MSS. The repetition of *vāshpa* seems at first unnecessary, but not if it be borne in mind that *vāshpa* is properly ‘the moisture in the eye,’ and *vāshpa-vindu*, ‘the tear-drop when it has left the eye’ (see p. 169, n. 1 in the middle).

Verse 189. *Vasanta-tilaka* (a variety of *Śakvari*). See verses 8, 27, 31, 43, 45, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170, 181.
A noun formed from the causal verb explained at p. 297, n. 1.

1. Therefore let the creeper receive again (its) flower, as a pledge [mark, token] of its inseparable-union with the (spring) season, i.e. receive thou back this ring, as the beautiful twining plant receives again its blossom, in token of its reunion with the spring. *Tena hi,* with the sense of ‘therefore,’ occurs very frequently in dramatic composition (cf. p. 81, l. 2, p. 83, l. 4, and p. 85, l. 5). *Ritu,* see p. 228, n. 1 at the end. *Samavāya,* ‘inseparable or intimate connexion,’ The Bengali MSS. have *ritu-samāgamāsāni* (the Bengali recension, *ritu-sanāgama-cīhnam*), and S.’ *ritu-sanāgama-sūcakam.*


3. Ākhaṇḍala is one of a class of epithets (such as *puran-dara,* *bala-bhid,* *giri-bhid,* &c.) applied to Indra, as breaking cities, mountains, &c., into fragments with his thunderbolt (see p. 86, n. 2).
"Allows thee a sight (of him)," i.e. "graciously permits thee to be presented to him," "vouchsafes thee an audience."

"But on joyful [festive] occasions the (usual) practice must be observed." The Mackenzie MS. has gantavyam for acaritavyam.

"O Dakshayini [i.e. Aditi, see p. 284, n. 3], this is he that marches foremost at the head of thy son's [Indra's] battles, the so-called Dushyanta, the lord [protector] of the earth, through whose bow that edged thunder-bolt of Indra, having rested from its work, has become (a mere) ornament." Rāṇa-śirasi, cf. p. 268, 1. 12, and p. 87, n. 1. Koṭimat=sūram=tikṣṇam. Kulīsam=vajram. Maghonaḥ, gen. of Maghavan, a name of Indra, see declension in Gram. 155. c.

Verse 190. VASANTA-TILAKA (a variety of ŚAKVARI). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170, 181, 189.
His dignity may be inferred from his form,' lit. 'his form has its dignity inferrible.'

2 'With an eye that betrays [betokens] affection for (thee as for) a son.' *Piśuna*, cf. p. 277, l. 8.

3 'This is that pair [Aditi and Kaśyapa], the offspring of Daksha and Marić, one remove from the Creator [Brahmā], which (said pair) sages call the cause [origin, author, maker] of the solar-light subsisting in twelve forms [having a twelve-fold subsistence], which (pair) begot the ruler of the three worlds, the lord of the (gods who are the) sharers of (every) sacrifice, (and) in which (pair) Nārāyaṇa (or Vishnu), he (who was) even superior to the Self-existent [Brahmā], chose [made] the site for (his) birth.' *Dvādana-dhāt*, there are twelve Ādityas or forms of the Sun, which represent him in the several months, or, as some say, attend upon his car (see p. 279, n. 3). They are the children of Aditi and Kaśyapa, and the gods Viṣṇu and Indra are reckoned among them. The other ten, according to the Viṣṇu-p. (p. 234), are Dhātṛi, Aryaman, Mitra, Varuṇa, Vivasvat, Puṣhan, Parjanya, Aṣa, Bhaga, and Trāshtri; but the names of the Ādityas vary in the other Purāṇas. *Tejasah*, i.e. *sūryātmakasya*, 'consisting of the sun,' K. = *sūryasya*, S. = *ādityasya*, Chēzy. *BHAVana-trayasasya*, i.e. *svarya-martiya-pitālasya*, S. (see p. 314, n. 2). *Yajna-bhāgeśvaram* may simply mean 'the lord of a share of (every) sacrifice;'

Verse 191. Śaṅḍula-vikṛipta. See verses 14, 30, 36, 39, 40, 63, 79, 85, &c., 176.
it seems, however, likely that yajna-bhāga is here synonymous with kratu-
abhaj, ‘a god,’ though yajña-bhāj would be the more usual form. Ātmabhautaḥ [abl. from ātma-bhā] = svayambhautaḥ=brahmaṇaḥ, K. and C. 
Bhāvaṇa = janmane, K.; = avatārīya, S. Āspadam = pratishṭhām = sthitim, K. and S. 
Upendrāvatārasya kāraṇaṁ uktam bhavati, K. Dvand-
vam=mithunam=tri-pusāyor yogalam. Sastras=brahmaṇaḥ, K. 
and S'. Ekāntaram=ekāntarītam, S.; ekāḥ puruṣo antaram vyavadhā-
naṇaṁ yasya tat tathoktaṁ. Brahmaṇo Mariśaḥ, Mariśeḥ Kaśyapaḥ, Brahma-
ṇo Dakṣaḥ, Dakṣād Aditiḥ iti ekāntaram, K. Ekāḥ puruṣo antaram 
antardhānaṁ yasya taḥ dvandvam, Chézy. As Kaśyapa and Aditi were 
the grandchildren of Brahmā, they were only removed from him by Mariśa 
and Daksha, their parents and his children (see p. 279, n. 3). Viṣṇu, as 
Nārāyaṇa, or the Supreme Spirit (puruṣa), moved over the waters before 
the creation of the world, and from his navel came the lotus from which 
Brahmā sprang. As Viṣṇu, or the Preserver, he became incarnate in 
various forms, and chose Kaśyapa and Aditi, from whom all human beings 
were descended, as his medium of incarnation or place of birth, especially 
in the Avatāra in which he was called ‘Upendra’ (or Indrānubhaja, Indrā-
varaja), ‘Indra’s younger brother’ (according to some identified with 
Kṛishna), and in his Vāmana or Dwarf-Avatāra (see p. 275, n. 2). Puru-
sha is properly ‘that which sleeps or abides in the body’ [puri śete]. The 
worshippers of Viṣṇu identify him with Nārāyaṇa and with Brahma, 
and name him Mahā-puruṣa, Purushottama, i. e. ‘the Supreme Spirit,’ 
thus exalting him above Brahmā, the Creator. Kālidāsa seems by this 
verse to include himself among the Vaishnavas.

1 Ubbhābhyaṁ [dat. dual], i. e. Aditi-Mariśabhyāṁ, S. Vāsava-nu-
yojyaḥ = Indrājñākāri, ‘Indra’s servant,’ S'. The Bengāli MSS. have 
vāsava-nīyojyo (cf. p. 273, l. 3).

2 A-pratiratha, ‘an invincible hero;’ see p. 177, l. 6, n. 1 in the middle.
shakunatala.

a. Dararjnasahihata vo patandrany korimi.

Marech.

valse.

Akhiradsamoh bhitie jayantpratim: suuu.

Aashishyaa na te yogya pailomaa sudhishh bhaw.

Baddita.


Ujharaskulananchara hohu. Uvarvishah.

m. Sancha pratapitaabhit uparvishinii.

Marech.

Bhakchane narindhganii.

Dhichya shakunatala saabhe sadupamityandh bhav.

Adaya vitarit viydhithi samitv y tattvamadhyantam.

a. Daraarjaasahihata vaan patandrn koryim.

Natae. Bhushudehata bhav. Avasst

roshiyuvats umahyakulanaah bhuv. Uparvishat.

1. 'Thy' husband (being) like Indra, thy son resembling Jayanta [Indra's son], no other blessing (would be) suitable to thee; mayst thou be like Paulomi!' (see p. 272, n. 1 at the end.) As to Akhandala, see p. 303, n. 4.

2. As to the title Prajapati, see p. 279, n. 3.

3. 'All hail! the virtuous Sakuntala, (her) noble offspring, your Highness (Dushyanta)! Piety [faith], Fortune [wealth], Action; this trio is here combined.' Sad, i.e. ubhaya-kula-guna-sampannam. Sraddhā, being feminine, of course represents Sakuntalā; vittam, being neuter, her offspring (apatyam), viz. Sarva-damana or Bharata; and vidhi, being masculine, Dushyanta. Vidhi, according to C., is veda-bodhitācáraṇa, 'putting in practice the precepts of the Vedas;' it may, perhaps, imply power as exhibited in action. Cf. Raghu-v. ii. 16, babhan sā tena satāṁ matena sraddheva sākṣhād vīdhinopapannā, 'she (accompanied) by him, who was honoured by all good men, appeared [shone forth] like Faith visibly manifested, accompanied by action [works].'

Verses 192, 193. Śloka or Anuśūṭubh. See verses 5, 6, 11, 12, 26, 47, 50, &c., 187.

R Y 2
First (came) the accomplishment of my desires; afterwards, the sight (of thee). Hence thy favour (towards me) has indeed been unprecedented.' S'. explains thus—Sakuntalā-prāpakam bhavat-darkanam bhavishyati iti evam mamābhipretam āsūt, tāvat prabhāvād darśana-pūr-vam nirvīyūdham. Tatā ca naimittikānvantaraṁ nimittopattar iti anugrahasyāpūretvam iti bhāvah, 'my desire was that the sight of thee might lead to my recovery of S'akuntalā. But (my meeting her) was arranged through (thy) divine power, before my presentation to thee. Thus after the effect was the appearance of the cause. The meaning is, that the favour (of my seeing thee and receiving thy blessing) did not precede (the attainment of my desire), and hence that the favour was unprecedented, as the accomplishment of my wishes ought naturally to have resulted from thy blessing.' There seems to be a double meaning in āpūrvaḥ.

1 'First (came) the accomplishment of my desires; afterwards, the sight (of thee). Hence thy favour (towards me) has indeed been unprecedented.' S'. explains thus—Sakuntalā-prāpakam bhavat-darkanam bhavishyati iti evam mamābhipretam āsūt, tāvat prabhāvād darśana-pūr-van nirvīyūdham. Tatā ca naimittikānvantaraṁ nimittopattar iti anugrahasyāpūretvam iti bhāvah, 'my desire was that the sight of thee might lead to my recovery of S'akuntalā. But (my meeting her) was arranged through (thy) divine power, before my presentation to thee. Thus after the effect was the appearance of the cause. The meaning is, that the favour (of my seeing thee and receiving thy blessing) did not precede (the attainment of my desire), and hence that the favour was unprecedented, as the accomplishment of my wishes ought naturally to have resulted from thy blessing.' There seems to be a double meaning in āpūrvaḥ.

2 'First appears the blossom, then the fruit; first the rising of clouds, afterwards the rain. This (is) the regular-course of cause and effect; but the success-of-my-wishes (came) before thy favour.' Naimittika, 'what is connected with the nimitta or is dependant on it,' 'the effect.' Puras = prathamatas, S'. Sampadah (nom. pl.) = abhishtā-siddhiḥ, S'.; it is clearly meant to be synonymous with ābhipreta-siddhiḥ just above.

3 'Thus (it is that) the creators of-all-beings perform favours.' Vidhātrī must here be equivalent to Prajāpati (see p. 279, n. 3).

Verse 194. VĀSHA-STHAVILA (a variety of JAGATI). See verses 18, 22, 23, &c., 180.
Kasyaṅit kālasya, i.e. kasiṃsēit kāle, C.

2 Called Kaśyapa as being of the race of Kaśyapa (see p. 22, n. 3).

3 'As if one were to say, "(that) is not an elephant," its form being before one's eyes, and doubt were to arise (in one's mind) on its walking past, but conviction were to take place after seeing its footsteps; of such a kind has been the change of my mind,' i.e. my mind has passed through similar transitions. Thus, as K. observes, when Dushyanta first saw Śakuntalā, he repudiated her (see p. 200, l. 2, and p. 201, l. 4); when she passed out of his presence, he began to relent and doubt (see verse 131); and when he saw the ring, he was convinced she was his wife. Neti, see p. 140, n. 2. Samakṣha-rūpe, i.e. samakṣha-vidyāmāna-rūpe, C. Paddani = padā-śīkhnā, C. Vikāra = śvarūpa-nātha-bhāva, S. May not sangsayaḥ apply to both lines? thus: 'As if there were a doubt that that is not an elephant, while he is marching along, his form obvious to the eye.'

4 The Mackenzie MS. and my own have aporādha; the others, apacāra.

5 'After [in consequence of] her descent to Apsaras-tūrtha,' see p. 271.
According to S., *Apsaras-tirtha = sači-tirtha* (see p. 205, l. 12). Menakā was Sakuntalā’s mother (see p. 44, l. 11).

1. ‘That this thy poor faithful [lawful] wife was repudiated in consequence of the curse of Durvāsas, and on no other account, and this same (curse) has terminated on the sight of the ring.’ *Durvāsas*, see p. 137, n. 2. *Tapasvinī = anukampyā, S.* (cf. p. 246, l. 7). *Saha-dharma-čārini = pati-vratā, S.*


3. The Colebrooke and Mackenzie MSS. and my own have *sattam* or *satam (= satyam)*, supported by S’. The Taylor has *sačēm (= satyam)*, supported by K. and the Bengālī.

4. *Śūnya-hridayayā, cf. p. 137, l. 11, with n. 2.

5. ‘Thou hast gained thy object.’ *Caritārthā = labdhārthā = kṛitārthā. The Mackenzie has viditārthā.*
Thou wast repulsed in consequence of the curse, (thy) husband being harsh [cruel] through the obstruction of (his) memory; (but now) indeed, on (the heart of) him freed from darkness, thy influence-is-supreme. (Even as) an image has no effect on the surface of a mirror whose brightness is tarnished with dirt, but on a clean-one easily makes impression [gains admission].’ Smrīti-rodha, the Mackenzie has smrīti-dosha. Apetamasi, cf. p. 301, n. 1. Prabhutā, K. refers to verse 73, p. 124. Chāyā = prativimbam. Mūrchiṭa = vyāpnoti, K.; = sphurati, S. (see p. 201, n. 3). Malopahata-prasāde = malāpagata-prasannatve, S.; = mālinyena nashṭa prasannatā, K. Sulabhāvakāśā = sukhena labhyak praveśō yasyāḥ = prāptāvasthitāḥ, S. (cf. p. 47, l. 3). S’. observes that darpana-tale answers to bhartari; malopahata to smrīti-rodha; chāyā to prabhutā; and, we may add, sūdhe to apeta-tamasi.

1 ‘Thou wast repulsed in consequence of the curse, (thy) husband being harsh through the obstruction of (his) memory; (but now) indeed, on (the heart of) him freed from darkness, thy influence-is-supreme. (Even as) an image has no effect on the surface of a mirror whose brightness is tarnished with dirt, but on a clean-one easily makes impression [gains admission].’ Smrīti-rodha, the Mackenzie has smrīti-dosha. Apetamasi, cf. p. 301, n. 1. Prabhutā, K. refers to verse 73, p. 124. Chāyā = prativimbam. Mūrchiṭa = vyāpnoti, K.; = sphurati, S. (see p. 201, n. 3). Malopahata-prasāde = malāpagata-prasannatve, S.; = mālinyena nashṭa prasannatā, K. Sulabhāvakāśā = sukhena labhyak praveśō yasyāḥ = prāptāvasthitāḥ, S. (cf. p. 47, l. 3). S’. observes that darpana-tale answers to bhartari; malopahata to smrīti-rodha; chāyā to prabhutā; and, we may add, sūdhe to apeta-tamasi.

2 Atra, &c., i.e. asyā’m Sakuntalāyām, kuloddhāraka-putropāṭakatvam, ‘in this Sakuntalā, because she has given birth to a son, the upholder of my family?’ K.; cf. p. 260, l. 11, and p. 124, l. 3.

3 Tena prakārāṇa kuloddhārakatvam bhavishyaṁ, K. Ėkāvaratītman = sāvabhavatvam, ‘a monarch of the whole earth,’ K. (see verse 12).

4 ‘Previously (as) an-invincible-warrior, having crossed the ocean in a chariot whose motion is not (made) unsteady by uneven-ground, he will

Verse 196. Vasanta-tilaka (a variety of Śakvari). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 153, 157, 168, 170, 181, 189.
Verse 197. Śikhariṇi (a variety of Atyashti). See verses 9, 24, 44, 62, 112, 141.
subjugate the earth, consisting of seven islands. Here, from his forcible taming of the animals, he (is called) Sarva-damana; but (then) he will acquire the appellation Bharata, from his support of the world.' Rathena, see p. 9, l. 2. An-utkhata\(^1\) (niminnata-pradesasyabhāvād anutkhātam, K.), so reads the Mackenzie MS., supported by K.; the others, an-udghāta; cf. p. 10, l. 6, with n. 1. Stimita=anishkampa, K.;=apratibhandhārtha-durgamanāna, S. ‘By this epithet it is indicated that the chariot would have the power of going in the air’ (tena viśeshanena rathasya akāṣagāmitvaṁ sūcitam), K. Sapta-dvīpām, according to the mythical geography of the Hindūs, the earth consisted of seven islands, or rather insular continents, surrounded by seven seas. That inhabited by men was called Jambu-dvīpa, and was in the centre, having in the middle of it the sacred mountain Meru or Sumeru, inhabited by the gods. About Jambu flowed the sea of salt-water (lavāṇa), which extends to the second Dvīpa, called Plaksha, which is in its turn surrounded by a sea of sugar-cane juice (īkṣu). And so with the five other Dvīpas, viz. Sālmali, Kuśa, Krauṇḍa, Śaka, and Pushkara, which are severally surrounded by the seas of wine (sura), clarified butter (sarpiṣu), curds (daṭṭha), milk (daṭṭhā), and fresh-water (jala), Vishṇu-p. p. 166; see Indian Wisdom, p. 419. A-pratirathā=a-tulyarathā=mahārathā, S. (see p. 177, n. 1 in the middle). Iha = asmin āśrame, K. Sattvānām = prāṇināṁ sīghādīnām, S. ; = karaḥ-sīghādīnām, K. Prasabha-damanāt = balāthkāreṇa mardanāt. The name Bharata is derived from root bhṛ, ‘to bear,’ ‘support.’ Many Indian princes were so named, but the most celebrated was this son of Dushyanta and Sakuntalā, who so extended his empire that from him the whole of India was called Bhārata or Bharata-varśa; and whose descendants, the sons of Dhrīta-rāṣṭra and Pāṇḍu, by their quarrels, formed the subject of the Mahā-bhārata (see p. 15, n. 1).

\(^1\) ‘We invoke all blessings on him for whom the prescribed-rites were performed by your Holiness,’ or ‘we have high hopes and expectations of him,’ &c. As to kṛita-sāṅskāra, see p. 258, n. 2, and p. 199, n. 1.
Let Kanva also be made acquainted with all the circumstances. S. has jñāta-vistarah; the Beng. MSS., viśjñātārthāḥ.

Here, and in the insertion of me in the next line, I have followed the Mackenzie MS. and my own, as I have often done, if supported by K.

Notwithstanding, he must be questioned by us about (this) joyous-event. Ho! there! Sīshyāṇām madhye ko atra tishṭhati iti arthaḥ, which among my pupils is in waiting here? such is the meaning of kah, &c.,' S. Compare p. 69, l. 11; p. 263, l. 5.

1. 2. 3.
Here I have followed the Colebrooke MS. The others have sāpatya-dāra-sahitaḥ; the Bengali, sāpatya-dāraḥ.

2 'May Indra be bountiful of (his) rain towards thy subjects! Do thou also, abundantly-dispensing [diffusing] sacrifices, gratify [satisfy] the gods [inhabitants of heaven] to the full. Thus pass (both of you) periods [revolutions] of hundreds of ages with reciprocal friendly acts, laudable on account of the favours (thus conferred) on both worlds;' i.e. you by sacrificing, and Indra by showers, confer benefits on the inhabitants of Śvarga and the earth respectively. The two worlds are of course Heaven and Earth, not including the third world Pātāla (see p. 275, n. 2). Viḍaṣjas or Viḍajas is one of Indra's names, see p. 303, n. 4. Prājya-vrishiḥ = praśura-varshaṇa. Vitata-yajña = vistrita-yāga, K. Svargīṇaḥ = devān, K. Prīṇaya alam = alam bhāvaya, K.; = atyarthena santoshaṇa, S.' Yuga-śata-parivartanāḥ = yugānāṁ satāṁ teshām parivartanāṇī.

K. has śreyasi and interprets it by dharme. S.'s has the same and explains it by praśasta-kritye.
There is no favour still greater than this? As (however) on this occasion his Holiness desires to confer a favour, then let this saying of Bharata be (fulfilled). *Atah param, i.e. adhikam. Atra praśnārthe kākur anusandhayā, see p. 264, n. 2.* The Bharata here intended must not be confounded with the young prince. He was a holy sage, the director or manager of the gods' dramas, and inventor of theatrical representations in general. He wrote a work containing precepts and rules relating to every branch of dramatic writing, which appears to have been lost, but is constantly quoted by the commentators. He seems to have superintended the exhibition of the drama called Lakṣmī-svayāmvara (composed by Sarāsvatī, see p. 28, n. 1) in Indra's heaven. *See Vikram., Act III, and middle of Act II, Muninā Bharatena yaḥ prayogo bhavaṭīṣu askta-rasāsvayo nibaddhāḥ, &c.* It was not unusual to close the plays by quoting one of Bharata's verses; compare the conclusion of the Ratnāvalī. The commentator supposes that there is here an intentional ambiguity as to whether this verse is spoken in the name of the young prince or of the sage.

2 'Let the king exert himself for the welfare of his subjects. Let Sarāsvatī be honoured among (those who are) mighty in the scriptures [lovers of literature]. Moreover, may the purple-god [Śiva], who-is-self-existent, (and) whose-Energy-is-everywhere-diffused, put an end to my future birth [deliver my soul from passing into another state of being].' *Pravartatām = prayatatām. Sarāsvatī (= Bhāratī, K.) is the wife of the god Brahmā. She is the goddess of speech and eloquence, patroness of the arts and sciences, and inventress of the Sanskrit language. Sarāsvatī signifies 'flowing,' and is also applied to a river. Śruti-mahātām, &c., some MSS. have śruti-mahātā mahīyasām; K. śruta-mahatām. According to the latter, śruta=śāstra, mahatām=sreshṭhānām. I see no reason why mahatām should not be the gen. pl. of the pres. part. regularly formed from mah, 'to honour.' Śruti-mahātām might then mean 'lovers of literature.' Mahīyatām=pujyatām, K. Niśa-lohitāḥ, 'blue and red,' i.e. according to K., vāma-bhāga nīlaḥ, dakṣiṇa-bhāga lohitāḥ, 'on the*
left side blue, on the right side red.' Siva is usually represented as borne on a bull, his colour, as well as that of the animal he rides, being white, to denote the purity of Justice over which he presides. In his destroying capacity, he is characterized by the quality tamas (see p. 321, n. 1) and named Rudra, Kala, &c., when his colour is said to be purple or black. 'In the beginning of the Kalpa, as Brahmā purposed to create a son, a youth of purple complexion [blue and red, nīla lohita] appeared, crying and running about [ru, dru, whence Rudra],' Vishnu-p. p. 58. Some refer this name to the colour of his throat (see p. 257, n. 2). Parigata-śaktiḥ; prāptā śaktī śravatī yena sa tathoktaḥ. Hence, Śakti= Pārvati, Siva's wife. The wives of the deities were supposed to personify their energy or active power. Ātma-bhū, although properly a name of Brahmā, is applied equally to Vishnu and Siva by those who give the preference to these deities. Exemption from further transmigration and absorption into the divine Soul is the sumnum bonum of Hindu philosophy (cf. p. 184, n. 3 at the end). Kālidāsa indulges the religious predilections of his fellow-townsmen by beginning and ending the play with a prayer to Siva, who had a large temple in Ujjayinī, the city of king Vikramāditya, and abode of the poet. Both actors and spectators would probably repeat the prayer after the speaker and appropriate it to themselves.

Verse 199. Rudrā or Prabhāvatī (a variety of Aṭṭhagati), containing thirteen syllables to the Pāda or quarter-verse, each Pāda being alike.

\[\text{Verse 199. Rudrā or Prabhāvatī (a variety of Aṭṭhagati), containing thirteen syllables to the Pāda or quarter-verse, each Pāda being alike.}\]
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Additions and Corrections.

Page 34, line 7, for राज रक्ष्यदाँ read राजसरक्ष्यदां
,, 51, ,, 11, for ग्रहोतुम read ग्रहोतुम
,, 60, ,, 7, for कटूनि read कटूनि or rather कटुकानि
,, 66, ,, 8 of notes, for sphulārtham read sphulārtham
,, 108, ,, 14, for निन्दितुम read निन्दितियुम्
,, 124, ,, 4, for रासना read राजना
,, 147, ,, 4 of notes, for -प्रच्छिका read -प्रच्छिका
,, 196, ,, 6, for पल्लिय*(-(* read पल्लिय*(-(*
,, 196, ,, 15, for प्रतिहिते read प्रतिहिते
,, 198, ,, 10, for मूतितिते read मूतितिते
,, 265, ,, 2, for पद्यायाद्ध read पद्यायाद्ध
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