THE CANDA-KAṻŚIKA
OF ĀRYA KṢEMISVARA

Edited by
SIBANI DAS GUPTA

With Introduction, full Critical Apparatus of Manuscripts,
English Translation and Indices.

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PREFACE

In the Introduction I have indicated the interest and importance of the present work, as well as my object and method in undertaking a critical edition. It will be seen that the Canda-kauśika of Kṣemiśvara, though less widely known, is certainly one of the outstanding specimens of the later Sanskrit dramas. But it appears to have never received the attention which it deserves. It was published twice, respectively at Bombay and at Calcutta, in the sixties of the last century; but the publications, obviously based on insufficient manuscript-material, were by no means definitive, and they have now become scarce. My object, therefore, has been:

(1) To prepare a critical and, if possible, a final and definitive edition of the text, based on all available material and furnished with full apparatus criticus, in accordance with modern standards of scholarship. For this purpose I have collated no less than thirteen manuscripts of the work, written in different characters and carefully selected from different sources. I have made an intensive study of the individual characteristics of the manuscripts utilised and their affinities, and discussed fully the question of their mutual relation and classification, with a note on my proposed method of constituting the text and treatment of Prakrit passages.

(2) To place the work in its proper historical and literary perspective. This has involved a full discussion of the date and authorship of the work, its theme and sources, and its literary value and position in the history of the Sanskrit drama.

(3) To prepare an English translation which would interpret the constituted text, along with hermeneutic notes where necessary.

I have also added, for facility of reference, a Pāda-index of verses, an index of Prakrit words and of metres. I hope that no point of importance has been overlooked in respect of the text and its interpretation.

It will be seen that my object has been not the haphazard so-called editing, but the strict application of literary and text-critical principles.
to a classical text; and my work should be judged as such. In the matter of textual criticism it is needless to say that I have been mainly guided by the method elaborated and standardised for Indian texts in general by V. S. Sukthankar and his collaborators in the critical Poona edition of the Mahabharata. The problems of the present text are indeed not so complicated, nor its manuscript-material so diversified and extensive; but I venture to say that they are no less interesting, even if what is true of the manuscript-tradition of an epic text need not be applicable in their entirety to that of a classical text. It should be recognised that very few Sanskrit texts in recent times have received this scientific treatment; and whether I have succeeded or not, my work should be taken as an original and earnest experiment in this desirable direction. It may be urged that I had better selected a much more important work than the Canda-kauśika; but like all classical Sanskrit texts, the present work has its own peculiar problems, which are not without their interest in the editing of classical works in general. A so-called minor work, therefore, is not negligible for this purpose, provided that modern scholarly principles are properly applied.

A few words should be added on my English translation of the text. The rendering has been kept close to the original, consistently with English sense and idiom. It is not always easy to strike a happy mean between elegance and accuracy, but a translation loses much of its interest and trustworthiness if the reader is not sure whether it reflects the original faithfully or gives only the purport of the original. Apart from the well-known fact that it is always difficult to render synthetic Sanskrit into analytic English, there are strange imageries, beautiful but ingenious conceits, exuberant metaphors, play upon words, delicate nuances of expression and subtle adjustment of sound and sense, which are in their proper place in Sanskrit, but which read oddly when translated literally into English. In the face of these inherent difficulties I do not claim more than having produced, as far as possible within these limitations, a really readable and, at the same time, a fairly faithful translation.

To those scholars who have encouraged and helped me in my exacting task, spreading over nearly three years, it is my privilege as well as pleasure to express sincere gratitude. Professor V.
Raghavan of Madras University, editor of the New Catalogus Catalogorum, very kindly responded to my appeal to furnish me with a list of manuscripts of the Canda-kauṣiḥa, which are not only noticed but also unnoticed in the available catalogues of Sanskrit manuscripts. To the never-failing courtesy of the late P. K. Gode of the Bhandarkar Oriental Research Institute I am indebted for loan or transcript of manuscripts of the text available in various oriental manuscript-libraries at Poona, Baroda, Darbanga, Madras and Tanjore. Dr. Sadananda Bhaduri, the then Principal of Government Sanskrit College, Calcutta, took interest in my work and was kind enough to allow me to work as a research student in his College. To Dr. R. C. Hazra, who had been my teacher at Dacca University and who is now one of the Research Professors in the Sanskrit College, I am grateful for his ready help and kind suggestions whenever I approached him. I have also profited by the critical remarks of Professor J. Brough and Professor S. M. Katre, who examined my work, originally prepared as a thesis for the doctorate degree of Calcutta University in 1954. I must also thank sincerely the authorities of the Asiatic Society for kindly accepting my work for publication. But my greatest indebtedness is to my Professor, Dr. S. K. De, at whose suggestion and under whose vigilant supervision this work was undertaken; but it is an indebtedness which cannot be measured by a few prefatory words. Not only did he take great pains in procuring for me the manuscripts I required and placing unreservedly at my disposal his library, but he also watched and guided, not nominally but really, the progress of this work with his unwearyed and inspiring directions at every step. To his rich and kindly erudition and extensive experience I never appealed in vain; and though overloaded with multifarious work, he patiently read through and revised my text, critical notes and translation. My little work owes a great deal to this Altmeister; but for its details and individual opinions, as well as for its errors and imperfections, I am alone responsible.

Lady Brabourne College, Calcutta.

The 14th February, 1962

SIBANI DAS GUPTA (Mrs.)
INTRODUCTION
INTRODUCTION

THE CRITICAL APPARATUS

1. Manuscripts

The manuscripts utilised for this edition of Kṣemīśvara’s Caṇḍa-kauśika are the following:

North Indian

Nevārī

N1 = Calcutta, Asiatic Society of Bengal, No. 3824 (5315).
Dated in the Nepali era 370 (=1250 A.D.).

N2 = Calcutta, Asiatic Society of Bengal, No. 8065 (5316).
Dated in the Nepali era 507 (=1387 A.D.).

Maithili

M1 = Darbhanga, Rāj Library. No. 70-383.
Dated Śaka 1704 (=1782 A.D.).

Devanāgarī

D1 = Calcutta, Asiatic Society of Bengal, No. 6508 (5317).

D2 = Poona, Bombay Government Collection, deposited at the Bhandarkar Oriental Research Institute, No. 442 of 1895-1902.
Dated Śaṃvat 1699 (=1643 A.D.).

D3 = Poona, Bombay Government Collection, deposited at the BORI, No. 353 of 1884-87.
Dated Śaṃvat 1815 (=1759 A.D.).

D4 = Poona, Bombay Government Collection, deposited at the BORI, No. 125 (ii) of 1866-68.

D5 = Poona, Bombay Government Collection, deposited at the BORI, No. 299 of 1884-86.
Dated Śaṃvat 1674 (=1618 A.D.).

D6 = Calcutta, Government Sanskrit College, No. 213.
Dated Śaṃvat 1857 (=1801 A.D.).

Dated Śaṃvat 1660 or 1661 (=1604 or 1605 A.D.).
South Indian

S1 = Tanjore, Sarasvati Mahāl Library, No. 4355 (Burnell Catalogue No. 5207). In Devanāgarī characters.


2. Printed Texts

The following printed editions of the text are also utilised:

Pt 1 = Text edited by Jagannathār Tarkālāmkāra, Calcutta 1868.
Pt 2 = Text printed by Kṛṣṇa Śāstri Gurjara, Bombay 1860.
Abbreviations

St. = Stanza.
fol. = folio.
ins. = insert.
om. = omit.
transp. = transpose or transposition.
subst. = substitute.
marg. = margin.
hapl. = haplographically.
corr. = correction.
v. l. = varia (e) lectio (nes).
var. = cited with variation.
ad. = to; referring to the prose passage, following upon a verse reference.

N.B. The transcript of MS (see Introduction, p. ii) was received or collated after the critical apparatus of our entire text had been written out. The text was, of course, reconsidered in the light of this new material; but in inserting the variant readings of this MS there has been some unavoidable upsetting of the regular order of enumeration of MSS in the critical notes.
Baroda, Oriental Institute Library, Acc. No. 4292. Indian Paper. Size 9½" x 4½". Folios 44; 7 lines to a page, excepting the last page which has 4 lines. Devanāgarī characters with frequent prīthvamārā. Complete. Dated Saṃvat 1660 or 1661 (=1604 or 1605 A. D.).

This is the oldest and most correct of our Devanāgarī MSS. The writing is neat, clear and uniform. Except Prakrit passages, it is fairly correct and careful, although some corrections appear on the margins. The edges are frayed; the upper and lower margins are considerably worm-eaten, causing loss of some writing; otherwise the MS is well preserved. The names of dramatis personae and numbering of verses are distinguished by red pigment, while erasures or corrections in the text are made by yellow pigment. The repetition of a word is regularly indicated by the numeral 2 after it. In Prakrit there is occasional y-śruti. Consonants are frequently doubled with repha; e.g. apūrva, ārta, upasarppāmi, sammarddha, abarpattih, etc. The verses are numbered thus: I—29; II—34; III—35; IV—37; V—29. Although sometimes showing striking agreements with exclusively Nī. 2 readings, it generally follows the text-tradition of the Devanāgarī group of MSS, of which it is our oldest exemplar.

S 1


The MS is noticed in P. P. S. Sastri’s Descriptive Catalogue of the Sanskrit Manuscripts in the Tanjore Mahārājā Serfoji’s Saraswati Mahāl Library, vol. viii (Nāṭaka), Srirangam 1930, p. 3392. From the description it appears that it is a Paper MS, written in Devanāgarī characters; size 9½" x 4½"; folios 33; 9 lines to a page; complete. There is no date; but the MS is said to be in good condition. Burnell is of opinion that it is one of the three “recent” MSS of the work at Tanjore.

As the original MS could not be obtained on loan, and we had to depend entirely on a transcript supplied by the authorities of the Library, further details about the MS are unfortunately not available.
Written in Devanāgarī, the MS generally follows the text-tradition of the Devanāgarī group of MSS and shows little affinity with that of the Nevāri group. It shows, however, some peculiarities of South Indian MSS, such as the use of lingual $l$ for dental $t$, of $th$ for $t$ and $dh$ for $d$, and doubling of sibilants in Samādhi. Excepting the Prakrit passages, where most MSS go wrong, the MS is fairly correct.


The original MS was not available, but a transcript in Devanāgarī was supplied by the authorities of the Library. There is a note on the copy by the Library copyist that the original is a very worn out palm-leaf MS, having unnumbered folios and written in Grantha characters (स्त-जिर्मम पत्र-सम्ख्याविहिम ग्रन्थाक्षारायण लिक्षितम
tāla-patra-kośam drṣṭvā likhyate) and that it is incomplete (समाप्तो
yam granthah). This is confirmed by the information supplied later by the authorities of the Library (letter dated 24. 5. 52) to the effect that it is an incomplete palm-leaf MS in Grantha characters, badly damaged and worm-eaten. It is further stated that it consists of 66 folios (?), eight lines to a page; size 14¼" x 1½"; conjectured to be "about 200 years old."

The same characteristics of South Indian MSS as noted above with reference to S1 are also shown by this MS. There is very considerable lacuna due to damage to the MS; letters, words and even long passages almost on every page are lost. It is incomplete breaking off from V. 20 (see note to the relevant passage in the text) to the end. In the Prakrit passages, which are frequently full of errors, it often employs y-śruti. In the Sanskrit passages, so far as they are available, it is not always correct. On the whole it follows the text-tradition of the Devanāgarī group, although there are some striking individual readings and sporadic agreements with the Nevāri group. It is unfortunate that this MS could not be fully utilised because of the lacunae, large and small, occurring throughout and causing loss of much of the text. In our critical notes all these deficiencies could not be meticulously recorded, as they would have merely burdened our critical apparatus without bringing a corresponding advantage.

As a loan of the MS could not be arranged, a Devanāgarī transcript was obtained. From the information supplied by the Curator of the Library (letter dated 20. 5. 52) we learn that it is an undated palm-leaf MS of 17 folios only, much damaged; in Grantha characters, 11 to 13 lines to a page; purchased in 1922-23 from Gaṅapatī Sāstrī Karaṭṭoluvu, Coimbatore District. Besides showing some of the general characteristics of South Indian MSS mentioned above, it is noteworthy that the MS regularly indicates the doubling of a consonant by a dot before it. On collation of the text this MS, like S2, is found full of very large and small lacunae, apparently due to damage to the original MS, on every page, causing loss of a large part of the text. Like S2, it could not be thus fully utilised; and variants are noted in our critical apparatus only from the available portion of the text. Like S1 it follows generally the text-tradition of the Devanāgarī group.

So far as the various catalogues of South Indian MSS show, no other MS of the text in Grantha characters is available, the other MSS of the text in these libraries being in Devanāgarī. It is unfortunate, in these circumstances, that the two available Grantha MSS, which we have collated, had not been of much use for reasons given above. As it appears, however, that the text of the Grantha MSS does not depart very materially from that of the Devanāgarī MSS, it would not have perhaps been helpful even if fuller and better MSS of this type could have been obtained.

Other Manuscripts Not Utilised

No MS of the Canda-kauśika appears noticed in the Manuscript-Catalogues of European Libraries. But in Indian Libraries the following MSS were available, but they were not utilised for reasons stated below:

   [A modern copy, fragmentary, wanting in the beginning and containing only 12 folios].

2
   [Paper MS in Devanāgari, incomplete, containing only 5 folios].

3-4. Tanjore, Sarasvati Mahāl Library, No. 4354 (= Burnell No. 5206).
   Tanjore, Sarasvati Mahāl Library, No. 4356 (= Burnell No. 5208).
   [Both these Tanjore Paper MSS are complete; but since they are written in Devanāgari, of which we have a sufficient number, it was thought redundant to utilise them. Moreover, Burnell thinks they are all "recent S. Indian MSS"].

5. Tanjore, Sarasvati Mahāl Library, No. 4357 (J.L. Collection No. 223).
   [Devanāgari Paper MS, incomplete, containing only 13 folios].

   [Incomplete, beginning of Act I missing; Devanāgari Paper MS].

7. Travancore, University Oriental Manuscript Library, No. 4487.
   [Devanāgari Paper MS].

It should also be noted that of the Tanjore, Madras and Travancore MSS, the originals were not available.

Printed Texts

The following printed editions of the text are also utilised and collated:


[This printed text appears to have been available to Jaganmohana Tarkālāṃkāra].

There is another edition of the text published by Jivānanda Vid-yāśāgara, with his own commentary (Calcutta 1884, pp. 138); but as it merely reproduces (with its own occasional emendation) the text of Jaganmohana Tarkālāṃkāra, it was not utilised.

Translations

Unfortunately, neither the German metrical translation of Ludwig Fritze (entitled Kaṇḍikā's Zorn, Leipzig 1883), nor the Italian translation of Francesco Cimmino (Studi sul teatro Indiano, in Rendiconto dell'Academia di Archeologica, Lettere e Belle Arti, 19 (Napoli 1905), pp. 31-76, was available to us. We have, however, seen a free Bengali translation by Jyotirindra Nath Tagore (Basumati ed. Pt iii, Calcutta, no date).

CRITICAL SURVEY OF THE CHARACTERISTICS AND AFFINITIES OF INDIVIDUAL MANUSCRIPTS

It will be seen from the account given above that our MSS, written in a variety of characters and in different places and periods of time, have been carefully selected from various sources, so that they may not be useless reproductions of the same type of MSS. A close examination of their readings, however, would at once reveal the fact that their divergences are not so material as to constitute different versions or recensions of the text. Although numerous and ubiquitous, the discrepancies are yet normal. In other words, they are such as are to be naturally expected in individual MSS or groups of MSS, and consist generally of inevitable variants of isolated words and phrases, of small insertions and omissions of only occasional
transposition of passages. Barring a few instances, there is no substantial expansion, omission or substitution, no considerable transposition, no large variation of continuous passages, which would in their totality clearly mark out distinct versions or recensions. At the same time, even a cursory study of the large mass of variants would not fail to indicate that our MSS fall into two distinct groups. They can be distinguished as (1) the Nevārī and its allied MSS and (2) the Devanāgarī and its allied MSS. For the sake of convenience we would call them respectively the Nevārī and the Devanāgarī groups.

The Nevārī Group

The two MSS, N₁ and N₂, written in Nevārī characters, form the standard or norm of this group. They are our oldest available MSS, but they represent a textual tradition which is different from, and in some respects intrinsically inferior to, that of the Devanāgarī group. At least, their respective divergences indicate that their texts could not have been derived from identical sources. With N₁. 2 should also be affiliated M₁, D₁ and D₃, although M₁ is written in Maithili and D₁. 3 in Devanāgarī characters.

N₁ and N₂

The very close affinity of N₁ and N₂ is documented throughout by a mass of concordant readings, which belong exclusively to these MSS, and are found in no other. As our textual notes would show, they occur on almost every page. The following instances of such agreements selected at random will serve as illustrations:

(a) in respect of small words and phrases.

N₁, 2. Act I. 3a ānanda-glahthitāḥ; ad 6 Bodhāyanena; 7b -māna-; ad 9 katham, aññata; 12c -sahitās; ad 12 tummaṁ adikantam; 13c yad asaṅkitena; ad 14 avanēhi, eddam, kittta, tu; 15b tad añjanaṁ, 15d ca; ad 16 rajjini, dhīde, na; 19a

1 In the reference, the Latin ad and the numeral after it refer to the prose passage or passages following upon the numbered verse. Thus, “Act I ad 6” would mean the prose portion following upon verse 6 of Act I.
-balitatarā vivartate; 20c samyak; ad 20 ajja, parimantharehīṃ; ad 22 atipranatim; ad 24 -prajāgaranānte, abhiṣecaniya; ad 25 svastiyayanaḥ; ad 26 niama-jāro; ad 28 bhoanatha-kadācē, (the long Prakrit passage) -dantantara-parivijjanta-, -parivakkha-, -vicitta-, -sisirasaśa-, -karāla-, -maṃsa-, -kara- (for -kavala-), -velanubandha-, vihanḍida-bhalla-, maṇḍalobhaaduttanta-, -kara- (for -kalā-), etc.; 29b śrame.

Act II. 2b -saṅkule; 7a taṭa-vanaṃ; 11c niśkramya dhivaja-pāta-paromṇeta; 12a divāṃ, 12b paitalā, 12c sa tu; 13c -vallīnicayāḥ; 15b viyogān snehān vā; ad 15 anantarbhavanīyaṃ; 15c kveyaṃ; 24c -bhīru; ad 25 -cetasas tu tvāṃ; 31b vastrāṇy amūni; ad 33 pratipāda, mām anujñātum, cirāt.

Act III 1b -mājho, 1d dussalo; ad 2 bhṝṇagariṭhīḥ, daśā-vidhi-viparyayām; ad 3 pāda-pūjaṃ; ad 8 bhavatu bhavatu; ad 14 avataraṃ (for nirvartya āgacchāṃ); ad 18 savva-kammanuṣariṇī, satyam eva pañcena; ad 19 gṛha-vārttikṣāmā, tad upapadyatām no dhanaṃ; ad 21 rājanāṃ haste gṛhitvā, vistareṇa, upapadyatām, manyaṇe bhavan tadā; ad 22 dāni (throughout); ad 25 ācchadau, devi, sa-kopaṃ are kapila-makkadā; ad 26 kim evaṃ; ad 31 hagge; ad 33 suvanāṇi.

Act IV Before 1 uttarottara; 10b -mālāmayāṃ; 13a pretālayādhiśvāce; ad 16 catur-dīsāṃ; ad 17 bodavamaṃ; ad 21 idānīṃ; ad 29 arthi-janaḥ; ad 31 svāmy artha-virodhena tu, ājñā-matra-sampādana-samihitam, punas tenaiva; ad 33 -trailokyāsī- ity uktvā, tadanu svādhinā vayaṃ; ad 36 bhāgīrathim avatūtya.

Act V. 2a rāja-śriyā; ad 7 ati-karuṇāḥ, mādura-; ad 12 draṣṭum 'iccchati, pātayitum icchati; 14a -vaitaraṇīsvarvavici; ad 17 labdha-saṃjña, vimṛṣya; ad 19 bāspa-stambhamaṃ kṛtvā; before 20 pariākal (for vipākaḥ); ad 20 kutalā; 21b arjitaḥ; ad 22 śvāpākādi punaḥ punaḥ paṭhati; 23c draṣṭum; ad 23 avalokyatām, sacive, satya-śrījanasaṇena. abhiniya; ad 28 lokottara-caritaṃ, puṇya-dāna-saṃcayena; 31d kṣīrāmbu-sindho.
(b) in respect of longer passages.

Nr. 2. Act II. ad 27 anucanaṃ māṃ manyase yady evam diyaḥ.
Act III. ad 12 kathaṃ prāpta evyam durātma/athavā (N2 om. 1 word) na samyag bravini mahātmaiva Hariścandraḥ nisāṃ dānāt.

ad 19 janassa sammadda disadi/tā takkemi tahiṃ ti hodavam.
ad 25 jāva naṃ sudiṭṭham ajjauttam karaisam.
ad 31 pranidhānato' pi paśyan na rājarṣe Hariścandrasya tulyam paśyāmi.
ad 34bc yad ādīṣāti tat sarvam karomy aham aharniṣam.

Act IV. ad 3 samprati dṛḍham pīdayati māṃ devi (N2 om. devi)
Act V. 29d kiṃ syād anyad yad aparame aho yat priyam prārthaye' ham.

(c) in respect of obvious mislections.

Nr. 2. Act I. 12b-sambhramāḥ; before 19 ayaṃ (for iyaṃ); 20b bhūṣāṇām ādaraḥ; ad 26 vailakṣyaṃ.
Act II. 14c cakita-svadṛśa (contrary to metre).
Act III. ad 3 preksyaṅti; ad 24 dodha.
Act IV. 8d lasan-mastikākta (contrary to metre); 9d svāpada-gaṇāḥ;
ad 29 evam avasthāpi.

Although such a mass of agreements, even in small details, cannot be taken as accidental, yet mere coincidence of readings need not always be decisive. A more decisive test would be the following concordant insertions, omissions and transpositions of words and phrases which distinguish N 1. 2 from all other MSS.

(a) Insertions.

Nr. 2. Act I. ad 26 ayaṃ.
Act II. ad 14 āśu.
Act III. ad 1 hagge (after -Saṃcide); ad 12 samprāptaḥ; ad 18 mhu;
before 21 rājanaṃ; ad 22 sīgṛham, bhavatu gacchāmi,
māṃ; ad 31 bho bhoḥ sādhavaḥ.
Act IV. ad 5 bhoḥ.
Act V. ad 7 tti, imaṃ (Saibya's speech); ad 8 karṇau pidhya,
sautama pāpam; ad 9 hā vatsa Rohitāśva (before anudbhidyamāna-);
ad 14 manda-bhāgyah; before 20 patati; ad 20
kathaya kathaya; ad 23 divya-veśam āsthāya, priyam naḥ priyam; before 28 bhagavan; ad 28 adya.

(b) Omissions.

N 1. 2. Act I. ad 3 -daṇḍa- (in bhuja-daṇḍa-); ad 5 saṃgītam; ad 9 vayasya; ad 12 chi; ad 26 kulapateh.

Act II. ad 4 gūna-trayamayināṁ; ad 16 paṭhyate; ad 17 koʿ yaṁ; ad 25 idam upakrāntaṁ; ad 28 idānām.

Act III. ad 15 śirasi tṛṇaṁ dattvā sāvaṃubham; ad 20 tat katham imām daśām anupraṅpātā; ad 21 savaiklavyaṁ, idam; ad 27 aye, amī.

Act IV. before 22 tathā hi; ad 33 rājan.

Act V. ad 5 pāpaṁ; before 20 alaṁ paridevitena.

(c) Transpositions.

N 1. 2. Act II. ad 17 bhayaṛtena and divyaṛupaṇā; ad 27 bhagavan and prasīda.

Act III, ad 21 maṁ and paḍhamovagadāṁ.

Act V. ad 18 maridum piṇa labhiyadi and bhaavado saśāđo.

All these instances refer to short words and phrases. But of more probative value are the following important cases of insertions, omissions and transpositions of longer passages.

N 1. 2. Act III. ad 35 insert (after māṁ prati marṣanīyaḥ); punah praṇamīpayaati/Kauśikāḥ/ sa - vailakṣyam/ātma - gatam/ahopraṇaṁ asya (N 2 aścaryam aścaryam)/aṭhavā/calante girayaḥ kāmaṁ yugānta-pavanāḥatāḥ/krṣcchre'pi na ca laty ekaṁ dhīrāṇāṁ niścalam manah//ataḥ paraṁ kim atinirbandhenabhavatu gacchāmi/iti niśkrāntaḥ//. Again a little later (ad 35) insert: aṭhavā Hariścandrād tere svāmīnnaḥ iti ko vadati.

Act V. ad 22 insert; dṛṣṭvā/aye katham (N 2 om. this word) tatoapy atraya.

Similarly, N 1. 2 omit two long passages;

There are two interesting examples of change of sequence of text-units by transposition in N₁, 2 as against all other MSS. They occur respectively in Acts III and V. In the first case, the passage commencing with III. 27 and ending with the prose sentence after III. 29, and containing the episode of Kauśika’s curse on the Viśvedevas is transposed and placed after the episode of Dharma’s entrance as a Candāla and offer to buy Hariścandra as a slave. There is hardly any point in this arbitrary change of sequence, as it does not improve the logical course of incidents. In the other transposition in Act V, the reading of N₁, 2, however, is better. It consists of the placing of the repeated stanza marañā nirūtim yānti (V. 15) after V. 18, and not before it. This change of sequence is more logical and gives a better sense from the context; it has, therefore, been adopted in our text even against the evidence of all other MSS. There is a third small transposition in Act III, where N₁, 2 transpose one line before stanza 2 instead of reading after it. Though the transposition gives a somewhat better order, it does not appear to have much textual importance.

With regard to substitution, there is only one passage in N₁, 2 (and in no other MSS) after II. 23, in which two lines are broken up and arranged into a dialogue between the king and Kauśika. The substitution has hardly any textual importance, but it is evidence of the close kinship of N₁ and N₂.

The passages quoted above are examples of exclusive concordance between N₁ and N₂; but there are also examples of exclusive disagreement, which would indicate that N₂ is not a direct copy of N₁. We cite here only a few selected instances of divergent readings between the two MSS, but they will be sufficiently illustrative:

Act I.  5c N₁ prāṇṇudhvaṃ; N₂ āyusvāh.  ad 5 N₁ tāt; N₂ tatah.  ad 24 (before 25) N₁ transp. sa-kalātrasya and bhavatah; N₂ does not.

Act II.  9d N₁ tubhyam anapavridaḥ; N₂ tu vyapannayakridaḥ.  ad 14. N₁ yathādiṣasi devah; N₂ om.  34d N₁ tāvan na śaṅtīṁ mama yāti manyuḥ; N₂ tāvan na me marṣam upaiti manyuḥ.

Act III. commencement. N₁ prakṛti-vikṛta-bibhatsa-malina-veśah; N₂ prakṛti-malina-veśah.  ad 8 N₁ tad aham idānīṃ; N₂ om.
10a N1 tikanah; N2 tirah. 11d N1 nu lokan; N2 pradesan. ad 20 N1 vicintya sakula;' N2 vicintya. ad 25 N1 mandam mandam; N2 mandam.

Act IV 20d N1 pratirasad-urah; N2 pratilasad-urah.

Act V 24d N1 mayi visan samupaiti; N2 manasi salam upaiti.

From such detailed consideration of agreements and differences, we can conclude that while N1 and N2 are of the same type of closely akin MSS, their texts are not exactly identical; but in the largest majority of cases N2 agrees with N1, and for all practical purposes they can be grouped together. N2, however, is a carelessly written and corrupt MS, and we had to use it more for supporting the readings of N1 than for suggesting any really important variant.

M1

The codex M1, written in Maithili characters, is a comparatively modern MS which does not appear to possess much independent value for text-critical purposes. Because of its large accretion of individual readings, which in fact is the largest given by any of our MSS, it would seem at first sight to have followed a separate text-tradition; but a closer examination would shew that it belongs substantially, but secondarily, to the Nevahi group. Its independent agreements with exclusive N1, 2 readings are indeed not many, but secondarily it appears to have derived, chiefly through such Devanagari MSS (see below) of the Nevahi group as D5 and D3 (and even D7 where it agrees with N1, 2), a large number of peculiarly Nevahi readings. Its greatest affinity is with D3, which fact is shewn also by very extensive agreements with the individual readings of D3. It is possible to argue on the contrary that D1, 3 might have derived these N1, 2 readings secondarily through M1. But since Devanagari characters, rather than Maithili, could be read everywhere and could easily become (as Sukthankar has shewn in the case of Mahabharata MSS) the source of contamination and conflation, the greater probability of such derivation of N1, 2 readings would be through the Devanagari D1, 3 rather than through the Maithili M1. On the other hand, M1 has, like D1, 3, very few agreements with the peculiar readings of our
Devanāgarī group (D2. 4-6 S1-3). It is thus a comparatively recent eclectic MS of a highly conflated character, and its evidence is consequently of uncertain value. These points can be illustrated by the following instances.

Agreements with exclusive N1. 2 or N1 readings:

N1. 2 M1 Act I ad 9 om. bho and uṇa; 10d tatā; ad 12 om. gamanām; ad 14 Saivyā (spelling); ad 18 om. tadā, (Prakrit passage) gabbha, kalappo.

Act II ad 4 om. guṇa-trayamayāṁ; 7a kīṁṇa; ad 22 om. ayaṁ; ad 34 ins. bhavatv evam tāvat.

Act III. ad 2 kadham (for kaham); ad 3 adya cāsāvīha, sajj bhavāmi; ad 14 om. tad yāvat; ad 17 jānāmi; ad 18 ins. mhi and tti; ad 19 om. punah and idānām; ad 26 ins. manda-bhāgyaḥ (after hato’smi); ad 33 om. prakāśaṁ; ad 35 om. bhoh.

Act IV before 1 ese; 8d lasan-mastukāktā (unmetrical); ad 17 mahā-masāne; before 18 mādiṣe; ad 32 ins. śrutvā; ad 33 anukampāniyāṁ; ad 35 sādhayāmaḥ; 36a tamo-nirbhinnā-gahana-.

Act V ad 6 om. tathā hi; ad 7 dāṇi, kkuhu; 13c tanayānandurahitā (hypermetric); ad 17 transp. na and mam, reads maśaṇa-vadave; ad 18 dasā-visamvādo; ad 20 aṇānaṁ; ad 22 sahasotthāya.

N1 M1 Act I ad 28 (Prakrit passage)-paribhamaṇa-. Act II 23cāva.

Act III 3d -sakala-pracalaś ca; ad 19 agni-paricaryādhūtaturyā.

Act IV 21b nirvāpya; 22b viṣamo.

Agreements with N1.2 through D1 are not so numerous:

N1. 2 M1 D1 Act I ad 12 ins. me; 15a lulupō’yaṁ; ad 23 ins. kutaḥ; before 25 sumahān; ad 28 (Prakrit passage) pamanāṁ, jjeva. Act II 14c satila-. Act III ad 12 -tigma-tejāḥ (in the repeated verse); ad 22 paṭante; ad 25 niyadi; ad 35 gṛhyatām. Act IV before 1 ajjā osaladha; before 12 ins. bhagavatvāḥ; ad 17 mahāmasānaṁ. Act V ad 7 ins. tti after bālao.

But through D3 it derives a larger number of N1. 2 readings:

N1. 2 M1 D3 Act I ad 3 om. svayamvara- (after lakṣmī); 4b hatvā; ad 4 om. idam ādiṣṭam; ad 7 ujjāra-; ad 13 om. saślāgaham; before 19 om. iti (with D4); ad 26 ins. tat; 28b vyagā-
rambho; ad 28 (the long Pkt. passage) -viddavida-. Act II 2c -hastair ašēṣāiḥ; 5c yato vā saṃphartā; ad 14 abhivādayiṣye; ad 17 om. iti; 28b sarvasva-mātra-; ad 31 om. me; 34c -ṣigma-tejāḥ. Act III 8b sīkṣitāḥ; ad 22 om. jāva ajjauttam susamdiṭṭham karemi; ad 26 om. mandabhāinim; ad 26 ins. sakrodham, om. āḥ; ad 29 klīṣyate; ad 34 om. saparītosaṃ; ad 35 om. karma and aholatam, reads citthidadvama and tā ehi. Act IV 2c hā vatsa kim tvāṃ śīṣum; ad 16 gambhirabhūṣaṇāḥ; before 17 om. ati-. Act V ad 8 kadattho; ad 12 yuktam idānīṃ; 18b vibhinna-mārgāḥ; before 19 om. mukham āvṛṇoti; before 20 ins. ajjautta before kim edāṃ, and reads mṛta-kambalāṃ (for etat); ad 23 vimānam āruhya; 29c tvam asi.

There are also agreements of M1 with N1. 2 through D1. 3, or through D7, D1. 7 and D3. 7 thus:

N1. 2 M1 D1. 3 Act I before 7 -mārgāḥ (for -vartmā); before 14 sa-śālāḥ (for sa-harṣam); ad 24 om. iti. Act II 2a upānteṣṭv anuṣṭiti-; ad 9 tasmin; ad 12 anyato; 14c -saṃ-śakta-. Act III 26d dayitā; ad 26 ins. idāṃ (after tāvat); ad 31 ātmāṇam pātayati, om. moham upagatas tiṣṭhati; ad 33 om. alaha; ad 35 pratī (for upagamya). Act IV before 1 om. śāmiṇo; 8b ghanāḥ; before 14 dasā- (for daiva-); 27c idāṃ (for etat). Act V ad 7 om. tasya before vidher; 16a api.

N1. 2 M1 D7 Act I ad 17 kitri; ad 24 transp. kulapatinā and bhagavatā; ad 28 (Prakrit passage) -saṃgalida-. Act II before 24 transp. bhavato and viditaḥ; 29d kartum. Act IV 6c pariṣjana-vacano-citāni; ad 28 ins. dārūnasā api; ad 35 om. vetālaṁ prati. Act V ad 7 dāṃsesi, ujjhia, vacchatthalo; ad 8 ins. tumāṃ; ad 12 kim aham upaṣṭya; ad 19 vīdām nātayati; ad 20 dānte, transp. me and hiama.

N1. 2 M1 D1. 7 Act II 10c punaḥ. Act III ad 16 vijnānam; ad 17 om. klaivyam nātayanti; ad 21 deśa-kālāḥ; ad 22 dāśītanaṃ; 26d priyatarā. Act IV ad 8 sarvasva-praṇajy-bhiḥ; 9a caraṇaṃ; 9b vilulitaṃ; ad 35 om. vetālaṁ prati. Act V ad 7 om. na after jāda; ad 14 parādhīna-jīvitam.
N. 2 M1 D1. 7 Act I ad 13 om. parikramya; 28a sapulakah.
Act IV 15c -dhūma-paryanta-dhūmirm; 26b niruddha-
pārncendriya; 27ab transp. tapodvaitam and kriyā-dvaitam;
31a khaḍga-, 31b nīlhi.
N. 2 M1 D3. 7 Act II ad 4 enām (for amām); before 15 nird-
vanda-; ad 18 upagamyā; 28a yasya (for sarva-); ad 33
kṛta-kṣtya-nivṛttām. Act III before 2 transp. punovi and
nīkamantānam; ad 3 ins. tad-darśanāya. Act IV 22b
nīphalo dṛṣṭipātal. Act V ad 19 ins. sa-vāiklavyām.

Leaving aside N.1.2, the MS M1 has many direct agreements
with the exclusive readings of D1. Thus:

M1 D1 Act I ad 24 bhavam; 28 -mutthaa-thalī-, om. pi. Act II
10c kṣāṇaṃ. Act III ad 14 dvitiya-savanām; ad 16 nir-
bandhena; ad 21 tvayā prārabdham iti; ad 22 muhuttam;
ad 31 om. all words from puṣcīdena to parikrāmati, reads
ayām for asau; ad 33 mahattarakā. Act IV ad 6 tuliyaṃ
tuliyam, and tat ( for idam ); ad 9 ins. tathā hi; ad 10
pañcamamha; 11c gaa-camma-vastive; ad 21 dṛṣṭinirdham.
Act V ad 7 om. bhadra and reads tā ( for hā ), vīthiṇo;
ad 14 smṛtvā (for smṛtim abhīniya).

But its agreements with exclusive D3 readings are much more
numerous; and they shew their greater affinity to this type of MSS.
Thus:

M1 D3 Act I ad 3 transp. purāvidalē and prāṣṭāgāthāṃ; ad 4
vijayakoṣṭha-prāṇaptuḥ; 14d anala; ad 15 avissasanānaṃ;
ad 16 alīo; ad 28 om. kīṣaṣa, (the long Pkt passage),
om. vaṇa, ins. visada before bhāṣura. Act II 2c pāṣa-; ad
4 āśrama-padaṃ; 7a taru-vanāṃ; ad 8 sānadgam avalokya;
ad 9 bāṇa-mokṣisya; 12d kolo; 16b tapovanāni, 16d svām
yoniṃ; ad 16 om. ajjā; before 19 om. durātman; before
24 kṣudra-kṣatriyāpasada; ad 25 om. bhagavan; before 28
transp. prasida and bhagavan; before 30 ins. idānim; ad 32
ins. ākāśe. Act III ad 1 ppaveso; ad 2 ins. śrutvā; ad 16 anu-
gṛṇantu; ad 17 om. iti and sakarunam; ad 19 gṛha-raksāk-
śamā; ad 21 upayuyjātām (for pratigṛhyātām); ad 22 transp.
addhāvasida and dānim; ad 27 transp. dhik-sabdena and
māṃ; ad 30 om. sakrodham; ad 31 āścaryam (for sāścaryam), tatta (for bhadra); ad 33 yad yad ādiṣṭi; ad 35 om. sānumayam, transp. kim and atah param, om. gadua. Act IV ad 1 śoko; ad 22 śrūyātātmatsvāmināḥ śmasānapater-vyāhārāḥ; 25c nṛkapāla-maulir; ad 25-vēṣadharo; ad 29 vridāṃ (for lajjāṃ), vidita-vṛttānta evāḥam; ad 31 yad ādiṣṭi; ad 33 ins. eva after Kauśikam, and ayam (after bhagavān); before 34 lābhodayena. Act V ad 7 transp. Saibyā (after yathā-nirdīṣṭā), reads ettha (for edam), om. samantād avalokya and li āhadamhi manda-bhāinī, om. sampadaṃ, reads sāmuodaya-viakkancheḥ, om. katham; ad 8 ins. tad avalokayāmi tāvad enāṃ; ad 11 om. vatsa; ad 12 daśā (for svadaśā), om. nearly two lines; ad 15 om. manda-bhāgyaḥ; before 19 om. idaṃ; ad 20 om. saṅgāham; 22d vardhāyitaṃ; ad 24 pithvirājye; 26c-manda-a-puspaḥ; ad 27-prabhāvānām; 29b labdhail prānair ayam api; 30c nije prabandhe; 31d kṣīrambu-rāṣeḥ.

Similarly we have:

M1 D1. 3 Act II ad 12 dṛṣṭvā. Act III ad 25 gaccha dāsa; ad 35 anena (for mayā). Act IV 21b phutkṛti-sataḥ; ad 26 transp. rudra and bhagavān, reads idaṃ vratam; ad 33 bhagavatyah (for bhavatyaḥ).

M1 D1. 7 Act I ad 7 ins. Baudhāyana. Act II ad 8 samdhānaṃ. Act V ad 7 om. yveva, reads pāpa; 9b kuntalāḥ.

M1 D3. 7 Act II 25a anna-kṣayāpadi; ad 25 ins. ajja before muhut-taṃ. Act IV before 1 mahadalaa; 17a-dari-dvāri. Act V 14a vaśītīrāṇiṣu vīci-

On the other hand, the direct agreements of M1 with the peculiarly Devanāgari (as opposed to Nevāri) readings of D2. 4-6 are indeed very few;

M1 D2. 4-6 (with or without S) Act I ad 12 attānaṃ (D2-6); ad 28 bhoana-kadhāe (D1-7); -muhamanḍalo (D4-7, with D1). Act II ad 10 do not repeat Śūta (D4-7). Act III 1d dukkale; ad 1 kalaiśṭam (with N1. 2); ad 2 paṭhati; 5a ayam (for idam) (D1-7); ad 25 nirgantum icchati. Act V ad 7 ins. paṭhitvā after iti, tilachetta- (D2-6); 23a yośyāḥ (N2 D4-7).
But, lastly, M1 is unique in showing the largest number individual readings which are not found in any other MSS. They are too numerous to be fully listed here, but the following instances would perhaps be sufficient:

M1 Act I ad 4 rāēnā; ad 5 om. sāsāṅkāṁ, reads gahopārāe, om. cintāṁ nāṭayitvā saharṣaṁ; ad 6- sūcitāpadāṁ, priya-vayasyena Bodhāyananopadīṣṭa-mārgāḥ; ad 9 esa pariḥāsah; ad 14 transp. garuṣa and se; 16b bhānau yat; ad 16 sakrodham; ad 18 transp. maye and mantitām; ad 20 ujjāgaraṇa-; ad 22 ins. kkhu; ad 23 avicintyamānāṁ; ad 24 om. praviṣyā, and reads grhyārāṁ; 25a kṣayita-; 26c manvādyaiḥ; ad 26 ins. vāśīṭhasya and reads pūja-satkāra iti, te (for bhavate), niyamapaipāgara-; 27c hrdd; ad 28 ins. krtīta, (the long Pkt passage) ins. deva, and reads viala- (for viḍā-), -dantantarida-; dāha-diha-bhāo, ins. ghaṇa (before nava-), and reads -jula- (for -puḍa-), viala-dāḍhādā, rosobbhava, ins. tti after bhavissi; 29a ādadhāti, 29b ślathe.

Act II 1b vanāṇi; 2b śrīkhalebhnyaḥ; ad 4 om. sabhāyam and kathām katham api, reads sāhasikāni and mahaduṣkaraṁ; ad 5 parasmin naisthike; 6c drśah; ad 6 imāṁ evavasthāṁ, sūtah (for sārathiḥ), om. anusaraṇāṁ nāṭayān rathastho; ad 7 om. saharṣaṁ, reads ārya pāśyāyam assau; ad 8 āpatati; 9a sahasā, 9c -viśiṁa-; ad 9 om. sāscaryāṁ, reads kṣaṇa-paricitena; 10c pāscād agre; ad 10 preraya, om. satvaram, and dūrato dṛṣṭvā sānandaṁ; ad 12 om. sakhedāṁ, ins. aye; before 13 aranyo-dṛdeśāṁ, om. sānandaṁ; before 14 āscaryāṁ paṣya; ad 14 athaṁiyāni sabhājanāni; ad 15 savismayaṁ (for savinayaṁ), eva (for iva); 16a āhamnaṁ, 16d āśritya; ad 16 om. anādhaḥ, ins. śrutvā, reads eva and iti, transp. atra (after avinitānām), om. bhaviṣyāntām, reads punar nepathyāe; 17d udgata-sīkha-; ad 17 adhyāagyānupāsino, tāpasa-veśadharīṇā; before 18 om. yathānirdeśṭaś ca and reads vidyāḥ ca; before 19 om. pracchanna-rākṣasasya; 20a krodha (for ā-kroṣa); 20c pavana-rayaya, before 21 om. aye; 21d nayāmi; ad 22 tāvathyo (for bhagavatyo) and atra (for apya asya), om. atra (after mayā); before 24 om. durātmān; 24a -dakṣāṁ; ad 25 om. durātmān; ad 26
Act III ad 2 bhilingi, avakkavami, bhuri; ad 3 ca (for eva); 4c transp. na and asya; ad 4 om. dirghaṁ; ad 9 om. aham satvaram upagamyā; ad 11 transp. tena and muninā; 12b viruddhair; ad 12 ayе prāpta evāsau durātmā Hariścandra-hatakaḥ; ad 12 om. me, reads savismayam aye katham ayaṁ, sakrodhaṁ (for dhiuk), -mahā- (for -mithya-); ad 14 om. √āpa-jalam upasamhitṛtya; before 15 savailaksyam; ad 15 transp. dṛṣṭvā and saharṣaṁ, om. katham iyaṁ vanig-vithi; ad 16 samārabdhām, śrutvā; ad 17 susammatam, transp. mām jjeva and imassim kajje, reads avacchimo dāni aṁ panao, ins. kīnadhā after ajjā; 18d spheritaṁ; ad 18 -pajuvāsāṁ, savva-kārini, tummānaṁ, om. vā añño, ins. chi (after gacchāvali); 19b vindhyastha-nironmadaiḥ; ad 19 ins. īdiso me samao tei; ad 20 transp. idam and avasthāntaraṁ, ins. iyaṁ, om. kilā; ad 21 om. sāsram, reads dūkha-bhāgināṁ, kim ity evam, ins. iti (after prārabdhāṁ) and ajja before nāriḥadi; ad 22 nanv anumataḥ evaiṣa; ad 25 uajjhā, sudiṭṭham ajja-uttaraṁ karemi nātayati, rājānam avalokya svairam svairam gacchati; before 26 om. ca; ad 26 āvuka parittāhi parittāhi, iti niṣkrāmataḥ; ad 31 reads sādharaṁ (for tulyaṁ), śālameṣa, surāe, ins. avalokya sakhesaṁ, transp. sasambrhamam upagamyā and prakāṣaṁ, ins. svagataṁ and prakāṣaṁ after vāḍhaṁ; 32b guma-sthānaḥ-liḥiya-āra-, 32d mahatulake; ad 32 om. bhagavan prasida prasida; ad 33 om. two lines; ad 35 ins. ghitvā before gacchāmi and reads aparāḥ (for prakāṣaṁ).

Act IV 1cd kṛtyaṁ khalu śaṁtaṁ; ad 3 reads piṭayaṭi màṁ; 4d dūre; 5c ca patitāsi; ad 6 ins. agrato valokya (after svaṣṭambhaṁ) and idaṁ (after mahāśmaṇaṁ), before 12 om. tathā hi; ad 13 ins. mahān; 14c vidambita-carācarava-vibhramaṁ; 16b vajja-sthānaṁ; ad 17 vividha-bhūda-vedāla-samkule, transp. appamattena and citthidavam; ad 19 savismayam, transp. khalu and nu; 20c -samghatākula-radās; 23c brahmendra-rudra-murajit-pratimo' pi; ad 29 aho vṛtta cārita; ad 31 ins. yathā, reads sarīraṁ, svāmi-virodhaṁ, saṃbhāvaniyaṁ, tenaiva, om. bhavata and second prosatarā; ad 33 saharṣaṁ (for dṛṣṭvā), tivra-
tapobhiḥ, yataḥ, (for tataḥ), vardhasva, siddha-rasasya, mahārasendrah; ad 34 svāmy-anurodhe’pi, iti anumata evāyaṃ, tataḥ pṛpyatāṃ nibhṛtmaṃ eva nah svāminoḥ samniveśaṃ, idāṃ mahādhanaṃ, om. aha; ad 35 rātrīḥ, sādhavaḥ; ad 36 bhāgirathī-tirāṃ.

Act V before 1 malina-veṣa-dharaḥ, om. niḥśvasya; 2a praharaṃ, 2c vyasanottareṇa; ad 2 nātayati; 3c matsaṅgamam; 5c na (for tu); ad 5 om. two lines; ad 5k vāmākṣi-spaṇdaṃ, ins. sāsāṅka-harsaṃ; ad 7 apaṭi-kṣepaṇa, om. ale and reads gamissamam, reads pitunō vi de pariccattāṃ, transp. māṃ and manda-bhāināṃ, reads śrutvā sakarunāṃ avalokya, vihemi (for bāāmi), om. aham kim, bhimāṃ (for bhīṣāṇaṃ), damśito’mbhi, akhaṇḍidāni and tilakhhetta sambhavāṇī, om. all words from dabhāṃkuraṃ up to saccakaṃ jeva, duḥkha-yāpāraḥ, transp. samjñāṃ labdhvā and sopālambham, niśkaruṇa, reads marmā-sptik paridevitaṃ, viṇṇāṇa-vedina, ins. ātma-gataṃ (after sāsāṅkaṃ); 8d dīkṣāṅkuraḥ; ad 8 anya- (for para-); before 10 om. samjñāṃ labdhvā; ad 10 tapanā-kula-kamala-prabāla, kuṣika-nandana-daksināṇaṃya-pradhāna-punya, om. vatsa and -hṛdayā; ad 12 om. aperation; 13 places this stanza after 14; 14 two halves of the stanza transposed; 14d tanaya-vikrayajena tāṣu; ad 14 sutā-sokāgni-nirdagdhāṃ; ad 16-dagdham (for -dahyamāṇam); 17c yogo viyoghīḥ samāṃ; ad 17 aānāṃ; 18d vihanyate; ad 18 om. ākarnya, transp. sasambhramaṃ and pāśaṃ utsṛjya, reads na parimukkaṃ imādo dāsa-bhāvado, maraṇaṃ, labhhadi, om. sahasotthāya; ad 19 sāvaṣṭambham (for sabāspa-stambham); before 20 ins. papāta; 20a jānāṃ, 20c. śilāṃ and satyaṃ; 21b kāryāḥ; ad 21 sasambhramaṃ, unimilati; ad 22 om. asi, tāta and rathā hi; ad 23 vimānāḥdhiṅkārīṇāṃ, rājan (for mahāāja), om. yathādeṣaṃ sarvam iti, reads āruhyā vegam āsthāya, satya-jijñāsāyai; ad 24 repeats only āsanāṃ; ad 25 transp. devatābhīḥ and abhinandyate; 26b sāndrāṃ snigdham; before 27 om. bhagavan; 27b transp. asman and api; 31a etasya (for ādiśya), 31b ārṣṭvā.

It should also be noted that like D1 and D3 and like all our Devanāgarī MSS, Mī knows nothing of the substitutions and transpositions peculiar to Nī. 2 which we have mentioned above.

All these considerations would go to shew that in the main Mī, like D1. 3 and perhaps secondarily through them, follows the Nevāri
text-tradition, but its large accretion of individual readings would also indicate an unknown source extensively drawn upon for these.

D1 and D3

Although written in Devanāgarī, these two MSS shew a close relationship with Nī.2, and should, therefore, be classed in the Nevāri group. The affinity is illustrated by a large mass of agreement with the exclusive readings of Nī.2, including insertions and omissions. Taking D1 first, we select at random the following instances:

Nī.2 D1 Act I. ad 3 varṇayānti; 15e -lālaso'yām; 29d rājñī.

Act II. ad 4 -dantāntarvartinaḥ; ad 6 ins. asya; ad 7 sotsāhaṃ; 8b transp. lola and nāla; 8d -dusthām; ad 8 alokya.

Act III. ad 10 Hariscandra-hatakasya; ad 12 alīka-mādhuryaiḥ; ad 18 om. ajjā; before 20 alokya; ad 21 ins. kila (after pratiśiddhā), and transp. ajjō; ad 22 ins. me (after dānim), gantum (for nirgantum); ad 25 āvukka; ad 33 om. tat.

Act IV. 10b -sonitavaśā- (mislection); 17a -guhā-dvāri; ad 18 alokya; ad 29 om. bhavatu; before 33 ins. tathā hi pāṣya; ad 33 manyante, om. rājan.

Act V. ad 7 ins. ātma-gataṃ; before 8 ins. muhuttaia-varehiṃ; ad 18 susūśe, and ins. tadhā (Saibyā’s speech).

Similarly, with regard to D3, we have the following, among other, exclusive agreements with Nī.2:

Nī.2 D3 Act I. 21d -pavana-dhūtāgronniḍra- (contrary to metre); ad 22 devo; before 27 cārumadi.

Act II. ad 22 eṣa; before 27 ins. durātman; ad 29 samāḥṛtya; 3ac eva.

Act III. before 1 sātopam; 1d om. kkhu; ad 5 om. vārānasi; ad 9 -adhva-pariścāntā; before 12 ins. sakrodham; ad 14 dvitiyāṃ snānam; before 18 om. kaśṭam bhoḥ kaśṭam; before 20 anenaiva; ad 28 om. pūnāḥ; ad 33 om. śrīvantu śrīvantu viśve devāḥ and read bhagavan vādhāṃ karomi, ksatriyā vayaṃ na punar abhidhātum jānīmāḥ (for vādhāṃ karomi).

Act IV. 3b kim maula-bhrtyān; 4b tathā.
Act V. 1a dvija-sattamasya; ad 7 vidheḥ (for hatā-vidheḥ); before 19 omit ca; ad 21 sa-vismayam; ad 23 nātayitvā (for nātayan); before 29 om. tathā hi; 31b anudinām.

There is also a number of cases where we have exclusive N1. 2 D1. 3 agreements. For instance:

N1. 2 D1. 3 Act I. ad 9 ins. me (after punar adya) and sa-vismayam (after rājā); ad 13 repeat kim pi; 27d kapolayos te.

Act III. ad 19 om. drṣṭvā sāścaryam; ad 21 ins. idam (before no dhanām); before 23 ins. etat (after eva), and read hatavideḥ (for vidheḥ); before 29 om. aye; ad 35 ins. taye (after bhava).

Act IV. 8a amś; ad 13 kasya (for kasyacit).

Act V. ad 18 hā (for tā).

These concordant readings, especially the concordant insertions and omissions, which cannot be easily set aside as accidental or intentional, are numerous and striking enough for postulating that N1. 2 and D1. 3 must be ultimately traced back to a lost common ancestor β, which must have been different from the lost common ancestor α of the Devanāgarī group.

But D1 and D3 (as well as M1) have also a number of individual disagreements with N1. 2 thus:

Act I. 3a N1. 2 ānanda-glathitāḥ; D1 (with M1 and other D MSS) ślathitāḥ; D3 grahitītāḥ. ad 4 N1. 2 Vijaya-kośtha naptuḥ; D1 vijayakośtha-kaver naptuḥ; M1D3 vijayakośtha-pranaptuḥ.

Act III. ad 21 N1. 2 tvaya dārunām karma prārabdham; D1 (with M1 S3) tvaya prārabdham iti; D3 vyavasitam idam iti. Before 26 N1. 2 sa-kopām are kapila-makkaḍā; D1 ale makala-valua; D3 ale vaḍua; M1 ale le va.***

Act IV. ad 3 N1. 2 samprati drḍham pīdayati mām devi (N2 om. devi); D1 samprati pīdayati mām; D3 drḍham mām samprati pīdayati; M1 pīdayati mām. 12a N1. 2 -runda-lulitāḥ; D1 -munda-lulitāḥ; D3 -kaṇṭha-lulitāḥ; M1 -kaṇṭha-lulitāḥ (as in text). Before 22 N1. 2 drṣṭi-virodham; D1 nirodham (with M1); D3 ārodham. ad 33 N1. 2 tad anu svādhinā
vayam; D1 tad anu sādhī nah; D3 atah sādhī nah; M1 atas tvam sādhī nah (as in text). Before 34 Nī. 2 samsiddhara-sasya; D1 asya samsiddhasya; D3. 7 asya siddha-rasasya; M1 siddharasasya. ad 35 Nī. 2 sādhayāmaḥ (with M1); D1 sādhayāmi; D3 gacchāmaḥ. 36a. Nī. 2 tamo-nirbhinnagahana- (with M1); D1 tato nirbhidyā gahanam; D3 tamo vicchidya gahanam.

Act V. Before 9 Nī. 2 ins. tad alam avalokayāmi tāvad idānūm; D1 ins. tad avalokayāmi tāvad; D3 ins. tad avalokayāmi tāvad enāni (with M1). 14a Nī. 2 -vaitaraniṣvavici; D1 -vaitaranisū śuci; D3. 7 vaitaranisū viśi- (with M1). ad 16 Nī. 2 asahya-suta-śokāgninā dagdhāṃ; D1 asakyam śokāgnidahyamanāṃ; D3 suta-śokāgni-dahyamanāṃ; M1 asahya-śokāgni-dagdhāṃ.

Of all our MSS, again, both D1 and D3 have a fairly large number of individual readings which are not traceable in other MSS. With reference to D1 we may cite the following instances, which, however, are not exhaustive but illustrative:

D 1 Act I. ad 4 tvayābhinetavyāṃ; ad 9 guru-vacanāṃ; just before 19 jedu jedu; ad 24 om. kulapatīṇā; before 29 manovinodasthānaṃ.

Act II. 3c hita-vyasānāya siddho.

Act III. ad 9 devi dirghādhvam anuśrāntā; ad 11 tathā bhavatu; 18c tac cetasa; ad 18 ins. sunadha (after tti), om. kim bhanādha, om. tā gacchadha pasidailha, reads paọaṇa and om. sādhu; 19b vyasta-payoda; ad 21 ins. khalu (after māṃ), reads kim evam, and vistara-sravaṇasya, ins. idṣaṅ (after prārabdham) and reads attra nirbandhayitum; ad 25 devo (for ajjo), bho devi āaccha, muhuttam padīvalahī jáva nāṃ ajjauttam sudīgham karomi, gamyātāṃ gamyatāṃ; before 26 om. tat, reads kim tumaṃ; ad 31 pranidhanato'pi nāṣya rājno Harīscandrasya tulyam paṣyāmi; before 32 a long passage is substituted for all words from bhoḥ sādho to bhadra bhavān arthi; transp. verse 35; ad 35 ghṛṇāmi.
(for gacchāmi) after which ins. a long passage; om. sa-vailakṣyam rathā karoti.

Act IV. 5d rviyam; 8b kroṣākrandaiḥ; 17a jālpanty ulūkā; before 20 pariḥāsa-pracaya-durvidagdhaṇo; before 21 ins. yataḥ; 21b -pracala;- ad 21 esām (for amīṣām); 22b pāda-nyāsa-skhalita-viṣamo; ad 22 transp. śmaśānādhipateḥ and svāmīnaḥ; ad 30 ins. api (after bhavān); before 34 gṛhyatām (for upayujyatām); ad 35 mahārāja, rajāni vartate (for vartate vibhāvati).

Act V. 2c yathā; 3a dīna-vadanā; 9d pūraṇa-citra-likhitaḥ; before 10 ālokya; ins. āhā vatsa and reads dantāṅkurasya; ad 12 om. durātman Hariścandra-hataka; ad 17 ins. ajja vi (after kadham) and reads edassa.

The individual readings of D3 (with or without M1) are perhaps more numerous:

D 3 Act I. 3c ghṛṇā-ghūrṇitāḥ; ad 3 lilā-samutkhātāśeṣa-satru-mandalaṇa; ad 4 rācesīṇā, and om. kila (after sa); ad 5 om. taṇ-нимittam and sahaṁsaṃ; ad 6 ajjo (for piavaasso), om. -niyama--; ad 7 ins. vīhasya, om. vayasya and idam; 14c -madhurā; ad 14 om. yathā-nirdiśtaḥ and nipphala; 15a -lolutpās te; before 17 ins. bho; ad 24 bhūyāḥ, satvaram, ins. a long passage jaṁ devo añavedi etc.; ad 28 (after the long Prakrit passage) vinoda-vistara-sthānam.

Act II. ad 6 -dalāni, ins. bailiḥ, transp. dārśayāmi and ātmānaṁ, om. rathastho; 8d dantāgra-, kathām ayaṁ māmāpi mukham; 9d vyapagama-kiṛ.da; 10c vrajati; ad 10 gāmiṣyati; ad 14 āyuṣman (for svāmin); ad 17 āvya-rūpaṇa, -homa-saḍhanāgni--; ad 22 yāsāṃ siddhaye prāpto'ham antarāyāḥ; ad 28 maṇiśinaḥ sād-gunyārtham tu tasyaiva dakṣiṇāṁ dāturn arhasi; before 30 om. kila bhagavataḥ; 31d tubhyam adya.

Act III. 3d śakalāḥ pracalaś ca mauliḥ; before 13 närhasi, alika-dāna-mādhurya-sambhāvanākhyātaḥ; ad 19 om. garuo; ad 21 mahābhāga (for mahātman), and ayaṁ (for idānīm), māṁ.
nirbandhayitum närhasi; 25c bālakaś cāpi rākṣyo; ad 25 om. sānunayam, ins. ajjo (after maṃ), and gamyatām (for viramyatām); before 26 aḥ vaḍua kahim me ambā niadi; ad 26 upagacchasi; ad 29 mahānubhāvāḥ; before 31 sānu-caraś cāṇḍāla-veśa-dhara dharmara-ṛṣ.

Act IV. ad 13 om. ākāraṇya, reads diganta-pātināṃ, vihaṅgānām sāmrāviṇāṃ; ad 17 om. niśā-kalakale; before 18 om. tathā hi; 18c -kuhara-darī-karna-vivara; ad 21 ins. idānīṃ; ad 24 ins. eva and om. ko’yam iti; ad 29 vṛiḍitena; before 34 om. mahā-nidānāsya; ad 34 splits up a sentence as a dialogue.

Act V. before 5 nirvarṣa (for vicintya); 7d saraṇaṃ mama; before 8 sa-karuṇaṃ (for sāraṃ); ad 8 om. bhagavantam; ad 9 ins. nrpa-kula-bāla-prabāla; ad 12 om. (hapl.) kathām adyāpi etc. (a long passage), but ins. it later; before 13 tat kim atal param draṣṭum icchasi dhin mūrkheti mūrchati śanāt utthāya; ad 19 ins. mūhuttaṃ (after bhaddamulika); ad 25 vimāna-cāribhir devaiḥ; 27d muktātmambhāṇi.

At the same time we have some exclusively concordant D 1. 3 readings, of which a few instances may be given here:

D. 1. 3 Act I. before 8 yataḥ (for kutal); 26c prabhāvāt.

Act II. 1b mustākīrṇa-sthalaṇi.

Act III. 7d kṣetram amalāṃ.

Act IV. ad 1 om. iti; 3a tathā; 13a cāmuṇḍe; 19b lalaj-nilvvo; 29c jayati.

Act V. before 13 tyajasi (for parityajasi), etc.

It should also be noted that like M1 and like all our Devānāgari MSS, D1 and D3 know nothing of the omissions and insertions of longer passages, as well as of the substitution and two notable transpositions peculiar to N1. 2 which we have mentioned above. This is an important point in which N1. 2 stand apart from all other MSS of different types, and which presumably throws doubt on the superior reliability of the Nepāri tradition.

It is clear, therefore, that while D1. 3 have a large number of exclusively concordant readings with N1. 2, there is also a large
number of divergences and individual readings. All this would not permit a direct affiliation of D1. 3 with N1. 2, but would point to a lost intermediate source drawn upon by D1. 3 for these divergences and individual readings.

We may, therefore, represent the inter-relationship of the MSS of the Nevārī group, that is to say, of N1. 2, M1 and D1. 3 graphically thus:

The Archetype of the Work
|
| β
|
|   |
|   |   |   |   |   |
| N1 | N2 | D1 |
| v   |
|     |
|     |     |
| D3 |     | M1 |

The Devanāgarī Group.

We have considered the characteristics of the Nevārī group in some details, because once the distinct textual tradition of this group is established, it would follow as a corollary that the Devanāgarī group, which is differentiated by divergent readings on the large number of points considered, should be regarded as representing a separate textual tradition; and it would not be necessary to go into minute details again for establishing it.

This group consists of the following MSS: D2, D4, D5, D6, D7, S1, S2 and S3, as well as the two printed texts Pt1 and Pt2 of which the last two may be taken as possessing the value of eclectic MSS. Since it has been found by experience that no two MSS, which are not direct copies of each other, are found to agree in all details, the MSS mentioned above of this group have their large and small differences with one another; but substantially they present a more or less uniform text.
D2. 4—6 Sr. 3

With the exception of S2 and D7, to which we shall revert presently, these MSS generally fall together. It is very rarely that they have, individually, the exclusive N1. 2 readings. There are some instances of such agreement, but they are sporadic and textually unimportant. Such as:

N1. 2 D2 Act V. ad 28 om. puṇya-saṃbhārena.
N1. 2 D4 Act III. 15c param asti loke. Act V. ad 23 avalok-yatām.
N1. 2 D5 Act I. ad 16 om. āḥ; ad 20 krodham.
N1. 2 D6 Act IV. ad 21 kutūhalatayā. (with M1 S3).
N1. 2 Sr. 2 Act I. before 9 mām apidānīm.
N1. 2 S3 Act I. ad 6 -Bodhāyanenopadiśyamāna-. Act II. 30c antarāyaṃ.

Sometimes these uncommon agreements with N1. 2 appear to have percolated through D1 and D3 of the Nevārī group, both of which are written in Devanāgarī characters, or presumably through some MSS of the same type not known to us. Thus, we have:

N1. 2 D1. 2 Act II. ad 1 aranyāni. (with M1)
N1. 2 D1. 4 Act I. before 10 kopasya kāraṇaṃ.
N1. 2 D1 S2 Act I. ad 9 om. iti. Act II. before 7 do not repeat ārya. (with M1 S3).
N1. 2 D1 S3 Act I. ad 20 ālokyā; before 27 repeat pasidadu.
N1. 2 D2. 3 Act I. before 23 sāntyudaka-bhājanahastah (with M1).
N1. 2 D3 S2 Act III. 1d hagge; 29c vellad-dhvaṃśuṣka-.
N1. 2 D3 S3 Act II. ad 18 pāṣaṇḍādhama, which N1. 2 transpose also.

Of the various MSS comprised in this group, individually considered, the MS S1, written in Devanāgarī, has little distinctive characteristics of its own; while S3, though written in Grantha characters, is too fragmentary to be seriously considered for text-critical purposes. Similarly, D5 possesses little individuality which need be profitably noted here. The text of D6 is substantially the same as that of the printed edition Pt1, which appears to have utilised it. But D4 has
some independent readings and two remarkable instances of individual insertions, which are not to be found in any other MSS. The insertions are:

D4 Act V. before 11 ins. bāla etāvatyo durvāhyā api, etc.—a fairly long passage.

Act V. ad 24 ins. a whole verse: ākṣipya yena bhuvi pātita eṣa bālah, etc.

S2

The MS S2, written in Grantha characters, is also unfortunately fragmentary. It is, however, the only South Indian MS which shows some direct or indirect verbal agreements exclusively with N1. 2. For instance:

N1. 2 S2 Act I. ad 5 adhomukhaḥ.

N1. 2 D7 S2 Act IV. ad 13 vihaṅgamāṇāṃ.

N1. 2 D1. 3 S2 Act V. ad 7 nātayati.

N1. 2 D3 S2 Act III. 1d hagge; 29c vellad-dhvajāṃśuka.

It has also a fair number of individual readings which are not traceable in any other MSS. Thus,

S2 Act I. ad 5 om. kuṣilavaih saha. Act II. 1b sthapuṭayati nitarām ghoṇayā camkhānaya; 1cd jālī ny utkṛṣṭya balvād ghurughurita - mahā - śabda - ghotam dadhānā / dharmāranye kuruta na kiṭāḥ kāṇy ayam yāni täṅि;/ 2d 2 varāha-vesah (for raudrojjvala-veṣah); before 24 transp. ahaṃ and viditaḥ; 33d durnayam enam amba. Act III before 10 ardhaṃ nabhaḥ. Act IV. ad 31 bhagavān (for bhavān). Act V. 2b viśleśam nayatāpi tena; 3d pāpaṃ tu samvetti mām; 5a padam.

S2. 3 Act II. ad 15 sa-vitarkaṃ (for sa-vinayaṃ); ad 17 nepathye hiṃsāṃ avalokya.

Act V. ad 7 (Saibyā’s speech) kasanāḥi (for kaṇhāḥi).

These discrepancies are not extensive; but they are striking enough to prevent us from including S2 in a lump with D2. 4-6 S1. 3, as well as with D7 (see below), although substantially S2 belongs to the Devanāgarī group.
It is not necessary to take the two printed texts Pt1 and Pt2 in detail. Printed in the last century and based on admittedly insufficient manuscript-material, they could not be critical or definitive; but so far as they go, they present a fairly smooth text of the type presented by the Devanāgarī group. The text of the two editions, however, are not identical in all details. Pt1 has nearly the same text as D2. 4-6, although it appears to have used Pt2 and notes some variant readings. Pt2 shows certain differences and some better readings (occasionally adopting readings of N1. 2 D7), but they are such as one would normally expect in two individual MSS of the same group. We would, therefore, take Pt1 as having the value of two eclectic MSS, or rather as two eclectic codices impressi typis, of the Devanāgarī group.

D7

The case of D7 is somewhat different. It is our oldest dated exemplar of the Devanāgarī group. Like S2, it shows a number of individual readings not found in other MSS; but what is more remarkable is that it shows some striking agreements with the exclusively N1. 2 readings. For instance:

N1. 2 D7 Act I. ad 6 ins. ayām (after katham); see page xix.

act II. 1b utkrameṇāiva.

act III. ad 1 duḍḍha.-

act IV. ad 17 āṅāe; 21c nālam.

act V. ad 7 om. śe; 10a grathita-maṅgala; 18c sarvathā (for bhūr iyām); cakkavatti-lacchenā; ad 21 do not repeat śanaiḥ; ad 22 ins. te (after ayām); ad 23 om. divyām (with S3); ad 29 bhavatu (for astu).

Some of such agreements come apparently secondarily through which Devanāgarī MSS as D1 and D3, which, as we have seen above, are more closely akin to N1. 2. For instance:

1. 2. D1. 7 Act I. ad 11 ins. sa-khedām. Act III. 14d tadā; ad 22 me (for mām); ad 33 om. me (after dāsena).
Act IV. ad 1 sutarāṁ sokaḥ (for ā sokaḥ); ad 31 siddha-ras̄mahāṇīdhānaṁ; ad 33 yato-naparādhyāṁ. Act V. ad 7 (Saibyā’s speech) ins. sa-vaśāmohāṁ (after utthāya).

N1. 2 D3. 7 Act II. before 12 ins. āscaryāṁ (after sa-vismayāṁ); ad 29 ins. me (after parihṛtya). Act III. before 3 ins. bhāvināṁ; ad 25 ins. vatsa (before yatra).

N1. 2 D1. 3. 7 Act I. 25a kṣapita- (with S2). Act II ad 9 om. kṣṭaḥ. Act IV. ad 31 ins. katham (before yoga-balāṁ).

The individual readings of D7, however, are not too numerous; for instance we have

D7 Act I. 14c nirasah; ad 24 mahārao; 25c nrpathe.

Act II. before 15 tapovanānāṁ; before 17 tad eva; ad 26 om. bhagavan śrūyatāṁ; ad 28 ins. maniśināṁ.

Act III. ad 21 ins. tu; ad 22 om. iti; ad 25 muham ajjattassa.

Act IV. 25b nārāsthī; 25c kapāla-mauliḥ.

Act V. ad 5 āntam āntam; before 8 (Saibyā’s speech) alakhaṇāṁ samdiṭṭham; ad 17 jīvita-phalam; ad 19 om. hā; 21d brahma-lakān; 27d sahasā; 29d kim syād etat param api matam.

These primary and secondary agreements of D7 with N1. 2, as well as its individual readings, are interesting enough indications; but since they are neither so extensive nor textually important as those of D1 and D3, the codex D7 cannot be directly affiliated to the Nevārī group. It belongs substantially to the Devanāgarī group, but since it agrees in some cases with the textual tradition of the Nevārī group, it appears to draw also upon archetype α, just as N1. 2 draw upon the archetype β. In other words, it is probable that the agreements of D7 with N1. 2 are not primary, but the result of conflation with β.

From what we have said about the different MSS of this group, it would be clear that their common characteristics are sufficient for postulating a lost common ancestor α of the Devanāgarī group, distinct from the lost common ancestor β of the Nevārī group. The interrelationship of the Devanāgarī group of MSS may now be graphically represented thus:
The Archetype of the Work

We can now summarise and coordinate the results of our critical survey of the characteristics and affinities of the various MSS of the Canda-kauśika, collared by us, by classing them finally according to the following stemma codicum:

The Archetype of the Canda-kauśika
PROPOSED METHOD OF TEXT-RECONSTRUCTION

It is clear from what is said above that the MSS of the Canda-kauśika, as they have come down to us from different sources, are already dispersed into two groups, which appear to follow two distinct textual traditions. None of the groups as a whole can be taken as identical with the original archetype of the work from which they descended; otherwise the discrepancies, such as they are, would not have occurred. As in the case of most Sanskrit works, the archetype itself is preserved in no autograph of the author, nor in any authentic copy contemporaneous with or even reasonably close to its period of composition. We can, therefore, reconstruct the original, only approximately, by recognised principles of textual criticism.

The first and most important textual problem which we have to consider is the respective authenticity of the evidence furnished by the two groups mentioned above, namely, the Nevārī and the Devanāgari. It is clear from the facts adduced above that we cannot give absolute preference to the one or the other, because none of them go back directly to the original. And yet a comparative valuation is desirable. At first sight one would think that since the two Nevārī MSS, N₁ and N₄, are the oldest of the two groups (N₁ going back to 1250 A.D.), they furnish the oldest available testimony, to which greater authenticity should be attached as such. But from the general trend of Indian text-tradition it should be recognised that the mere fact that a MS is the oldest does not necessarily imply that it embodies the best textual tradition. On the contrary, a comparatively late MS is often found to preserve the text in a much better form. No absolute criterion, therefore, can be laid down on this point; and each MS or group of MSS has to be judged on its own intrinsic value. In the present case it appears that the divergences of the Nevārī group, such as noted above, are peculiar to itself, and are not supported by the general tradition of the Devanāgari group, which has also its own
peculiar readings. It is obvious, therefore, that the original cannot be found exclusively in either group. As a matter of fact, proceeding on the assumption that \textit{N} 1. 2 are our oldest available MSS, we attempted to reconstruct the text on this basis alone; but we soon found out that this method failed to give us a really consistent and satisfactory text, especially as the Devanāgari group did not always support it and often gave better readings. We have already referred to one important point regarding transposition of passages (p. xxix) which would throw doubt on the absolute reliability of the Nevārī tradition. On the other hand, the text could not, for the same reason, be reconstructed on the basis of the Devanāgari group alone. It is also important to note that our MSS divide themselves into distinct groups mainly, if not entirely, on the basis of scripts.\textsuperscript{1} As the work itself was presumably composed in the Devanāgari area, it seems probable that the Nevārī MSS, though the earliest, did not (like the South Indian Grantha MSS Sa. 3) preserve the best text-tradition, which can be confidently accepted as unquestionable in the face of the contrary testimony of the Devanāgari group. By following, therefore, any particular MS or group of MSS which, however good or old, has its own faults and deviations, we would be authenticating just that arbitrary reconstruction which it is the express aim of the method of textual criticism to avoid.

In these circumstances, our reconstituting of text must necessarily be eclectic; but it must be eclectic on recognised principles. From this point of view it appears that barring such vagaries and peculiar

\textsuperscript{1} This is the case, on a much larger scale, with regard to the Mahābhārata text-tradition, as Sukthankar has already shown in his Prolegomena to the Adiparvan. Our apparent exception is that the Maithili and two Devanāgari MSS are allied to, and are therefore grouped with the Nevārī, while the two Grantha MSS go with the Devanāgari group. But the case is similar to Sukthankar's grouping of K with S and Belvalkar's grouping of one B MS (in Bhīṣma) with K.—It is hardly necessary to point out that the object of textual criticism is to find, not \textit{a priori} the best, but \textit{a posteriori} the most authentic readings; and for this purpose a careful grouping and evaluation of manuscript material is necessary.
aberrations, as are noted above, of both the groups, they agree generally with regard to the rest of the text. We can postulate this as original and independent agreement between the two groups, on which we should primarily base our reconstruction of the text. Such agreement is documentary evidence prima facie between \( \alpha \) and \( \beta \) of our *stemma codicum* leading irresistibly to the original archetype. There can be hardly any doubt about this sound and simple rule; but difficulties arise where there is fluctuation, which is indeed not rare. In such cases, where the documentary evidence is uncertain, the comparative value and mutual relationship of different manuscripts or groups of manuscripts should be taken into account in estimating their evidence; and even where this fails to guide us, choice would fall upon that reading which has the greatest intrinsic probability, considered from the points of view of context, grammar, metre or sense. One such instance of importance is furnished by the transposition, already noted above, of a passage before or after V.18 made respectively by the Nevāri and the Devanāgarī MSS. Here the documentary evidence being conflicting, we have to prefer, for reasons of intrinsic probability, the reading of the Nevāri MSS to the exclusion of others. On the other hand, in the case of the transposition of a longer passage on the episode of Kauśika’s curse on the Viśvedevas, we have for the same reason preferred the reading of the Devanāgarī MSS. There are also yet more difficult cases where the evidence *pro et contra* of documentary and intrinsic probability is equally balanced. In such cases there is no alternative but to accept that reading which would seem most probable, even if it is not the most factual.

At any rate, we have tried to keep strictly to documentary evidence in accordance with the principles enunciated above. The spelling has been standardised and obvious scribal blunders silently corrected; but all truly variant readings have been faithfully recorded. Except in the case of Prakrit passages, which we shall discuss separately below, there has been no emendation to the text; and in this respect we have strictly followed the accepted principle of text-criticism that, in general, interpretation should be given preference to hasty emenda-


RECONSTRUCTION OF PRAKRIT PASSAGES

We have bestowed particular care on the Prakrit passages of the play. This was a task not without great difficulties, for no MS was found uniform or reliable from the standpoint of the rules laid down by Prakrit grammarians. The Candra-kauśika appears to employ only two forms of Prakrit, namely, Sauraseni and Māgadhi. Barring common blunders and occasional intrusion of y- and u-sruti, the Sauraseni, being the more familiar Prakrit, is fairly normal, although very often forms of other dialects curiously creep in. Thus, we have aberrations like cīṭṭhāi (for cīṭṭhadi), jubaśi (or juddhābhi) (for juddhādīvo or juddhādhivāi), vacchattbalo (for vakkhatbalo), vicchobbo (for viśckhobbo), jaha, taba (for jadbā, tabhā) from Māhārāṣṭri; odālīda (for odārīda), kālaṇādo (for kāraṇādo), ala malaya-valuva (for are makāda-vadda) from Māgadhi; and even kaṇṇābi (for kaṇbābi) from Apabhramśa. These are, however, sporadic instances, such as are sometimes found even in the best MSS of Sanskrit plays. But the Māgadhi Prakrit, as presented by our MSS, is a more difficult proposition. It is spoken, both in prose and verse, chiefly by Candraśānas in the play. That the dialect is Māgadhi is not only recognised by Pischel (Grammatik & 23), but it is also clear from such undoubted Māgadhi characteristics as ṣ for s, ś and l for r; nominative singular of a-stems in e; and bage for abaṃ. But even here the MSS are not uniform; for they show frequent confusion of ṣ and s, ś (e. g. esse for eṣe, visame for visame, samae for samae etc.), sometimes of r and l (e. g. D2. 4 daruṇa for dāluṇa); and the use of bagga (N1. 2), bākka (D1), abakhe or bakes (D7), abage (S2. 3),—and even abaṃ pi (D1. 2. 4-6 Si Pt 1. 2) for bage vi! For Skt. mṛtha we have variants like māṭṭhāa, maḍa, maḍala, “miḍa. All this is indeed confusing. At the same time, when we find that rarer forms of Māgadhi are sporadically, but correctly used, e. g. D4 peskade, D7 laskāṇa, we are led to suppose that the disappearance of similar correct forms is due to untrained scribes, who were always inclined to substitute more familiar forms for those of rare occurrence. Thus we find Sauraseni dakkha replaced by Māgadhi daksaka; S jīva for Mg yyyeva; S vajjhatthāna for Mg uavyhastāṇe; S cīṭṭhadi for Mg
ciṣṭhadi; S āṇṇāe for Mg āṇṇāe, and so forth. Not only do the MSS confuse the two dialects Sauraseni and Māgadhī, but they present many forms which are correct in neither, and which in some instances offend against the elementary rules of Prakrit phonology. The confusion of dialects and incorrect forms occur throughout the text; but they are amply illustrated, more especially, in the Māgadhī verses III. 1, III. 32, IV. 11 and IV. 16, where the MSS are uncertain, and even reckless, not only about Māgadhī Prakrit, but also with regard to metrical regularity in Mātrā-cchandas.

What then is to be done in these circumstances of the general unreliability of our manuscript evidence in respect of the use of the Prakrits in our play, especially of the Māgadhī Prakrit? It is well known that most MSS of Sanskrit plays reveal a similar state of affairs; and most critical editors have been put on the horns of a dilemma about the right procedure to be followed. It is not desirable, on the one hand, that one should, in accordance with the rules of the grammarians, take liberties with the text, but on the other, one cannot allow an uneven and inconsistent text to stand with its wild admixture of dialects. Critics have found fault with editors of plays like Pischel, Hillebrandt and Steen Konow who have not hesitated, in such circumstances, to depart from manuscript evidence and boldly restore the deteriorated texts in respect of the prakrits; but the question has been rightly posed by Hillebrandt in his critical edition of the Mudrārāksa. Maintaining that in such cases of uncertain linguistic evidence of MSS, one has no other alternative but follow the grammarians, he lays down the guiding principle clearly by stating: “At all events, by following the rules of the grammarians we gain firm ground, while by following the manuscripts and their varying practice we are constantly troubled by the feeling of inconsistency. It is of course impossible to write once gacca, and at another time in the same dialect gaccha, and therefore we are forced to normalise the text even where no manuscript authorises us to do so........For this reason it will not be considered too bold to restore the Māgadhī dialect throughout even where the manuscripts fail to guide us.”

Faced with similar difficulties, we have thought it advisable, therefore, to normalise the Prakrit (especially the Māgadhī Prakrit) passages
in general accordance with the rules of Prakrit grammarians like Vararuci and Hemacandra and in the light of the readings of authoritative texts compiled and discussed by Pischel in his *Grammatic der Prakrit-sprachen* (Strassburg 1900). Out MSS variants, however, have been fully noted in every case; and in other respects we have been strictly conservative. It must be admitted that in the absence of proper manuscript evidence the procedure and the result cannot be regarded as wholly satisfactory; but this is all that could be done to approximate to what one would expect to find in a work of the classical period.

We are aware, however, that it is possible to argue that the Prakrit in question employed in our play is really not Mägadhî, but a modified form of Mägadhî which is called Cândâli by some Prakrit grammarians. As the dialect is spoken here chiefly by Cândâlas, the argument would at first sight appear plausible. According to Märkaṇḍeya, the so-called Cândâli Prakrit is a union of Sauraseni and Mägadhî. It is described by Puruṣottama more vaguely as *mägadhi-vikṛtiḥ* or modification of Mägadhî. But the rather meagre rules they lay down about this Prakrit is neither very distinctive nor entirely applicable to the present case. In their opinion, the characteristics of Cândâli Prakrit are: *e* and *o*-nominative singular of *a*-stems; genitive singular in *-īsa*; locative singular in *-mni* in *a*-stems; no change in *-ṭṭha* group; *va* also for *iva*; gerundive suffix in *-is* (e.g. *genḥia*); and frequent employment of *grāmyokti* or vulgar expression (*grāmyok-tayo babulām*). While the suffix *-mni* is also found in Māhāraṣṭrī and Ardhamägadhî, and *-iya* or *-iya* (*-ūṇa* being more common in Mägadhî) is found in Sauraseni and other dialects, it is noteworthy that the characteristics which can be regarded as peculiar to Cândâli

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1 Ed., P. L. Vaidya, with Bhāmaha's commentary, Poona 1931.
2 Ed., Pischel, Halle 1877.
exclusively, are not found in the Māgadhi of our play; and there is also no va for iva (except once in IV. 16d), nor any vulgar expression anywhere. Similar Māgadhi Prakrit (mixed, as presented by the MSS) is also found in the Mudrā-rākṣasa, spoken not only by the Cāṇḍāla in Act VII, but also by other types of character like the Kṣapapānaka, just as it is the speech of the Pāpa-puruṣa also in Act III of the Cāṇḍa-kauśika and of the Rākṣasa and his wife in the Venu-sambhāra.

Puruṣottama deals with two other dialects called Sakāri, and Sabari, which he describes respectively as vīseṣo māgadhyāḥ and māgadhi-viṣeṣāḥ ca prakṛtyā; but the few characteristics mentioned by him, as well as by Mārkaṇḍeya, only show that they are as curious admixture of dialects as Cāṇḍāla, and do not throw much further light on the subject. The characteristics of Sakāri, moreover, look suspiciously like academic generalisations of some characteristics of the dialect used by the Sakāra in the Mṛcchakatika, the name of the Prakrit itself being probably invented therefrom.

If Cāṇḍāla were really a dialect in actual usage, consisting of a somewhat loose and vaguely described admixture of Sauraseni and Māgadhi, it would perhaps afford an easy escape from our difficulties. But in our opinion the solution is too facile to be true, especially as our knowledge of the history of these dialects, as of Prakrit dialects in general, is extremely limited. It seems probable that the living knowledge of the Prakrits must have considerably diminished in later times with the emergence of Abhṛamśa and modern vernaculars; and Rājaśekhara informs us in his Bāla-rāmāyaṇa that people in his time read Prakrit with the help of the Sanskrit Chāyā. It is no wonder, therefore, that MSS of much later times could not distinguish between the different dialects; and in the case

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1 It is true that Cāṇḍāla is mentioned in Bharata's Nātya-jātra (ed. Kāshi Skt. series 1929, xviii. 36-37; ed. GOS, vol. 2, 1934, xvii. 49-50, 54) as one of the many so-called Vibhisās along with seven Bhaṣās (Māgadhi, Sauraseni etc.); but the information is meagre. Its characteristics are not given, nor is its relation to Māgadhi indicated. Abhinavagupta in his commentary does not help us. The evidence of the Nātya-jātra, therefore, is hardly of any use.

2 It is possible that already in the time of Vātsyāyana's Kāma-sūtra the use of Prakrit was artificial (Keith, Sanskrit Drama, p. 334).
of the less familiar forms of Māgadhi they were easily tempted to
substitute the more familiar forms of Sauraseni. In this way pre-
sumably arose such confusion of dialects as we frequently find in the
MSS of Sanskrit plays. The grammarian’s distinction of Sakāri,
Sabari and Čandāli, made in later times, is probably an academic
after-thought, proceeding *a posteriori* on this later confusion of dialects
found in the MSS; and the names Sakāri and Čandāli in particular
perhaps arose from the supposed attribution of such dialects respec-
tively to characters like the Sakāra in the *Mṛcchakāta* and the
Čandālas in the *Mudrārākṣasa* or *Canda-kauśika*. All this is not
solving the difficulty but really avoiding it. At any rate, we are not
convinced that we can accept this as a genuine and authoritative
standard to follow in respect of the Māgadhi Prakrit of our play.

We have, therefore, no sound alternative to the method we have
adopted in restoring the deteriorated text (especially in the case of
Māgadhi Prakrit) for the simple reason that the variant and often
faulty readings of the manuscripts do not lend themselves to any
sensible reconstruction of an archetype from which they may be
ultimately derived. It looks as if we are going beyond the duty of an
editor and giving not what the author *did* write but what the author
ought to have written. But in the confusing state of our manuscript
evidence it is almost impossible to say what the author actually did
write. As long as the manuscript readings are fully noted in the
critical apparatus, there should, therefore, be no objection to normalisa-
tion, provided it is understood that the constituted text in this case
may not represent actually what the author wrote. It is difficult, even
by the application of higher textual criticism, to restore the Prakrit
passages to their original form, because there is every chance that the
authors themselves wrote in a stylized form which perhaps tended to
depart considerably from the original spoken Prakrits, of which not
even an approximate description is now available.
AUTHORSHIP AND DATE OF THE WORK

Not much is known of the personal history of the author except what can be gathered from the work itself. We are informed in the Prologue that the drama was enacted at the command of Śrī-Mahipāla-deva. There is a laudatory verse (Prāṣasti-gāthā), in which those who are conversant with old history (purāvid) are said to have declared that King Mahipāla was an incarnation of Candragupta (Maurya) and the Karnāṭakas whom Mahipāla conquered were incarnations of the Nandas vanquished by Candragupta. The author’s name is given as Ārya Kṣemēśvara, although some MSS make it Kṣemēśvara (D₁ S₂), Kṣemēra (D₄) and even Kṣemendra (D₇ S₁)¹, the last name being obviously a confusion with that of the more well known Kashmirian poet Kṣemendra. He is described as a nāptṛ (which in classical Sanskrit means ‘grandson’, i.e., son’s or daughter’s son) of Vijaya-kōṣṭha. Some inferior MSS read this last name as Vijayarākōṣṭha, and make our dramatist his pro-nāptṛ or great-grandson. It is curious that the name of the author’s father, perhaps a less known person, is not mentioned. The concluding verse of the work speaks of one Kāṛtrikeya, son of a Kṣatriya, who, having been delighted and thrilled, directed the production of the play and used to bestow every day unstinted heaps of clothes, ornaments and gold; may his fame travel beyond the Milk Ocean preceded by the fame of the poet! Another drama, named Naśadhānanda, by Kṣemēśvara, which appears to deal in seven Acts with the story of Nala, is noticed by Peterson.² From the extracts given from the beginning and end of the MS noticed, there can be no doubt that it is a work of our Kṣemēśvara. There is no mention of Mahipāla-deva in the Prologue, but after three

¹ As also in Burnell’s Tanjore MSS (p. 168b), of which our S₁ is one. In the Naśadhānanda the epithet given by the MS is Aćārya for Ārya.

² P. Peterson, Three Reports of a Search for Sanskrit Manuscripts, Bombay 1887 (Extra No. of the JRAS, Bombay Branch), pp. 340-42. This Paper MS from Boondi is described as consisting of 59 folios, dated Saṃvat 1667 = 1611 A.D. No trace of the work can now be found.
beneficent verses, the Sūtradhāra says: 

alam ati-vistareṇa/sādiṣṭo/smi pariṣadā yabhā kila Viśyapragoṣṭha-praṇaptuḥ kaver ācārya-Kṣemiśvara- sya kṣir abbinava-naiṣadhānandamā nāma nāṭakam nāṣayitavyam iti//

It is also noteworthy that the same concluding verse (yenādiṣya prayogam, Canda-k. V. 31), which speaks of the dramatist’s indebtedness to Kārttikeya, is repeated at the end of this drama also.

With regard to the place of origin and date of the work our information is meagre and uncertain. From external evidence we find that a verse of Canda-kauśika (III. 30, grhyatāṃ arjitam idam) is quoted anonymously in Viśvanātha’s Sābitya-darpaṇa (ad VI. 952), which can be dated approximately between 1300 and 1350 A.D.¹

But a higher terminal date is given by the date of the Nevāri MS (N1) of the Canda-kauśika, which was transcribed, as we have seen above, in 1250 A.D. This date can be further pushed back by three citations found in the Sanskrit anthology, Sadukti-kārnāmṛta,² compiled by Śrīdhara-dāsa in 1205 A.D. In the first citation, stanza I. 3 of the Canda-kauśika is quoted (i.14. 3) anonymously (kasyacit) with just a slight variation (ānanda-stimitāḥ for ānanda-slatbitāḥ). In the second citation, stanza III. 20 (śiro yad avagunṣhitam) is given (II. 11. 4) as Lakṣmīdhara’s in the printed edition, but it is correctly assigned to Kṣemiśvara by both the Sanskrit College and Serampore College MSS of Sadukti³, which we have consulted. But the third citation is much more definite. Of the three benedictory stanzas given by Peterson⁴ from Kṣemiśvara’s unpublished Naiṣadhānanda, the first stanza:

¹ S. K. De, Sanskrit Poetics, i, pp. 234-36.
² Ed. Ramavathara Sarma and Haradatta Sarma, Lahore 1933.
³ Op. cit. p 341. Of the two other verses quoted the third is an eulogy of the diversified glances of Śiva; while the second, which is worth quoting here, ingenuously describes the playful raillery of Śivā on Siva’s unwillingness to continue the game of dice after he had unsuccessfully staked his necklace of skulls and serpents and his clothing of ashes and hide. The stanza runs thus: 

asthi by asti papan papan kim aparām bhāmāpi bhāmāiva sac 
carmitaś kbalu carma kim tava jītām yenaiva utṣāmyāśī/ 
naitām dūrta pani karoṣi satataṃ mūrdhni utṣitaṃ jānavīm 
ity evaṃ Śivāya sanarvagadito dyāte Harāb pāna vah//

⁴
akhyate hasitam pitamaha iti trastam kapaliti ca
vyavritam gurur ity ayam dahana ity aavishkrtabhiruta/
paulomi-patir ity asuyitam atba vridha-vinamram shiyah
payad vaḥ purusottamo’yam iti yo nyastah sa puspapnjaliḥ

is quoted (i. 67. 4) with trifling variations and attributed to Kṣemēśvara (Kṣemēśvarasya).

This would fix the lower terminus of the date of the Canda-kauśika at 1205 A.D. But the upper terminus is not known. The negative evidence that it is not cited in the Daśarūpaka of Dhananjaya and its commentary by Dhanika (c. last quarter of the 10th century) does not prove much; but it indicates that probably our play could not have been such an early and well known production as Bhaṭṭa-nārāyana’s Veni-sambhara, which is frequently cited for illustration in the Daśarūpaka. Nor is Canda-kauśika mentioned or cited in the Nātyādarpana1 of Rāmacandra and Guṇacandra (c. 1100-1175 A.D.), although Rāmacandra himself wrote a curious play on the Hariścandra legend, called Satya-hariścandra (see below), and could have known Kṣemiśvara’s work. No reference or citation is also found in the Nāṭaka-lakṣaṇa-ratna-kośa2 (before 1431 A.D.) of Sāgaranandin.

The only internal evidence for its date of production is to be found in the reference to king Mahipāladeva in the Prologue of the Canda-kauśika. If this Mahipāladeva can be identified, we can arrive at an approximate date on that basis. But of the two Mahipālas well known to history, it cannot on available evidence be determined with certainty whether the Gurjara-Pratihāra Mahipāla I of Kanauj (c. 914-945 A.D.) or the Mahipāla I of the Pāla dynasty of Bengal (c. 998-1026 A.D.) was Kṣemiśvara’s royal patron. The verse and the prose passage

“A skull is but a skull, a serpent a serpent; what more? The ashes and skin also are but ashes and skin. What of thine hast thou lost that thus thou art troubled? Ah, rogue, it is that thou wilt not stake Jahnū’s daughter that rests over thy crest. May Hara protect you, Hara to whom Sīvā thus spake playfully when they played at dice”.

1 ed. Gaekwad’s Oriental Series, Baroda 1929.
immediately preceding it in the Prologue may be freely translated here. The Sūtradhāra says:

I am commanded by Śrī-Mahipāla-deva who, having gracefully uprooted all thorns (of his State) completely, was a suitor in the self-choice ceremony of Lakṣmī, who was drawn by his arm-staff revolving, like the Mandara, in the midst of the sea of battle. Of him those who are versed in old history recite a laudatory verse:

(The same) Candragupta who, having resorted to the naturally abstruse policy of Ārya Cāṇakya, conquered Kusumanagara by vanquishing the Nandas, appeared again as Śrī-Mahipāla-deva, rich in the pride of his arm, in order to slay just those (Nandas) who have today verily attained the form of the Karnāṭas.

It is clear that this verse makes Mahipāla an incarnation of Candragupta (Maurya) and his enemies the Karnāṭas incarnations of the Nandas; but it is not clear as to who these Karnāṭas were and what the points of comparison are with regard to the mention of Ārya Cāṇakya’s policy and conquest of Kusumanagara. Do they, in the case of Mahipāla, refer to some person who gave him diplomatic aid and the name of the place he conquered by defeating the Karnāṭas? On the interpretation of this passage and identification of Mahipāla lies the solution of our problem; but those historians who have considered the problem appear to be divided in their opinion.

This verse was long known from the editions of the texts published respectively by Kṛṣṇa Sāstri Gurjara in 1860 and by Jaganmohan Tarkālāmkāra in 1867, as well as from Jīvānanda Vidyāsāgara’s more accessible edition of 1884. But in 1893 Haraprasad Sastri claimed its discovery in an old Nevāri MS (our N1) of the Cāṇḍa-kauśika which was recovered from Nepal. In the notes he published on these, among other MSS, he was inclined1, as against the views of Pischel (1883), to identify the dramatist’s patron with Mahipāla I of Bengal, chiefly on the ground that the king is said in the verse in question to

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1 On a new find of old Nepalese Manuscripts in IASB, lxii, 1893, pp. 250-52. Sastri here reads the date of the MS wrongly, but it was corrected in his Descriptive Catalogue mentioned below.
have driven away the Kārṇaṭas who, in Sastri’s opinion, were the Colas who invaded Bengal under Rājendra Cola I between 1021 and 1023 A.D.¹. This opinion was vigorously supported by R. D. Banerji,² who even went so far as to suggest, on the strength of this very evidence, that “though Mahīpāla (I of Bengal) was defeated by Rājendra Cola when he crossed into Rādha from East Bengal, he prevented him from crossing the Ganges into Varendra or Northern Bengal, and so the Cola conqueror had to turn back from the banks of the Ganges”. J. C. Ghosh, who generally agrees with this view, further argues³ that Cānakya and Kusumanagara should be taken as common to Candragupta and Mahīpāla, because Mahīpāla I of Bengal was, in his opinion, the lord of Kusumanagara (=Pātaliputra), which he lost and regained from intruders, and that he had a minister named Cānaka or Cānakya. If it is said that there was no Kārṇaṭa invasion of Bengal, Ghosh thinks that the Bengal inscriptions show that there was no dearth of Kārṇaṭas in Bengal at that time.

Unfortunately these views of Bengali historians, who would like to appropriate Kṣemiśvara and his royal patron Mahīpāla to Bengal, are not accepted by other scholars, who would rather identify him with the Pratihāra ruler Mahīpāla I of Kanauj. It is not necessary for us to enter into the details of the controversy, but the main arguments of the contrary view may be briefly indicated.

S. K. Aiyangar, who has examined R. D. Banerji’s contention at some length,⁴ is of opinion that there is no evidence either in the Pāla or the Cola inscriptions in favour of Banerji’s theory of a victory over the Cola forces by the Pāla ruler of Bengal; and that the Kārṇaṭas of the Cānda-kauśika could not have been the Cola forces of Rājendra Cola I,
who were mostly Tamils, but they must refer to the Rāṣṭrakūṭas, the only reigning Karnaṭas of the time, with whom Pratihāra Mahipāla I of Kanauj came into serious conflict. Influenced, however, by the comparison of Mahipāla and his Karnaṭa enemies to Candragupta and the Nandas, Aiyangar further puts forward the theory that the overthrow of the Rāṣṭrakūṭa power by Pratihāra Mahipāla I must have occurred in Magadha. Accordingly he presumes that a branch of the Rāṣṭrakūṭas, who for some time held a principality in Central India, were compelled by the rise of the Candella power in the 10th century to move into Magadha and carve out a kingdom for themselves.

K. A. Nilakantha Sastri, who gives an extensive account of Rajendra Cola’s northern expedition, agrees generally with Aiyangar’s view that the verse in the Canda-Kauśika refers to Pratihāra Mahipāla I of Kanauj and the Rāṣṭrakūṭa Karnaṭas; but he points out that there is no tangible evidence for the theory of a Rāṣṭrakūṭa migration into Magadha. He is of opinion that this theory is not only untenable but also unnecessary; for the dramatist never meant that the analogy between Mahipāla and Candragupta should be carried so far as to indicate that Candragupta’s conquering of Kusumanagara should imply that Mahipāla did the same over again. Nilakantha Sastri thinks that the poetic figure in the verse is Utpreksā, in which there need not be complete resemblance (Sādṛṣya) but some resemblance in the midst of the difference between two objects of comparison. With regard to Rajendra Cola’s expedition he shows at some length that the expedition, lasting for less than two years, was led not by Rajendra himself but by one of his generals. It was charged mainly with the task of bringing the sacred water of the Ganges for the purification of the Cola country, and that its commander was instructed to fight and

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1 In his Colas, Vol. i, Univ. Madras 1935, pp. 247-54 and Note A, pp. 283-38; also in JOR, vii, Madras, 1933, pp. 199-216.
2 JOR, vi, Madras 1932, pp. 191-98.
3 In Utpreksā, of course, complete resemblance is not necessary; but there is no point in giving details about the Aprākṛta, which have no application at all, direct or indirect, to the Prākṛta. That would hardly be a merit in the construction as much of an Utpreksā as of any similar poetic figure.
overcome opposition in the enterprise from the kings through whose territory the Cola army had to pass. Agreeing with Aiyangar, Nilakantha Sastri rightly observes that "it could hardly have been more than a hurried raid across a vast stretch of country"; but the motive behind the expedition was probably an exhibition of the power of the Colas to the rulers of Northern India, even though the fetching of the water of the Ganges was its direct object. There is evidence to show that Mahipāla I of Bengal was frightened and put to flight by the Cola general, but there is nothing to show that the Cola army intended to cross the Ganges into Varendra or were defeated in that attempt by Mahipāla. There is also no support for R. D. Banerji’s hypothesis of a Karnāṭa contingent in Rājendra Cola’s army and of its being left behind to hold the territory of Magadha on behalf of Rājendra Cola.

With regard to J. C. Ghosh’s suggestion that Mahipāla I of Bengal had a minister named Caṇaka or Caṇakya, Nilakantha Sastri shews1 that it need not be seriously considered, as it is based on a misreading of Tārāṇāth’s information on which Ghosh relies. Caṇaka (and not Caṇakya) is said to have been the regent, or rather the king, during the non-age of a distant descendant of Mahipāla, named Bhayapāla; he lived many years after Mahipāla and could not have been his minister. Regarding the allegation that the Karnāṭas are mentioned in the Pāla inscriptions, it is shewn that the reference to Karnāṭas occurs only in the Bangarh Copper-plate of Mahipāla I in a complimentary jingle on the king’s servants: Gandha-Malava-Khaśa-Hūṇa-Kulika-Laṭa-Caṭa-Bhaṭa-sevakādin—“which is not history but court-poetry”. It should be added that Mahipāla I of Bengal admittedly had dominion over Magadha, but nothing is known about its being lost and regained from the Karnāṭas.

It is, therefore, maintained that the Mahipāla of the Caṇḍa-kanśika was none other than the Gurjara-Pratihāra Mahipāla I of Kanauj, under whom Rājaśekhara wrote his Bālabhārata (i. 7) and whose conflict with the Rāṣṭrakūṭa-Karnāṭa Indra III is well known from contemporary records. The identification is not new, but was suggested by

1 Indian Culture, vii, 1935-36, pp. 798-99
Pischel as early as 1883. But there is some difficulty. While Kṣemīśvara asserts his patron’s victory over the (Rāṣṭrakūṭa-) Karnaṭas, the inscriptions testify on the other hand, that Indra III put Mahipāla to flight and devastated Kanauj, to which Mahipāla was, however, later on restored by the Candella king Harṣadeva. This inconsistency is explained by presuming that Kṣemīśvara’s assertion is a court-poet’s version of the actual fact of Mahipāla’s defeat. Following Pischel, Sten Konow, therefore, writes: 2 “The Rāṣṭrakūṭa-king Indra III, of whom we possess inscriptions of the years 914 and 916, and who accordingly was a contemporary of Pratihāra Mahipāla of Kanyākubja, says at all events of himself that he conquered Mahodaya (Kanyākubja). Since, however, Mahipāla’s successors continued their dominion over Kanyākubja, we cannot judge this statement in any other way than similar statements found in inscriptions, in which each of the parties to a battle claims to be the victor. Mahipāla’s victory over the Karnāṭas and Indra’s victory over Mahodaya probably relate to the same occurrence which was differently interpreted by the participants.”

Summing up the whole controversy, R. C. Majumdar briefly states the case thus: “In the absence of further particulars, it is difficult to decide the question one way or the other. The probability is, however, undoubtedly in favour of the latter view. While there is no valid reason to regard Rājendra Cola as a Karnāṭa, the Pratihāra king Mahipāla undoubtedly had a life-and-death struggle with the Karnāṭas under Indra III. It is true that Mahipāla was defeated, but the retreat of the Karnāṭa forces and the re-occupation of Kanauj by Mahipāla could easily be magnified by the court-poet as a glorious victory of Mahipāla over the Karnāṭas; and such an assumption was well calculated to soothe the wounded vanity of the Pratihāras. In any case, it is not safe to derive any inference from Canda-kautika regarding the victory of the Pāla ruler over the Cola army.”

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1 Göttingische gelehrte Anzeigen, 1883, p. 1220f (reviewing Fritze’s German trs., entitled Kanśika’s Zorn).
2 Das indische Drama, Berlin and Leipzig, 1920, p. 87 (Translated here).
3 History of Bengal, Dacca University, Vol. I, pp. 143-44.
In addition to the arguments given above against taking the Candā-kauśika as a Bengal work, we may adduce another fact to which attention has not yet been drawn. Most of the known MSS of the work are written in Devanāgarī, and just a limited number in Nevārī, Maithili and Grantha characters; but not a single MS in Bengali characters has yet been noticed anywhere. This is indeed not evidence but a strangely significant fact.

All these are forceful arguments; but, as R. C. Majumdar points out, they cannot be regarded as conclusive. The case for Bengal is certainly weak; the case for Kanauj is yet not fully convincing. The presumption that a contrary fact is glossed over by a court-poet's flattering version cannot be taken as very satisfactory. Nor is there any reason for gratuitously assuming that the poet of the Candā-kauśika did not know the proper construction of an Utpreksā and redundantly referred to the conquest of Kusumanagara and Ārya Cānākya's policy. Nilakantha Sastri is aware of the weakness of this assumption; but he suggests that a reference is perhaps implied to Mahipāla's restoration to the kingdom of Kanauj by the assistance partly of the Candellas, obtained by the diplomacy of Ārya Kṣemiśvara,—which is hinted by the poet himself by the mention of Ārya Cānākya's similar policy. All this is ingenious, but entirely fanciful. It does not still explain the pointed reference to Kusumanagara.

It is possible to assume, on the other hand, that none of the two well-known Mahipālas are meant, but perhaps the dramatist celebrate some obscure local ruler with the result that these points in the comparison remain equally obscure. One other fact, again, is overlooked by all historians, namely, the reference, in the same concluding verse in both the Candā-kauśika and Naśadānanda, to Kārttikeya, son of a Kṣatriya, as one of the munificent patrons of the dramatist. Who this Kārttikeya was is not known. Jaganmohana Tarākārpāra, in

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1 As a search through the catalogues of MSS in the libraries of Calcutta and Dacca, and the notices of Rajendra Lal Mitra and Haraprasad Sastri would show.

2 Only Haraprasad Sastri quotes this verse in JASB cited above, but he thinks that this Kārttikeya was a nobleman in Mahipāla's court.
the preface to his edition of the *Canda-kauśika*, believes from the terms of reference that he was a royal personage whose court Kṣemīśvara adorned. But this would be inconsistent with the explicit reference and panegyric of Mahīpāla-deva in the Prologue of the *Canda-kauśika*. As the verse in question refers only to the Prayoga or production of the play, it is possible that Kārttikeya’s appreciative patronage helped the production, and nothing more; but it is not clear in what relation he stood to Mahīpāla-deva.¹

While admitting that the weight of opinion is in favour of identifying Kṣemīśvara’s Mahīpāla with the Pratihāra Mahīpāla I of Kanauj, it is not possible, in view of these difficulties and in the absence of further decisive evidence, to make any positive assertion. Provisionally we can take Kṣemīśvara as a contemporary of the more well-known Rājaśekhara in the first half of the 10th century.

¹ Keith (Sanskrit Drama, Oxford 1924, p. 241) attempts to avoid the difficulty by ingeniously translating the phrase in question *kṣatraprāśṭeh kārttikeyasya kirtim* by the words ‘the fame of that scion of heroism, that god of war’, who bade the drama to be performed, apparently meaning Mahīpāla himself. That this is not correct is shown by the repetition of the verse at the end also of the poet’s *Naiṣadhānanda*, where the interpretation would be inapplicable, inasmuch as the Prologue there makes no mention of Mahīpāla-deva.
THE THEME AND SOURCES OF THE DRAMA

THE THEME AND PLOT

The Canda-kauśika deals, in five Acts, with the Purāṇa legend of the sage Viśvāmitra Kauśika and king Hariścandra of Ayodhyā, and derives its title from the fierceness of the irascible sage, which brings about the strange trial and suffering of the king.

As it will be necessary to refer to some details of the plot later on, we give here its outline as follows:

Act I. King Hariścandra appears with his companion, the Jester Baudhāyana. Because of some evil portents he has been directed by his family priest to observe all-night vigil. He is not only worn out and weary but also apprehensive that Queen Saibyā might misconstrue his keeping away at night. With his companion he approaches Saibyā, waiting disconsolate with her companion Carumati, and attempts to appease with loving words her unjust resentment. In the meantime an ascetic disciple of the priest comes with holy water, meant for peace and averting of evil, and conveys a message to Saibyā to make special offerings to Brahmins and the family gods. Saibyā now realises her mistake, becomes reconciled to her husband, and hastens to carry out the priest's message. As the king wonders how to dispel his loneliness, a diversion is created by the entrance of a forester who announces with great flourish the appearance of a wild boar fit for the king's chase. As the Act closes the king declares his intention, as against the advice of his companion, to go out for a hunt.

Act II. The Act opens with a description, from behind the scene, of the efforts of hunters to ensnare the wild boar. Then enters the allegorical figure of Vighna-rāja, King of Obstacle, who in the deceptive form of a boar has enticed the king into the forest and is now leading him to the hermitage of Viśvāmitra. The king enters in a chariot chasing the phantom boar, which vanishes in the vicinity of the hermitage. Suddenly he hears the cries of some women in distress. Rushing forward to rescue, he offends without knowing the terrible sage Viśvāmitra, who is merely performing a ritual to bring under
control the sciences, the Vidyās, appearing before him in the form of three harassed ladies, but gladly disappearing as soon as they see Hariścandra. Recognising the irascible sage, the king seeks forgiveness for the unwitting offence on the plea that he was merely performing the duty of a Kṣatriya. Trapped by his own words, he enunciates the duty as threefold, consisting of liberality to worthy Brahmans, protection of those who are overcome with fear and fight with those who are hostile. Viśvāmitra Kauśika thereupon asks the king to bestow on him gifts worthy of his penance and learning. Afraid of incurring his displeasure, the king gladly makes a gift of the entire world under his dominion; but since a gift is not complete without the final fee or Dakṣinā, the sage further demands it. Having made a gift of everything he possessed, the king is in perplexity, but he finally decides, with the sage’s permission, to earn it by going to Vārāṇasi which, being the city of Siva, is considered above and beyond the rest of the world.

Act III. The scene, laid at Vārāṇasi, opens with the entrance of embodied Sin (Pāpa-puruṣa) who is apprehensive of Hariścandra’s coming to the city, just as Bhṛguiti, Siva’s follower, is glad that Siva and Sīvā are eagerly awaiting it. After this introductory scene (Praveśaka) the king is discovered lamenting over his misfortune. It is midday. In order to realise his irrevocable promise to the sage, he is about to enter the market-place for selling himself as a slave and paying off the Dakṣinā with the money obtained thereby. The Kauśika comes on the scene, reminds him that the time-limit for payment has expired, and is about to pronounce a curse on him for non-fulfilment of his promise. The king falls at his feet in abject distress and obtains permission to extend the time-limit till sunset. The action on the stage now shifts to the market-place. As Hariścandra offers himself for sale as a slave, Saibyā, who had been following behind, rushes on the scene and offers herself for purchase to a willing buyer. A teacher and his disciple enter. As the teacher’s wife is fully occupied with tending the holy fire and finds little time for domestic work, he wants a woman servant for the purpose and finds Saibyā quite suitable. Discovering her husband near at hand and impressed by his noble appearance, the teacher, full of pity, ques-
tions him, and finds out that the money is wanted for redeeming promise to a Brahman. He gives the king half a lac of gold for the purchase of Saibyā and leaves his disciple to take her away. After a pathetic scene of farewell, the harsh young disciple pushes the child Rohitāśva and hurries him and his mother Saibyā away. The Kauśīka, now appearing on the scene, is not satisfied with the payment of only half of his dues. At this point the Viśve-devas, from behind the scenes, condemn, while travelling in their aerial chariot, the heartlessness of the Kauśīka in reducing Hariścandra to such a wretched plight. Thus provoked, the angry sage curses them to be born as men, and to be killed by Droṇa's son while still young; and they fall at once from their high estate. They were born as the five sons of Draupadi and died young. The king, in great fear, declares that he will sell himself as a slave even to a Caṇḍāla for the redemption of his pledge. As if hearing this, the allegorical figure of Dharma in the disguise of a Caṇḍāla enters and offers to buy for half a lac of gold. In spite of great aversion, the mortified king agrees, and repays his debt to the sage who, wondering and embarrassed, departs; while Hariścandra follows his new Caṇḍāla master to become a cemetery keeper.

Act IV. The scene is laid in a cremation ground at Vārāṇasi where Hariścandra is now a servant of the Caṇḍāla, who directs him to take the blankets from the dead bodies as his due. As he wanders about, he gives a long and harrowing description of the hedious horrors of the place. Dharma enters again in the guise of a Kāpālikā to test further the king's fortitude and uprightness. He seeks Hariścandra's service for averting evil while he goes to discover, with the help of a Vēśāla, some hidden treasure of minerals. As the king is engaged in this occupation, the Vidyās or Sciences appear and offer their services to him. He does not want any service for himself, but bids them wait upon the Kauśīka, who had been baffled before, so that upon the attainment of the sage's object, the king would himself feel freed from all guilt. On the discovery of the treasure the Kāpālikā returns and generously offers it to the king so that it would enable him to redeem himself and his wife from slavery. But Hariścandra declines, because his master is entitled to it and not himself as a slave. The Act closes as the dawn breaks.
Act V. The cremation ground continues to be the scene of action. One of the Candālas brings news that a grief-stricken woman has brought a dead child for cremation, and bids him demand from her the blanket of the dead. The woman is Saibyā and the child Rohitāśva who has been bitten by a deadly snake while he was plucking flowers for the teacher’s daily worship. Hariścandra does not at first know them; but when he listens to her lamentation that the boy was predicted by soothsayers for overlordship of the earth, and that mother and the child are brought to this plight by the implacable Kauśika, he recognises his own wife and son. He is overwhelmed with grief, but checks himself from self-destruction by the thought that as a slave he is entirely in the ownership of his master and has, therefore, no right even to kill himself. For fear of further upsetting the sorrowing Saibyā he does not reveal himself. But when in distress she in her turn wants to immolate herself, he restrains her by reminding, by means of a verse recited from a distance, that as a slave she has no right to do so. As he comes nearer to collect his blanket, Saibyā recognises him; and he explains that in his last straits he has sold himself to a Candāla keeper of the burning ground. As, in discharge of his unpleasant duty, he snatches away the blanket, a shower of flowers fall from the sky, and the gods praise the liberality, character, patience, forbearance, truthfulness and wisdom of Hariścandra. Saibyā is pleased, but what does it avail with the dead child lying before them? Dharma enters and assures them that virtue is not superfluous in this world. He revives Rohitāśva to the joy of the despairing parents. He puts Hariścandra in a divine aerial car and gives him divine vision by which he is enabled to see that Kauśika, having been pleased with the attendance and service of the Vidyās, has restored Hariścandra’s kingdom to his ministers. He also realises that all this had been really a trial of his character; for the buyer of Saibyā and his wife were no other than Śiva and Śivā themselves, while his own master the Candāla is Dharma himself. Rohitāśva is crowned king, and Dharma requests Hariścandra to ascend to heaven with his wife. As he refuses to do so without his faithful subjects, he is at last allowed to take them along with him. All ends happily, and the play is concluded with universal felicitation.
This, in brief, is the plot and theme of the Canda-kānšika. While the course of action is shaped by the dramatist's invention, the theme is related to earlier literary tradition, from which the details of the legend are drawn, and with which the author shows an intimate acquaintance. We now turn, therefore, to the literary sources of the Hariścandra legend.

SOURCES OF THE THEME

The Hariścandra Legend

In Vedic literature Hariścandra Vaidhasa Aikṣvāka (descendant of Vedhas and Iksvāku) is a mythical king whose rash vow to offer up his son Rohita to Varuṇa is the source of the interesting tale of Sunahśepa in the Aitareya Brāhmaṇa (vii. 14.2)\(^1\) and the Sāṅkhyāyana Srauta-sūtra (xv. 17). In this legend Hariścandra, however, does not appear as a truthful and upright king, as he does in the Epic and the Purāṇas; for out of affection for the son given to him by Varuṇa he keeps on breaking his promise to the god on some pretext or other. He is punished and afflicted with dropsy, but he recovers when Varuṇa accepts Sunahśepa as a substituted victim. It is also noteworthy that there is no question here of the hostility of Viśvāmitra; for Viśvāmitra is the Hotṛ and Vasiṣṭha is the Brahman priest at the sacrifice of Sunahśepa which, however, was not completed through the grace of the gods. Sunahśepa was actually bound to the stake, but on Viśvāmitra’s advice he made his supplications to the gods; and the bonds fell off as he recited verse after verse from the Rgveda.

Viśvāmitra ultimately adopts Sunahśepa and gives him the name of Devarāta, much to the annoyance of some of Viśvāmitra’s sons, who

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\(^1\) English translation will be found in Max Müller, History of Ancient Sanskrit Literature, Panini Office Reprint, pp. 215-18 (with the relevant text from Śāṅkh. Sr. Sūtra in Appendix), and in A.B. Keith, Rgveda-Brāhmaṇas, Harvard Orient. Series, Cambridge Mass., 1920, pp. 299-309. The Rgveda contains merely the statement of Sunahśepa’s deliverance by divine help, while the Tattviriya Sanskritī simply says that he was seized by Varuṇa but saved himself from Varuṇa’s bonds.
in consequence were cursed by their father. As we have no direct concern with this legend, of which variations are also found in the Purāṇas, we need not dwell upon it here.

In the Epics there is no trace of this legend; but in the Mahābhārata, Hariścandra is mentioned as an ancient king, a Rājaṛṣi, who attained Indra’s heaven by bringing the whole earth under his sway and performing the Rajasūya sacrifice. The Rajasūya is, of course, an important item in the Aitareya legend; but in the Epic, Hariścandra’s Kratu is mentioned as exemplary, and Yudhiṣṭhira must perform the Rajasūya in the same manner. There is, however, an allusion to Hariścandra’s truthfulness in a verse which describes him as moving in heaven like the moon by his truthfulness. Of his connexion with Varuṇa, Vasītha or Viśvāmitra there is nothing.

It is not until we come to the Purāṇas that we find the Kauśika-Hariścandra legend developed in all its details. The older tale of Sunahsepa is found in modified forms, but the story of Hariścandra’s suffering at the hands of Kauśika-Viśvāmitra is narrated in detail only in the Devī-bhāgavata and the Mārkandeya-purāṇa.

The story in the Devī-bhāgavata, a fairly late production of the 11th-12th century, is briefly as follows:


2. Anuśāsana (Bomb. Ed.), 115. 71. The verse runs thus: satyaṃ vada taṃ nāsatyaṃ satyaṃ dharmaḥ sankalanah Hariścandraḥ carati vai divi satyenaandravat/.


Pargiter attempts to show (JRAS. 1913, p. 885f; 1917, p. 46f; Ancient Indian Historical Tradition, London, 1922, p. 10f) that the Vedic tradition is Brahmanical and fanciful, while the Epic tradition is of Kṣatriya origin and contains reliable historical material. But we are not concerned with this question here.


Once in Indra’s heaven Vasistha praised Hariścandra for his munificence, uprightness and other qualities. This provoked Viśvāmitra, who remembered how Hariścandra had deceived Varuṇa. He took a vow to test the king’s character. Once, while hunting, Hariścandra met a beautiful young woman weeping in the forest, and learnt from her that she was troubled by Viśvāmitra who sought her by his severe penance. Hariścandra approached Viśvāmitra and requested him to desist. The enraged sage kept quiet, but afterwards lured the king into an unknown and trackless forest by letting loose a terrible boar-shaped demon, who broke into the king’s garden, but vanished when the king followed and attacked. When Hariścandra lost his way, Viśvāmitra appeared before him in the disguise of an old Brahman. The king requested him to show the way out and promised in return much wealth. Finding his opportunity, Viśvāmitra, on the pretext of marrying his son whom he created by his magic power, asked the king to rest and bathe, and be ready to give him his entire kingdom as a gift worthy of the occasion. Having given his word, the king agreed and returned to his capital Ayodhyā. Viśvāmitra followed him there, accepted the whole kingdom as a gift, and turned him out of it so that he might earn elsewhere the proper Dakṣiṇā without which no gift is complete. At the heartlessness of the sage, the king’s loving subjects lamented upon his departure. With one month’s time-limit, Hariścandra went to Vārāṇasi and at last paid up half the amount of the Dakṣiṇā by selling his wife Saibya1 and his son Rohita to an old Brahman who wanted to buy them for waiting upon his delicate wife, but who was no other than Viśvāmitra himself in disguise. After a pathetic scene of farewell, they departed after being pushed and whipped by the Brahman.

1 She is generally mentioned by the epithets Bhāryā, Patni, Rājī etc.; but she is called Mādhavi in vii. 19, 51 and Saibya in vii. 26, 33, 53. The sale was made on her advice, as in Marhāṇḍaya.
At the insistent demand, again, of the pitiless sage, Hariścandra resolved to make full payment of his debt by selling himself as a slave to Viśvāmitra himself, who in his turn sold the king to a Cāndāla, the cemetery keeper, Dharma having appeared before them in this disguise. The gods praised this brave act of Hariścandra and threw a shower of flowers on him from heaven. After a year Rohita, while playing near an ant-hill, was bitten to death by a snake sent by Viśvāmitra. But Saibyā was not allowed by her cruel master to see her son until she had finished all her domestic work. When at midnight she went to her son's dead body, people took her to be a night-walking fiend that used to kill children (bāla-ghāsini) and handed her over to the Cāndāla. The Cāndāla ordered his slave Hariścandra to kill her. When, with great reluctance, Hariścandra got ready to carry out his master's wish, Saibyā narrated the sad story of her son's death, and sought his permission to bring the dead body there for cremation. When the dead body was brought to the funeral ground, Hariścandra and Saibyā recognised each other and decided to burn themselves along with their son. They prepared a funeral pyre and meditated on Devī Satāksī (i.e. Sākambhari) before entering it. At this moment the gods, led by Dharma and followed by Viśvāmitra, appeared with a shower of flowers from heaven and revived Rohita. Indra requested Hariścandra to come to heaven, but he refused to go without his faithful people. Thereupon he was allowed to ascend to heaven in perfect bliss with his queen and his people.

It will be seen from this brief résumé that the account of the Devī-bhāgavata could not have been the direct source of Kṣemiśvara; and the date of the Upa-purāṇa itself would preclude such a presumption. The discrepancies of this Purāṇa story occur in some important details which are apparently not known to Kṣemiśvara. Some of these are: (i) The very motive underlying Viśvāmitra's cruel treatment of Hariścandra, which springs from his ancient feud with Vasiṣṭha. (ii) The meeting of the king and the sage is not accidental but
deliberate, the weeping woman in the forest, apparently created by the sage’s magic power, replacing the Vidyās. (iii) Throughout Viśvāmitra himself directs the course of action by various means; namely, sending of the boar-shaped demon; offer in the disguise of a benevolent Brahman to get the king out of the forest; the gift sought on the pretext of an imaginary son’s marriage; himself purchasing Saibyā and Rohita again in the disguise of an old Brahman, and his ill-treatment of them; accepting the king’s offer to become his slave and making him over to the Caṇḍāla (Dharma); sending of the deadly snake for slaying Rohita; refusal of permission to Saibyā to go to her dead son; his presence at the final dénouement, etc. (iv) The episode of Saibyā being taken as a night-walking fiend and the Caṇḍāla’s order to his slave Hariścandra to kill her. (v) The way in which the fallen king and queen finally meet and decide to immolate themselves; their meditation on Devī Satākṣi, whose glorification is the general theme of the Upa-puṇāṇa itself. (vi) Appearance of Indra and the gods, along with Dharma and the pacified Viśvāmitra, at the end. These, among other, details of the Puṇāṇa legend are indeed not trivial, but they change the entire aspect of the story, which is obviously not known to Kṣemiśvara in this particular form.

The account given in the Mārkaṇḍeya Puṇāṇa,¹ which is a much older version of about the 3rd-4th century A.D.,² is more in agreement with the legend as it is known to Kṣemiśvara, although the

¹ Ed. K. M. Banerjea, Bibl. Ind., Calcutta 1862, Adhy. vii-viii. (Eng. trs. by F. E. Pargiter as below; free Eng. trs. in verse of these chapters only by B. Hale Wortham in JRAS, 1881, pp. 355-79).

² The Mārkaṇḍeya, which is one of the oldest and most important of the extant Puṇāṇas, probably belongs to the 3rd-4th century A.D. (See Pargiter, introd. to his Eng. trs., Bibl. Ind. Calcutta 1904, pp. xiv-xx; R. C. Hazra, Purānic Records, Dacca 1940, pp. 8-13). That it is known to the Devi-bhā. is clear enough from the latter’s account of Caṇḍi’s fight with the demons (v. 21-35), which is based upon Mārkaṇḍeya’s better known narrative; and also from an unmistakable reference to it as the Saptaṣati Stotra (ix. 59, 86). If the
dramatist makes certain alterations apparently to suit his dramatic purpose. The Purāṇa narrative\(^1\) in outline is as follows:

Once upon a time, chasing a deer in the forest, king Harīścandra heard the cries of some women in distress. He did not know that the sage Viśvāmitra in his hermitage was attempting to master the sciences (Vidyās) of Śiva, which had never been perfected before. The terrible Vighnārāj, opponent of every undertaking, took the opportunity of frustrating it by entering into the king who, thus possessed, approached Viśvāmitra and angrily reprimanded him. The sage became enraged, and the sciences disappeared in a moment. Now recognising him, the king fell prostrate in reverence, and excused himself by saying that he was merely discharging the duties of a king who must, according to the Dharmaśāstras, offer gifts to worthy Brahmans, afford protection to those who are in fear and wage war with enemies. On hearing this Viśvāmitra demanded, as his unpaid fees for the Rājasūya sacrifice, gift of the entire kingdom excepting the king’s wife, son and body. The king gladly agreed. Taking possession, the sage turned him out of the kingdom with his wife and son, clothed only with the bark of trees. The sage, however, was not satisfied and demanded further fees. With one month’s time-limit for payment the king departed,

many important divergences are taken into account, it would seem that the Devi-bh. probably derived many details of the Kauśika-Harīścandra story from some other unknown source; but, at the same time, where the theme is common, the Devi-bh. directly appropriates many passages from the Mārkandeya: e.g. Devi-bh. vii. 20. 16-17=Mārk. vii. 4-5; 20. 18-20=6-8; 20. 24-25=12-13; 20. 27=15; 20. 28-32=16-20; 21. 6-8=40-42; 22. 4cd=50ab; 22. 5. 7=52. 51; 22. 8-9=53-54; 22. 11cd-12ab=55; 23. 3-5=80-82 etc.

\(^1\) In the Purāṇa legend Viśvāmitra appears to be completely estranged from Harīścandra, to whom he is friendly in the Vedic story of Sunahśēpa and Rājasūya sacrifice. In the Purāṇa, Viśvāmitra is represented as not having received his fee for the Rājasūya sacrifice and not having, therefore, forgotten the slight. This is given as the motive of his implacable treatment of Harīścandra, and his severity is the dominant feature of the story. Kṣemīśvara omits this demand of unpaid fee, and replaces it by a different motive.
while the queen, unused to walking afoot, followed with her son. As his loving subjects mourned over his humiliation and departure, the king was filled with compassion; but the angry sage in impatience belaboured the queen with a wooden staff as the king was drawing her along. The five Viṣve-devas, full of pity, censured the sage for his brutality. In anger Viśvāmitra curses them to be born as men, but exempts them from marriage; they were born as the five sons of Draupadi and died young.

The king, followed by his queen Saibyā and young son Rohita, reached the divine city of Vārāṇasi, the choice (parigraba) of Śiva as a place not to be enjoyed by men. As one month’s time-limit had expired, Viśvāmitra came and made his demand again, but at last permitted the king to defer payment till sunset. On the advice of Saibyā and in desperation, the indigent and harassed Hariścandra sold his wife to an aged Brahman who wanted her as a help for his young wife. As the Brahman dragged the queen by the hair, her little boy wept. At her request the Brahman bought him also. Hariścandra delivered the money he received to Viśvāmitra who, however, considered it to be insufficient. On the king’s supplication, the sage allowed him grace till the close of the day. In his last straits Hariścandra reluctantly sold himself as a slave to a vile Cāndāla¹ who, however, was no other than the god Dharma, and gave Viśvāmitra all the price. Hariścandra, as the Cāndāla’s servant at a burning-ground, became a gatherer of garments of dead bodies. Filthy, matted-haired, black in appearance and armed with a club, he passed a year in the most abject state. He saw a vision of his future transmigrations with a promise of ultimate happiness. His son was now bitten by a snake, and the bewailing Saibyā, now a slave woman, brought the corpse to the burning ground. The king hastened to gather

¹ The name of the Cāndāla is given as Pravira in both Devi-bb. and Mark.-p.
the blanket of the dead. Both he and his wife were so changed in appearance that they did not know each other; but from her lament he at once recognised his beloved wife and his dead son. They wailed in deep suffering, and resolved to immolate themselves on their son’s funeral pile; but the gods, led by Dharma, interposed. Dharma declared that Viśvāmitra was now pleased to proffer his friendship. Indra revived the king’s son by a shower of nectar and called Hariścandra to heaven with his wife. But as the king pointed out that unpermitted by his master he could not do so, Dharma explained that he had himself personated the Caṇḍāla. But Hariścandra still refused to go without his faithful subjects. Indra agreed and brought ten million heavenly chariots to take his people. Viśvāmitra himself, along with the gods, enthroned Rohitāśva in the city of Ayodhyā. In perfect bliss Hariścandra with his queen and his people ascended to heaven; and all ends happily.

Kṣemiśvara, of course, introduces certain variations, to suit his dramatic purpose; but in the main outline he follows the narrative of the Mārkandeya Purāṇa more than that of the Devī-bhāgavata. Even passages from the Mārkandeya seem to be substantially paraphrased; and the verbal resemblance is sometimes striking. A few examples will suffice:

Mārk. P. vii. 18

datavyam rakṣitavyam ca dharmaṇena mabikṣitā/
cāpam udhyamya yoddhavyam dharma-sāstrānusārataḥ//
Caṇḍa-k. ii. 26

datavyam rakṣitavyam ca yoddhavyam ksatriya ir api/
gitaḥ purañair munibhir eṣa dharmaḥ sanātanaḥ//.

Mārk. P. vii. 20

datavyam vipra-mukhyebbyo ye cānye kuśa-urttayah/
rakṣyā bhitāh sadā yuddhaṁ kartavyam paripanibhibhi//
Caṇḍa-k. ii. 27

gunavadbhyo dvijātibhyo deyaṁ rakṣyā bhavārditāḥ/
arātībhes ca yoddhavyam iti me niścitā mātib//
Märk. P. viii. 4
sa gatvā vasudbā-pālo divyāṁ vārāṇaśīṁ purīm /
naśa manusya-bhojetī śulapāneḥ parigrabaḥ //

Canda-k. ii. 30
bhagavataḥ śivasya parigraba-paramaṁ kśetraṁ /
vārāṇaśīti vasudbā-tala-bboga-bbinnam etc.

[Devi-bb. vii. 20. 16
pravīya vasudbā-pālo divyāṁ vārāṇaśīṁ purīm /
naśa manusya-bhukteti śulapāneḥ parigrabaḥ //
closely paraphrasing Märk. P.]

Märk. P. vii. 222
tiryakthe nāsti tad duḥkham nāsipatra-vane tathā /
vaitaranymaṁ kutas tādrīṁ yādṛṣam putra-viipave //

Canda-k. v. 14
andbamtaṁ-krakaca-bhairava-pūya-vicī
candāsipatra-vana-raurava-sālmaliṣu /
naiteseṣu santi narakeṣu api yātanās tā
duḥkhena yāś tanaya-viplavajena tulyāḥ //

[Paraphrased in Devī-bb. vii. 26. 65
trailokye nāsti tad duḥkhaṁ nāsipatra-vane' tha vā /
vaitaranymaṁ kutas tāvaḥ yādṛṣam putra-viipave //].

But there are also discrepancies and omissions which may or may not have been intentional. Some of these are: (i) There is no trace in the Märkaṇḍeya of the motif of the boar-hunt; but since Kṣemīśvara employs it independently of Viśvāmitra’s deliberate trick, he could not have taken it from the Devī-bbāgavata, but probably from some source now unknown to us. (ii) Viśvāmitra’s demand of the fee due to him for the Rājaśūya sacrifice is omitted in the drama. (iii) The Vighna-rāj enters the king and leads him to Viśvāmitra’s hermitage, but not in the form of a phantom boar as in the drama. (iv) Kṣemīśvara omits, perhaps as unworthy, the incident of the belabouring of the queen by the sage; and the censure of the Viśve-devas,
which occurs at this point in the Purāṇa, is transposed later to the scene of the slave market at Vārānasī in the drama. (v) Hariścandra himself, on the advice of Saibyā, offers her for sale in the Purāṇa, but in the drama this is done by Saibyā herself. (vi) Hariścandra’s vision of future transmigration is omitted in the drama, probably as dramatically unsuitable. (vii) The most important invention of Kṣemīśvara is the episode of the second test of Hariścandra by the Kāpālikas, who is Dharma himself in another disguise. (viii) The resolution of both the king and the queen to immolate themselves together is modified by Kṣemīśvara. (ix) In the drama Indra and the gods do not appear, nor is Viśvāmitra present at the end; Dharma alone comes, revives Rohita, crowns him king, and after explanations takes Hariścandra and Saibyā to heaven.

These modifications or omissions are indeed not very serious, and could have been made by Kṣemīśvara himself to suit his dramatic purpose. Whether they are well judged or not is a different matter, but such transforming of a legend or epic narrative into a drama by introducing even more daring modifications is not unknown in the history of the Sanskrit drama. The dramatist’s fidelity to his sources is not a sine qua non, and need not affect his freedom in borrowing. At the same time, since Kṣemīśvara does not depart much nor seriously from the Mārkandeya narrative, the presumption is not unlikely that the alterations or omissions, such as they are, are shaped by the dramatist’s own inventions. If that were not so, we have to explain the discrepancies by presuming that Kṣemīśvara is drawing in addition upon some other legendary source which is now lost to us.

References to Other Legends

That Kṣemīśvara, like most Sanskrit poets, was well versed in ancient legendary lore is clear from certain allusions in the drama which go back to the Epic and the Purānic sources. Some of them may be conveniently discussed in this connexion. Although Vasiṣṭha does not appear, there are references to Viśvāmitra’s bitter hostility to him. Traces of this ancient feud between Vasiṣṭha and Viśvāmitra, originating probably from their rivalry over the priesthood of king Sudās,
are found in the Vedic literature. The tradition is continued in the Epics; but the motive is different and springs chiefly from the stealing of Vasiṣṭha’s cow Nandini or Śabala and the slaying of Śakti and the rest of Vasiṣṭha’s hundred sons through the contrivance of Viśvāmitra. The Purāṇas further develop with great relish the story of this quarrel between the two mighty sages. Kṣemiśvara’s only reference to it occurs in II. 24, where Viśvāmitra himself boasts, not only of having destroyed Vasiṣṭha’s sons, but also of having attained Brahmanhood and of having elevated to heaven Triśaṅku, who had become a Cāndāla by the curse of Vasiṣṭha’s sons. In the next verse (II. 25) Hariścandra refers to the sage’s eating of dog’s flesh during a great famine and to the terrible fight of Vasiṣṭha and Viśvāmitra in the form of gigantic birds. These points require some elucidation.

Like Vasiṣṭha, to whom the seventh Maṇḍala of the Rgveda is attributed, Viśvāmitra is already a great sage, to whom also the third Maṇḍala is assigned. Viśvāmitra calls himself the son of Kuśika and is designated by the family name of Kuśika. In later Vedic literature he is a mythical sage who acts as Hotṛ priest in the Sunaḥṣeṣa sacrifice of king Hariścandra. There is, however, hardly any trace of Viśvāmitra’s kingship or Kṣatriya origin in the Rgveda. But the Aitareya Brāhmaṇa refers to his lordship of the Jahnus, although in a similar passage in the Sāṅkhya-yāyana Srauta-Sūtra this reference is omitted. The Pañcabhimśa Brāhmaṇa, however, mentions Viśvāmitra as a king. Thus, the tradition of kingship seems to have been of

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1 The whole question is discussed, with relevant references, in Macdonell and Keith, Vedic Index, vol. ii, London 1912, pp. 274-76. Pargiter, however, thinks (JRAS, 1913, p. 901 fn; 1917, p. 43 fn) that all this refers to a different Vasiṣṭha and Viśvāmitra of the same families.

2 The account is given differently in the Mahābhārata, BORI ed. 1, 164-66 (=Bomb. ed. 1, 174-76) and in the Rāmāyana, Bomb. ed., 1. 52-56. For other references see E. W. Hopkins, Epic Mythology, Strassburg 1915, pp. 183-83 and Sorensen’s Index to the Names in the Mahābhārata, London 1904 (under Vasiṣṭha and Viśvāmitra). In the Mbb the name of the cow is Nandini; in the Rām. it is Sabalā. The Mārk. Purāṇa also states (ix. 5) that Viśvāmitra destroyed Vasiṣṭha’s hundred sons. For other Purāṇa references (Vāyu, Brahmaṇḍa, Bharaviṇa, Śiva and Liṅga). see Pargiter in JRAS, 1913, p. 886f. at p. 889.
slow growth. In both the Epics, as well as in the Purāṇas, he is represented as the son of Kuśika’s son Gādhi and a Kṣatriya king who had become a Brahman by severe penance. One of his motives for the attainment of Brahmanhood appears to have been his bitter rivalry with Vasiṣṭha.

The story of Viśvāmitra’s elevation of Triśāṅku is narrated in some detail in the Rāmāyana (i. 57-60),¹ which gives a fairly full account of some of Viśvāmitra’s exploits. The Ikṣvāku king Triśāṅku of Ayodhyā, father of Hariścandra, approached his family priest Vasiṣṭha and then his sons with a request to elevate him in bodily form into heaven. Vasiṣṭha refused, and his sons cursed the king to become a Caṇḍāla. Viśvāmitra, to whom he next went, accepted priesthood from him, even though he was now a Caṇḍāla, and proceeded to perform on his behalf a great sacrifice. None of the invited gods nor Vasiṣṭha came to the ceremony. The enraged Viśvāmitra thereupon elevated Triśāṅku bodily towards heaven by the mighty power of penance; but the gods threw the king down, because he was cursed by his preceptor and as such had no place in heaven. Viśvāmitra then proceeded to create a new heaven and new gods for Triśāṅku; but at last pacified he agreed to place the king as a bright star in a constellation newly created by the sage for him.

The story of Viśvāmitra’s eating of dog’s flesh is narrated in the Mahābhārata (Bomb. ed. xii. 141). Once during a great famine caused by drought, the hungry sage stealthily entered the hut of a Caṇḍāla, stole a joint of dog’s flesh and began to eat it in spite of the Caṇḍāla’s protest. On seeing this Indra sent torrents of rain and put an end to the drought and famine. The story of the terrible fight of the two enraged sages in the forms of a gigantic heron and a śarāli appears to have been known to Kṛṣṇiśvara from the narrative of the Mārkandeya Purāṇa (Adhy. ix); but the allusion in the Caṇḍakauśika is anachronistic, because the incident occurred after Hariścandra had gone to heaven and could not have been, as it is, antici-

¹ Pargiter (JRAS, 1917, p. 901) does not believe the Rāmāyana account to be reliable. He gives an interpretation of the Purāṇa version of the legend, which he considers to be more ‘historical’.
pated and mentioned by him. Vasiṣṭha, enraged with Viśvāmitra for his brutality to Hariścandra, cursed him to become a Baka (heron), and Viśvāmitra in return cursed Vasiṣṭha to become an Ādi (a kind of aquatic bird). Both the sages as gigantic birds had a terrible fight, and were at length pacified by Brahmā.

There is a reference also in the Caṇḍa-kauśika III.7 to the Skanda-purāṇa legend (Kāśi-khaṇḍa, Adhy. 31) of the beheading of Hiranyagarbha Prajāpati by Kālabhairava. Once Prajāpati boasted that he was the greatest of all gods, but Kratu (personified Sacrifice), on whom his godhood depended, disputed the claim. They went for judgment to the four Vedas who, however, decided that Śiva was the highest god. Thus angered Prajāpati began to revile Śiva, who appeared on the scene to chastise him. From Śiva’s anger sprang Kālabhairava, whom Śiva directed to cut off Prajāpati’s head and go to Vāraṇāsi which was Śiva’s own city. As Kālabhairava with his sharp fingernails tore off Prajāpati’s head, a maiden called Brahma-hatyā (Brahmanicide) arose. Possessed by her Kālabhairava went about begging with Prajāpati’s severed head as a bowl in hand, until he reached the holy city of Vāraṇāsi, where Brahma-hatyā left him and the head fell from his hand.

Treatment of the Hariścandra legend in Other Sanskrit Plays.

Although the Kauśika-Hariścandra story is of Purānic origin, we have seen that it finds a place only in one major and another minor Purāṇa. In spite of its high moral appeal, it could not have been a wide-spread popular legend, nor did it supply much inspiration to the authors of Sanskrit plays and poems, who were ever ready to draw upon the ancient fund of popular myths and legends. No doubt, the legend lacks the romantic or erotic element, which is so dear to Sanskrit authors, and which is found, for instance, in the gay story of Udayana or the pathetic tale of Naiṣadha, but it could have been utilised for plays or poems of a serious purpose and appeal. As it is, Kṣemiṣvara’s Caṇḍa-kauśika appears to be the only drama which deals fully and adequately with the legend. There are indeed two other dramatic works which accept the theme, but the one gives a
strangely modified Jaina version of the story and the other employs its bare outline for the purpose of a lightly conceived dance-drama.

The Satya-hariścandra

The earlier of these two dramatic works is the Satya-hariścandra, a regular drama in six Acts, composed by Rāmacandra, whose date can be fixed at the first half of the 12th century by his proclaiming himself as a pupil of the famous Jaina Ācārya Hemacandra. The nucleus of the original story, which consists of Hariścandra’s determination to fulfil a rash promise made to an ascetic in expiation of an accidental offence and his subsequent trial and suffering by being reduced to the utmost depth of human misery, is accepted as the background; while its moral purpose, namely, glorification of the virtue of truth by a severe test of the king’s character, supplies the motive-force of the plot. But keeping within this outline, the Jaina author does not hesitate to make strange alterations in the old Purāṇa legend. As a matter of fact, he invents a new story in which neither Viśvāmitra nor Dharma figure at all, in which the queen is not Śaibyā but Sutārā, and in which entirely new characters, twenty-four in number, and new incidents are introduced for giving effect to its bizarre and rather complicated plot. Rāmacandra’s story is


2 On Rāmacandra, the one-eyed pupil of Hemacandra, see Bühler, Ueber das Leben des Jaina Monches Hemacandra, Wien 1889, p. 44; intro. editions of Rāmacandra’s Nalavilāsa and Nātya-darpana (Gaekwad Orient. Series, Baroda 1926, 1929). An indefatigable polymath, he describes himself as the author of a hundred works (prabandha-sāta-kartr). No less than eleven of his plays are cited in his dramaturgic work Nātya-darpana. His other published dramas are: the Nirhhaya-bbima, a one-Act Vyāyoga on the story of the slaying of the Baka-demon, ed. Haragovinda Das in Yasovijaya Grantha-mālā No. 19, Benares 1919; Kaumudi-mitrānanda in seven Acts, ed. Muni Punyavijaya, in Jaina Atmānanda Granthamālā, Bhavnagar 1917. The drama Nala-vilāsa mentioned above is also in seven Acts. For an account of these works see Keith, Sanskrit Drama, Oxford 1924, pp. 266, 258-59; S. N. Dasgupta and S. K. De, History of Sanskrit Literature, pp. 465, 475-76.
briefly as follows. During a hunt king Hariścandra unwittingly kills a pregnant deer belonging to a hermitage. The hermit (simply called Kulapati), at the instigation of his daughter, demands expiation of the sin by a gift of Hariścandra's entire kingdom. The king agrees, and rashly promises in addition to pay one lac of gold to the daughter. But since he had already made a gift of his kingdom with all its appurtenance, he could not find the additional amount of money. During the altercation with the hermit one of his hot-headed ministers, Vasubhūti, is cursed by the hermit to become a parrot. Hariścandra goes to Vāraṇasī with his wife Sutārā and son Rohitāśva, and earns the amount by selling his wife and son to a cruel Brahmin called Vajrahṛdaya and himself to a Niśāda named Kālandaṇa. Cases of untimely death occur in the city. A magician, called in by king Candrasekhara of Vāraṇasī brings down by means of his charms a female demon who, in his opinion, is at the root of the mischief. At this moment a man enters the king’s court with a parrot in hand. The parrot is no other than the transformed Vasubhūti, who at once recognises the female demon to be Hariścandra's wife Sutārā and loudly declares it to be so. But king Candrasekhara, disbelieving the parrot, orders the Niśāda's servant Hariścandra, who is now employed at the cremation ground, to kill her. The parrot again declares that the Niśāda’s servant is king Hariścandra himself reduced to this plight, and proves the truth of his statements by means of a fire-ordeal arranged then and there. At last Sutārā is released and turned out. Then follows a fantastic scene at the funeral ground at Vāraṇasī, in which Hariścandra substitutes himself as a victim for Candrasekhara’s young son Mahāsena, and assists a Vidyādhari in performing a magic rite by cutting off and offering, piece by piece, flesh from his own body. The rite is strangely interrupted at the last moment when Hariścandra is about to cut off his own head as an offering. After a while Sutārā’s son Rohitāśva is bitten by a snake and brought to the cremation ground. Hariścandra recognises his wife and son; but compelled by his duty as a Caṇḍāla, he proceeds to collect the covering garment from the

1 This is apparently a variation of the old Sibi legend!
dead body. Showers of flowers fall from heaven in appreciation of the
king's noble character; and two followers of Indra, named Candracūḍa
and Kundaprabha, appear. They explain that once Indra, who had
gone to worship Nābhīnandana Jīna, was pleased with Hariścandra's
offer of his own head as a test of his fortitude. Indra, therefore,
praised the king at an assembly in heaven. Impatient of this praise,
Candracūḍa and Kundaprabha devised by their magic power all the
episodes of the hermit, the magician, the bizarre rite of the Vidyādharī
and such other incidents, all of which were not real, but merely
created for putting Hariścandra's virtue to a severe test.

It will be seen that the industrious Jaina author weaves out strange
details, and works variations of an old Hindu legend deliberately with
the didactic purpose of religious propaganda. This is in conformity
with the well known practice of some pious Jaina authors. Rāmacandra
even makes (Act II) Hariścandra a worshipper of Nābhīnandana Jīna.
The work is interesting from this point of view; but its literary
pretensions are not worth much. It is a laboured composition of a
learned pedant who was well versed in dramaturgic rules, himself
having been author of a treatise on dramaturgy; but the work is
hardly dramatic. Keith is undoubtedly right in remarking that the
play is "devoid of originality of conception or any marked 'beauty of

diction.'"

The Hariścandra-nṛtya

The other semi-dramatic work is entitled Hariścandra-nṛtya. It is
an anonymous Nepali production of the popular Yātrā type, a
Tanzspiel as its editor describes it, the whole action being carried on
disjointedly by means of songs interspersed with prose dialogues or
monologues, as well as with Sanskrit verses. The Purāṇa legend of
Hariścandra is followed only in its general outline, rather naively, and

1 Whether Rāmacandra knew Kṣemiśvara's work is not clear.
2 JRAS, 1914, p. 1106.
3 Ed. August Conrady (Diss. Universität Leipzig), Leipzig 1891, pp. 1-45
(with a short introd. on linguistic peculiarities).
4 The MS, from which the work is edited, bears the Nepali era 771
(=1651 A. D.) as its date of copying by one Rāmabhadraśārmān.

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without much embellishment; but the queen's name here is Madanāvati and the prince is called Rohidāsa. The work has hardly any literary value, but is chiefly interesting as a linguistic document, giving specimens of what is regarded as old Nepali, which, however, appears strangely similar to Bengali, and is presumably a form of old Maithili.

Oppert in his Lists mentions a Nāṭaka entitled Hariścandra-yaśāc-candrikā, but he gives us no further information about it, and the work is not otherwise known.

1 G. Oppert, Lists of Sanskrit Manuscripts in Private Libraries of Southern India, vol. i, Madras 1880, No. 6704, p. 505.—A Kāvyā called Hariścandra-carita, without the name of the author, is noticed in Rajendra Lal Mitra's Notices of Sanskrit Manuscripts, vol. v, Calcutta 1880, p. 215-16. The Maithili Paper MS described consists of 40 folios, but it breaks off at the end of the 5th canto without completing the work. It describes in these extant cantos king Hariścandra’s greatness, his marriage with Śāśiśekhā, birth of a son, meeting with Viśvāmitra, Nārada's visit and advice to him to perform a sacrifice.
LITERARY ESTIMATE

Whatever may have been the actual date of the Čanda-kauśika, there cannot be much doubt that it was composed in the age of lesser achievement which began after the first flush of creative energy had subsided with Bhaṭṭa-Nārāyaṇa and Bhavabhūti. It is not surprising, therefore, that the recognised historians of Sanskrit literature should dismiss it summarily as a decadent play with just a few words of faint praise. M. Winternitz, for instance, thinks that the daring scene of the burning ground, with its horror of Kātyāyani's bloody cult, is reminiscent of a similar scene in Mālāsi-mādhava (Act V); but Kṣemīśvara's poor power of pathos and heavy kavya-style, with its love of long compounds (!), do not enable him to attain the excellence of Bhavabhūti. Sten Konow gives a summary of the theme, but does not offer any critical remarks on the play. Schuyler briefly expresses his opinion that though less known the drama is "admiraible". A. B. Keith, however, is vehement in his condemnation of what is called "a stupid story" and thinks that "the plot is as poor as the execution of the piece". S.K. De is moderate in his appraisement, but he is hardly more enthusiastic when he says: "There is some interest in the idea of trial of character by suffering, but the piling of disasters as an atonement of what appears to be an innocent offence prolongs the agony, and the divine intervention at the end is, as usual, too flat. The story itself, despite its pathos, lacks dramatic quality, and improves very little by the poor execution and mediocre poetry of Kṣemīśvara."

It will be thus seen that the general opinion of the critics is, on the whole, not favourable; but since the work is not without its impor-

tance as an outstanding specimen of later Sanskrit drama and therefore could not be ignored by its learned historians, its literary worth cannot be sweepingly summed up in any such brief or disparaging dictum. The defects of the work are patent, but there is also some real merit which has to be taken into account. Without a detailed consideration of both these, therefore, it would not be possible to appreciate its value and understand its position in the history of Sanskrit drama.

THE PLOT

Although Sanskrit dramaturgy lays down certain well-defined rules regarding plot-construction, to which most later dramatists conform, the question of the plot of a drama is much wider than that of mere carrying out of cut-and-dried formulas and devices. It would not be profitable, therefore, to consider the application of such more or less mechanical contrivances as can seldom fetter a really creative genius. But, apart from these, there are also some essential characteristics of Sanskrit drama which must be taken into account because of their bearing on the question of plot and characterisation. Of these characteristics, one of the most fundamental is that in the opinion of Sanskrit theorists the chief object of a drama is not so much the direct mirroring of life by the portrayal of action and character as the delineation of a particular sentiment (Rasa), to which end everything else should be subordinated. Although the drama is described in theory as an imitation or representation of situations (Avasthānukṛti), in actual practice the plot as well as characterisation, becomes a secondary element; its complications are avoided so that they may not divert the mind of the audience from the appreciation of the sentiment to other interests. A well known theme towards which the mind of the audience would of itself be inclined was normally preferred; the poet’s skill is concerned chiefly with the development of its emotional possibilities. It is no wonder, therefore, that the Sanskrit dramatists, with just a few honourable exceptions¹, show little fertility in the construction of plot, invention of incident, contrivance of situation or the

¹ The exceptions, of course, include Śūdraka’s Mṛcchakatika, Viśākhadatta’s Mudrā-rākṣasa and Bhavabhūti’s three plays.
creation of striking dramatic effect through these means. In addition to this peculiarity, there is also the long established tradition of a highly cultured literary drama, as well as the widespread influence and continual temptation of narrative and lyric matter, detrimental to action and characterisation. In considering the plot of a Sanskrit play, especially of a later period, these limitations should be borne in mind.

In the choice of theme, however, there was no limitation; and the gradual unfolding of the theme by a chain of incidents, which forms the plot of a play, was left to the discretion of the dramatist, who could accept, omit, or modify details of his sources, or even invent them to suit his dramatic purpose. The unlimited diversity of life was certainly open to the authors, but the traditional themes generally consisted of fictitious amourettes of court-life or the romantic legends so largely supplied by folk-tale, as well as by the Epics and the Purāṇas. Such themes naturally encouraged the traditional poetic predilection of Sanskrit drama and its more or less conscious inclination towards extravagances in sentiment and elegancies in expression, which was hardly conducive to terse and vivid dramatic presentation. But even where middle-class life forms the theme we find an excessive poetic or sentimental atmosphere. In course of time such common life was left to inferior talents; the heroic and the erotic drama alone survived with the thinnest surplus of other kinds.

In selecting an epic or narrative theme the task of a dramatist is not without its peculiar difficulties. What he receives from his source is usually a large number of actions and incidents which extend over a considerable period of time, and which have no intrinsic unity except in so far as they concern one or more persons. He can divide the narrative into well-arranged episodes, but that would be a panoramic procession, and not a real drama. There must be an attempt to make the incidents appear inevitable and growing out of the main dramatic purpose. A mere dramatic form of dialogue and division of scenes will not do; there must be a dramatic unity given to the series of incidents; a definite sequence must be established, but the sequence must be evolved by the motive force of a central dramatic conflict. In other words, there should not only be unity of plot,
but the plot should move irresistibly to a definite end. In attaining
this object it will be necessary for the dramatists to add, omit, alter or
invent a great deal, unless the theme itself is ready-made as
dramatic. The main problem before him, therefore, is not the creation
but the adequate motivation of an already accepted story.

In applying this test to Kṣemisvāra who deals with a narrative
theme, we find that he is not unaware of his task as a dramatist. So
far as we can fix upon the Mārkandeyas Purāṇa as his chief source,
we find that he does not take great liberties with the original narra-
tive; but accepting its general outline he does not hesitate to make
such changes as would systematise the devious range of a mere narra-
tive into a unified drama. His changes are not so extensive as those
of Bhavabhūti or Bhaṭṭa Nārāyaṇa, but they are equally deliberate.
They shew that he is not satisfied with a mere reproduction in drama-
tic form what is given by the Purāṇa as a narrative. He wants to
establish, as far as possible, a necessary sequence of the various expe-
riences through which his hero passes. To this end he selects incidents,
omits a few, adds some and, where necessary, modifies them. His
main purpose is to represent graphically by a series of well-ordered
incidents and episodes the trial of character by suffering; and this
becomes the motive force of the plot and characterisation of his play.

We have already given above a résumé of the theme and plot of
the Canda-kanūṇa, as well as a summary of the Mārkandeyas Purāṇa
narrative; but references to some details will be necessary now to
explain and justify what we have stated. The first Act introduces
the king wearied after a lonely night-vigil and apprehensive of the
misunderstanding and displeasure of the queen. Then follows an
ardent love-scene of propitiation, interrupted for a while by the
entrance of a hermit carrying holy water, sent by the king’s spiritual
preceptor, for averting portents which foreshadow impending calami-
ties. This, of course, gives a hint of the tragic course of incidents
which happen in the following Acts. The queen is now aware of
her unjust resentment, and reconciliation becomes easy. The Act
ends by the announcement of the appearance of a wild boar, and the

1 For the summaries see above.
king's resolve to go out on a hunting expedition. In this connexion it may be urged in criticism that the erotic scene is entirely out of place at a time when disasters are being foreboded by terrible portents and elaborate religious rites and night-vigils are being undertaken for averting them. There is a similar scene, censured even by Sanskrit theorists as frivolous and ineffective, in the Vena-sambhāra between Duryodhana and his queen Bhānumatī at a time when the menace of war was hovering on the horizon and a storm symbolical of the coming turmoil was breaking. A little reflection will, however, show that the parallelism is misleading, and Kṣemiśvara's presentation is neither frivolous not out of place. This invented scene is made the occasion for the tender and deep affection of Hariścandra and Saibyā to show itself; and it heightens by contrast the suffering which immediately follows,—somewhat after the manner, in different set of circumstances, of the great Citra-darśana scene of the Uttara-carīta. It lends pathos to Saibyā's later outburst in Act III: 'This your love is not yet in its last state' (auvachimo de dānīm aam panao) as a fitting reminder of her husband's love for her. Kṣemiśvara's king and queen are not the conventional frail hero and fragile heroine who indulge in irrelevant amorousness, but are meant to be grown-up man and woman of much sterner stuff. The description of love-making, therefore, is restrained enough, and not presented in the usually luxuriant style of Sanskrit poets.

The second Act begins with the incident of the boar-hunt, which is already heralded at the close of Act I; and its justification is that it leads the king to Viśvāmitra's hermitage. We learn that the boar is only an illusory form of Vighna-rāj, the terrible opponent of all undertaking, who is introduced as an allegorical figure. It is not clear, however, why Vighna-rāj here, and Pāpa-puruṣa later in Act III, should take so much gratuitous interest in the career of the king; for there is no suggestion that his trial and suffering were deliberately planned beforehand for a particular purpose. In the details of the hermitage episode, however, Kṣemiśvara does not keep strictly to his original source. In the Mārkandeya-Purāṇa there is no boar-hunt, either real or imaginary, but the king in the course of an ordinary hunt pursues a deer in the forest; and possessed by Vighna-rāj, who enters into him,
he is brought to the vicinity of the hermitage. In the much later Devi-
bhāgavata, however, which could not have been Kṣemīśvara's source,
there is no Vighna-rāj, but a boar-shaped demon is sent by Viśvāmitra
himself to lure the king into the forest. The boar-motif perhaps
occurred in some traditional form of the legend and is linked up here
with Vighna-rāj; but obviously Kṣemīśvara could not dramatically
represent the boar-shaped Vighna-rāj entering into and possessing the
king, and the slight change was necessary.

The episode of the Vidyās and Viśvāmitra closely follows the
Markandeya-Purāṇa narrative. The only exception is that in the
Purāṇa the angry sage demands the gift of Hariścandra's kingdom as
due to him on account of unpaid fees at a former Rājasūya sacrifice;\footnote{This would refer to the Sunahsepa sacrifice. But the sequence of incidents
in the legend is uncertain. At the time of that sacrifice, according to the
Aitareya Br. Rohitāsva is already grown up; but here he is a child. As he ascends
the throne here and Hariścandra goes to heaven, when did the sacrifice occur?}
this being unsuitable in the present context, is naturally omitted and
replaced by the different motive of a Daksinā, which would make the
king's willing gift of his kingdom complete. The Purāṇa describes at
this point the lamentation of the subjects on the humiliation and
departure of the royal family; this incident is omitted in the drama,
only to be more effectively alluded to later in another context. The
undignified belabouring of the queen by the sage is also rightly
omitted in the drama. The censure of the Viśve-devas, which occurs
here in the Purāṇa, is more dramatically removed in the play to the
scene of the slave-market at Vāraṇasī. It will be seen, therefore, that
most of Kṣemīśvara's departures from his source are necessitated by his
dramatic purpose of attaining a unified plot.

The scene at Vāraṇasī, presented in the third Act, generally accepts
the Purāṇa narrative, except in one or two details. The entrance of
Pāpapuruṣa, another allegorical figure, as well as that of Bhṛṅgiriṣti, a
mythological being, is invented; but, as we have said above, they
serve no useful dramatic purpose\footnote{It may be said that Bhṛṅgiriṣti is introduced to indicate that Siva and Sivā
are taking great interest in Hariścandra, but we are not told why they are
taking so much interest.}. The dramatist does not accept
the Purāṇa account that it is Saibya’s advice which leads Hariścandra to the desperate act of selling his wife and son; more dramatically she herself rushes into the scene and takes the initiative. Kṣemiśvara rejects with considerable judgment the humiliating incident of the dragging of the queen by the hair by her purchaser, who in the drama is depicted as a kind and good Brahman. It should be remarked in this connexion that the episode of the slave-market is really a finely conceived and executed scene; and it would not be an exaggeration to say that there is hardly any parallel to it in the whole range of Sanskrit literature. It is almost entirely in terse and straight prose. There is no over-elaboration, the words are few and action rapid, which make the vivid picture truly and impressively pathetic.

The fourth Act, which brings us to the loathsome burning ground at Vārāņasī and gives a vivid picture of the suffering and humiliation of the king, logically follows. The action is projected on a weird background, with gruesome corpses lying about and mauled by nocturnal beasts, with ghost and goblins squeaking, with horrible fiends drinking human blood and devouring human flesh with relish, and with mystic Kāpālikas wandering about with their skulls and skeletons. The influence of Bhavabhūti’s Mālasi-mādbava (Act V) is suggested, but a comparison would show that the suggestion is hardly justifiable. It is possible that Kṣemiśvara knew Bhavabhūti’s presentation of a similar scene; but his own theme suggested the situation, and his picture is not weakly imitative. The horror is uncouth, and there is much in the description of ghosts, fiends and goblins which is quaint and artificial; but making allowance for obvious conventionalities, we should admit that the dramatist tries his best to present a vivid and vigorous picture, and that the pathos is not unduly elaborate and tiresome. The metrical soliloquies of the king would appear lengthy, but they are employed not as mere emotional outbursts but chiefly for describing the horrors of the place. At the commencement of the next Act also we have a similar soliloquy in which the king bewails his lot; but it is perhaps not more lengthy than, for instance, the soliloquy of Rākṣasa on the failure of his high hopes, than some of the impassioned soliloquies of Hamlet. Very wisely Kṣemiśvara rejects the Purāṇa account of Hariścandra’s vision
of future transmigration as dramatically unsuitable. There is some point, however, in the objection that since the king has been tried enough, a second trial of his magnanimity and truthfulness by the Kāpālika, who is no other than the same Dharma himself, is hardly necessary. Nor is this device convincing as an occasion for making the Vidyās reappear. All this is Kṣemiśvara’s own invention, but it fails to impress us as dramatically inevitable or effective. The situation is already poignant, and nothing is gained by piling disaster upon disaster. Omitting the episode the dramatist could have shortened the fourth Act and made it a preliminary part of the fifth Act which continues the same scene.

The meeting, in the next Act, of the utterly humiliated and sorrowing king and queen, with the dead child before them on the cremation ground, and their mutual recognition under the most harrowing circumstances, is a delicately conceived scene, worked out with considerable skill and moderation. Written almost entirely in simple and vivid prose, it has no unnecessary elaboration, no sentimental prolixity characteristic of Sanskrit poets, no string of effusive verses, no lack of form and measure in the laments, no declamation to work up the pathos. As in the market-scene so also here, Kṣemiśvara does not favour that enlarged form of pathos, that muddle of the lachrymose and the rhetorical which is affected by Bhavabhūti and Rājaśekhara. Very properly the Purāṇa account of the suicide-pact of the king and the queen to immolate themselves together is modified, not only because it would be contrary to the injunction of the Sāstras, but also because it would be undignified for the royal characters themselves and incompatible with their acceptance of the conditions of slavery. The king’s stern sense of duty even in the most trying circumstances is finely brought out here, even as it is in the Kāpālika-episode under a different situation.

The theme suggests a real tragedy but, as in the Nāgānanda so also here, we have a somewhat lame dénouement of divine intervention which brings immediate and complete reward of virtue. Neither in the logic of the situations, nor in the characters, there is any intrinsic indication of such a happy ending, although outwardly the very appearance of Righteousness as an allegorical figure perhaps
foreshadows it. It is also not, as it is in the *Mṛcchakātukā* and *Uttara-carita*, logically developed by a skilful handling of the course of incidents. The didactic Purāṇa narrative, of course, inculcates reward of virtue in the long run. It was also in conformity with the established tradition of the Sanskrit drama, and Kṣemiśvara’s audience believed in it. In spite of his dramatic sense, therefore, the dramatist felt no uneasiness in accepting the position that the ultimate result should be concord, and not discord. For this purpose the intervention of unseen forces in human affairs or the idea of incalculable destiny shaping human ends, to which many explicit references are made, could be accepted without incredulity or discomfort; and the marvellous and the supernatural, with their magic and miracle, could be introduced freely. The attitude would think nothing of a curse or divine act as an artificial device for controlling the action of a play or bringing about a solution of its complications. But it must be admitted that the dramatist thereby ignores the motives of human action, the inherent complexity or inconsistency of human character, as well as the inexorable logic of human circumstances. The certainty of pre-destined happiness in the end makes the pathos appear unreal, because we already know that however obstacles may hinder the course of life, they will finally fade away. The grievous affliction never comes home, and the poignancy of a tragic climax is smoothly warded off.

This drawback Kṣemiśvara’s play shares with most other Sanskrit plays, as it was in accordance with the established theory and practice. But barring this common deficiency, it will be clear from our detailed review that Kṣemiśvara’s play as a play is impressive in other respects. The plot is not clumsily contrived; the situations are not incongruous; the scenes are well conceived and not haphazardly put together; the incidents are well arranged and grow inevitably out of one another; the prose dialogue is not neglected in favour of the poetical stanza; the Acts are not too long, and the action comparatively rapid. All this will be obvious if we compare, for instance, his short, easy and well-knit drama with the huge, stilted and dramatically formless *Bāla-rāmāyaṇa* of Rājaśekhara, who is presumed to have been his contemporary. In sheer inventiveness Kṣemiśvara does not excel like his
predecessor Bhavabhūti, but what he invents is generally well judged. There can be hardly any doubt that, comparatively speaking, Kṣemīśvara gives us a unified play, and not a mere panoramic procession of disjointed narrative incidents².

Even admitting all this, there is one defect which takes away a great deal from the dramatic interest of his plot-construction. This is the absence of a real dramatic conflict as the central motive-force of the plot. The plot-analysis of Sanskrit theorists in elaborating five elements of the Action (Avasthās) and five junctures of the Plot (Samdhīs) recognises obstacles to be overcome and, in a certain measure, the need of dramatic conflict. This is necessary not only to give a real unity to a string of incidents but also to lead to a well-developed climax. In the Candra-kauśika the series of incidents and episodes are, no doubt, well arranged to depict the main theme of trial of character by suffering; but in reality the attempt works out the effect of an implacable persecution of an upright king by an irascible sage for what appears to be unwitting offence. There is no real conflict, no clash of opposing wills, no serious motive for the persecution except a rash promise on the one hand and an equally absurd anger on the other. We are told almost at the end that Viśvāmitra did all this to test the king’s character, but of this there is no indication anywhere else in the word or conduct of the sage, who drops out of the play at the end of Act III. After his disappearance, Dharma steps in and carries on the test, but here again no motive is assigned for his attitude. Although Śiva and Śiva are said to take interest in Hariścandra’s misfortune, and to have themselves taken part in the guise of the benevolent Brahman-purchaser and his wife, there is no indication that the whole affair was deliberately planned by the high gods for a particular purpose. On the contrary, the Viśve-devas openly condemn what appears to be meaningless cruelty. The persecution of Hariścandra looks like gratuitous

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² That Kṣemīśvara was alive to the actual production and staging is clear not only by his reference to Kārttikeya whom he thanks for directing the production, but also by his inserting profuse stage-directions at every step. Sometimes there are no words but the action is represented only by the gestures mentioned.
playfulness of inscrutable fate or destiny, to which references are frequently made. At the same time, it cannot be said that there is any dramatic conflict in the real sense here of a man at odds with fate; for we have nothing but righteous submissiveness on the part of the helpless king and an equally unrighteous aggressiveness on the part of the relentless sage. This lack of a real dramatic motive or conflict renders meaningless the piling up of disasters as an atonement of an innocent offence, and unnecessarily prolongs the agony; and the divine intervention at the end is also for this reason, if not for any other reason, a dramatically flat dénouement.

This criticism can be illustrated and justified not only by theory, but also by the practice of some of the great Sanskrit dramatists. We take, for instance, the plot of Bhavabhūti's Mahāvīra-carita where an epic narrative is turned into a drama by a centrally conceived dramatic motive or conflict. The series of epic incidents are unified by positing from the beginning a feud between Rāma and Rāvaṇa by the latter's discomfiture as a suitor at Sītā's Svayamvara and her betrothal to Rāma. Rāvaṇa's injured pride, desire for revenge and misdirected passion become the prime motive of the entire action of the drama. It is carried on throughout the play by the diplomacy of Mālyavit, Rāvaṇa's minister, which leads to the crafty instigation of Manthara who is no other than Sūrpaṇakhā in disguise; to the winning over of Parasurāma and Bālin against Rāma and their consequent defeat and death; to the abduction of Sītā; and to the ultimate use of open force, on the failure of diplomacy; and the slaying of Rāvaṇa, rescue of Sītā and triumph of Rāma. This may not be Rāmāyaṇa, but it is a drama. The epic incidents are greatly altered; but the daring changes are justified by the dramatist's necessity of a consistent and properly motivated plot, which is unified and developed on the basis of a running conflict between strategy and straightforwardness.

CHARACTERISATION

It is laid down by Sanskrit theorists that the characters in a drama, especially its hero and heroine, must essentially be true to one or other of certain types, although there is nothing to show that within this limitation they did not permit expression of individuality. In general
practice this injunction led to the creation of more or less conventional characters like the king, queen, lover, and jester; but it did not always mean that the ideal characters were all devoid of real humanity. Nevertheless, the sentimental and romantic bias of Sanskrit dramatic tradition preferred typical characters to individual figures. The dramatist became more inclined to the ideal and emotional possibilities of the theme and correspondingly indifferent to realities of characterisation.

In the epoch in which Kṣemīśvara flourished this appears to have been the established convention. The didactic Purāṇa narrative, on which he drew, also presented ideal and typical characters. It was difficult for him to ignore these tendencies. We have, therefore, to see how far he achieves success even within this limitation.

There cannot be much doubt that Kṣemīśvara takes great pains to make Hariścandra an ideal of heroic suffering. As a Dhirodāta Nāyaka he is high-minded and generous even to a fault. His magnanimity, truthfulness and supreme sense of duty, even in most difficult circumstances, are vividly depicted. Given the setting of the time and place, the representation, even if too high, is normal and human. Hariścandra is indeed made a paragon of virtue, but he is also a victim of his own virtue. As in the case of Rākṣasa of Viśākhadatta’s play, but in different circumstances, the pathos of Hariścandra’s suffering lies not so much in an unequal fight as in the softer traits of his character. At the same time he is not a pallid and feeble hero of the conventional type. His submissiveness is due not to any weakness of character but is born of a high regard for uprightness and a rigid sense of duty. He flinches before the fury of the sage because he wants to be righteous, and he is restrained enough not to say anything derogatory. His shrinking from the loathsome slavery to the Caṇḍāla is quite natural; but when he accepts it without much waste of words, his dutiful and complete acceptance is truly heroic. His suffering is made more pathetic by his deep and tender love for Saibyā, as well as for Rohitāśva; but he is not love-sick like the youthful Mādhava or extravagantly emotional like the elderly Rāma of Bhavabhūti. There is considerable restraint in Hariścandra’s love-making in Act I; and the later scenes at the market-place and the burning ground reveal the
depth of his affection, as well as his fortitude and self-possession to a remarkable degree. There are bewailings, tears and faintings, but it cannot be said that they are overdone.

Saibyā is a worthy consort of the king, and in the scenes mentioned above she is equally forbearing, dignified and heroic in the terrible strain of sorrow through which she passes through no fault of her own. The coy and loving girl of Act I is changed by strange circumstances into a courageous woman tossed on the stormy sea of suffering. She not only undertakes to relieve the king of half the burden of his debt by willingly selling herself into slavery, but she also reminds him firmly in his distress: 'My lord, why are you slackening in the task of the great sage by grieving over my wretched self?' The climax comes with the sudden death of her little son by snake-bite and the equally sudden discovery of the miserable plight of her husband. Human endurance is put to the utmost test; and the utter helplessness of the situation is brought out by her last desperate outburst: 'Righteousness is utterly in vain. Everything is crying in the wilderness. All knowledge is dancing in the dark.' Both these characters, Hariścandra and Saibyā, shine, as they are intended to do, in the white glory of a high ideal; but there is nothing in them that is not natural and human.

Viśvāmitra, on the other hand, is the typical irascible sage, incompletely conscious of his own devastating power. Even if there is nothing striking in his character, he is not unconvincing in his own way. At the same time it must be admitted that he is neither impressive nor dramatically adequate. The only trait of his character which is made prominent is his perpetual bad temper and unforgiving disposition. He is crafty enough to trap Hariścandra into a rash promise; but while there is some meaning or motive behind the aggressive and implacable hatred of Shylock, there is hardly any behind the aggressive and implacable anger of Viśvāmitra, which is perhaps as mean. Nothing is suggested as an adequate explanation of the king's prolonged punishment, which is incommensurate with his unwitting offence, except this motiveless anger of the sage, or the still more motiveless cruelty of incalculable destiny. We are told at the end of the play that Viśvāmitra wanted to test the king's upright
character; but nothing is said as to why he wanted to do it. If Viśvāmitra is the villain of the piece, he is not a proper villain but a mere instrument of meaningless torture. His role in the play, therefore, is dramatically ineffective.

More dramatically conceived by way of contrast is the Viśvāmitra of the Devī-bhāgavata narrative, even if he is not more engaging. There the motive underlying Viśvāmitra’s heartless treatment springs from his ancient feud with Vasiṣṭha; and because of this original hostility Viśvāmitra himself acts as the cruel destiny of the king. Everything moves round this central pivot. It is Viśvāmitra’s strategy which directs the whole course of action; and all the incidents are planned deliberately by him to punish the king. The meeting of the king and the sage is not accidental but contrived by the magic creation of a weeping woman, who replaces the Vidyāś. The sending of the boar-shaped demon; the offer, in the disguise of a benevolent Brahman, to get the king out of the forest; the gift sought on the pretext of an imaginary son’s marriage; himself purchasing Śaibyā and Rohita, again in the disguise of an old Brahman; accepting the king’s offer to become his slave and making him over to a Caṇḍāla; sending of the deadly snake for slaying Rohita; refusal of permission to Saibyā to go to her dead son; his presence at the final dénouement,—all the episodes and incidents, brought about by Viśvāmitra himself, are not detached but converge towards the same end. From the dramatic point of view this narrative would have supplied better material to our dramatist; but the Devī-bhāgavata, presumably a later compilation, was perhaps not known to him.

Among the minor characters, the Vidūṣaka is typical but not tedious. He may be colourless, but he is not a mere clumsy court-jester. Even the little Rohitāśva, who has a very small part to play, is not neglected but drawn vividly with just a few touches. The Caṇḍāla or Kāpālika may not be very impressive, but he is not a shadowy personage. But for his own declaration, he makes us forget for the time being that he is a divine figure in disguise. The divine does intrude itself in the drama, but perhaps not so prominently as to dull our sympathies.

1 For a summary see above.
In this connexion it is necessary to mention that the Canda-kauñsika is one of the few Sanskrit plays which not only invokes divine machinery but also makes use of allegorical (Dharma, the Vidyās, Vighnarañj and Pāpa-puruṣa) and mythological (Bṛ̸̃giriti) figures as a subsidiary contrivance. The appearance of divine, semi-divine and human characters all together is not unusual in a Sanskrit play; but purely allegorical characters rarely occur. By the side of his concrete characters Kṣemīśvara places abstract personifications of virtue or vice, somewhat in the manner of the Moba-parājaya of the Jaina Yasāhpāla of Gujarat (13th century) or the Caitanya-candrodaya of the Vaiṣṇava Paramānanda Kavi-karṇapūra of Bengal (1572 A.D.); but of course his drama has no motive of religious propaganda for introducing allegorical characters. Nor is it in any sense a purely allegorical play of the type of Kṛ̸̃namiśra’s more well known Prabodha-candrodaya (11th century). This mixed type, however, is not an altogether novel feature; for we have an early example in one of Āśvaṅghoṣa’s dramatic fragments, which appears to contain some personifications of abstract virtues along with concrete dramatis personae. The only remark that can be made in this respect is that although allegorising is employed as a mere device with a definite moral purpose, our dramatist does not overtax our credulity, and is not unsuccessful in shaping abstract ideas (especially the idea of Dharma) into living persons.

Making allowance for the ideas and ideals of the time, it should be said that Kṣemīśvara shows considerable power of sustained and consistent characterisation. This is no mean praise when we consider the general dramatic achievement of the epoch in which he flourished. Leaving aside the large number of inferior and imitative playwrights and taking only those who have enjoyed traditional reputation, we find that neither plot-construction nor characterisation, for which they cared little, was a strong point with them. In Rājaśekhara’s chaotically monstrous Rāma-drama or sentimentally exuberant court-amourettes, the characterisation is slight and distinctly feeble; for Rājaśekhara was concerned more with stylistic exercise than with the writing of a real drama. The characters of Murāri’s solitary play are well known and fixed types who appear as mouthpieces chiefly of elegant and sonorous verses. The same lack of dramatic sense and propriety, as well as
sentimental prolixity, is seen in Jayadeva’s single play which is more or less a conscious imitation of Murāri’s similar production. In this galaxy Kṣemīśvara’s well-knit play stands out prominently for its dramatic sense and stylistic moderation.

The only criticism that can be levelled against Kṣemīśvara’s characterisation is that there is no development of character in the proper sense of the term. From start to finish, for instance, Hariścandra is the same dignified, magnanimous and upright hero. There is hardly any revelation of other phases of his character; what we find is that the same character is placed in different situations and in relation to different persons. Saibā’s character perhaps reveals unexpected traits; but neither in her, nor in Hariścandra, much less in Viśvāmitra, we find a fine shading of character or blending of conflicting motives which would have been dramatically more effective and interesting. Life is presented as an affair in which white is white and black is black, with no suspicion that black and white may often merge into a dubious grey. It has been truly remarked: “These sentimentally idealised writings hardly show any sense of the stress and contradiction from which both tragedy and comedy arise. The attitude is ethically clear and regular; there is no situation of moral complexity, as well as no appreciation of the inherent inconsistencies of human character.”¹ But since this is a criticism which can be applied, with just a few notable exceptions, to most Sanskrit dramatic works, we need not stress it too much in the case of Kṣemīśvara.

**STYLE AND DICTION**

Since style and diction are the media through which the plot progresses and characters develop, it is necessary to take them into account in any literary estimate of a dramatic work. Without going into details it can be said at once that there is throughout in Kṣemīśvara’s drama a noteworthy simplicity of style and diction which stands in vivid contrast to those generally found in the writings of the period.

One remarkable feature in this respect is that prose is not neglected in favour of verse, vigorous dialogue in favour of effusive lyrical stanzas. Kṣemīśvara’s prose is unadorned and direct; and the

dialogue is not unnecessarily elaborate but short and adequate for

dramatic purpose. The Prakrit passages, which are written mostly in

prose, are not loaded with abundant compound words (except in the

speech of the forester in Act I), such as we find them very often in

Bhavabhūti and Bhaṭṭa Nārāyaṇa, but are comparatively simple in

construction and sense. The metrical stanzas, which are the high

lights of a Sanskrit play, are also not too numerous, and do not unduly

hamper or disorganise the action of the play. They are mostly not

inappropriate comments, reflective, emotional or descriptive, on

particular dramatic situations and therefore a necessary part of them.

Barring narrative monostiches, we have among them erotic verses in

the first two Acts, and stanzas of grief and lamentation, as well as of

gruesome description, in the remaining Acts. Mercifully Kṣemiṣvara

is neither prolix in description and declamation, nor effusively

sentimental, nor given to extravagance of grandiloquent expression

as Bhaṭṭa Nārāyaṇa, Rājaśekhara and Murāri often are. In

Kṣemiṣvara’s stanzas there is not much of far-fetched conceits and

complexities of expression, hardly any straining after effect or un-

necessary elaboration regardless of proportion or propriety, little

stylistic display of skill and learning. Even the laments, in

verse as well as in prose, do not lack, as we have said above, a sense of

form and measure; and in this respect Kṣemiṣvara’s Hariścandra

shows more moderation than Bhavabhūti’s Mādhava or Rāma.

The rapidity of action and clarity of characterisation are, therefore,

ensured, inasmuch as Kṣemiṣvara does not, as Rājaśekhara and other

dramatists do, mistake quantity for quality. The extraordinary

prolixity of these dramatic writings, which probably began from the

example of Bhavabhūti, will be clear if we take into account the

inordinate length of some of them, reckoning it only by the number

of metrical stanzas in each of them. Kṣemiṣvara’s Ganda-kauśika has

a total of 163 stanzas (barring repetition) in five Acts, with an

average of about 33 stanzas in each Act. But Bhavabhūti’s Mālati-

mādhava (in ten Acts) and Ustara-carita (in seven Acts) have

respectively 238 and 257 stanzas, while Bhaṭṭa Nārāyaṇa’s Veni-
sambhāra (in six Acts) contains 207 stanzas. This is moderate enough

when we compare the numbers with 780 of Rājaśekhara’s Bāla-
rāmāyaṇa (in ten Acts), 540 of Murāri’s Anarγha-rāgbava (in seven Acts) and 392 of Jayadeva’s Prasanna-rāgbava (also in seven Acts). Some of the Acts of these later so-called dramas have the dimension almost of a small play. Thus, the ten Acts of the Bāla-rāmāyaṇa have an average of about seventy-eight stanzas, and one runs up to a hundred. It has been calculated that 200 stanzas of this enormous work are in the long Śrādula-vikṛti metre and about 90 in the still longer Srādharā. One of the Acts of the Anarγha-rāgbava contains well over 80 stanzas, while the largest and most actionless last Act is spread over more than 150 stanzas; and the last Act of the Prasanna-rāgbava includes 94 stanzas. In the length of their boastful Prologues also these authors appear to vie with one another. Kṣemīśvara’s modest Prologue contains only 7 stanzas; but Rājaśekhara (Bāl.rām.) has 20, Murāri 13 and Jayadeva 23. These extraordinary volleys of verse are, of course, meant not for any really dramatic purpose but for elaborate stylistic display in ornate composition. Kṣemīśvara wisely restrains himself; for he appears to be aware of the futility of a laboured and highly embellished poetic diction for the strain of pathos, rapid action and vivid characterisation which his drama wants to attain.

It is, therefore, not necessary to consider in detail Kṣemīśvara’s employment of rhetorical devices which is hardly conspicuous. The various rhetorical figures are, no doubt, in Sanskrit theory, regarded as a vital part of all literary effort, and Sanskrit authors as a rule are alive to them; Kṣemīśvara’s achievement in this direction is elegant but in no way obtrusive. Alliteration and sound-repetition, of which the extraordinary flexibility and richness of the Sanskrit language is so capable, are to be naturally found, very often with a pleasing effect; but there is no special fondness for them, nor for paronomasia or double entente involving stupid torturing of the language. The clever use of Śleṣa, however, in the words bhoga in II. 30a and dāivābīna in V. 5d is not ineffective as an artistic device. Of other rhetorical figures Upamā, Rūpaka and Utprekṣā are, of course, to be expected; there are also some pleasing instances of Vyatireka, Dipaka, Nidarśana and Arthāntara-nyāsa; but on the whole Kṣemīśvara does not appear specially inclined to any rhetorical display.
Similarly, Kṣemīśvara's metrical accomplishment is smooth and pleasing but in no way remarkable. Our metrical index would show that he employs altogether 19 different kinds of metres in a total number of 163 stanzas. Next to the largest use of Sloka, the number of which comes up to thirty-six, we have the Vasanta-tilaka employed in twenty-seven stanzas, Sārdūla-vikrīdita in twenty-five, Sikharini in twenty; but Srangdharā and Mandākrāntā are each found respectively in eight, Harini in four and Pṛthvī in one stanza only. Of uneven or moric metres the Aryā and the Puspitāgrā occur seven and six times respectively, and Aupacchandasika once only. Of shorter syllabic metres, we have twelve instances of Indravajā-Upendravajrā-Upajāti metres, three of Śālinī, two of Druta-vilambita and one of Mālinī. Except one unusual metre (Aparāntikā) in a Prakrit stanza, these are commonly employed and well known metres; and there is nothing in Kṣemīśvara's use of them which shows any distinctive metrical skill or rhythmic beauty.

It would seem, therefore, that Kṣemīśvara does not claim high rank as a mere stylist; and it is no wonder that he is as rarely quoted by rhetoricians and anthologists as Rājaśekhara and Murāri are quoted copiously. Although a fair number of MSS, chiefly in Devanāgarī, Nevāri, Maithili and Grantha characters, is available, no commentary on this work is so far known. All this, however, need not prove that the play is devoid of really poetical or emotional content. Perhaps it lacked the poetry and sentiment which were normally preferred; but it certainly has its own easy and subdued elegance of poetry and sentiment. Some of Kṣemīśvara's verses undoubtedly show that he was not incapable of truly emotional or poetical outbursts; but in general he uses his images, similes and embellishments with considerable moderation. Perhaps he has paid the penalty of his moderation by being mediocre; but it cannot be said that among the authors of the period he does not possess the much more rare gifts of a dramatist to a remarkable degree. If he does not indulge profusely in elaborate poetical and descriptive passages, it is perhaps not for any want of power but because he had a greater sense of dramatic propriety.

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1 This occurs in IV. 11. See notes to this stanza in the text.
He breaks away from the prevailing tradition of the erotic and pseudo-heroic drama, but in choosing a lofty theme of self-sacrifice he has perhaps also paid the penalty of originality in an unoriginal epoch.

At the same time it must be admitted that there is one deficiency which could not be made up even by his dramatic sufficiency, and which had a serious bearing on the excellence of his composition. He has a gift of serviceable rhetoric and pleasant prosody, but his diction has hardly any distinction and his stanzas lack impressive melody. It is true that his style is not diffuse nor prolix, but his poetry is facile and his expression conventional. There is ease but no brilliance; grace and some polish, but no real gift of phrasing, no subtle beauty of word and rhythm. No doubt, he is not elaborately artificial like Rājaśekhara, nor has his fertile talent to produce an enormous mass of loosely strung verses. But compared with some of his predecessors, he had not the virtue even of their excesses. If he is not loosely sentimental like Bhavabhūti, he does not possess Bhavabhūti’s palpitating vigour, nor even the declamatory energy and picturesqueness of Bhaṭṭa Nārāyaṇa. Kṣemiśvara’s accomplishment is smooth and even; he is admirable, as Schuyler puts it, but not excellent. The Canda-bauṣika is a markedly simple and well-knit work of its kind and period, and deals with a theme not utilised properly by any other Sanskrit dramatist; but it lacks the finer touch of imagination and expression which would have lifted it from its unfortunate mediocrity to the level of a great and powerful drama.

INFLUENCE OF OTHER SANSKRIT DRAMATISTS

We have already made many comparative references to the works of other dramatists; and from what we have said it would be clear that Kṣemiśvara shows considerable independence in not accepting the stereotyped theme, method and model of the prevailing erotic and pseudo-heroic drama. Of earlier authors we may find some echoes and reminiscences of particular passages or incidents, some of which have been mentioned in our notes to the English Translation; but these isolated instances are almost negligible and do not seriously diminish the originality of his conception and execution. Kṣemiśvara is nowhere slavishly imitative, as Rājaśekhara, Murāri and Jayadeva
often are; and the footmarks of earlier dramatists are not so clearly visible in his composition. Even if he does not attain a great height as a dramatist, he is not chaotically poetical but sensibly dramatic; and in this respect he redeems the decadent and imitative drama from the reproach of fatal elaboration and stereotyped affectation. More than most dramatists of the time he can withstand the traditional fascination of sonorous sound and sentimental sense, and can create living figures and not dressed-up marionettes. He does not reduce the prose and the dialogue to the minimum, nor does he allow the action to take care of itself in the leisurely progress of strings of stanzas. He offers not only the variation of a new theme, but the theme is also developed, as we have seen, with enough sense of dramatic unity and propriety.

The theme naturally suggests a comparison with that of Ṣimūta-vāhana’s lofty sacrifice in Śriharṣa’s Nāgānanda; but there is nothing in Kṣemiśvara’s treatment which would indicate any conscious or unconscious imitation of his predecessor’s somewhat loosely constructed play of a mixed erotic and heroic motif. The device of divine intervention is common to both; but since it is furnished by Kṣemiśvara’s own Purānic source the question of borrowing does not arise. Of Bhaṭṭa Nārāyaṇa and Bhavabhūti, in relation to Kṣemiśvara, we have spoken above; and there is nothing here to justify any direct influence. Kṣemiśvara avoids Bhaṭṭa Nārāyaṇa’s rant and rhetoric, but he loses thereby his predecessor’s declamatory forcefulness. In the same way, in avoiding Bhavabhūti’s prolix sentimentality, he sustains a greater loss of the rugged directness of his predecessor’s great and poignant poetry. With Kālidāsa or Śūdraka Kṣemiśvara should not enter into a comparison. He cannot claim the wit and wisdom, the poetry and pathos, the kindliness and humanity of Śūdraka; and the gift of beautiful phrasing and the grace and melody of Kālidāsa’s full-orbed poetry are certainly beyond his reach. At the same time, if he cannot, like Śūdraka or Kālidāsa, condense a world of emotion in a few pregnant phrases of concentrated passion, Kṣemiśvara does not, like Bhavabhūti, Rājasēkhara and a host of other dramatists, dilute the strength of the poetic nucleus by diffusing it into graceful and sonorous periods. Although the themes were
different, the only earlier dramatist with whom Kṣemiśvara may, to a limited extent, be compared is Viśākhadatta, whose Muddrā-rākṣasa eschews the erotic motif more severely and entirely. Like Viśākhadatta, Kṣemiśvara does not make his work a convenient vehicle for the display of literary ingenuities, but aspires to a limpid and unaffected style and diction. In the mastery of dramatic technique, in the vigour and directness of action and characterisation, in the dramatic quality of prose dialogues and metrical stanzas, and in the subdued but superior elegance of his poetry, Viśākhadatta is certainly much surpassing; but Kṣemiśvara's effort in these directions, especially in respect of dramatic adequacy, is of the same type and not negligible even by comparison.

CONCLUSION

It will be seen from our review that, possessed of considerable ability, Kṣemiśvara both gains and loses by coming at a period when much of the best work in Sanskrit drama was already accomplished. He has a literary tradition, mode and diction prepared for him for easy employment, but he has not the genius to rise above them and strike out his own path. With inherited facility of execution he loses individuality and distinction. Here we have, not the older flame, but the last glow of the ashes. Nevertheless, with all his deficiencies, he could write a drama, and not produce a hybrid between a play and a poem. Even if he is not one of the great dramatists or poets of Sanskrit literature, it would be unjust to deny to him a fair measure of dramatic and poetic talent or consign his work to unmerited neglect. As an interesting specimen of the later drama, the Candā-kauśika for its dramatic, if not for its poetic, qualities, is in no way inferior, but in some respects superior, to the so-called dramatic writings of Rāja-śekhara, Mūrāri, and Jayadeva, not to speak of a host of other imitative playwrights. It is for this reason that we have thought it fit to prepare a critical edition of this less known play, and place it in its proper literary and historical perspective. Some special pleading is necessary; but we have tried to approach the work from the objective standard of critical scholarship. We speak, therefore, not as mere apologists but as appraisers who are anxious that justice should be done
to Kṣemīśvara's much neglected work; for the author himself has requested us (V. 30);

kavibhir upahitā nija-prabandhe
guṇa-kaṇikāpy anugṛhyatām guṇajñaih.

"Let those who appreciate merit favour even the particle of merit which poets put into their own composition."


N1 begins: नमो नामिकायः । N2 नमो लोकनाभायः । M1 अनवरायः ।
D1. 4. 6 S1 P12 श्रीयोदयाय नमः । D2 श्रीचन्द्रचापे नमः । D3 श्रीकौमुदाय नमः । D5 खलिल श्रीसरस्रजय (sic) । D7. श्री नमो वर्षनाथाय ।
श्रीवरसाय नमः।

The passage from the beginning up to the end of श्री म in St. 4. 1. 3 is lost in D6 on a missing folio; but there is an additional folio at the beginning (marked fol. 1) in which Sanskrit Chāyā of some portions of the text of Act I appear.

St. 1—(a) D3. 4 S1. 3 P12 सहस्रायः ।—(b) D1 (before corr.) त्र्यम्बादिरेव ।—(c) D1. 7 श्रवणवायस्त । S2 नः (for शः) ।—(d) D7 कुशलितः ।

St. 2—(b) M1 विख्यातः। N1 D1. 7 करोडः।—(d) D4 om. विख्यातः। M1 विख्यातः by transposition.
चर्चित्यिरः

अष्टि च

आनन्दकुशितः समाधिषु मुखे गोवर्यां विज्ञानीयमः

संव्रप्तः क्रममुखः क्रममथ स्मरा निजे वैतोऽ

कूरा: कृष्णस्वरास्मे मनसिसे बुधे चुवाकुणिता-

सत्तकांताविदते सुपूर्वतरः: श्रीमोहंः पान्तु व: ||33||

(नान्यासे)

सुधरः। अलमतिबिस्तरे। आदिभोजिसे कीलासमुच्युतांसोपकपः

समरसागरान्तः भूमुखमुनिरवराङ्गसूक्ष्मसूक्ष्मवरभवनिनो

श्रीमहीपाण्डेष्वेन। यस्येयमां पुराविदः: प्रमाक्षितमाधा-

मुखार्थिनः

L 1 D3 om. बापा च।

9, 10, 11 N1. 2 आनन्दकुशितः; D3 अष्टि। M1 D4. 5 S2.

3 Pt 2 विज्ञानीयमः।—b) M1 D4 Pt1 क्रममुखः। D5 (before corr.)

सर्वः।—c) S3 कृष्णस्वरास्मे। D3 चुवाकुणिता।—d) D7-पूर्वतरः। S3-हिदते

व पूर्वतरः। Cited anonymously in Sadukti-karnamrita (i. 14. 3).

v. l. आनन्दकुशितः।

L 6 D7 adds gloss on margin: द्रवेणाय्याँ निर्म ciò नान्य। तस्मा

चतो हृदयारो तत्त्वे।

L 7 D4-विज्ञानीयमः। After आदिभोजिसे, D4. 5. 7 S2. 3 Pt 1. 2

ins. दुःकाणावहुदिव।पुरालस्तुलिपिंहुः: भूमुखमुक्तांसमुद्रः। D3 कीलासमुक्तातिश्रोत

शान्तरक्तके। D2 drops all words from श्रीविष्णुवक्तैन up to यस्येमां (l. 9).

S2 drops from केन (in क्यात्तकेन) up to सावर।

L 8 N1. 2 om. -एह। N1. 2 M1 D3 om.-क्षयवर्ष।

L 9 N1 D3. 7 S1 श्रीमान् (for व्रों)। M1 D3 transp. पुराविदः: and

प्रशासितावाः।

L 10 N1. 2 D1 वष्णविलिः (for उष्णविलिः)। All words from हृद्यित

to म (in प्रकृति in verse 4) lost in S2.
एकत्रितिकथा
यः हरिभक्त महत्तिगांवाल्यांबन्धनस्थातीति
जिविका नन्दामुक्तमनवरं बन्धुसृतो विजय।
कार्याद्वित्य भवसुपगतात्ध्य तातेव हनुम।
दोर्यशंकां पुनर्माधुर्येन हरिपालवेदः।

(प्रविष्टी)

पारिपार्श्वः। अथ कि उषा तेषा राज्या समाविष्ठः।

सुतः। इदमाविष्टं यथा किल विजयकौशल्यः कवरार्येर्मोभ्येऽर्त्यो
कृत्तिधनवं च जन्मकौशिककं नाम नातार्य नान्तिक्षयम्। स किल
कविरार्येर्मोभ्येऽविश्वाविश्वाश्चालारिवो लोकान्त्रमसामायः प्रस्येवः
भूवताः।

St. 4—a) S₁ सुन्तेक्ष—b) N₁. 2 M₁ D₃ इस्वा (for जिट्टा)।—c) M₁ D₇ कण्ठतः; Pt. 2 कण्ठतः। The Ms D₆ begins from ब हनुमः (see
v. l. St. 1). All words from तातेव to दोर्य (in d) lost in S₂।—d) S₁
dोर्यशंकाः; S₃ दोर्यशंकाः।

L 5 N₁. 2 ins. ततः before प्रविष्टी।
L 5-6 Pt. 2 om. प्रविष्टी पारिपार्श्वः।
L 6 N₁. 2 Pt. 1 पारिपार्श्वः। N₁. 2 किल इस्वा। M₁ राज्या; D₃
राजस्वितः। D₅. 6 राजस्वितः। N₂ M₁ D₃ संविष्टः; D₄ समाविष्टः; D₇ समाविष्टः;
S₂ समाविष्टः।

L 7 N₁. 2 M₁ D₃ om. इदमाविष्टः। All words from यथा to तातेव lost in S₂।
D₁ विजयकौशिकेऽस्मातः। M₁ D₃ विजयकौशिकः; D₄. 5-7
S₃ Pt. 1. 2 विजयकौशिकः (D₄. 5. 7 प्रकोष्ठः) प्राप्तः। S₁ विजयकौशिकेऽस्मातः। D₁
S₂ चार्येर्मोभ्येऽर्त्यो; D₄. 5. 7 प्रकोष्ठः। D₇ S₁. 3 ोषेहं यती।

L 8 D₃ विजयकौशिकः; D₄ विजयकौशिकः। M₁ चार्येर्मोभ्येऽस्मातः; D₁ चार्येर्मोभ्येऽस्मातः
(for नाट्यकामाविश्वासान)। D₃ om. किल after स।

L 9 D₅ om. किलः। D₃ नाट्यकामाविश्वासानः। All words from बिष्य (in बिष्य) to लोक lost in S₂। N₁ कविरार्येर्मोभ्येऽविश्वासानः। D₅ चार्येर्मोभ्येऽ(for
विश्वासानः)। D₃. 7 लोकानः (for लोकान्त्रमसामायः।) D₄. 5. 7 S₁-3 Pt. 2
एः (for एः)।


St. 5—ab) D3 (before corr.) [च]स्मिरितं च; D4 [च]सिनिनित्वं—b) D1 नास (for न); D3 om. न.—c) N1 ग्राह्यम्

L 3 N2 ततः (for ततः). The text reading पारिपथ्रेत्थ in D1-6 Pt2 S2 om. कृतिकृतं: सहः N1.2 om.; M1 संगीतजनि; D3. 4. 7 S1 संस्कृताः (for संगीताः).

L 4 M1 om.; D2.4.6 Pt1 सराहं; S2 साताः. N1.2 S2 अवयोः; D1 तदो (for तदा). S2 गहोपराय; M1 गहोपरास.

L 5 N1.2 D2 वक्षयं; D4 S3 Pt2 वक्षयं; D5 एक्षय। N1.2 D1 दाधि।

L 6 D3 om.; S1 अविनिते-(for तविनिते). D2. 4 Pt1. 2 पवित्रमिदो; S2 परिक्षिदं; D6 ति (for ति) D1.2.5 S1. 2 अवभ। D2.4.6 S1 Pt1. 2 कुसङ्क-। All words from ज्ञेव to ॥ (in प्राप्य) lost in S3.

L 8 D1 सरवं (for सरबं). M1 om. चिन्तानाद्वित्यसंहः; D3 om. सहः। D1 सरमिति (for सरमिम)।

L 9 D4 पर्यावलव। D4 om. बधं। D1 बधिमिलोमह।

S8 6—d) D5.6 पुल्लद्वाराधिवेकः. Some letters and words lost in S3.
पदुक एवु विभन्नस्योऽ
सुल। (नेपालभमुखमधुरकोषः)। अवे कथमलौ देवो हरिभन्न्योऽ
महोत्तपतमुक्तिविधानामस्वं इवालप्रियामाय भाराविविध-
विविधिक्षेत्तेण पुरुषवल निमुनाविद्धिनेवमजागरारकसान-
तुल्या: भियव्यवहारेऽधामपरिवर्त्यमानवस्या युक्तान्तमित-
प्रस्वतिः। य एव

निम्नाविधिविविधः
भज्ञार्कममुखामाजाः

लधोवियोगविविधतो विनाशे
एवं सयतारुकसीत्य नागः। १०।।

तदेहिः तत्सै गच्छारः।

(इति निर्खासिः)
प्रस्तावनः।

L 2 D1 (before corr.) हससी हससी. D3 प्रवो (for विचारवप्रस्सो). N1. 2
एवु एवु विभन्नस्योऽपु.

L 3 N1. 2 D7 ins. अर्थं अर्थं

L 4 M1 -सुकिताद्यः D4-परिथम-. N1 om. विविध.

L 4-5 N2 भाराविविधिक्षेत्रः. D4-विविधिविद्धारणः.

L 5 D4 -विता-(for-विता-). D7 margin ins. विविध before विविध. D3
om.; D4 S1 P rhetorical. N1. 2 M1 D1. 3ENCYCLOPEDIA OF INDIA-

L 6 M1 विविधस्मेत. N1. 2 S3:-विभावनेनोपितविधातम-. M1 बीचावने-

L 7 D4. 6 S1-3 P rhetorical. एवु एवु प्रस्वतिः. D2 om. ्वः । D3 om.

St. 7—b) ज्ञाता-lost in S2. N1. 2 म्यां-(for-म्यां-).—c) D7
(pāṭhāntara)-विविधविविधात्तकात्स्या. S2:-विविधे.—d) N1 M1 D3 सयतारुक-
मोः N2 सयतारुकः (sub-metric).
चबूतीप्रमुळ (तत्त: प्रविषयति प्रजागरणेऽद्य नाट्यनुृत्ता विवृत्तकृष्ठ)

विवृत्तकृष्ठः। भो बवस्त प्रजाबरमण्यरेष्ठः लोकवेष्ठि कुषमण्यसुहो विश कुम्भो इम्मेसविभेद्यां करेश्वो वि मर्मं भक्तेक्षस्तो अत्यसुखसतो विष हि हो तद्दो परिमुक्षिति।

राजा। वयस्म नित्त्रा हि नाम ग्राजिर्मां प्रथममिवति शरीरधारणः निमित्तमृ। कृतः।

As there are considerable lacunae in S3, due to damage to the Ms, they are not noted hereafter; only variant readings are given here.

L 1  P2 जागरणेऽद्य। S2-सेवामिनयः।

L 2  M1 विषमवहस्। N1, 2 M1 D3 उजायरः। D1, 6 P2 प्रजायरः। D4 प्रजायरः। D7 प्रजायरः। S3 om। लोकवेष्ठि। M1 दरिमस्त। D4 दरिमग्रंहः। D7 दरिमुक्षः। D5 विषः।

L 3  D1 om। कुम्भो। D7 कुम्भो। N2 इम्मेसविभेद्यां। D1 विषमवहस्। S2 इम्मेसविभेद्यां। D1. 4. 5. 7 S1 करेश्वो विश (D4. 5. 7 S1 वि)।

L 4  D7 भंदेन। N1 -मुक्तिषो। N2 -मुक्तिषो। D1 -मुक्तिषो। D3 -मुक्तिषो। D7 -मुक्तिषो। S2 -मुक्तिषो। N2 परिमुक्षितः। D1. 2. 4 S1 परिमुक्षितः। D5 परिमुक्षितः। D6 परिमुक्षितः। D7 तद्दोपपंचसमि।

L 5  D3 ins। विहस्य after राजा। N1, 2 M1 D1। 7 ins। शोधायन (M1 D1। 7 शोधायन) after बयस्त। D3 om। बयस्त and हि। D4 देह-।(for शरीरः।)

L 6  D1। 3 यतः। (for कृतः।)
नन्दमातीर्थानीं पश्चि
निद्रालसं भक्तयैति गाः
वैदिकातिरिक्तिर्मितं मनः
सुभुमुखज्ञापि जृम्मां
बालातपालोऽक्षत्वा न रचि:॥३॥

(ञिद्रालसं भक्तयैति गाः
सुभुमुखज्ञापि जृम्मां)

(ञिद्रालसं भक्तयैति गाः
सुभुमुखज्ञापि जृम्मां)

स। ८—) S3 प्रतिभाविशेषः—d) D4 om. the entire line. S2. 3

L ५ N1. २ S1. २ सामग्रीवादनोऽ

L ९—d) D3 निष्क्रियः. S2 निष्क्रियः—d) All words from कों to

L १० N1. २ रञ्जी; M1 चिं (for कः). N1. २ D1. ३ ins. मे after

L ११ D2. ४. ६ S2. ३ Pct1. २ ins. संहस्: after प्रभि:.. D3 विचार-

L १२ N2 om. उः; D1 गुण; D7 गुण; D4 विन्दवतः; S2 विद्वन्दवः.

L १२-१३ D3 om. श्रवणात्मानोऽ; S2 बृह्वान्तात्मानोऽ; S3 विज्ञापणात्मानोऽ.

L १३ S1 चिं चिं; D3 चिं चिं चिं च; S2 चिं चिं चिं च.
राजा। व्यस्य, भक्त परिष्कारेन।

विद्वू। भो तव उष एसो परिष्कारस्ते, मम उष भणाचबङ्कडस्व अग्नि ज्ञेय।

राजा। ( सोफण्टमार्गांना नाटविवा।) व्यस्य कथं पुनर्वाक्षरितम् किं प्रतिष्ठाते देवीति।

विद्वू। परिष्कार्थिवे सि तथामि।

राजा। प्रभेदतः सन्येदः। नात्पर्यं कोपकारणं देशवः। तथा हि किं भवः सचिवैतर्थ प्रणयिनां गोहैरसनाहकः। किं वा कामिनः बहुभारमधुष्टो धूतोऽऽा नायावसोः।

दृथं कोपकार्यलोचनगतानुपाताय यथाकथाय पौष्टितान्तरं निःशब्द यिवया शांति माथि तथा किं किं न संवाचितम्।१०॥

L 1 The line is lost in S2. N1. 2 D1. 3 ins. सत्वस्मयं वरस्मयं as stage direction after राजा. N1. 2 om. व्यस्य. M1 एष परिष्कारः। D1 marg. भो व्यस्य.

L 2 N1. 2 M1 om. भो और उष (after तव)। D5 ins. व्यस्य after भो। S2 तु (for तव)। D7 om. उष। D2-6 S1-3 Pt1. 2 असाह-(for असाह)। D2-नवपस्व; D3-अग्नि; D4-6-नवपस्व (for नवपस्व)। D3 ins. एसी before वषाण्वयोः.

L 3 N2 स्थेवः; D1-7 (except D4 as in text) S1. 2 Pt1. 2 जेवः। L 4 S2 शाश्वः (for शाश्वः)। D3 किं (for किं)। The words from कवत to मध्य lost in S2.

L 5 N1. 2 D1 S2 om. हृदि।

L 6 N1. 2 कुविरे; D2 कुविर (omitting पपति); D7 परिष्करः। Pt2 भित (for भित)।

L 7 D4. 5. 7 S1 Pt2 ins. बनस्त्र बुते परिष्कारेन। N1. 2 D1. 4 स्थेवः बाराह्यं।

S8. 10—४) किं भवः lost in S2.—६) N1 D2-7 बाबुराह्योः। N2 बनी शेषोः—५) N1. 2 M1 तथा। D3 पुनः (for खण्ड)।
वस्तीकेशिक्र

अधि च

होतांसुक्तमण्डलमसुक्तवर्तमान: नीति: प्रयोगतात
मन्मार्गिनितवस्तुमात्रां च गमितो यामालविस्पत:।
नावाता: शास्त्र हस्यवर्भू विकल्प व्याख्य भूषाविचि
साहित्यपादानुविषयतैषैर्य निदानाकों: कर्थ वापितः।

(विन्दु नाटविर्भा)। महादु नृमःली नवमः:

अभिपत्ति जने मद्रामामा:।
विहितव्युहलयसंख्यामा तद्धानीमः।
हतिकास्तर्परस्परतिसां
खणितमुक्तसु लम्बीकु मन्मार्गिनीमः।

विन्दु। (सहायमः)। मो बन्धस च तुम्ह भविष्यत्वयुक्तर्योगस्तो अस्तानं
मारामीक्षि। ता दही तदही जेव गदुः देवी परावेण्ड।

राजः। (सन्तायणः)। सम्यगां ह भवात्। तदेवी तदाय गच्छायः।
(इति परिकांव्सः)। (सबेंवेद निवङ्गः)। हस्ती भ्रातः।

S.1.1 — a) S2 होलामणवंससंक्षीययातद् — b) तम्मार्गितत् — c) D4 हस्यवर्भू-
— d) S2.3 -विविधतात: ( for -विवरणं );

L 6 N1. 2 D1. 7 P3a ins. सबंतेव after नाटविर्भा।

S. 1.2 — b) N2 D4-विहितव्युहांवर्तमानः। D5-विविध-(for-विविध-) and -संख्या
(for -संख्या)। N1. 2 -संक्षीययातदि; S1 -संक्षीययावतावतीम् — c) N1. 2 -सिद्धां
(for -सिद्धां)। S2 ins तातु after -सिद्धां। —d) D4 विनम्रः; S2 यथातः
(for यथा)।

L 11 D3 om. सहायः। N1.2 नृमः च अविष्कर्तः। M1 D3.5.6 P21-
मुदुलोचनत्; S1 -मुदुलोचनत्; S3 प्रयोगसङ्खयाः। M1 D2-6 S1-3 P1.

2 यथातः।

L 12 N1. 2 om. ऐसः। S2 यथा ( for तथा ), D1 S1 अङ्कः; D2-4.

6. 7 P3 स्त्रेवः। P2 यथेऽवः। M1 यथेऽ; S1-3 यथेऽ। Most Mss प्लमेः
S2. 3 प्लमेः।

L 13 N2 om. ऐसः।

L 14 Some Mss निवङ्गः।
वसर्गा बेदकारण गमनम्। तथा हि
विविष्कामुखपृष्टी मम कथयं मन्महार्गोऽसोऽसना
मन्वाना सुमुखी वाकःक्यी तृणे मामागतं सा मया।
नानिष्ठा यथेच्छित्तेन नियुक्तं पशुायुत्तथादरा-
प्रजायाः नवनीलनीरञ्जनिभे रुष्मे करायम् हस्यो॥१२॥

चित्र। (परिक्रमा नेपव्याविभिमुखग्नसत्सर्गम्)। भो वस्त्र
पेक्षा पेक्षा। एसा खु देवी उवणिद्रप्रताहियोविभरणाप
वालम्रीप सह चिं पि मन्त्रम्यी उविभि चित्रदिन।

राजा। (हस्ता सभस्यम्)। अथे कथम्
नवकुटा दारोपृष्ठोऽपरिहुता पक्षाशैली गण्डोऽः
कार्यास्तायनतरोऽः वा मुग्नदशा दर्ल हशोरजस्वम्।
व्यालोका कवरी नितंगुठिता बिस्मार्थो धृतर-
ञिभं सैय तथापि कानितिनागता हेघोम या मण्डनम्॥१४॥

L 1 N1. 2 M1 D1 ins. me after घृष्टावसरस्य D7 बेदकारणं मे देवोद्वरनं
गमनं. D6 गमनं. N1.2M1 om. गमनं.
St. 13—b) D7 पर्यन्ती (marg. as in text) (for मन्वाना)।—c) N1. 2
वेषसहितेन।—d) D4 S1 Pt2 यसुः.
L 6 N1.2 M1 D1.3.7 om. परिक्रमा. N1.2 M1 D3 om. सृष्टिः.
L 7 N1. 2 M1 D3.4.6 S1 Pt2 क्रुः. N1. परिक्रमार्योऽ्र.
L 8 N1. 2 D1. 3 repeat कं पि. D2.5.6 उष्ट्रता ; D3. 7 उष्ट्रित्रा.
S2 drops ; S3 चित्त्राः (for चित्त्रदिन).
L 9 N1. 2 M1 D1. 3 सृष्टाः (for सृष्टिः).
St. 14—a) N1 D1.4.6 नवकुटा; ; N2 मन्वाया. D4 परिहुतोऽः. N1. 2
न विभित्ता (for विभित्ता). N2 क्रुःयोऽः (for क्रुःयोऽः)।—b) N1. 2 वेषसहिते;
N1 गच्छसि ; D4 धृतं (for धृतं). The word मन्वानं lost in S2।—c) The
words व्यालोका कवरी lost in S2. D3 मधुर (for मधुरी). D7 नीरं:
(for नीरं)।—d) M1 D3 घम्याः (for घम्या). S2 चित्त्रि (for चित्त्रि).
D4 देवोढ़ी यथा मण्डने.
Act I J

[Text in Sanskrit]

Note: All words from विष्णु to संयोग लौटे in विष्णु lost in S2.

- L 1 D3 om. विष्णु (spelling throughout).
- L 2 D7 एवं (for एवं). N1 पशाधरि; N2 पशाधरि; M1 पशाधरि.
- L 3 M1 D2 अध्याय। D1, 2, 4-6 S1, 2 Pti चाइली; M1 S3 Pti चाइली। N1, 2 2॥। D2 S1 Pti अभयोह। N1, 2 एवं; D4 अध्याय॥। (for एवं)। D3 om.; D5 लौटे (for लौटे).
- L 3-4 N1 Pti -पशाधरि; N2 -पशाधरि; M1 -पशाधरि।
- L 4 D1, 4 विम्र; D3 विम्र; D2, 5-7 S1 Pti, 2 विम्र। S2 विम्र। M1 दसिष। S1 Pti om. एव। D3 विम्रलिख्य। D4 विम्रलिख्य।
- L 5 N2 om. के। D3, 4 S2 युक्तो। M1 transp. के and युक्तो।
- L 6 D3 साधू रे देवि साधू। N1, 2 om. second साधू। D1-3, 6 S1 Pti परिवक्षाय (for परिवक्षाय)। D2, 5-6 S1 Pti, 2 एव (for एव)। N1, 2 हु (for हु)। D6 om. all words from साधू in साधू up to the end of विम्र in विम्र of L 21b (P. 16, 1, 3) on a missing folio.

St. 15—a) N1, 2 M1 D1 -लोहुपोः; D3 -लोहुपोः (for -लोहुपोः वद)। —b) N1, 2 वदवर। All Mss except N1 अनुवादस्य। The letters लोहुपोः lost in S2.—c) D4 कठमह। N1, 2 D1 -लाल्लोः; M1 -लाल्लोः (for -लाल्लो वद)।—d) N1, 2 हु (for हु)। D4 om. के।
भिक्षु। भो वभरस उवसप्पम।

राजा। वयस्य, इतुसन्ताहितो शुणयवस्तायब्धया विश्वमज्ञितितानि।

(प्रति तथा विस्मयी)

षाध्या। (विश्वस साध्यम।)। हि को वाहकिरि तथा समालिकिः

अंगुलों में विपपल्लमोगवर्तिः करेदि च। सवाप्रण जामो को

अविश्वसनीयवार्त अस्वणो भाष्येवार्त।

राजा। अदि मनसिनिः

जलधरपद्यान्तरते यदि भानी ध्वनेन गता नलिनी।

तथा न विप्रलमो नोपाल्लमोवध्यत्व भानो: ॥१६॥

बाब। भविष्णि अर्थ सन्ताविदेण। वाहुवा स्रोत राजाणो।

L 1 N1.2 D3-5 उप-( for उप- )। Some Mss -सप्पव; S2 उपसव उपसवः।

L 2 D3.4 om. वयस्य। D3 transp. इतुसन्ताहितो और श्रुणयः।

L 3 D3.4 S1 Pt1 तथाविषितो।

L 4 S2 सेध्या throughout। Some Mss निरस्य। D4 वाहसविदः। N1.2

D3 ins. न before तथा। S2 om. ; M1 D4 तथा ( for तथा )। M1 समालिकिः:

D3 समाशिष्य ( for समालिकि )。

L 5 D1 om. मं। S2 विश्वसमभ-। N1.2 S2 करेदि चति। D5 सम्बाधः।

N2 does not repeat एमो।; S2 नमो नमो।

L 6 N1.2 अविश्वसवनीयवार्त। (?)। M1D3 अविश्वसनीयवार्त।; D7 अविश्वसनीयवार्त।; S2 अविश्वसनीयवार्त।। D2 repeats अस्वणो भाष्येवार्त। D4 भाष्येवार्त।।

L 7 D3 ins. लगात after राजा।

Sr. 16—६) M1 भानी रह( for वाहि भानी )।

L 10 N1.2 भविष्णि ( for भविष्णि )। N1 M1 D3.7 संस्थिपिघ्व। N2 संस्थिपीव। D3 संस्थिपी। All Mss ( except D2.3 as in text ) नमः।

S2 राजसो। M1 D3 ins. होमिति। D7 हुति after राजाणो।
बिलू ( सरोवरं )। या: वासिद्ध घोषणं, न बहुकः रि भोजित । फि
असिद्धोवाल्मिकस्य पितवासस्तं करेसि ।

राजा। वयः, प्रभुवत् कोवेन ।

मानकर्मई विविषाश्च: सङ्कीर्षितेन रिद्ते ।

चलनः: प्राष्टर्ति कात्तानां मिथ्योपाद्यपथ्यताम् ॥१६॥

शीर्षा। ( रोचिति )

चाह। महत्त्विन समस्तम् समस्तसां। न अधिमेघमहाणाभावसः तु
जोवन अधिभूतिः शीतो महारामे । ता जां मुच्छिति । तय्
पलोष्यतो भि न पलोष्यते । रिद्ते अालडात्तो भि रिद्ते
उपालमेवेति भेददवोऽ ।

L 1 Pt2 om.; M1 सोभिः (for सरोऽ)। N1.2 D5 om.; M1 रि
(for वः)। N1.2 भीदे । S2 बुदे । N1.2 न (for न)। N1.2 बहुकः
रि । D4 बहुकः दि । D1 ins. न before म्भोऽ । D7 भोऽ । M1 न
भोऽ ।

L 2 N2 अन्तऽवाल्मिकस्योऽन्तऽवाल्मिकस्य करोऽमि । D1 भालः । M1
D3 S2 चलीऽऽ । D4 भालीऽऽ ।

L 3 D3 ins. भो before वयः । S2 om. रि । M1 कोवेन (for कोवेन)।
St. 17-c) N2 प्रावऽितो कल्याणाः (for प्रावऽित कात्तानाः)।

L 7 N2 समस्तस्त त्वष्टे । D7 समस्तस्त समस्तसा । N1.2 D1.3.4.7 Pt2
अथिरेति । N2 महाजानाप्रवऽदाः । N1 D3.7 ठाः । N2 तः । M1 D4 om.; S2
तः (for तः)।

L 8 N2 वेश ; D2 जुः । D5.7 Pt2 जेत । D3 त्रांस्प. अधिभूतिः
and शीतोऽ । D1 om. ; D3 तथा (for तथा)। N1.2 अऽदः । D1 यः ।
D5 om. ; S2 यः (for मं)।

L 9 D3 पलोष्यतोऽ D7 भि न, after which it is ins. Sanskrit
paraphrasing: पलोष्यत्वि नालोण्यतिव (sic) भि । D4 पुलोष्यतोऽ भि न
pulohadva ।

L 9-10 N1.2 भालवन्तो भिचिरं उपालमेवेति । M1 D3 भालवन्तो भि न
चालोऽवसः भिचिरं उपालमेवेति भेददवोऽ (M1 भेददवोऽ)।


दौभागः। किं ति वे वभव्य न कार्त्तेः। ताः ति द्विते महावते पद्यस्य दुर्दाहि। अभवस्य पद्यविस्तरः।

राजा। ( लत्वमुपचतुष्य )। प्रिये।

मध्य वस्यः। प्रमावते हदे यत्वः यत्वः यत्वः।

स्वात्मानो विदातालाति कथं न प्रभविष्यति ॥१८॥

विद्यू। सोतिधे भोदः।

( उषे लसंभ्रमयुपिन्नः )

दौभागः। ( रंगतम् )। कथं महावते। भोदु पर्यं द्राय। ( प्रकाशम् )।

जयवृजा जयवृजा महावते।

वाह। ( साशाहृत्मात्मायतम् )। कथं महाराष्यो। हस्ती हस्ती सुदं।

L 1 N1.2 M1 D7 किंि; D1-3.5.6 Pt1 किंि ( for किंि किंि )。
D4 किंि वे वभव्यः। N1.2 करृसः। N1.2 जादि; D4 जादि। D7 विद्यः।
S2 विद्यः भववद्वः। N1.2 दुः; M1 उद्; D1 दुः; D4 Pt2 दुः
(for दुः-)

L 2 D2 पाधविसः।

L 3 D5 उत्तरः। S2 उपेष्य ( for उपेष्य )। D3.4 om. प्रिये।
S2. 18-४) N2 बधे ( for मध्य )。

L 6 N3 लोकमयः (?); D7 लस्य ( for सोर्वतः )। N1 ins. द्राय after लस्य।
D5 भोदः; S2 सोर्वतः ( for भोदः )。

L 7 D1-4 S1.3 Pt1.2 वदसिससः। ( for वदसिससः )。
L 8 D2.3.6 Pt1 कथः। S2 (throughout) भववद्वः। N1.2 D1.7 S1
eवः। D3 एवः ( for एवः )。

L 9 N1 D2 जयवृजा जयवृजा; D3 जेठा जेठा; D7 जादि जादि; S2.3 जेठा
(once only)। D3 S2 महाराष्यो ( for भववद्वः )。

L 10 Càrunati’s speech is entirely om. in S2। D4 ins. स्वात्मायतः before वाहः।
D2.3.6 Pt2 कथः। D4 हस्ति हस्ति; S1 Pt1.2 हस्ति हस्ति। D3
om. ( hapl. ) all words from वाह up to जयवृजा ( p. 15.1.2 ).
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महाराजन सं मय मन्त्रिण। भोज एवं बाहु। (प्रकाश्।)
अभास जबुदु महाराजो। (भावसमुपालि्ं।) एवं भावणि,
पृथ्वे उपविसदु महाराजो।
(इति च वेवे उपविशालिति)
राजा। (चिरं विशिष्टं।) चिरं नन्दिपालिनः ते
किष्किंद्वकुलिततरा निपततें भयं कराप्रि निपतति।
प्रात: सत्यीजयेन भ्रमरीय पिपलिता देवि॥१२॥
अष्टि सं तन्विति

यथयि विमानात्से भूषणानवरस्तय।
तदायप्यवस्ति अन्युगम कप्तवतीष मे॥२०॥

श्रीम्या। (साधुमययायोपय।) जड़ु लोहि अज्ञातो ज्ञातीं
जिद्वालोरिएौ अज्ञातो उज्जायरमयपेल्डि लोज्येति अ। (इति कोपे
नात्यति)

L 1 M1 transp. एवं and मन्त्रिण्। D7 S1 Pct1 एवं ( for एवं )। D4
g only ( for प्रकाश् )। D2 om. all words from प्रकाश् to उपविशालिति (L. 4).
L 2 D1 जड़ु जड़ु; D7 जज्ञाति जज्ञाति। D3 om. एवं भावणि। N1.2
eवः ( for एवं )।
L 3 N1 M1 उपविसदु; D4 उपविसदु।
L 4 N1.2 M1 D3.4 om. इति।
L 5 N1.2 नन्दिपालिनः।

St. 19—4b) N1.2 वस्तत्तता विपतपश्चे। S2.3 विवाय ( for वर्ति )॥—c)
N2 सत्यीजयेत् ( for अभोर्।).

St. 20—4) D3 विवाय ( for विवाय।)—b) N1.2 भूषणावरस्तय॥—c) The
letters तथाप्य lost in S2। N1.2 सत्यक् ( for मन्मूः )।
L 11 N1.2 D1 S3 भालोक्य; D3 भालोक्ति ( for भ्रस्तिक्य )। N1.2
व्रज् ( for जड़ु।)
L 12 D3.4 Pct2 om. जड़ुई। M1 उषागरण्; D1 उषागरण्; D3
gाभारण्; D4 पवारण् ( for उषागरण्।)। N1.2 परिम्ययौँह। D2.4.5.7
S1.3 Pct1.2 ins. सोष before कोषेद्वि�想起来। N1.2 M1 D3.4.7 Pct2 om. श्रे।
N1.2 D5 कोषः ( for कोषः )।
राजा। (बिरं निर्धार्य शालकम्।) भिये मसीए प्रसीडः परिलिखिति रकाटे मधुरा ढूळता फळं मदनजयपताकाविश्वम् बिध्रतीयम्। स्थुपति च किमकाण्ये चरिव विस्वापरोः। सूर्यवनविधुतोपित्रिध्रुव-ध्रुवकुलव्: \( \text{II.21} \)

(अजाति विष्टः)

चरिव प्रसीड परिलिखिति फळं सुधैव नाखः तथा नन्दु यथा परिशाहके माम्। द्विते वराथि मथि धारण पर्यंतम् ते। मन्त्रिण्ये दुःखपरित्वमामवामानम्। \( \text{II.26} \)

(धविष्य)

प्रतीहारी। जस्थु जस्थु महाराजे। तस्मः कृतविद्वभासाद् ताथोऽपि पुजः।

L 1 D4 om. भिये प्रसीदः

Sft. 21—\( a) \) D3 S2.3 transp. महुरा and पृत्तता. Some letters damaged and lost in S2.—\( b) \) D6 resumes from मे विन्दतीयि् (see v. i. to line 6, p. 11)—\( c) \) N2 चरिव (for भिये).—\( d) \) S3 मुखवनविधुतोपिद्या। N1.2 D3 युधवनवात्मानिवपि (contrary to metre).

L 6 N2 om. अजाति विष्टः

Sft. 22—\( a) \) N2 चरिव (for भिये). The letters चरिव श लोट in S2.

D2 परिलिखिति; D3 परिलिखिति; D4 S1.3 Pr1.2 परिलिखिति (for परिलिखिति।)—\( b) \) N2 नाखः (for नाखः।। D5 तथा (for यथा।।—\( c) \) S3 नें वराधि। S2.3 न बर्म (for बर्म।।—\( d) \) N1 D3 मुखवनविधुतोपिद्या। N2 अः बर्मवेद पुजः। D1 तस्माद्; S3 सहिष्यंये।

L 11-12 D4 प्रविष्य प्रतिहारी। D2 om. all words from प्रविष्य up to इति।वे (I. 23d).

L 12 N2 जस्थु जस्थु; S3 मेमु शंदु। M1 ins. पढः; D7 ins. हिं after एसो। D1-3 पढः। All Mss except N1 D1.3 तापसो।

L 13 N1.2 भाचयो। D3 समाचारे (for भाचयो।)
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राजा। द्वारके सावर्गविलम्ब्रि प्रवेशाय।

प्रती। अं महाराजो भाविन्दः। ( हि निर्धारता।)

( तत: प्रविशति शास्त्र्युक्तः नस्तातापस: )

तापसः। ( साविस्यम्।) महो रु बाण भो:

अर्पिष्यावेदितः किमपुरुषारणः कुमारवः

विदा वा द्वारे घोरः किमिति वषुधे येव प्रचलिता।

विनयुक्तारुपः किमिति सावित्रसंज्ञामधो

महोत्सवा तोसः क इव परिणामः हि लिखिते: ||२३ ||

अथवा गुहिनिरुक्तिश्रमान नर्तम्बे० धारापरिणामम्।

शास्त्रः सत्स्यनादिप्रयोगीश्रमान सत्तिवाचनादृ

हः व्याख्याताश्रयानं सत्तां वैभेदिकसेवनात् ||२४ ||

अध्यायावासिष कुलपतिनः महावत् भाराक्षस्यस्ययनकरणः: केषवूर्ति

L 1 N1.2 प्रतिसांगितः; M1 D1-3 प्रविलक्ष्मित: ( for प्रविलक्ष्मि )

L 2 N1.2 D3 देवो ( for महाराजो ) D3 S1 Pt1 श्राणवेदिः. D6 ins. इति; M1 S2.3 ins. इति after श्राणवेदिः. N1.2 D6 S2.3 om. इति.

L 3 N1.2 M1 D2.3 शास्त्र्युक्तमानसुहः लातः; D4 शास्त्र्युक्तः नस्तातापसः;

L 4 D3 om. तापसः. D1 ins. प्रतिहारी च after तापसः. Pt2 om.

विसमः; M1 places it after भोः।

St. 23—a) D3 द्वारे—c) D3 विनयुक्तः. N2 -छाडः (for छाडः)

D5 om. (hapl) महो—d) D7 महोत्सवा तोसः. D1.4 इव (for इव)

L 9 M1 विलक्ष्मिनायां; D1 विलक्ष्मिनायां; D3 विकल्पितः* D5 विकल्पः* N2 विकल्पिनायांसचः. D5 सुदुरकालरिते. D4 एकसारकृतपरिवारः.

M1 तद् ( for एवत् ) N1.2 M1 D1 ins. इत्; D3 ins. यह before the verse 24.

St. 24—a) N1 D7 शास्त्र्युक्तः—b) D3 विलक्ष्मिनायां प्रवेशायां—d)

S3 विलक्ष्मिनायाः.

L 12 M1 असिद्धः. D2.4 5.7 S1 3 Pt1.2 भ्रम (for भ्रमः) N1.2 M1 D7 transp. कुलपतिनः एव महावतः. D1 om. कुलपतिनः N1.2 शाराक्षस्य-विशेषज्ञपरिश्रमः. D4 -कैथा।
वर्णरूपिणी

सर्वार्थोपाय शास्त्ररूपमेते राजो इत्यद्रथ्यशैवाय शास्त्राय इत्यत्

प्रतिहितं।

(प्रविष्टं)

पतीहारी। एदु एदु भवं (हरियवर्द्धितं)।

तापसः। (उपख्यय)। राजन्यस्वतिर भवते।

राजा। (सर्वंभरसुधय)। भगवानभविवाद्ये।

शैव्या। भवं पणःमामिः।

तापसः। राजन्यिवजयी मया। भवति धीररस्यरूपः।

राजा। (सर्वंभरस)। भासनमस्वर्गम्।

प्रती। (हरियवर्द्धितं)

राजा। प्रदमस्वर्गोपविषयतु सबान्।

(इति सबं उपविवाद्यति)

राजा। हेममेव द्वापरविहितं भवं।

L 1  D4 S1 Pti -प्रसम (for -सम).  N2 -शास्त्रशास्त्रवर्गः.  S1 Pti om. इतिविधात।  D4 om. (hapl.) नस्य शैवायाधा.

L 3  M1 om. प्रविष्टं.

L 4  D4 हुः हुः (for एदु एदु ).  N1.2 एदु भवं एदु ;  D5 does not repeat एदु ;  S3 एदु भवं एदु भवः.  M1 D1 भवं (for भवं ).  M1 D4.5.7 Pti.1.2 उपविवाद्यतः.

L 5  D4 S3 om. उपक्षाः.  S3 om. राजन्.

L 7  N1 D4 गामामिः। S3 गल्लमिः (for पणामामिः).

L 8  D3 मुहाः (for भवं ).  D3 om. महति.

L 9  D3 वस्त्रं (for सर्वंभरसं).

L 10  D3 जः देवो ब्राह्मणविदि ति (निप्रभ्य भासनमानिय)।  एवं ब्राह्मणं (for ब्राह्मणवर्द्धितं).

L 11  D3 om. इतिविवाद।  D1 S3 अवधानः (for सर्वंभरसं).

L 12  N1.2 M1 D1.3 om. इति.
प्रती। आं महा भाषागेि। (प्रति भिन्नाद्भा)।
तापस। राजस्वतिनूक्तारिम्भे मनवतः कुलपतेताशीरिरिविधि-प्रभावः निशामजागरणे सकलस्थः सबतोसितेित्वनायः स्वशयनष्ये मनवता महिषः शास्त्युक्तम्।
राजा। (सार्थक्षाद्धि बुद्ध)। महाश्वसहायः।
तापस। मरीः पूतः कपिततुरिते: कमलेऽनोिरिविधैरुः प्रारत्थस्य महामाशीरिरिविधैचापृम्भूलोणाऽम्।
पतत्तुष्य निमिति परम्रे ते निपाहसिवमस्मोऽभूवाधूणे वितरतु मृदः व्याप्तो िहन्ति सर्वः॥२५॥
(प्रभर्मिश्रििति)।
राजा। (स्वश्चक्ष्यनीिय)। अथे
हर्ते तस्ल्वबीद्वस्य प्रस्वाधाकामायम्।
यस्य प्रसादादिरिद्ध्येऽं सेवकेिधूऽितेिति िदनः॥२६॥

L 1  D2. 4-6  S1. 3  Pct1.2  सर्वः  D7  सहाराऽशो  S2  वेशो (िला महा)।
D2. 6  Pct2  भ्राभेिद्रिः  D5  S1  Pct1  भ्राभेिद्रिः  S3  सि (िला िती)।
L 2  M1  गृहाऽशा  D7  गृहाऽशा।  D2  भरतः (िला भरतः)।
L 3  N1.2  -पञ्जारणांशे।  N1  transp.  सकलंस्यसं िततः।  D5  सकलंस्य  (िला सकलंस्य)।  N2  om.  D1  भरतो (िला भरतो)।  D3  साधिषेकायः (िला साधिषेकायः)।
L 3-4  N1.2  साधिषेकायिध्वस्यन्यः।
L 4  D3  om.  स्वशयनष्ये'।  D7  ins. marg.  कुलपतिना िला भरतः।
D2. 4-6  S1.2  Pct1.2  शामिषििते;  D5  प्रेििते;  S3  दुः प्रेििते (िला प्रेििते)।
N1. 2  शास्त्युक्तम्बाजः।
L 5  N1.2  M1  D1  झुम्हानि।
S1. 25—िा)  M1  झुितः;  D2. 4-6  S1  Pct1.2  शामिषििते;  S3  प्रेिितिि (िला प्रेिितिि)।—िा)  D7  दुःिते (िला परम्रेिते)।  D1  ताकिषिि (िला ताकिषिि)।—िा)  D4  विनािि।  D3  मृदो।  D2  इि।
L 10  S2  om.  इलामिश्रििति।
L 11  N1.2  स्वश्चक्ष्यन;  D1  स्वर्गीिकुः (िला स्वर्गीिकुः)।  D3  om.  स्वर्गीिक्ष्यनीिय।
S1. 26—िा)  S2  वे (िला वे)।—िा)  N1  D1. 7  प्रश्वाहुरः;  N2  D3  प्रश्वाहुरः
D2  om. -शाक्ये।—िा)  D1.3  प्रश्वाहः (िला प्रश्वाहः)।  M1  समायोः;  D3  शाये:
(submetric) (िला शायेिी)।—िा)  D4  इि (िला इि)।  D2  ins.  भ्राभेििति इि।
तापसः। भवति शास्त्रे स्वयापि भगवतः कुलपते्रदेशांत्तर्विभेषयात् प्रवट्टिक्षेप्यो गुणे वेदतानां ग्राहणांाः च पुजाराः।

शैव्या। ( अर्जुङ्क्तं बद्वा )। अं महवं भाषेवदि।

तापसः। राजस्न्ति महते। अहम्मपि माराध्विष्णुचित्तिविष्णुमित्र भगवं कुलपतिमेव संभाच्यावामिः। ( इति निःकान्तः।)

शैव्या। ( सवेल्लक्षमपतांवेरे।) हुवे बाधवद्रः भवयुं दुःशिवो समाविष्टो अज्ञातस्य पिनापाजावे। तत् दुःशिवीवक्ष्थि।

L 1 M1 ins. विराश्चल after भगवतः। N1.2 om. कुलपते्र। N1 समावेशात् ( for भावे्रात्।। S2 विरेवः ( for सतनेवः)। N1.2 ins. बसः after श्रवः।

L 2 D3 प्रवर्त्तोः; D4 प्रवर्तितस्यः। The letter's गुह्ये lost in S2।

M1 गृहस्ततावः इति।

L 3 D3 om. ब्रह्मां बद्वा। N1.2 क्त्वा ( for बद्वा।। D2. 4-6 S1.2 Pt1.2 सर्व ( for सर्वः।। D2.6 S1 Pt1 भाषेवदिः। D5 भणावेदिः। D4 भणावेदिः दिः।

L 4 D5 om. खलिः। M1 ते ( for भवते।। N1.2 M1 D3 ins. तदः। D7 ततो before भवः। N1.2 M1 D1.3 om. -दिविः। D4.5 प्रारंभितिनिधित्वारः। The letters विविधतिर lost in S2।

L 5 D4 om. एव।

L 6 N1.2 पैवलवः। D4 सवेल्लक्ष्म ( for सवेल्लक्ष्म।। S3 om।। D1 जनानितिः ( for जनानितिः।। N1.2 D3 बाहमिः। M1 D1.4 S3 Pt2 बाहमिः। D1.3 कृतसः।

L 7 Na S1 Pt1 समाविष्टोः। M1 भाषेवः। D3 भाषेवः। D3 transp. चालुर्तस्य and विषयवाष्ट्रोः। N1.2 ins. श्रवः after चालुर्तस्य। N1.2 विषयवाष्ट्रोः। M1 विषयायसः। D7 (corrupt) विषयवाष्ट्रोः। D2.5.6 S1.2 Pt1.2 कृतसः।
राजा। (चानुरागम्)।

प्राण! सिये यदि मध्यानुचलबायं
मिथ्यापरापकल्पीत्वे चतुरसापि।
आरोप्यामि तव हारलं लक्षादे
पञ्चाएविन्य विवचाराय्मि कपोलदेशे ॥२॥

शैल्य। (खुला नाट्यरति)।

राजा। (नाथ्येन तथा कुर्जन)। यिवे
तय लाभस्रों स्वेदो गगने करेम मम बेपुष्ये-
स्तमाभविन्य चार्ममो मुखेव मम धमः।
अर्थ चिनिन्ति: कण्ठे द्वारः स्तनाभिज्ञिनि
मम करपरिभ्रमणाः न मुख्यं विवेयुम ॥२॥

L 1 D3 एविवः (for हुमण्या)। N2 हुमण्या। M1 उः;
D4 S1 Pct1 हुः; D2 दह; D3 दह; D1 दुरुब्धरः; D7 हुमण्यसाहिस्तिष्ठाः (for हुमण्या हुरुब्धरः)। D2.4 S1.2 Pct1 एष्ठम; D3 एष्ठ; D7 S2 om. प्रकारः।

L 1-2 D5 om.; D2.4.6 S1 Pct1.2 transp. प्रकारः and चार्मलं बदयः।

L 2 N1.2 D1 S3 repeat पसीव्यः। D6 पसीव्यः; M1 पसीव्यः।

L 3 D1 शानुवर्यः।

S1. 27-4) N2 तचारः।—c) M1 हुः (for तव)। N1 D3 इरामी; N2 M1 तदारः। D4 S1 Pct1.2 हुकुस्ते; S2.3 व हुकुस्ते (for लक्षादे)।—d) N1.2 D1.3.4.7 S2 Pct2 पतालरति। N1.2 D1.3 व रचनाविं (D1 विवचाराय्मि)
क्षोभयोऽस्ते।

L 9 D3 स्तोतिः (for कुर्जन)।

S1. 28-4) D2.4.6 S1-3 Pct1.2 लुकाक्ट्स्तेरो गरस्ते। D1 समवेप्तुः।—b)
S3 तदुपस्याभि लघुवर्मो दुष्पेव मम। D1.2.4-7 S1.2 Pct1.2 बिविभाष्यवर्ममो (D4
-विने; S2 -व्यक्ता-). D2.4-6 S1 Pct1.2 पुष्य (for पुष्ये)।—c) D2
चिनिन्ति; D4 चिनिन्ति (for चिनिन्ति)। D7 -उत्तिते।—d) D3 करपरिभ्रम-;
D7 करपरिभ्रमाय। N1.2 -सतो बैश्मुः। D7 प्राप्तेः (for प्राप्ते)।
शैवि। अजनात्र भवचन्द्र कुलविद्या जगता भावंतर तथा भावित्युप
गमित्तै।

राजा। देबि, पत्न मिपादतृ। ( इस्नुभे निकास्ते )

राजा। वच्चार कर्श पुनरिलावी सोलकण्ठभातान विनेवहामी।

विदु। भो वच्चस्स तुम्हे देवीवंश्वयापे कथाय कीस णा भावान्यं विजो
देलि। अहं वि मोभनक्षणापे भावान्यं विनोव्युद्दस्स।

( प्रविष्ट्य )

वनेचर। जात्रु जात्रु मद्धा। पतोऽ खु विश्राङ्ग-धोणाणक-चित्तिविव-सुर-धर्मी-लग्न-परिमलुग्यार-धार्पे-पीलाण-माख्य- परिविंतक।

L 1 D1.3 तुलसी। N1.2 D1.4 जाधास्त; M1 जाधास्त; S2.3 जह जाधास्त। N1.2 M1 om. D3 S2.3 तह (for तथा)। D4 om. ब्रह्मचित्तिविव।

L 3 D3 om. देबि। N1.2 विद्या निकास्त।; M1 विद्या निकास्त।

D1 विद्या निकास्ता शैवया भामती न; D3 शैवया निकास्त।.

L 4 D5 विनेवहामी।

L 5 N1 -संबन्धाय।; M1 -संबन्धाय। D5 om.; S2.3 कहाए (for कहाए)। M1 D3 om. कोष। S2 om.; D4 उष्ण (for उष्ण)। N1.2 D1.7 transp. उष्ण and ब्रह्मायास्त। M1 D3 S2.3 ब्रह्मायास्त।; D4 ब्रह्मायास्त। M1 ins. किसान after this word.

L 6 N1.2 भोधास्तायास्त।; S2 विनोव्यु तहाए; S2 मोधास्तायास्त। M1 D3 S2.3 भ्राताः। D1 विप्रिद्यस्त।

L 8 D7 जाधारि जाधारि; S2 जेवु जेवु। D4.5 do not repeat चच्चड़। D3 om. जाधारि जाधारि मद्धा। D3 om.; S2 महो (for महो)। M1 ins. देब before एसो। D4 om.; Pt2 खु (for खु)। M1 विप्रि-(for विप्रि-।। N1.2 (Na somewhat corrupt)।-चोपारित्याविद्वंद्वि। D7 -क्षेत्रिविलिव। In this
passage, some words and letters are damaged and lost in S2.

L 8-9 M1 D1 -मुह्यावली-। D3.6 -मुह्यावली-।; D4 -मध्यावली-।

D7 -हेमस्यावली-।; S3 -र्यावली-।

L 9 D4 -परिविंतकार।; D5 -परिविंतकार।; S3 -परिविंतकार। D7 -परिविंतकार।; S2 corrupt; S3 -परिविंतकार।
ल 1 S1 Pt1.2 -तन्त्र- (for -दन्त-) N1.2 -दन्तंत्रपरिवर्तनं- D3 -दन्तंत्रम् (श) जनन- M1 -दन्तंत्रित्व- (om. -दन्तंतर-). D4 -जनंत्रगर्भविवाहं- D7 -जनंतनं बच्चनमाणं- N1.2 D1.7 -पार्श- S2 -पार्श- (for -पार्व-). D4 -कुसुमक- D6 -कर्त- (for -कर्त-). D3 -कुम्भ- D4 Pt2 -कुल- D7 -कुल- D4 -प्रामण- Pt2 -प्रामण-.   

L 2 N1.2 -परिवहक- D6 -विवहक- N1.2 -विविधात्- D1 -विविधेय- M1 D2.3.7 S1.3 Pt2 -विद्य- (for -विद्य-). [विद्यत्-समिति]. N1 D1 -जुकर्षे- N2 -जुकर्षे- D3 -जुकर्षे- D4 -जुकर्षे- D7 -जुकर्षे- Pt1.2 -जुकर्षे- D5 -दशाधिक- M1 -दशाधिकारणो.  

L 3 N1.2 -सिद्धांसारो (for -सिद्धांसारो). M1 ins. यन्त्र before यथ- D1 यथ- D4 पुष्प- N1.2 M1 -गम्भी- D1 -गम्भी- D2.4 -गम्भी (for -गम्भीर-.  

L 4 D3 -वर्ष- D4 -वर्ष- D5 -वर्ष-(for -वर्ष-). N1.2 M1 D3 -विद्विषा- N1.2 D1.7 -विषा- M1 -विषा- D3-6 S1.2 Pt1.2 -विषा- D3 om. -विषा- D1 -विषाणुरलो (for -विषाणुरला-). N1.2 -राष- M1 -रक्त- D2 -रक्त-(for -रक्त-. N1.2 om. - D1 -रक्त-पोथु- M1 D2 -रक्त- सम- D3 -रक्त- D6 -रक्त- D5 S1.2 Pt1.2 -रक्त- (for -रक्त-.  

L 5 N1.2 D4.5 S1 Pt1.2 -गरिष्णविवाहित- M1 -गरिष्णविवाहित-). D2.5 -गरिष्णविवाहित- D3 -गरिष्णविवाहित- D6 -गरिष्णविवाहित- S2 -गरिष्णविवाहित-.  

L 5 S2 om. -पत- M1 -पत- D5 -पत- (for -पत-. D7 वच- S2 वच- (for -धत-). D1 विषुर्न- S2 विषुर्न- D4 -पत-.
सिधा-संतेहिण्ड्रन-तस्तानार-जोड़ा-हटा-विचारो, जिन्नात-परि-
पुरस्त-कान-कन्हा-कागानुमार-भासर, विभाग-तस्तेहिण्ड्रन-
काटर-सहा-काहण; जिनिस्त्र-करवाल-तस्तेहिण्ड्रन-कावळ-तमाल-सामल; भरपुरस्त-पिस्तिन्षिल-विचारेहो, बहु-
मलैंसलन; पुलिसेस; विचार धारान्न; वस्तुस्त-कन्हा-
में-कुंपलिन्द्रन-विस्फो; भासर-विभाग-साहा-कन्हा-
कन्हर; विभाग-संधिमित-भरायुबन्ध-गक्कर-रोकामेह-कसर-
गाड़ि; विचारेहिण्ड्रन-चन्दपुपसुकरन-कलाजुशर-सोहा-लामाहो

1. N2 om. -संतेहिण्ड्रनभरायुबन्ध- N1.-संतेहिण्ड्रनभरायुबन्ध- N1.
-सर-( for -सरासर- ). N2 -सिध्या-. S2 -विचारे.


3. D7 om. ; N1.2 -काटर-( for -काटर- ). N1.2 M1 -काहण; D1 -काहण; D3.4 -काहण; S2 -काहण ( for -काहण ). D6 -कागान. D3 -विचारेहिण्ड्रन-; D4 -विचारेहिण्ड्रन-.

4. N1.2 परिमाण-; D4 -पिस्तिपु; N1.2 -विचारेहिण्ड्रन-; M1 -विचारेहिण्ड्रन; D5 -विचारेहिण्ड्रन-; D5 -विचारे.

5. N1.2 -संस-( for -संस- ). S2 -माहेश ( for -माहेश ). N1 D1 -पुलिसेस; N2 दरमेशे.


6-7. N1 -सुबादर-; N2 -सुबादर-; M1 D1 ( after corr.) 47
S1.2 Pt.1.2 -सुबादरे; D2 -सुबादरे; D3 -सुबादरे ( for -सुबादरे ).

7. N1.2 M1 D7 -संधिमित-; D1 -संधिमित-( for -संधिमित- ). D3 om. ; N1.2 -भरायुबन्ध- ( for -भरायुबन्ध- ). D4 -गक्कर-; D3.4.7 Pt3 -रोकामेह-; M1 -रोकामेह- N1.2 -सर-( for -सर- ).

विष, पक्ष-पिता-तिमिर-संघारो बोधारिक-धरा-बद्ध-रीक्र-समुद्रियो विष भवभय महावराहो जतियो वराह-जुलाविको महावराहो। ता पर्य मुहिम महाभसाय। भो महिम ताहि जेब गम्यामि। (इति निर्देशव:।)

राजा। (भर्तमूः)। इति सन्धिमिरार्जी विनोबल्कानमूः।

विदु। (सरोपम।)। भो वथस्स भारण्यहमः-कपटसमाभविमहः-समयसमलक्रः-युक्तक्ष-पिवासा-दोस-संकुल सुपपवाराह अह महाभय 'विनोबल्कानम्। ता किं उपे भावासंहमाः भविष्यदृशि।

L 1 D1 पल्यः; M1 D7 पल्यः; S2 पशलियः; M1 -संहारो; D1. 3 -संहारो (for -संहारो). N1 D3 शोधाविदः; D1. 7 शोधाविदः; other Mss शोधाविदः. D2. 4 -पल्यः (for -पल्यः).

L 1-2 N1. 2 (N2 somewhat corrupt) -विशमिरियः; M1 -विशम- उपियः; D1 -वोसामुनियः; D3 -वीसामोनियः (for -वीसामोनियः).

L 2 D2. 4-6 Pri.2 om. मवभः. N1 D1. 3 उपियः; M1 उपियः; D5 उपियः (for उपियः). N1 M1 ins. देखः; D1 ins. देखः; D3 ins. देख महः- before वराहः. M1 वराहविपिवः. N1-जुहाहिब्रो; D1. 7 -जुहाहिब्रो; D4 -पुषाविदः; D6 -पुषाविदः; other Mss -पुषाविदः.

L 3 N1 भ महाभसाय; N2 corrupt; M1 महाभसायमि; D4 महाभसायमि (for महाभसाय). M1 om. सा. N1. 2 एव; M1 D1. 3 एव (for एव). N1. 2 M1 D1 धर्मार्ज. M1 D1 om. D3 वि (for वि).

L 4 N1. 2 M1 D1 जेबः; D2-7 S1 Pri.2 जेबः. N1 गम्यामि.

S1 Pri.2 om. इति निर्देशव:।

L 5 N1. 2 साहितः; D1. 3 सोसाहितः (for सोसाहितः). N1. 2 D7 repeat; D4 om. इत्युः. D1 सर्वोदायः; D3 दिनोदिव्यारः (for दिनोदिव्यारः).

L 6 N1 M1 D1 -अर्द्धसर्वः; N2-अर्द्धसर्वः (corrupt); D4 -अर्द्धसर्वः; D7 -अर्द्धसर्वः. D2 -धर्मार्जः (for -धर्मार्जः).

L 7 D4 -S1 Pri.2 -पिवासा (for -पिवासा).

L 7-8 D3 -पथयासत्तमस्तम्य 'सम्बव', omitting जः.

L 8 D4 विशमः. N1. 2 (corrupt) वह चतुर्वो विशमः वि दुःक्षेत्रे; D1 वह सम्बव चतुर्वो विशमः वि दुःक्षेत्रे. D2. 6 विशमः; D3 विशमः; D4 विशमः (for विशमः).

L 9 M1 ins. सि after सिन्हीदिः।
राजा। वयस्य गृहाय दि नाम सूचामुपकारिणी राजा। पश्चात्
कितीता विनोदपति मानसमात्मनोति
स्यैं चदे बुपुष्प वानवादःश्चाति।
उत्साहवुदिनिनी रणकर्म्योद्भावान्
राजा सुङ्गव सुग्गवा व्यसने वदनर्मुक्ति ||२९।।
तबेहि तत्सैव गच्छायः।

( प्रति निष्कास्ती )||

प्रति प्रथमोऽः समासः ||

—

L 1 D 4 om. वयस्य and दि. D 3 सूचायेचे नाम सूच्ये। D 2. 5.6 S 1. 3
Pt 1. 2 तथा दि। D 4 ता दि (for परव)।

St. 29—d) M 1 ब्राह्मण (for ब्राह्मणोति) —b) N 1. 2 अथे। M 1
स्यैं चदे। D 1 अथे (for चदे)।—c) N 1. 2 M 1 D 1. 3. 7 उत्साहवुदिनी
(M 1 D 1. 7 *जनीः)। N 1. 2 D 3 –प्रमेयोऽः।—d) N 1. 2 D 1 राजीः
N 1. 2 गृहेः।

L 7 N 1. 2 हि निष्कास्ताः; D 2. 4-6 S 1. 3 Pt 1. 2 हि निष्कास्ताः नर्मे।
Colophon. N 1. 2 M 1 D 2. 5-7 S 1. 2 प्रथमोऽः। D 1 हि प्रवाहेपे
नाम प्रथमोऽः। D 3 सातप्रत्यायनो नाम प्रथमोऽः। D 4 हि ब्राह्मणक्रिष्ठ
अतिथेपे प्रथमोऽः। Pt 1. 2 हि प्रार्थ्येवतेस्वरूप्ये प्रवक्ष्येदिनोऽः प्रथमोऽः। S 3
हि प्रथमोऽः।
Some letters and words are lost through damage in S2; they are generally ignored in the critical notes here; only variant readings are noted.

Pt 2 भीमऽजीराजः

L 2 S2 om. भो मो बराहादेविषाः. S1 Pt 1, 2 do not repeat भो. D1 ins. सैनिक: after बराहादेविषाः.

St. 1—b) D1.3 [नृ] मुलाकीर्ष्णमञ्जरी; D6 [शा] रामजुष्मणमञ्जरी; Pt 2 [शा] सारामुखो. M1 वानि (for वलानि). N1.2 D7 उत्कृष्टेष्व; S1 Pt 1, 2 उत्कृष्टेनि (for उत्कृष्टेवि). M1 D1.3 वरेति (for वरेति). S2 अनुत्तमि निवर्ती जोखया चंद्रवनम्.—c) D4 om. all words from उप: up to तथा हि. N2 विसर्ति (for प्रभ्रोि). D6 वनमृयम्.—d) गानानि (for विषमानि). For cd) S2 subst.: ब्रह्माण्युक्तलय गजाणुकु वरितमहाहास्योरं दण्डमु चर्मवर्षे कृकत न चरसे: भाष्यम् वानि हानि

L 7 N1.2 M1 D2.4-6 S1 Pt 1, 2 तदवसम; (Text-reading in D1.3, 7 S2). N1.2 M1 D1.2 चरवर्मानि (for वलानि). D2.4-5 S1 Pt 1, 2 om.; D7 सम्बन्धवर्षोक् (for तथा हि).

St. 2—d) N1.2 M1 D1.3 वानुस्तथुध्विनिचुपि. निपुरे: lost in S2.—
b) M1 भक्त्वोऽयं. D1.2.6 भुवुष्रिनि; Pt 2 क्षंकिः. N1.2 -रुश्रे (for -सहे).
साक्षरेखाकीम्  

साक्षरेखाकीम्  

(ततः विविधतां रोहितज्ञवित्वेन संभावनो विभ्रार्द् )

विभ्रार्द् ( सादाम् )

साक्षरेखाकीम्

(पञ्चाब्धवलोकम् समाहम् ) नौहो मे जगत्त्वाणपरिलिपिन्तः परपौरित्स्यान्तः

St. 2 (contd.).—c) D6 ब्राह्मीवन्ति ( for ब्राह्मीवन्ति ). D7 व्वेशः ( for ब्ववाम् ). N1.2 M1 D3 पार ( M1 D3 पार ) हस्तारवेशः ( for साविभ: पारहस्तः ).—d) D5 शैरित ( for शैरितः ). S2.3 -वरे: ( for -वरे: ). D3 द्विमिनिना।

L 3 N1.2 om. शैर एव रामस्यस्तो. S2 वराहेशः ( for रौर्छयुतः ). D3 -वैवरे: ( for -वैवरे: ).

L 4 D2.3.6 om., विभ्रार्द्. M1 ins. रामस्यस्तः; D3 ins. शैरितः after शैरितः.

St. 3 The first two पादास are lost in S2.—b) N1.2 चार्ते—c) D2 om. हित. D1 -हित्यंतराय सिद्योः.

L 9 D5 तवहः तदगः.

St. 4—d) D4 द्विरितायः; D5 द्विरितावः. Much of this verse is lost in S2.

L 1 M1 साहसिकनि. D3 ins. मन्नति after साहसिकि. N1.2 D1-ब्रजसिंहविदिनि; D4 भारतसिंहविदिनि; D7 ins. कपिल before भारतां.

L 2 S3 भारतकृष्णनि. D1-3.7 S1 Pt1.2 om. मया here and place it before महाराज-. M1 S2 om. मया. M1 om. कपिल कपिलि. D3 om. कपिलि N2 शेखर (for शरिफों). N2 damaged from परिसुल to हरिसुल: D7 परिषुल (for परिसुल). N1 M1 D1.3 परिसुलिनि; D1 तह (for तहि). D3 om. कपिल after कपिलि.

L 2-3 D6 om. all words from मया to महाराज. N1 D3 राजा (for महाराज-)

L 3 D3 ins. हरि after तवांबलि. M1 D3 भागवंति. S3 om.; N1.2 M1 D3.7 युति (for युति). D3 प्रतिद्वाविनि; D4 प्राभविनि (for प्राभविनि).

L 4 D1 यति कपिलि (for यति कपिलि). D3 यहि (for यहि).

L 5 M1 बिश्वहरिराजि. D5-बिश्वहरिराजि (sic). N1.2 M1 om. गुहांसी. D6 om. विजयानि. गुहांसी.

L 6 D7 ins. हरि after कपिलि. D3 बुझक प्रारंभि. M1 महासुम्भवि. S3 ins. भिक्षुसिंहि before सत्से. D5 सत्से (for सत्से) and om. यथा हि.

S7 5-4) Much of first two pādas lost in S2. D5 हरि (for हरि). D4 ins. हरि before ग्रहि and om. म after it.—b) D4-6 विरिविनि, S3 विरिविनि व हि:—c) N1.2 M1 D3 यहि वा संहिुः.—d) D1 गुहांसी.
(विन्दु)। अय्यर मरमैडॅटिसिन्ट्रिक न संभाव्यते। हि खुलभोपत्य कृत्यभावां कोक्कोपोऽध्येय-परिवालियोऽ
शृविमाधिष्ठितयुक्तः विभावयत । तस्मात रमे सिंहा पषिष्ठित।
(नेपथ्ये)

६ गाहनकरिशास्त्रपूर्ववर्तित तिष्ठे रे कीडाक्रम तिष्ठ।

दुर्भ हुन्मध्यकरिष्ठणंरत्र

मायामिभानितरतापूर्वत्स्वयम्।

पाधायचेनन्व च प्रसं मेध दशोषोवानीं

झुडास्नु न नु गुजळिनिन्तनानि॥१॥

१० विष्णु (तुषया साहुःक)। अये कथमासू स्वाभूपम्। तद्वाबिशो
निर्ल्यां तामेव मायामास्त्रय दुर्योगायात्मानम्। (हरि लक्ष
परिक्रमव निष्कावः।)

(तत: मिन्दिसति गृहितारासलोकूनसरः नात्यनुसरणो राजा सारसिनः।)

L १ M₁ परसिप्पः नृत्यसिन्; N₂ भ्रासिन्; D₁.३ तरसिन् (for भ्रासिन्).
N₁.२ D₁.३ न चिंतन (D₁.३ किंतुतित) संभाव्यामि (D₃ संभाव्यामि) (for नि
न संभाव्यते)।

L २ M₁ खुलभोपत्यताः; D₃ खुलभोपत्यताः। S₃ सुनिश्चितायताः। D₂
शेषवाचिनियोऽ; D₄ शेष-परिवारिनियोऽ।

L ३ N₁.२ शास्त्र (for शास्त्र)। S₃ अर्थास्त्र (for इतिकृत्तान्त)।
D₁ अन्यासित (for अन्यासित)। D₁ पद्धतिः; D₅ संविधायत; S₃ फलं मन्यितति
(for फलितमाति)। N₁.२ D₃ ोम्हं इति।

L ५ N₁ गाहनकरिष्ठणाः; N₂ बनानत्तेवमन्त्रयांचै। S₂ -नाविन्ति
(for -नाविन्त)। D₄ transp. (first) चिंत and रे। D₁ repeats (first) चिंत
N₂ M₁ D₃ कोपास्त्र। D₄ ोम्हं (second) चिंत।

S. ६—५) D₅ चःःः—५) M₁ हसः—५) N₁ D₁ मन्यिता; N₃
मन्यिता (corrupt); D₃ संभाव्य (for मन्यिता)। D₃ -लक्षित (for -वामि)।

L ११ D₃ ins. वशः before जिनः। N₁.२ तत्सत्वेः; M₁ हमासेव (for
tतामेव)। M₁ अविनाय (for गाम्य)। D₃ transp. दुर्योगायात्मानम् च जालान्तम्। N₁.२ D₁
ins. च आश्रयते।

L १२ D₅ परिज्ञान (for परिज्ञान)।

L १३ M₁ om. [च] कुशरस्त नात्यमुन्दमसो। D₃ om. रक्षयो। D₄ छ रक्षयीः।
M₁ शुचा (for शारिषः)।
রাজা। (পুরুষাং পতিশ্বাপ্তোমৃত্যুলক্ষ্য সহরেমূ।) আর্য আর্য নাতি-রূপবিন্না তেন ভবিষ্যমূ। তথা হি পল্ল
মৃণালিভিঃ কীর্ত্যঃ কলঙ্কিতামৃত্যুলক্ষ্যঃ।
সরস্তৈরঃ ঘারা: ধ্রুমিতজলনিধানীযমূলসামু।
অনোদাীমেৃত্রেী: ফোত্মেৃ শানবন্ধপ্পঃ শালমুঃ।
ঘনাস্তি: ব্যাঘাসেীক্তেত ইহ ভুলাভয়মূ।||৯॥
(নিমিত্তময়লক্ষ্য সহরেমূ।) আর্য অর্থসাত পল্ল পল্ল
হেলায়মিতভিক্রন্তঃ সরস্মত্রিতাক্তনাব্বার-ব্যাস্কাকুলকৌলাক্তনালিঙ্গম ব্যালেন্টাকে পল্ল।

L 1 D1 দুঃ কুনালবিন্দীতি পুরোক্ষ পল্ল। D3 গুহনতরনালারিতি
পল্লি (for পুরোক্ষ পল্লিতা)। Pτa reads sa (for সারিণী) as stage
direction after পল্লি। D3 পুরোক্ষক্ষাপ্ত (for প্রত্যেক)। D2.7 তথাং;
D3 পল্লি; N1.2 M1 D1 S1.3 পল্লি only once. D5 ins. পল্ল after
second পল্লি।

L 2 D4 -কুঁড়ে বিন্দী। S3 om.; D4.5 repeat পৰ্য্য।

St. 7 Parts of first two পাদা lost in S2.—a) N1.2 M1 কোহ্ম;
N1.2 তত্তবং; D1 তত্তবং; M1 D3 তত্তবং (for পানভূম)।—b) N1.2
D1 ঘারা। D3 হুমিতিরিহিনাভিঃ। N1 -নিসেধ; N2 -নিসেদ; D5.7
-নিসেদ; Pτa -নিসেদ —c) N1 শালবন্ধনান্তা: (শালন্তা:); N2 corrupt;
D1.4 শালবন্ধনান্তা:। D3 -নিমিত্ত; D7 -নিবসন; S3 -নিবসন—d)
D3 নিমিত্তনিবসনসাতী।

L 7 M1 om.; N1.2 D1 বিন্দুসাতী (for শালণ্ড)। D2.4-7 Pτa.2
repeat পল্লি। N1.2 do not repeat পল্লি। M1 পল্লি পরস্পরাভিমূল।

St. 8 Part of the second পাদা lost in S2.—a) S1 Pτa.2 দৈখারিত-
ক্ষয়। D1 সরমানূ: জোহারনাব্বারু:। D7 জর্মোহনাব্বার।—b) N1.2 D1
transp. শোক and নাশ। N2 corrupt. D2 om. -নাশ। N2 M1 D3-7
ব্যালেন্টাকে।
अन्तर्गत उद्वितनामितिमाहात्मानामेकोः।
सान्न्यर्मम्। कर्त्यं (अवलोक्य) मामिसुकमापिताः। (पि
शारसंधानं नातयति)।

5  सुतः (सकौतकमबलोक्य)। आयुधपाबः पश्य
गर्भादेश्य पुराणिर्दृश्य तरसा दक्षीणतस्तस्य
आसाकुशल्यतात्ताप्रचरणं। पश्चायमार्गयनः।
आशोकेऽग्रिविडुर्गुणविवर्षितंच्छयवस्युचालकरुपोः
वंश्यामर्पयतिश्च ते व्यपन्तमीडाविलक्षणः।

10 राजा। (वाणिज्यस्त्रां नायन्त्रुपसहस्त्र सम्मतादबलोक्य सांवर्षम्)।
कथमान्वतर्युः। पैठत्संभालितोविषिद्यसिमानोक्षः क्षुद्रः। तथा वि

Sr. 8 (contd.—c) M1 D1. 2 -नामिनिलिनः; D4 -नामिनिलिनोः.
N1 -चितसानामोहः; N2 D3. 6.7—चितसानामोहः (D3 ोषहै); M1
+ + सनामोहः; D4. 5 -प्रासानामोहः; S2. 3′ -प्रासानामोहः—
d) M1 D7 कोंडकोळः. D3 दश्ताम (for बंधुरम ). N1. 2 D1 -कुस्कः; M1
+खः (for -समा)

L 3 M1 D3 सान्न्यर्मबलोक्य कथम् (M1 कथमसी) समापि (M1
*मिः) सुभूः. D7 ins. प्रयं after कथः. N1. 2 D1 आलोकः (for अवलोकः).
M1 नापतः; D1 नायाति (for अपत्ताः).

L 4 M1 D1. 7 संघाश्च (for शारसंधानः).

L 5 D1 ins. तोलासाहं after अवलोकः. D3 does not repeat प्रयः.

Sr. 9—a) M1 नवलः; D4-6 बिवलः. M1 शहसः; D4-6 शस्वायः (for दससा).
—b) N1. 2 D1 यातालः (for याताः). N2 नायातारः; D1 नायारः; D7
*चारः. D1 पासायः. —c) M1 -विवीर्यः - (for -विरूपः)—d) N1
न्युमान्यकुलीः; N2 न्युमान्यकुलीः; D3 न्युमान्यकुलीः; S3 न्युमान्यकुलीः.

L 10 N1. 2 ins. राजा after वाणिज्यः. D2. 3 S1 Pt1. 2 वाणिज्यः.
M1 D2. 4. 6 S1. 2 Pt1. 2 उपखः (for उपखः). N1. 2 D3. 7 ins. व
after उपखः. N1. 2 आलोकः (for अवलोकः). D5. 6 ins. व after
अवलोकः. M1 om. सांवर्षः.

L 11 S3 प्रयं (for कथः). N1. 2 एवेतः; D1 एवाः; D3 एव; S3
एव लहः (for एवलः). M1 एवपरिविद्यः. N1. 2 M1 D1. 3 शालः (for
अस्मिः). M1 D3 आलोकः; D7 आलोकः. N1. 2 D1. 3. 7 om. इमः.
D3 धरः (for तथा वि).
चक्रेशिक्षाम्

कष्ठाद्वस्तैः कष्ठमय हत्योरेति विषयं
शुद्धूरं यातो तपस्या प्रवति पुनर्गणितक्षमा।
पुरः पाघ्रे पवाद्वासुमाति परितस्तक्षमासु।
स्वरूपिशुद्धिऽन्तरम व कलयति न ब्रह्म सम मनः।

(तिलिगमवधेष्टब् दूरो दृष्टासांगयम्)। कथमिमामक्ष्यानीसिद्धकम्
प्रसातो शुद्धाशिब्रह्मः। सूत शुद्ध सत्वरं मेघाबाहुः। क पुनरिधानी
पासति。

सूतः। (तथा काव्य रथयेनवमितिः)। आद्युम्नद्ये पवस
चक्रादिश्ये पवास्ततरतः पुष्मकः
पुरे कस्याःतितित्वरितमुपास्यम मनः।
अर्थे से निर्देशक्षे प्राप्तिसुरेषु जनोऽर्थसंस्कृत्याप्राधानितम च तत्त्वादिशुभम्।

Sa. 10—b) S3 चुनः रिन्निक्षमः;—c) N1.2 M1 D1,7 पुनः (for पुरः).
M1 पाघ्रे (for पाघ्रे पाघ्रे)। D3 मर्जि (for भलमिति)। D4 दुः
(for दुः)। M1 D1 चुर्यः (for चुर्यः)।—d) N2 स्वरूपिशुद्धिऽन्तरम नभा
म मनः। M1 चिलोयति:। N1 M1 D1.3.6.7 न; S2.3 दुः (for दुः)। D5
मेः (submetric) (for मम)।

L5 D1 निलेच्यतः। N1.2 श्लोकः (for भश्लोकः)। D3 दुः (for
dुः)। M1 om. दुः दुः सान्तः।

L6 D6 समुखः (for प्रस्तार मुखः)। M1 D4,7 do not repeat दुः।
S2.3 दुः (for दुः दुः)। M1 om. सत्तरः and reads प्रेयस (for प्रेयस)। S2
ins. ब्राह्मणमनाय after ब्राह्मण। M1 S2 om. क।

L7 D3 ममविति; D5 बति (for बसलिति)।

L8 D3 om. रथयेनवमितिः। N2 D3 do not repeat पवसः।

St. 11—a) D1 विलेत; D2.4.5.7 परस्तः; D6 विलेत (for विलेत)।
D6 दुः (for दुः)।—b) D5 वरी (for पुरी)। N1.2 (N2 corrupt) पुरी
सम्भविति; D7 भलमिति:। D5 om. मम.—c) N1.2 निर्देशक्षे प्राप्तिसुरेषु—
नमस्तः। D4 रव; D6 नः (for नः)। S3 -पदसमानिक्षः;—d) S2 रक्षसः।
রাজা। (সাবিশয়ম্)। তথা হি
ধিবি ব্যাবলাভিষিক্তপর্বতঃ স্যন্ধনি-অঞ্চলত্বাকামোপলবিসমিতায়ম ভ্রমণঃ।
আহো পূরাট শ্রীতি মম মিশ্রাঙ্কনচ-প্রচোদয়ঃ কোদো বিন্ন ইত্যাদি 
(অমতোষ্ঠলে লক্ষেদম্)। ফতরিমামরণ্যায়িনীতিক্ষু সম্পর্ক-মিতর্দ্দীন্দ্র পদ্মিকার্য্যমার্থিতা। সবস্তু অমতলম্বিন্দী মুক্ষিক্ষ-মরণ্যায়া কৌতুকোমিঃ। (ধ্বত তথা কুহুলাঙ্কাণ্ডম্)। ইতস্ত ইতন তত্ত্বেন সুলভেন ভবিষ্যত্যম্। তথা হি
আমূলাং কাহিন্দুৃতা কাহিচ্ছিরি ভিষজ্জা খলিত বিষপঃ
মানার্জা কৃষ্ণমোচ্যান্ত সবায়াহ্যং প্রদাহাত্তমান হতা।
প্রতি প্রায়ীলবলত্বত্যা রূপগণঃ শাবিনঃ
সাধীর্যাও মন্ত্রিত সংমিশ্র প্রয়ানন: পাত্রযঃ।

L 1 N1.2 D3.7 ins. বাবরেণ তথা বিশ্বাসয়েন। M1 অর্ক তথা নাগাশারেন।
N2 M1 om. ; D1 ধ্বত পরব যতো প্রতি হি।

S. 12—-a) N1.2 ধিবি—b) N1.2 পতিতা—c) N1.2 তু (তথা হি)
M1 বহুঃ—d) D7 হফসিঃ। N1 সামাঃ ; D4.6 S2.3 হহাঃ। (তথা সামাঃ)
M1 D3 কোদো (তথা কোদো)। N2 বৈসকর হু ধিনাণ্ড (তথা ধিনাণ্ড)
L 6 N1.2 M1 D1.3 অন্নতো তো (তথা অন্নতো)। M1 D1.3 হস্তা (তথা হস্তা)
M1 ধাতি (তথা ধাতি)। M1 D3 om. সংরক্ষিত।
L 7 N1 D1 ins. প্রথা before পর্বক্তি। M1 বহুঃ। (তথা বহুঃ)
L 7-8 N1 শ্রীহরধসুতীলাবদ্ধেক্ষা গুরুঃ। N2 কর্মতো। M1 পরমার-রেয়া; D1 ইত্যাদি শ্রীকরধসুতীলাবদ্ধেক্ষা। D3 ইমারা শ্রীকরধসুতীলাবদ্ধেক্ষা।
L 8 M1 D3.4 S2 om। ইতি। N1.2 D1 ins। রস্তা before সাজ্ঞায়।
M1 om। সাজ্ঞায়। D1 ভরী; M1 D3.4 S1 Pt1 ইতস্ত। (তথা ইতস্ত)
L 9 D3 তমোপবন্ধ এক ভোন।

S. 13—a) D5 বহুঃ ইতি। D3 S1 Pt1 পরিধাঃ। (তথা পরিধাঃ) ।—b)
D1 বহুঃ। D7 S2 Pt2 পার্শ্বনাঃ। N1 M1 D1.4.6.7 S2 Pt2 লতা।—c)
N1.9 প্রীতিসূত্রদিগন্তেবিঃ।
L1 N1 आशोकः ; D4 विलोकः (for विलोकः). D1 भ्रमे (for भ्रामे). D7 does not repeat वर्षः. M1 भाष्यः पर्यः (for भाष्यः पर्यः).

St. 14—b) D7 नासकः. N1 लोकः: हस्ते इक्ष्याति शुकः: ; N2 corrupt. D5 व्याप्तः (for व्याप्तः).
—b) N1.2 D2.4.6 ह्यमानि्ः: ; S3 ह्यमानि्ः:—c) N1.2 M1 D1 सतिलः (for सतिलः). N1.2 M1 D1.3 संतहः (for संतहः).
—d) N1.2 जनकतिकः (for जनकतिकः).

L6 N1 प्रेमानितिः मयात्मकः; N2 corrupt; M1 D1.4.6 लेनानिन्देन (for प्रेमानिन्देन). D2.4 S1 Pt1.2 do not repeat सुतः. S3 om. सुतः सुतः. M1 om. संपूर्ण.

L7 The portion of the text from सब्हाः up to ततः: भ्रिस्ताति (before Act iii. 4) is lost on missing folios in D1. N2 चं:ऽहऽरामऽ-शऽहऽ- शऽहऽ:

L8 N1.2 ins. भ्रामे before दुन्धः. N1.2 M1 D3 भ्रीवासिष्यः. M1 आग्नेयान्तिः समाजनानिः; D7 आग्नेयद्वनसमाजनानिः.

L8-9 D7 सम्परित्यानिः.

L9 D3 om.; D4 ins. क्रियः after परित्यानिः. D5 om. इति. N1.2

L10 D6 वरः (for वरः). N2 om. यथाविद्याति लामः. N1 देव: ; D3 आकृत्वः (for लामः). D4 om. इति.
राजा। (चिन्ता नाटकियता सक्षापम्)। अहो निन्द्यमिथकोयतया 
निरालपालि तरोकनवालिना सुखाणी। कुतः
मन। समोगेय: व्यवहति न संक्षेपकिर्त
वियोगेशु स्नेहान्वितति न वा निर्ममतया।
अहींकारयागासिंधुपरिभाषान्ज्ञापरसे
परि शान्ति प्रापि: निम्पि दुखिनः संयमवना:। १५॥
(सहिन्य परिक्र महाकाव्याश्रमिनीय साहित्यम्)। अन्य कथा
कापरचष्टेव साहित्यसुलबन्धमधसंयुक्तालोकायम् दृष्टष्टव्यथात् तरो-
वनानि। अथवा सर्वोपमधिभि फिन्यमनिवम्बिनिवीय तेजसामुपरि तपोभवे
ञाहतेजः। कुतः

L 1  D3 om. the stage direction. D7 om. चिन्ता नाटकियता। N1.2
M1 D3.7 नििन्द्यम्। (for निन्द्यमिथकोयतया)। D4 -रसमीयता (for -रसमीयता)।
L 2 D4 निरालपालि। D7 तरोकनवालिना (for तरोकनवालिना)। D6
om. कुतः।

S. 15—(a) S3 संबोगाय (for संबोगेय:)। D4 संबोगः। (for संबोगः)।
S3 संक्षेेपकिर्त।—(b) N1.2 वियोगेनेहावा (for वियोगेनेहावा)। S3 सलेहा
(for सलेहा)। D4 व; D6 वा। (for वा)। N2 निम्पिन। M1 वियोगेशु
स्नेहान्विता दृष्टित पुनर्ममतया। D3 वियोगेशु सलेहावा नामिनिवति मनो निर्ममतया
(unnmetrical); D7 वियोगेशु सलेहावा दृष्टित न पुनर्ममतया।—(c) D2 om. अहींकार।
S2 -विमाने मुर्दरे।—(d) D5 दुखितः; Pt2 दुखितः। D4 संयममिनात।

L 7 M1 सविवृत्तः; S2.3 विवः (for सविवृत्तः)। D3 वराहः।

L 8 M1 एव (for हृण)। N1 M1 D3 ins. से before साप्तसं। D2
वजन्ते (for वजन्ति)। D4 -भवः। (for -भवः)। D2 om. all words
from सम्रास्करण to सन्तर्पणे(l 9)। D5 om.; D4 -प्रमणी (for -प्रमणी)।

L 8-9 D3 नेम साप्तसामुन्यमःस्वभावार्धितकतव तरोमाणिनि।

L 9 S3 साप्तसामिभि। N1.2 वजन्त्यमाणिनि (for वजन्त्यमाणिनि)। D3
माणिभि (for all words from साप्तसामु- to -साप्तसामु)। D4 -साप्तसामु (for
-साप्तसामु)। D6 साप्तसामु।

L 10 N1 ग्राह्यां तेजः; N2 ग्राह्यादेवः; D3.5.7 S2 ग्राह्यः चेवः।
D5 repeats कुतः।
वधाक्रिष्ण

पदेपदे सार्वसमावहिति
प्रशान्तसत्यार्थापि से वनानि।
सर्वाणि तेजांति सूरुभवन्ति
क्षयोनिमासाह यथाक्रिष्णः। २१६॥

(इति सताध्यसे परिकामति)

(सैपश्वे)

परिसाधाभ अजा परिसाधाभ। पदावो अणबराधमाणामो अणाधामो
असरणामो हुसूहेपरिक्षितविभाभो मन्नमाणीमो। ता परिसाधाभ
अजा परिसाधाभ।
राजा। (भुंतमिहनिनी सुरोवभ्रमन्)। आहह इती नातिदूरे धोरिताध्यि-
वात्: पलापः धूपेऽ। (सार्वध्वम्)। अघे तपोवननिब्ध

S. 16—a) M1 भावहित (for भावहित) —b) M1 D3 प्रसाध (M1
प्रसाध) सर्वाणि तपोवनानि,—d) M1 D3 स्वा योगिन्द्रि. M1 भाविल (for
प्रसाध). D5 यथाप्रसिद्धः.
L 5 D3 om. the stage direction.

L 7 D2 परिसाध; S2 परिसाधध; S3 परिसाध all both times. N2 भ्राज.
D4.5 repeat भ्राज. N1 भावश्राद्धो; M1 corrup्ट(भावश्राद्धाश्री भ्राज repeated
on p. 38, v.l. to line 3); D3.4.5.7 Pt2 भावश्राज (D4 Pt2 रसः; D5.7
रसः) माणाश्रि; S2 भावश्राद्धः; S3 भावश्राद्धः. M1 om. भावाश्रि.

L 8 D3-5 om. असरणामो. M1 हुसूहह. D3 हुसूहहस्तिश्रोपान्यायो.
N1.2 परिक्षितविभाभो; D4 परिक्षितविभाभो; D5 परिक्षितविभाभो; M1 D7
परिक्षितविभाभामो; Pt2 परिक्षितविभाभो; S2 परिक्षितविभाभो. M1 ins. बाघः
before मनस्. N1.2 D4 -आयणाभो. D5 परिसाध; S3 परिसाध both times;
S2 परिसाधः once only.

L 9 M1 D3 om.; N2 भ्राज (for भ्राज). D4 om. परिसाधध.

L 10 M1 ins. भ्राज before अवित्ति. N1.2 भ्राज। (for भ्राज।). D3
बाघः (for सर्वसंसर्वः). D4 बाघ। (for बाघ।). N1.2 बाघः; D3 बाघः (for
होति). M1 ins. एव after नातिदूरे. D2.4-6 S1.3 Pt1.2 ins. स्वार्थाभि before
dोहिताभि.

L 10-11 N1.2 भोरितादिवासाभि प्रलापः; M1 D3 भोरितादिवासाभि प्रलापः.
D5 भोरितादिवासाभि प्रलापः; S2 भोरितादिवासाभि प्रलापः; S3 भोरितादिवासाभि.

L 11 M1 D4 भ्राज; S2 भ्राज (for सैपश्वे).
क पुनरात्मकनामलिपितां संभवः। भवतु उपस्पांच।
(तथा करोति)।
(नेपचये तथैव पाथये)
(श्रुता सावधनम्)। अधिमास्मयं भयार्तिनाम्। (कक्षोथ)।

5 आः

कोईं तर्पणविद्धमनास्मािं
भूरे गृहाःसामुतिहारि कर्म घोरसं।
तत्सैष बाणपरिवृत्तविदसीरवसयं
प्रायःसुखसत्तिमेऽवलि सुद्दोमि।१७।

10 (इति परिक्रमा वेदस्याभिमुखमबत्तक्रिय सविचलयम्)। अये कोईं
मन्थेज्ञयुपासिनेन विलपता भवार्तेन विश्वकटिणा नारीवैसेष यह
समनिन्दित्तमसाधारणोपिष्कातात्मस्थाते। नूतन तापसाकलप्तारिणा
पायण्यनोऽनेन मणिविवभम्।

L 1 N1.2 D3 क (D3 कुः) पुनरीक्षणा (D3 हुइहोना)। N1.2
विनोतानां सात्तू: समवः। M1 transp. वालं after अभिनीतानां। S3
प्रत्ययमि (for उपस्पांचं)।
L 2 M1 ins. इति before तथा।
L 3 M1 ins. पुनः before नेपचये। M1 om.। D3.4 गुलाबी; D7 वदेन
(for तयः)। N1.2 M1 om. पाथये। After नेपचये M1 ins. the entire
speech of the विद्याः with v. l. as noted before (p. 37, v. l. to line 7-9).
L 4 D3 om. श्रुता। M1 om. मयादानो।

S1. 17—b) D3 कृत। N1 क्षतिः सम्बुधित; N2 corrupt.—५)
D2.3.6 तत्पैक्; D4 तत्सैष; D5 तत्सैष; S2.3 तत्सैष—५) N2 बहुत
शिः; M1 भूतसिः; S1 Pr1.2 उपजलसिः। D2 जुहोति।

10 N1.2 M1 D3 om. इति। S2 इति परिक्रमसः। D5 transp.
परिक्रमा and वेदस्याभिमुखम। S2.3 नेपचये हिंसामवलोक्य सविचलयं।
D2 ins. व after बचलोक्य। N1.2 om. कोर्यों।

L 11 N1 D3 समर्थस्याभिमुखोऽनेन। M1 विश्वस्याभिमुखोऽनेन। D7
मन्थेज्ञस्याभिमुखोऽनेन। S3 विश्वस्याभिमुखोऽनेन। N1.2 transp.
भवार्तेन and विश्वकटिणा। D3 विश्वकटिणा।

L 12 D3 पायण्यनोऽनेन। N1 तापसाकलप्तारिणा। N2 क्षति (corrupt)। M1
वास्तेषः (for तापसाकलप्तारिणा)।
L 13 N1.2 D3 पायण्यनोऽनेन। S2.3 पायण्यनोऽनेन।
ततः प्रख्याति होम् नात्यविभागाभिमो यथानिर्देशावृणि विचारः

बिधा:। ( संबंध नात्यस्य युज्ञणः पूर्वोऽस्ति )।

विभाषिनः। ( सत्त्वस्यपारम्परिः )। अहो नु च महोः

वहाती इविन्द्रां युमन्त्रूपातः

भवति तथापि न दक्षिणाबिरिक्षः।

किंस्मुपयुगतः किमान्मानवा-

क्ष मम वशङ्कितमात्रा: प्रायांतिः विचारः। \( \text{II.8.} \)

( इति समाप्तिः नात्यस्य )।

बिधा:। ( पूर्वोऽस्ति )।

राजा। ( सत्त्वस्यानुसारः )। अमयनम्य भयारास्तनाम्। तिथि दे

दुरातनस्त पामाखामस्त तिथि। क एष ते प्रभृत्तराज्यस्य माया-

प्रपक्षः। तथा शि

वासो वलक्तमक्यस्तुर्दृशयो पांडुर्जिताः सिरः

कौष्ठ्येन चैव जन्मस्य सुवर्णपोषणस्वयं शान्ततामन्।

केवले ते शह युज्ञणे क्षणा वीमतस्नानीविवाह-

कीर्तिपालिकीः मतिउज्जाल पार्श्व खयायुः कर्मणः। \( \text{II.9.} \)

L 1 D7 कौष्ठ्येन ( for होम् )। D3 कौष्ठ्येन ( for विचारिति )। this is the reading of D3 of the name throughout. M1 om. यथानिर्देशावृणि।

M1 बिधा; D7 नात्यः ( for विचारः )।

L 2 M1 D4.7 समस्याम्। D3 पूर्वोऽस्ति।

St. 18—c) N1 उपरतः। N2 corrupt; D4.6.7 उपरतः। D4 तपः-

( for किंतु )—d) M1 D4.6 वशायः।

L 8 N1.2 om. हितः।

L 9 D3 पूर्वोऽस्ति।

L 10 N1.2 M1 D3.7 उपप्रमण ( for उपप्रमण )।

L 11 M1 D3 om. दुरात्मन्। N1.2 D3 S3 पामाक्षथा, which N1.2 transp. after तिथि। D2.4.6 repeat तिथि। S2 पामाखाम पामाखाम ( for पामाखाम तिथि )। D4 एष ( for एष )। M1 om. प्रभृतिराज्यस्य।

St. 19—b) N1 गुणवरः। ( for गुणवरः )—c) N1.2 कौष्ठ्येन—d) D6 [ शा ]

कीर्ति; M1 corr. to शा। खर्ण्य lost in S2। N2 खर्ण्यम्। Pt2 खर्ण्यम्।
विबधागमित्। (संवरण नादयन्तसकोषम्।)
पण प्राप्तेन्यन्यायः। अव्यक्तकुदतराकोषांवंसः तस्मात्।
क्रोषादृवत्। समाविष्यप्रमथनानेर्यमानोऽवग्रहीतिः।
ोग्नियोऽष्ट्राग्नियोऽष्ट्राग्नियोऽष्ट्राग्नि।
विषयायः। (सहस्रेष्ठ मि)। ध्रुव न: ध्रुवम्। ध्रुवयानं बिजययं महाराजेऽरिन्धनः। (विषय निःशक्ताः।)

विभवः। (हद्या सकोषम्।) अर्थे कथमली दुरालमा हरिधन्दभूसः
श्रेयसामन्तरायेः। संबुच्छः। तिघः रे श्रीशिवापद तिघः

काम्य हरिधन्व विमूढ भवाय जन्तु-क्रोषाधर्ममोहिरथम् वा हर पव भूषय।।

विधानप्रकाशपरिवर्धनाद्वेदीयोः।

कोषाणदलस्य मम नेदन्यस्य प्रायासिः॥२८॥

L 1 D2 om.; D3 कौशिक: (for विशालिका:). N1.2 संवरण (for संवरण). D4 transp. संवरणं and नादयत्. D3 नादयत्.

St. 20—a) S2 अव्यक्तकुदतराः। M1 कोष for [ बा ] कोश.—b) D2 om. (hapl.) होप्यानाभे। D3 दौद्वे:—bcde) D4 om. all words from समाची up to शेलोक्य.—c) M1 पवनयः (for जयपवन-). M1 D7 S2.3 -समुद्युक्तक्षणः.

L 6 D4 repeats n.: D2.5.6 transp. n: and second संव्रं. D7 S3 ध्रुव न: ध्रुव मः। S2 om. second संव्रं. N1.2 D4 S2 do not repeat संव्रंती। S3 जयतः (for बिजयतः). D2.6 महाराजः।

L 6-7 M1 सः M2 महाराजो (M1 महाराज-) हरिन्धनः।

L 8 D3 कौशिक: (for विशालिका:). D3 om. हद्या सकोषः। N1 शकोषः
हस्तः। N2 शकोषः शर्वः। M1 om.; D3 ब्राह्म: (for ब्राह्म). S3 om.; M1 D4.5.7 S2 अर्थः (for अर्थः)

L 9 M1 om. अन्यसाः। D3 श्रीशिवापद। D4.6 repeat श्रीशिवापद, and om.
श्रीशिवापद after it. S2 ध्रुव न: ध्रुव श्रीशिवापद। M1 S3 ध्रुव न: ध्रुव (for the second ध्रुव).

St. 21—a) N1 सभाः (for सभाः). M1 D3.4 श्रेयः (for श्रेयः).
—c) D4 बिघः (for बिघः).—d) N1 शेषवतः; N2 corrupt; S3 शेषवतः.
M1 शर्वस्मि (for प्रायासि:).
दर्शनक्षेत्रम्

अधि च दे मृदु
कालात्मकपिलमयोद्यमं भूतकल्पशान्ततोष्पयो संयमो।
कोन्कणसमाधिभिश्चकुटियं भक्तभोगमनन्।।
हप्नुक्षिणारस्तं यवकोटकुंडश्च पिनाकी स्वरं।
त्वामास्वयं दशा तदेव कृते कोरांश्च कौशिक।।२३।।

राजा। (सत्संभामालामगतम्।)
कर्ण स भगवान्कौशिकिवर्य ताभं
भगवलो बिधा।।
यायतं सिद्धेश्वरपश्च पारोपत्तरायः
संहृतं।
नूनमस्मीमासिकारण सयायसनेनेव सुधिच्छिन्तनेव
कलापो ज्वलन एव पद्मामाकास्त।।

कौशिकः। (सकोष्पम्।)

प्रारंभकिंवार्तत्विश्वरास्योः
शापाय धावत करो मम दृश्योत्तमम्।
जाति सर्वाय विराय सर्वज्ञात्तां तां
सन्येतरस्तु मम चापमुपैतिपाणि॥२३॥
(इर्षुविज्ञ्दशिः।)

सू. २२—(a) Pt2 भूतकल्पम्। D3 अव्रं (for अस्य)।—(b) D3 कालात्मकः
समाधिः। N1.2 M1 D3—विलस्सस्त्रं भेदः (D3 अभ्य) भीमाः (for—विश्वरा भक्तभो
भोगमनन्)।—(c) N1.2 D7 त्वामास्वयं (for त्वामच्छि)। N1 तदेव कर्षने कृते (for
dशा तदेव कृते)।

L 6 D2 om. all words from राजा to संहृतं (1.8)। D3 om.।
S2 व्रचे (for कर्ण स)। D4 om.। N1.2 अस्य। M1 अव्रं (for स)। N1.2
M1 om. अव्रं।

L 7 M1 तावलो (for भगवलो)। S2 ins. भृति before बिधा।।
D3 सर्वाय सिद्धेश्वरमन्तरायः (for all words from यायतं to संहृतं।।)
D4 यायसामहस्यस्य। Pt2 सिद्धं (for सिद्धेश्वर)। N1 अध्यात्मं; N2 अध्यात्मं; M1
अध्यात्मं; D7 अक्षरं (for अध्यात्मं)।

L 8 D2 कोणेन; D3.7 अव्रणेन; D4-6 कोणेन; S2 कोणेन; Pt2
अव्रणेन (for अव्रणेनेव)। M1 om. कवच।

L 8-9 N1 नूनमस्मीमासिकारण सयायस्यने विश्वरासिनेव।

L 9 N1.2 D3 एव (for एव)। N2 प्रायस्मातः (for पद्मामाकास्त)।

L 10 D5 om. कौशिकः। D3 सर्व्राय (for सकोष्प)।

St. 23—(a) D7 भार्तवस्य।—(c) N1 M1 हवः। N2 corrupt (for अध्यात्मं)।
D4 Pt2 सम्पुर्णदिता।
राजा। (समयमुप्रस्थलू)। भगवानसिवाद्वय।
कौशिक। (कोथे नाग्याति)।
राजा। (पादशिद्विपव।) भगवद्वर्य मर्याद। स्वीजनात्मालपान
मायाविस्थिष्ठविज्ञानातो मे भवतुमहि।

कौशिक। दुरासन् कि नामाविज्ञानातो मे भवतुमहि। अरे रे
श्रुद्र न किल नाम भवतोऽदि विदितः।
जातिक्षमयाहणुड़ैलितेकविम्
हृद्यसिद्धस्तकणानधूसमेकेरम्।
स्मार्तसराधहितानिजगुणधितानां
वज्झाल्याजिनमवैषि न कौशिक माम्॥२॥

L 1 D4 खलर (for सम्यं). N1.2 D3 उपगम (for उप्रथल।).
L 2 N2 om. the whole line. D5 सकोध (for कोध)।
L 3 D3 does not repeat मर्यय। S2.3 श्रीजनात्मालनपान।
L 3-5 N1.2 arrange the dialogue (from राजा पादशिद्विपव to
चप्पुमहि on I. 5) thus:
राजा। पादशिद्विपव। भगवानमर्याद।
कौशिक। दुरासन फिके नाम।
राजा। श्रीजनात्मालपानविद्वततो विज्ञानाते मे चप्पुमहि। (N2 for this line:
राजा। भो ने चप्पुमहि।)
L 4 S2 -विशिष्टसापि जानतो मे।
L 5 M1 om. दुरासनु। D3 वशनतामाणातो मे। D4 चप्पुमहि।
N1 D5 om. रे।
L 5-6 D2 om. (hapl.) all words from मे to भवतो।
L 6 N1 चुदचुलिव; M1 D3 चुदचुलियापसद; D7 चुद चल। N1.2
M1 D7 transp. भवतो and विदितः। D3 om. भवतो। S2 transp. चाहे
and विदितः।

S1. 24—a) M1 रचू (for -विना)।—b) D4 तपेधु (for तपेध।)। N1.2
D4.5 वविष्ठ (for -वविष्ठ।।) M1 रुल (for -रुल।)।—c) N1.2 आशिर (for
-आशिर।।)। D7 वताटा (for -वताटा।।।)।—d) D3 चाकाल।। D3-4 S1 Pt1 कौशिक।
त्रिकूटः ||

राजा। भगवने प्रसीद प्रसीद नैवसमग्नानुमभिरति।

अक्षत्यादित्य तथापिधितालम्बुत्रिः
राज्यांत्रिप्रद्धरामुखानां त्वांम्।

आदिकप्रभासनकपितजीवलोकं
कतोत्सां च तपस्वा च निधिः न वेति।

॥२५॥

किं तु भीष्मानांभाषायमुखसुभूतेऽवेष्ट्युपकान्तम्।
स्थमात्रासिष्टरेतसस्त्वा-
मधिज्ञानो श्रवानमहासीति विस्मायानि।

कौशिकः। दुरात्मः कथय कथय कथसे घरे हृति।

राजा। भगवन्

वात्त्रयं रङ्गितवत्व च धोर्यां शुभ्रयातिरिति।

गीतः पुराणमुलिनितिरेष धर्मं लतानानं।

॥२६॥

कौशिकः। किं नाम ( वात्त्रयमित्याव्रि अथ वति)।

राजा। अथ किमः।

L 1 M₁ S₃ do not repeat प्रसीद. D₅ om. all words from नैव to अभिसः. N₁ M₁ मा नैव; N₂ corrupt (for नैव'). D₂ नैवं गन्तु; D₃ मेवं मामवगन्तु; D₇ नैवं मामवगन्तुं.

St. 25—a) N₁ M₁ D₃.7 अस्तित्वापदि; N₂ अस्तित्वापदि (corrupt).

D₄.7 -विदिता (for -विदिता-).—c) M₁ ब्राह्मणक; D₇ ब्राह्मणक; S₂ नासिकक.

L 6 D₃ भोजनार्थ।. D₇ om.; S₂ [ भ] लिः (for [भ]लिः). D₂,6 उपयुक्ते।. N₁.2 om. इमाकान्तक; N₁.2 -वेतसर्थ त्वा; M₁ -तेजसर्थ; D₃.7 -वेतसर्थ; D₄ -वेतसर्थ; D₅ -वेतस्मा त्व।

L 7 D₅ अविवानातो (for अविवानातो). M₁ विस्मायति.

L 8 M₁ om. दुरात्मः. N₁ D₂ do not repeat कथय. P₄ om.

स्रष्टि नैव ते स्वर्यः हृति।; D₇ नैव ते स्वर्यः हृति।

L 9 M₁ D₃ om. भगवन्.

St. 26—b) D₇ वर्ति (for हृति).

कौशिकः । ययोऽव कथयः कस्मे द्वात्वैः कथयः रक्षणीयः बेन सह योद्धयम् ।
राजा । भगवन् धृयताम् ।
कौशिकः । कथ्यताम् ।
राजा । गुणवद्भौ ब्रजालिभ्यो देवेऽव रक्षया भयार्दितः ।
अरातिविष्ठ योद्धप्रियति में निधित्ता मति ॥२७॥
कौशिकः । दुरासमन् ययोऽव मन्यसे तदा दीयतामस्य विघातपोजुरुः फिन्हितुः ।
राजा । ( सद्यशेषौ )। नन्तुनुयुधरीतस्ततिः भयार्दिता वेस्यतो वंशः ।
तत्त्वसिद् भगवन्मयी ॥१०॥

नाहृदित्व सर्वेद्वनानामपि दृशिष्टावैः
सर्वेक्ख्रानविनेद्रनकुण्डलाकिः ।
पूर्णं धनौः कुशिकनः नब्यमयः
हन्तामिर्मां वस्यमती विनेद्रवाणिः ॥२८॥

L 1 D₃ om. ययोऽव कथयः M₁ किं नाम ( for कथयः कस्मे ) N₁ D₃ ins. te after कथयः N₁ M₁ D₄ ins. इसि after योद्धप्रियतिः.
L 2 D₇ om. भगवन् अयताः.
L 3 M₁ D₇ S₂ om. the whole line. N₁₂ D₃ ins. दुरासमन् before कथ्यताः.

S₄. 27—a) D₅ दृशिष्टावैः—b) D₃ भयार्दितः ( for भयार्दितः )—c) D₄ अरातिविष्ठ.

L 6 S₃ om. दुरासमन् M₁ transp. दुरासमन् and ययोऽव. N₁₂ बन्धुवानं मयसे। ययोऽव दूधताः D₃ वदि मामुन्यानं मन्यसे तता दूधताः ( for ययोऽव मन्यसे तता दूधताः ). M₁ बन्धुवानं मन्यसे ( for मन्यसे ) D₆ om. तदा.
L 8 D₅ om. भगवतः.
L 9 M₁ D₃ transp. first प्रसीद् and भगवन्; N₁₂ transp. भगवन्
and second प्रसीद्.

S₄. 28—a) N₁₂ M₁ D₃. ७ वस्य ( for सवेष् )—b) N₁₂ M₁ D₃ वशस्त्रामालः ( for वशस्त्रामालः ). N₁-कल्याणकः ( for -कल्याणकः ).

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कौशिकः (साधर्मायामगतम्)। भववेच्छ ताबत् (प्रकाशम्)। राजन सति। किं तु नादस्त्रिषां द्राममात्मस्ति। तदहि स \text{...}

राजा। (सम्रीयामगतम्)। किमभ प्रतिपत्तिक्षम्। (चिरं विविधव लहरीम्)। भववेच्छ ताबत् (प्रकाशम्)। भगवन् समुपाध्य वास्यामि हेणां लक्ष्यं च दृष्टिकाम। अध्यमकृति मे मासमवधिं क्षन्तुसहसरै। \text{...}

कौशिकः। अनुमतोदयमवाचः। किं तु परिलोक्त वनुमनीमत्यानो समुगा- 

हृद द्रात्वमू।

राजा। (साधर्मायामगतम्)। कथमत्र प्रतिनिधिषेनयम। (विविध) 10

L 1 D2 om. कौशिकः। S3 om. अर्थमात्र। S3 ins. किमभ प्रतिपत्तिक्षम्। विविधव लहरीम् before भववेच्छ ताबत्, repeating these words below, lines. 4-5. D4 om. भववेच्छ ताबत्। M1 om. all words from साधर्मं to प्रकाशम्।

L 2 D6 om. किं तु। D7 ins. मनोविषयं after अर्थमात्र। D2 om. ;

D5.6 ब्रह्मति (for ब्रह्मति)।

L 2-3 M1 तदहि स्वधिशायामिं दानं ते; D3 मनोविषयां पाठुमयायं न 

सत्वं दृष्टिकामो दात्मसहसि (for तदहि स्वधिशायां दात्मसहसि)।

L 3 N1.2 om. इत्यान्त। D4 ins. उचितं after इत्यान्त।

L 4 N1 सम्भं; N2 समीयं; S2 मनोहरं (for मनोहरं)। D3.4 लगनं (for अर्थमात्र)।

L 5 M1 D3 om.; S3 सहरं (for प्रकाशम्)।

St. 29—b) D3 om. च—d) N1.2 M1 D7 S3 कस्तुं (for चर्चा)।

L 8 N1.2 D3.7 ins. ते after परिलोक्त।

L 8-9 N1.2 D3 समाधि (for समाधि)।

L 9 D3 द्रात्तिम (for द्रात्तिम)। After द्रात्तिम, D5 ins. विविधव विविधव 

महं भववेच्छ ताबत, but deletes the words by means of enclosed brackets (see v. l. to line 1)।

L 10 S2 om. नास्ति। S3 om. मार्गमात्रमात्र। D3.4 लगनं किम ब्रह्ममात्र (for अर्थमात्र कथम)। N2 M1 विदेषयं (for प्रतिविदेषयं)। N2 om. विविधव।
मया मुंतेर्यं मम्मुळ्यं वाच प्रति शालिनः।
स एव कुज्यापीर्दः पतितो मम मूर्ध्यनः॥३२॥
भगवत वरूंध्ये तद्विद्यमापुष्टालि।
बैलवतैं पतिजसः किल लोकपार्थि
तवे देवि वीरयशासा शान्ति रक्षितालि।
त्यका मया वदसि दुर्लभपाललोभा-
देवस क्षमस मम दुर्लभ्येषणेव॥३३॥

tयावधयोध्यां गत्वा भगवतं प्रतिवद्य तं संपाद वृक्ष्यापोपार्जीनाय
वाराणसीमेव गच्छामि। (प्रकाष्मू)। मगवत्र हस्तोष्योध्यां गत्वा
हन्तस्य निवैर्यां वृक्ष्यापोपार्जीनाय ममाश्वपियगितमहिन्दिति।
काशिकः। (साधृये मायमगम)। अहो कुरात्मनः त्येऽं महानुभावतः

St. 32—b) D5 om. ये.—c) N1.2 D3 एव (for एव).
L 3 M1 D3 ins. व्राकारे before भगवति. N2 तस्यं मया शराबि;
D4 तद्विद्यमापुष्टालि; S2.3 तद्विद्यमापुच्छ्यये।

St. 33—d) N2 वाकामः। D4 S3 लोकपालो—b) N2 राष्टिबं वीरयप्रमा
(sic) वर्जितालि—c) N1 D3 S3 -लाभाद् (for -प्राप्ताद्).—d) S2 एवं
(for एवं). N1.2 D3.5 दुर्ययं; N1 M1 D3 एतदवः; N2 एनेभि; D7
एनध्रम्; S2 एनचाम् (for एनेमेव).

L 8 D3 ins. खर्गस before तयावः; N2 प्रतिष्ठां (for प्रतिवद्यति).
N1.2 प्रतिपाद (for संपाद)।

L 9 M1 सजीवामि (for वाराणसीमेव गच्छामि)।

L 10 D2 om.; N1.2 M1 D3.7 कुलक्षणाविवर्तं (for वहह्यं
(संवेद)। N1.2 मामुहाद्; D3.5 मामाचापिवः。

L 11 S3 om.; D3 खर्गस (for व्राकारक्ष)। S3 ता महो. M1
मुनायनिष्ठा (for महानुभावत)।
चलकोशितकम्

व । दृश्यस्तर अचिरादृश्यामि ते शौप्तीर्थम्। तथा हि
पश्यामि याववालिनं न सल्या-
द्राज्ञाविव स्वादिरावज्जनतम्।
स्वदुर्विदोषीपितविवलेजा-
स्तावजी मे शास्तिसुपूर्वत मन्युः॥३॥

(प्रकाशम्)। राजां पवस्तमु को दोषः।
(इति निक्षान्ति)॥

इति द्वितीयोऽस्मि समासः॥

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L1 N1.2 विरातः; D6 चन्द्रविर (for चन्द्रविर). N2 शोभोऽः; D2 शोभीः; D5.6 शोभीः; D7 शोभेः. M1 शोभीः 'स' by transp.

St. 34—a) N1 पलितः; N2 चलित (for चलित).—c) N1.2 D2 वर्त्त्यम्. D2 अहीरित—(for अहीरित-). N1.2 M1 D3 -लिम्बलेजः: —d) N1 तात्र शास्तिस्मम यात्रिय मन्युः; N2 तात्र मे मय्युपूर्वत मन्युः.

L6 N1.2 M1 ins. भववेत्वे तात्र before प्रकाशः. N1.2 om. राजारः.

L7 N1.2 निक्षान्ति:; D3 S2 निक्षान्ति: सबें (for निक्षान्ति).

Colophon. N1.2 द्वितीयोऽस्मि: समासः; D1 missing; D2 S3 इति द्वितीयोऽस्मि:; M1 D3.5.6 S1.2 द्वितीयोऽस्मि:; D4 इति चचकोशितकमथ्यके द्वितीयोऽस्मि:; D7 चचकोशित्के द्वितीयोऽस्मि:; Pct1 इति चचकोशित्के द्वितीयोऽस्मि:; Pct2 इति चचकोशित्के द्वितीयोऽस्मि:.
1. Majadhī appears to be the Prakrit of this verse and the following passage (Cf. Pischel, *Grammatik §23*). But Sauraseni having been the more familiar Prakrit, its forms are confused with those of Majadhī. As far as possible, we have restored the recognised Majadhī forms, but the Mss variants are also noted in each case.—This verse is lost in S3. —a) D2 महमेत् — D4 भुक्— D5 भुक्— D7 महमित्— D2-4.6 S1 Pt1 —भुक्तभुक्ते—. —b) Parts of the verse are lost in S2. All Mss (D1 missing) and Pt सोम— (for शोम—). D2.6 S1 Pt1 नियोगभारिः— D7 विश्रामभारि— S2 चिद्रागभारि— चाहि lost in M1. D4 om.— D5 चाहि (for चाहि). D2.3.7 कङ्कन— (for कङ्कन—). N1.2 मन्त्रो—; other Mss (D1 missing) —मन्त्रो—. —c) D7 एलक्क—. D2.4 S1.2 Pt1.2 —लक्क( (for लक्क—). M1 बहुलप्रभुत्. D2.6 दाहल— —d) N1.2 दुस्सहो— M1 D2.4-6 S1 Pt1.2 दुस्सहे—; D3 दुस्सहे—. N1.2 D3 om.— D4.7 भुक्— D5 भुक् (for भुक्). N1.2 D3 S2 हमे—. D7 corrupt for this passage. For the Majadhī form in the text (sk for šk), Hemacandra 4. 289; Pischel, *Grammatik § 302.*

The Sanskrit Chāyā of the verse would be:

युक्तमालकपुरस्मरक|शोकवियोगासाहित्यभारिः।
बुहुलस्त्रधारायपरिशालो दुस्सहः भुक्तः श्रमः॥
(पुर्तोज्यवलक्य समयमपक्य)। हा मादिए उच्छादिरे एक वायावित्रे एक यमाव दुगोब्य नामभेला दुस्तुणालीय। चिन्हा तार वर स्वेश, पेक्षिटु पि पालेक्ष दहे। ता कि यु कल्य वरका कल्लीया। (समधार्य)। भोटु तार प्यवस्ते मावा असिव विहिरूणा। बेग पवित्रानुभेदिए वेदिए यमन्तरस्थापेन विहिरूणा।

L1 D3 om.; N1.2 M1 पुरः (for पुरः)। D6 उपालर। N1 माधिरे माधिरे; D3 Pt1 माधिरे; D7 माधिरे। N1.2 M1 उच्छादिदिहिद; D3 उवा उवादिदिहिद; Pt2 उच्छादिदिहिद।

L2 N2 D5 om.; N1 M1 D3.7 वायावित्रे एक (for वायावित्रे एक)। D2.3 S1 Pt1.2 दुगोब्य; D4 दुगोब्य; D5 दुगोब्य; D7 दुगोब्य; S2 दुगोब्य; other Mss (D1 missing) दुगोब्य। D3 S2 -खामे। N1.2 D7 दुगोब्य; M1 दुगोब्य; D2.3.6 S1.2 Pt1.2 दुगोब्य; D4 दुगोब्य; D5 दुगोब्य; for the Māgadhī form in the text, Pischel § 303. All Mss (D1 missing) चिन्हा। for the Māgadhī form in the text, Pischel § 185, 303, 323.

L3 D3 श्रव; S2 छंड (for छंड)। N1.2 D4 S1 Pt1.2 वशेदे; M1 D3 वशेदे; D7 वशेदे। D3 पेक्षितु; the remaining Mss (D1 missing) पेक्षितु; for the Māgadhī form, Pischel as above. D4 om. पि। N1.2 एदे श पत्लेम (for श पत्लेम)। M1 transp. श पत्लेम and एदे। S2 वलेम (for पत्लेम)। D3 om. एदे। S2 को श (for कु श)।

L3-4 N1.2 वचिष्य (for कु श वरका)।

L4 All Mss (D1 missing; lost in M1) श; D4 S2 श (for कु श)। D2.4 एतुँ; S2.3 छँड (for छँड)। N1.2 M1 D2.4-6 S2 कल्लीयां; S1 Pt1.2 कल्लीयां; D3.7 कल्लीयां। M1 भोटु भोटु; S2 होटु होटु; S3 होटु (for भोटु)। वरका lost in M1। D7 इत्यो पयटे; S2.3 इत्यो अन्ते; Pt1 इत्यो अन्ते (for वरका अन्ते)।

L5 D7 बिहिरित्यां; S2 बिहिरित्यां; the remaining Mss (D1 missing) and Pt बिहिरित्यां। N1 D2-6 S2.3 बिहिरित्यां; M1 शदिहिद; other Mss शदिहिद। For Māgadhī श य for ज, Pischel § 236. All Mss (D1 missing) and Pt पवित्रानुभेदिए, वेदिए (M1 om.) and -वचित्वे (with palatal ज and dental ज)। N1.2 D2.6.7 S1.2 Pt1.2 जयम्याल; D3.5 जयम्याल; D4 जयम्याल। N1.2 ins. हरि after -वचित्वे। D2.6.7 S1 Pt1.2 पवित्रिते; D3 पवित्रिते; D4 पवित्रिते; S2.3 पवित्रिते।
तान्य पुनः वि विग्रहन्तां प्रक्ष अगुलिःक्षां।

( नेपश्ये )

शांभोः पाण्डवज्ञमुद्राविरसि भगवतत्त्स्य तादेशप्रसानः
पुब्रीपतिम्भवायतः द्वलमततु तथा नैविकखः तत्समो मे।
स्मायायथिनिश्चितारसीत्रश्च वसुरिवं ज्ञातेत्वक्षिनिवः
यत्स्तस्तु दुर्बिलक्ष्रुपं भवति परिणातिः कर्मण्या प्राणतानाम्।

पुष्यः। ( सावर्गाम्।।) आः अति स्वाध पर्य यति एद्राप
वुस्तृणालीय हे लाग वुलावाले हलाखाने ग होदिः।

L 1 S2 ताणिि ताणिि; S3 ताणिि ताणिि ( for ताणिि ). N1.2 M1 D3.7
Pt2 transp. पुनः वि वि ग्रहन्तां प्रक्ष अगुलिःक्षां। S2 विग्रहन्ताविष्टिि। All Mss ( D1
missing ) and Pt पुद्रा ( S2 पुद्रा; S3 पुद्रा ) अगुलिःक्षां। After
प्रागुलिःक्षिष्टारसीत्रश्च वसुरिवं ज्ञातेत्वक्षिनिवः
N1.2 read : विग्रहन्ताविष्टिि। आराधनाज्ञेय यवदि ( N2 श्रंिि ) एमाएः
दर्दास्यनी गुणिः सत्वाधिकविवासैं उनावालाहलिबन्धर्य वा होदिः
and omits the passage as found below from ताणारम् आः अति to गा होदिः ( 1-7-8 ).

St. 2—a) D3 -सुद्रारः; D7 -माला; S2 -सुद्रा—b) N1.2 transp.
निष्कारणं तत्त्वः—c) D4 S1 Pt1 जार्जेर वसुरिवं—d) N1.2 M1 D3.7 S2
प्राणतानां ( for प्राणतानां )

L 7 M1 D3 ins. अतिा before मानसंहः। D7 om.; Pt2 आः ( for आः )।
All Mss and Pt ( D1 missing ) अतिा त्रेशीव जेशीव ( for अतिा त्रेशीव)
and जेशीव ( for जेशीव )। For अतिा in माणाही, see Pischel § 498। M1 उदः
( for उदः ) and एसा ( for एद्राप )।

L 7-8 N1.2 om. all words from आः अति to गा होदिः here and
ins. them as above ( 1. 1 ); D3 corrupt for this passage.

L 8 All Mss ( except D5; M1 om.; D1 missing ) and Pt दुर्द्र- ( for दुर्द्र- )
and से ( D7 एस् ) ( for से )। M1 गद्भलोपि। M1 गद्भलोपि।
D3 S1 Pt1.2 लाभा। D7 गद्भलोपि ( for लाभा )। M1 दुर्द्रालेखनः। In S2,
passages from गद्भलोपि up to गद्भलोपि ( p. 55. 16 ) lost on missing
tolos। D2 हरिन्द्रवे; D4 हरिन्द्रवे; D5.6 हरिन्द्रवे ( Pischel § 301 )।
M1 ins. अतिा before होदिः।
वर्गकोशिका

(विषयम्) के योगे मन्त्री। (नेपथ्याभिमुखसन्धी) पिता
कह कह अभवो विशालोऽर्णशा आशापरिवालकों भिक्षु इति येव आभासित। ता तुलित्वं अवक्षयां
(इति निष्कास्तः)। पु
(गत: प्रविद्याि सृविद्याि)

6 शृङ्खला। (शामिलित्वावृत्ति पाठलख विचिन्ता)। कथमन्यथा राजेशं
हरिकान्तश्रीपि वशापिरवर्त्य सचम देशवे देशवे निवेदितवान।
वययामुखं कथयतश्चरितं मभयं
रोमाश्रीभिष्कुमभुजाभापक्षेपः।
व्यावहितामुः नवनवायमाविताती-
केल्लेच्छाकाँक्षासपूजयाल्पक्ष मौलिक॥३॥

L 1 N1.2 ins. ब्रह्मा before शब्दमय। N1.2 वाले के उखण (N2 om.
उखण) एसे (for के एसे)। All Mss (D1 S2 missing) एसे (for एसे)।
D4 om. all words from तेहितः (in मंदिर) to हिं (in्हितः, 13)। N1.2 ins.
सयं; D2 ins. च after बलोक्षण।

L 2 D3 om.; N1.2 M1 कवि; D7 कवि (for कवि)। N2 om.
भवधरो। The dental s in विषाणम् and ब्राह्मणणि is in all Mss (D1 S2
missing) and Pt. D2.4-7 S1 Pt.1.2 -विवाहतकः; D3 -विहारले। M1
D7 ins. मध्यं before भिक्षुः। M1 भिक्षुः; D3 भिक्षुः; D4 सृविद्याि; S3
श्रीपि।

L 3 N1 M1 व्येष; D3 व्येष; D2.4-7 S1 Pt.1.2. एकः (for व्येष)।
All Mss (D1 S2 missing) and Pt वाप्रविश्र। N1 D7 repeat; other
Mss (D1 S2 missing) and Pt दुर्लक्ष। M1 वार्षिकामि; D3 विक्षमामि।

L 4 N1.2 शृङ्खला; M1 कुमारः; D2.5.6 शृङ्खला।

L 5 D2.3 om. शृङ्खल। M1 D2.4-7 S1 Pt.1.2 पाठितः (for वाप्रितः)।

L 6 N1.2 D3.7 ins. सांविन ब्रह्मणणि महाधी। N1.2 वशापिरवर्त्य सचमै; S3
dशाक्तिन्द्र स्वाक्त। D3.7 ins. एव before वाप्र। M1 om. देवो।

S3. 3—d) N1 D3 तथा (for तथा)—c) D4 व्यावहितास्य न्यन्तर; S3
व्यावहितास्य न्यन्तर; —d) N1 M1 शक्तभापश्च; N2 corrup; D3 -शक्तभी
प्रवचन।
(ततः प्रभावितं सचिन्तो राजा)

राजा। द्वैते ब्रम्हलक्ष्मिनस्य वधूभ्यं गीत्या प्रसन्नः मनः।
स्मृत्वा तामयं दृष्टिः महाभाषापूर्वो वैभवार्त्तिताम्।
कर्त्तव्यो न जनानामोक्ष्य विषये यथान भवानीपते
राहुविख्या वसुधरेति तदवं वाराणसीं प्रसिद्ध:।
(चिन्तं नाट्यसाहित्य दोषः) सङ्के भोऽऽ क्रयम्।

dharā: sūnuriyā शरीरकस्थि व्यागावतिः। जयं
संग्रामोदविचिरयं त्यत्यपरिवर्त्यं नुतिः कोपः।
व्रतस्वभावनं न दीविनिर्मितं न व्यक्तप्रयुक्तं
विचिर्यविचारारूढः मन: सा वेदेन शून्यः दिस्तः।।

L 1 N1.2 M1 अथ चावाहिः। D3 अथ चावाहिः। N1.2 प्रभावितं
(for प्रवेशतीति)। M1 देखोऽपि। M1 D7 मुगः। (for राहुकः)। N2 M1
om. अपि। D2 om. all words from परंशुरः to प्रवेशकः। 13। M1
n (for एव)।

L 2 N1.2 पाद्यः निर्विवः (for पूविः विविहिः)। N1.2 M1 D3.7 ins.

tārānāya after निविवः। N1.2 M1 सबी भवामिः।

L 4 D1 resumes from सचिन्तो राजा (sec v. 1. on p. 35, 17)।

L 5 D3.7 om. राजः।

St. 4-4) D5 देखेऽपि (for देखति)।—b) M1 विचिर्यविता। N1 पुरूषः
पुराणां चिन्तिः। N2 पुरूषः महानन्दीततः। D1.5 गुर्गानौन्निविविता।
D3.7 गुर्गानन्निविविताः।
—c) M1 transp. न and ब्राह्मण।—d) D1 प्रकृतिः।

L 9 M1 om. होऽऽ। D3 ins. च after होऽऽ and om. the first कः।
D3 om. the second कः।

St. 5-4) M1 D1-7 St.3 Pct.1.2 अथ (for इत्यः) and इत्य (for इति)।
D3 राज्यशिष्यः।—b) D1 संपूर्णः। (for संपूर्णः।) S3 संप्रासार्थः।
D6 विचिर्य (for [च] विचिर्य)। D4 दाँत (for सल्यः)। N2 M1 D1.3 कोपः
for कोपः।—c) D4.6 S3 ब्रह्मपूर्वः।—d) S3 एतः। (for दिनः)।
(अग्रतोवक्त्वलोग्य सहर्षम्)। कथमियं वाराणसी। भगवति वाराणसी
नमस्ते। (विविष्य साधस्यम्)।

यद्वाचार्यनिन्त्य व्यक्ततमसी भाषयतंत्रपोमः
प्रक्षयामि: श्रुतान्तममानाशक्षेत्रम् हरिनिष्ठः।

(अधि च)

विमुख्यं ते जन्तोतरिष्ठ निगितंसारङ्गिनिगः
विरसस्त्रैरिष्ठ न्यापतितिः हरस्तायमुपर्ये।

विमुक्तस्तत्तपादाँधविविकः स भगवान-भ मुकः
तेनेत्तत्त्वह दृष्टित्या क्षेत्रमसमम् । ।

तत्केनोऽपरेन सुनेरावरुण्यसमाचारः। (सबिष्ठम्)।

कि जित्या भनमाहारामि धनं स्वसतिरिमि। कि जये-
वौजब्रह्माण्यसौ विज्ञातेनसुमाधम न हरिनिष्ठः
कुवर्ते।

वाणिज्यं धनमूलमस्ति न धनं निःस्रिजंस्यायं से
वयं कालमपेश्वते विविधवशान्नेनवस्ति कालक्षणः।

L 1 D2 om. all words from कथमियं to साधते। D5.7 ins.

L 2 N1.2 D3 om. वाराणसिः.

L 6 St. 6—(a) D7 चिनितए (for चिनित-);—(b) M1 D3.7 श्रुतान्तममानाशक्
स्त्रैरिष्ठः। D5 -नाशेि: (for -नाशेि: );—(c) D1 विनिष्ठति (for कथयति);—(d) D6 भगवतिः (hypermetric) (for भगवति).

L 7 St. 7—(a) D7 -निगितः (for -निगितः);—(b) D3 बैरिच्छः;—(c) D7 (corrupt) तत्पादापि व विमुकः—(d) D2 om. न (submetric). M1 मुकः। D1.3 लेखमालम.

L 12 D1 ins. सिनिष्ठः निलक्षण before तत्। M1 अवगच्छामि; D6 इति
( for उपगच्छामि)। N2 D1 om. ; N1 D3 विविष्य (for सबिष्ठः).

L 8 St. 8—(a) D4 अभकः (abkhaya);—(b) N1.2 M1 D3 शिवितः (for कुवर्ते);—(c) D6 चन्द्रमोहयमसिः—(d) D7 Pe2 नैवासिः कालाचामः; S3 नैवासिः कालाचामः; M1 Pe1 नैवासिः कालाचामः।
चरणकौशिकम्

तत्त्वं करोमि मन्त्रांगम्। (संभार्यम् सहवंम्)। हन्त हन्त तदव-मिद्राभीम्।

आत्मानेष्व विकीर्ण सत्यं रक्षामि शास्त्राम्।

तन्निर्भर्तिते नूञ लोकङ्ग्यमरक्षितम् १०।

( सावधेम्)। तथापौलेव वतस् रोहिताश्वमुपालप्यन्ती दीर्घांवः।

विद्धभान्ति देव्विदेवां नागंशृवति तावदेवां सत्यसुपुगास्माणम् समस्तिं हिं 

( उत्थेमवलोक्ष्य)। कथं मध्यमः समाहारो मालान्त।

तथा हि

तपति तपसतोपेञ्चनं वःः स्फुरेश्वरश्व कौशिको

हत्वति परिसत्यां परिभं यथा यम मानसम्।

हस्यमपि पुनस्चाया दीर्घां द्वारा समुपाधिता

हतविविवशादेवीवात्रो निपीद्वृत्ति मुखम् १०।

नव्विदंशं प्रत्यासमभवे: पर्यवसानम्। अवथा हरिद्यमहत्स्वेव। हा

L 1 M1 om. सहवः° N1.2 अबतु माबु ( for हन्त हन्त ). S1.3 Pt1
do not repeat हन्त. N2 om. तथां°.

L 2 N2 D4 om. इत्तबां°.

St. 9—c) D3 न्तां ( for नूञ°)—d) D7 ब्रह्मज्ञनं ( for ब्रह्मज्ञनं°).

L 5 N1.2 om. सावधेम्°. D3 om. एव। N2 वतसरोहिताश्वान्°.

L 5—6 D1 देशो दीर्घांवमुपालप्यन्ता ( for दीर्घांवमुपालप्यन्ता देवी°).

L 6 N1.2 D3 -परिभान्ता°; M1 -परिषमा ( for -विबान्ता°). S2
resumes from नावदेवां ( see v. 1. to line. 8. p. 51°). M1 D3
om. आह। N2 उपकामस्°; D4 उपागम्य ( for उपागम्य°). M1 om.

वत्ससुपागम्य°। D1 ब्राह्ममाश्वान्तिं ( for ब्राम्मन्: समस्तिं°).

L 7 D2 मध्यामं°; D5 मध्यामं°; S2 आघं नम् ( for मध्यमां°). D4 ins.

मध्यामं before भाषान्°। D4 S3 मध्यामं ( for भाषान्°).

L 8 D4.5 om. तथा हि°.

St. 10—d) N1 तीव्र्°; N2 तीव्र् ( for तीव्र्°). Pt2 transp. तीव्र्°

and वेषस्°—c) D2.4-6 S1.3 Pt1.2 समुपाधिता ( for समुपाधिता°)।—d) N2 न स्वाद्व ( for निषेद्वति°).

L 13 D1 तदव ( for तत्°). D2.4-7 S1.2 Pt1.2 तदवदाश्व ( for तदवदाश्व° प्रवासं°). N1.2 D1 हरिद्यमहत्स्वेव°.


L 1  D6 हतोस्वीकृति मन्दिरयोजः.  D5 मन्दिरय (for मन्दिरय:).
D6 om. इति.  D3 ins. च after उत्थाय.

St. 11—d)  D5 drops संप्रति.—c) दृश्यं बलितं च.—d)  S3 कमिश्चिति (for गाम्यविषय).  N1 D1.7 व लोकानं;  D3 हि लोकानं;  D5 लोकानं (submetric) (for प्रदेशानं).  M1 तव यथाऽ लोकानं (unmetrical).

L 7.  D1 तथा अवर (for तथवत).  D1 अवलोकय;  D3 गतव (for अवतीर्य).  D1 प्राक्तमुसाराम;  S2 प्रकृत्त कार्यमुनिन्त्वामि.  N2 om. तेन.  M1 transp. तेन and मुनिना.

L 8  N1.2 शार्व (for सखर). 

L 9  N1.2 om. कोंप नाट्यसं,  P't2 om.;  M1 D1.3.4 कोंप (for कोंप). 

L 10  D3 om.;  M1 विशालिः (for कौशिक).  N1.2 D3 ins. सकोंप after कौशिक.

St. 12 Some words and letters of this verse are lost in S2.—a)  D4 विपाणं (for विपाणं).—b)  M1 विक्षैः (for निष्का:).—c)  D4 शिवा.  M1 D3 प्रामुन्नेतिम् इव शुष्के;  D4 ऋक्यस्तवं इव शुष्के;—d)  M1 D2.3.6 इविधारासिकं;  S3 इरिचारासिको.

L 14  N1.2 om. सार्वं.  D5 om. all words from सार्वं to 
विक्षयः (12 p 57).
चरककौशिकम्

पद्यामि याथबालिंत्यो (श्रीध्र) (हल्यारि पटति)। (हर्ष्वत सविसयम्)। अये कथमस्ति प्राप्त एव दुरालमा अथवा महामेव।

नन्दूक्षरि प्रितमि (तथा कुल्लव सकोष्पम्)। आः कथम्यापि न संभुतानि से द्रविष्णालूप्याणि।

राजा। (सलंक्रमम्)। कर्म महावान्कौशिकः। महावन अविवादः।

कौशिकः। धिगनार्य किमयाप्यलीकवाभासाहूवे रसायनव्याप्तिमुन्नतसि।

राजा। (कृष्ण पिथाय)। महावन सर्पम मर्यं।

कौशिकः। (कोष्ठ्या नापपिल्ला)। दुरालम, अलीक्क्नारस्त्रभावनाः

प्रस्थापितमिश्रयापौण्यप्रभ पिन्दिः पिन्दिः।

L 1 D2 चलितं न सलावित पटति; D4 चलितं नेहावित पूरकन्मेव पटति.

N1.2 M1 D1.5:7 read the entire verse and therefore omit the stage
direction (v. l. in N1.2 M1 D1 -सिम्बतेजा;). D1 ins. राजाम्; D7 ins.

राजा (1) before हर्ष्वा। All words from हर्ष्वा to दुरालमा (12) lost in S2.

L 2 N1.2 om. सविसयवं ब्रह्म। M1 अये प्राप्त एवात्ती हरियनहुनं; D1

अये प्राप्त एवात्ती दुरालमा; D4 अये कथमस्ति दुरालमा प्राप्त एव।

D6.7 लब्ध (D7 अये कर्म) प्राप्त एवात्ती दुरालमा। N1.2 कर्म प्राप्त एवात्ती दुरालमा अथवा (N2 om. this word) न समयव व्यविशि महामेव हरियनही निमित्तंग्रानात्। D2 om. all

words from एव to me (14).

L 3 N1.2 D3 उपस्थ; D1 तथा कःरोति (for तथा कःत्वा)। D7 ins.

विन्धा। को 1 after तथा कःत्वा। D1 ins. कौशिकः before सकोष्पः। D6 कथमस्त्रूपतानि

वश्यापि (for कथम्यापि न संभुतानि)।

L 3-4 D7 transp. संभुतानि and मे.

L 4 M1 om. मे। D1 मधुक्षापुर्याद्रि (for मे द्रविष्णालूप्याणि)।

L 5 M1 सविसयवं ब्रह्म। N1.2 ins. संसा: अविवादः।

L 6 M1 सकोष्पः (for विक्रुः)। N2 om.; D3 बहिष्मि (for ब्राह्मि)।

N1.2 D1 अलीक्क्नारस्त्रभावनाः; D3.7 अलीक्क्नारस्त्रभावनाः। D3 नाहिः (for हर्ष्वि)।

L 7 D2 does not repeat मर्यं।

L 8 M1 ins. शता: before दुरालमा। D3 -मनावयुस्मातबवनाः।

L 9 D3 -हर्ला; 53 -ब्रह्मित (for -ब्रह्मित)। M1 -महा-(for

-सिम्बा-। D5 om. -सिम्बा-। D1 does not repeat; M1 D3 निहिः देहिः।
 пуруषवधावरपि द्रास्ति न देखि नाई से
वास्मस्तु शुककमुरामिपश्चिमोदिसि।
इत्यापवदानकुपितेन मया विशुष्टः
शापानहस्तथाय वत्तयमय घोरः। ॥ ॥
(इति शापजलं युक्ताति)।
राजा। (सत्कारम पाद्योपनिपत्)। भगवन् प्रसीद मर्यय मर्यय
अस्तं र्यावल्यमयस्ते यदि नामोय देखि नामावः।
शापाहो वा वधाहो वा स्थायीनोय जनश्च। ॥ ॥
तत्प्रसीद। वाण्यवीधीमयवतारः।

कौशिक। (शापजलमुपपलंख्य)। भवतु तलैव गत्वा प्रयच्छ।
धार्मात्ममय्य स्वमं निद्वेद्यांग्राह्य। (इति निष्फळसः)।
राजा। (सनिवेद्यात्मागतम्)।

St. 13—d) D6 पुराणवधावरपि—b) D5 न (for हु)।—c) D4 द्वायावरान्तः
N2 सयाय मुकः। M1 प्रशकः—d) D4.7 S3 पति (for पतते)।
L 5 M1 om. इति। D1 ins. तत् after इति। N1 शापजलिः।
L 6 N2 पारे यहीवा (for पारेयोनिपत्)। D1 om. ; N1 M1 D3
S1 Pt1 repeat प्रसीद। N2 om. मर्यय मर्यय। D1 gives मर्यय thrice। S2
does not repeat मर्यय।

St. 14—d) N1.2 D1.7 तदः (for तद)।
L 9 S2 om. तत्। N2 बतातः। D1 चतुर्वतः।
L 10 N1 शापजलिः। D1 अपाध्यः। D3 संहत्सः। D5 (before corr.)
वस्तुयः (for वपुस्तुयः)। M1 om. शापजलमुपपलस्।
L 11 D5 वत् (for तत)। N1.2 M1 om. तपात्य न। N1.2 D3 द्वितीयम्
श्रावः। M1 D1 द्वितीयकाहः (for द्वितीयम् स्वमं)। S2 निश्चयः। N1.2 बतातः।
(for निद्वेद्यांग्राह्या)।
L 13 M1 सनिवेद्यः (for सनिवेद्य)। N1.2 om. श्रातामगरः।
Act III.

lokakṣaṇaḥ pārīṇāma-vādaḥ. jñāna-mārgaḥ pariṇaṃ abhiṣekam.

एकः त तथा हि गुप्तामयमिदः विरः

(परिक्षण हृदय सहजः) कथमिच्छे विषमयोऽधिकः (शिरस्ति तु दृश्य साधवः)

भो भोः साधवः

केनापि खलु कार्येण गत्यन्तरमवषयतः

लक्षणेऽथ सूक्ष्मोत्तादमात्मा विशेष्योऽयोऽया

नन्द हन्तु मामायः यहन्तु (आकारः)। किं बृहः। किमवृत्तिमिदः लया

रूपं कर्म प्रारम्भमिति। किमनेनात्मिनिषेधेन, विचित्र: लयां जीव-10

St. 15—4) D5 लोकद्वैप्रतिमार्गः (hypermetric); D6 लोकद्वैः प्रति

अयः—6) D3 परिपृङ्खः (for pārśaṃ).—c) N1.2 D4 परम्परत लोकः;

D3 चरमवल्लोकः; D7 S3 परम्परत लोकः.

L 5 M1 transp. हृदय and सहजः. N2 om.; N1 मोहसाहं (for सहजः).

M1 om. कथमिच्छे विषमयोऽधिकः. N1.2 M1 om. the stage direction शिरस्ति

नृणम् etc.

1.6 D4 प्रस्ता (for दृश्य). D3 ins. हन्तु हन्तु before भो. D1 S3
do not repeat भो:. D5 om. साधवः.

St. 16—4) M1 चान (for कार्यः).

L 9 M1 D3 अभुत्यक्त्वं (for first यहन्तु). N2 S2.3 om. मात. M1

D3.4 S2.3 om. second यहन्तु. D4 reads the passage from का शाक्त: up to
d्वितितिः (p. 60 l. 2) after किं बृहः here, and repeats it in its proper place.

M1 D5.6 किमवृत्तिमिदः लया; D1 किमवृत्तिमिदः; D3 किमवृत्तिमिदः; D4 किमवृत्तिमिदः (for
cिमाशेषात्य लया).

L 9-10 D2.4 S2 Prt2 transp. लया and राशिः कर्मः.

L 10 D5 places हन्तु after कर्मः. M1 सामार्थः (for प्रारम्भमिति).

N2 M1 om. हन्तु. D1.3 ins. तद्न् before किमनेन. N2 om. किमनेनात्मिनिषेधेन.

M1 D1 निषेधेन (for प्रारम्भमिति).
लोकः । ( पुनर्न्योग्य सत्ता केनापीलाब्धि पतित्वा अकास्ते ।) किं ।
ब्रूथः । का शाकीः किं च ते कर्मे कोरद्वम्य च भानामिति
( सिट्वा ) ।

यथवदातिरीति खामी तत्करोप्यविचारितम्

शासनान्तरम् भर्तिृष्टि तथा परम् गुणः ॥१७॥
(आकार्ण्य)। किं ब्रूथः । भूरितरम् मृद्यमुक्तवानि तत्पुनस्तारः
भिधीयतामिति । (सत्संबृह्म)। भो भोः साधवः भाविया वयम्,
न पुनः पुनरन्निधातुं जानीमः । तद्यथ्यतमृ । (पुनरन्नयोग्य सत्ता
केनापीलाब्धि पतिति ।)

L 1 N1.2 om. गत्ता। M1 S2 पतिति । D1.3 पतिति पुनः (for पतित्वा).
L 2 D2.4 S1.2 Pt1.2 ins. ते before शाकीः। M1 ins. समारवं after
comiः। D3 om. second च। M1 D1.7 S2 Pt2 ins. ते after कोरद्वम्य च। N1.2
M1 D1.7 Pt2 बिश्नान् (for जान्य)।
L 3 N1 D3 om.। M1 त्रृस्वा । D7 राजा (for सिट्वा)।
St. 17—b) D1 आविचारिते ।—c) D3 शासनालंचम् । S2 शासनान्तरम्।—d)
N1.2 D3 भूत्वम् । M1 हवः । S3 भूतान्ते।—ab) III ३४ cd.
L 6 N1.2 ins. तत्र before आकार्ण्य। D1.3 वाचः (for ब्रूथः)। D2.4
भूरितरमृद्यम् । D3 भूरितरमृद्यम् । D5 भूरितरमृः मृद्यम् ।
L 7 M1 D3 om. इति। D7 ins. राजा before सत्संबृह्म। N1.2 om.।
D1.7 भोः। D3 भोः साधवः (for भो भोः साधवः)। N2 om.। N1 भावियोग्या
(for चालिया वयम्)।

L 7-8 D3 पुनर्निधातुष्य जानामि तदुः गम्यते (for चालिया वयम् न पुनः etc.
up to तद्यथ्यताः)।
L 8 D1 पुनर्निधातुः जानामि । (for न पुनः पुनर्निधातुः जानामि)। S2.3
पुनः (for न पुनः पुनः)। N1.2 M1 जानामि (for जानामि)। S3 भाविया (for
gम्यताः)। D1 om. पुनः। N1.2 om. गत्ता।
L 9 The passage from केनापीलाब्धि up to राजा सत्संबृह्म (p. 61,
15) is partly lost in S2.
चर्मकर्मः

(तैत्तिके)

अङ्गुर्गु मा खु मा ख अर्चनरो दौड़ि। तथा सुदस्वनिघाषणः मन्थ-भाषणः कुण संपर्कः का दे स्तिबाध्यपरस्म्यदत्तः। ता पतलेद में जेव इमसिंस काजे आरोबेहः। अवलिखतः दे दाधिः अर्थः पयाभः। राजा। (स्वप्नक्रमः)। कथामागावह वेववी। तथा संप्रभुमालिनितमः।

(ततः प्रविदितः वाल्केनानगुप्तमना क्षण्यः नाट्यस्य शैल्या)

शैल्या। (स्करणः तुदेन्य पलित्वा मन्थः परिक्रयः)। किण्डः में अज्जः इद्रो अहमुलः समयःवासिः।

L 2 N1.2 ins. हा before श्रावस्त। N1 M1 D1.3.4.6 S1 Pt1 बलः (for ल both times). D3 does not repeat मा ख। D3 दुभ्रहो; M1 D7 वांमगः (for वांमरो)। Pt2 तथा (for तथा)। N1.2 D1 सुविष्कमः; M1 अर्णमतः; D7 सुविभास्करमः(?) Pt2 सुविभास्तः (for सुविभासिः)। S3 om. m.

L 2-3 D4 om. में नाथसारिणः। N1.2 D1 मन्थभाइः।

L 3 M1 संभास्रः; D1 दुभ्रसिधः; D7 सबंधः; Pt2 सांविद्वः (for सांविद्वः)। D6 -परस्मिहः। D4 वे सीडः। N2 om.। N1 M1 अज्जः; D1 खु; D2-7 S1.3 Pt1.2 जेवः (for जेव)।

L 3-4 M1 transp. में जेवः and इमसिंस काजः।

L 4 N1 ins. अयाणः; N2 ins. अयाणः after काजः। D6 अवलिथः; 13 अयाणः। N1 अवलिथः शाबः में अवलिथः पयाभः। D1 अवलिथः दाधिः में अवलिथः; D2 में अवलिथः (omitting अवलिथः दे)। D7 अवलिथः दाधिः अवलिथः पयाभः। D4 transp. दे and दाधिः। M1 om. दे, and reads दाधि for दाधिः। Pt2 om। N2 D6 S1 Pt1 खः (for खः)। D6.7 अवलिथः (for पयाभः)।

L 5 D3 ins. शौचः before संवेदनास्यः। D1 संवेदः (for संवेदः)। D1 om.पशुः। S3 om. N। D4 अभिलब्धः। D5 अभिलब्धः (for अभिलब्धः)।

L 6 N1.2 M1 D1.7 om. क्षण्यः नाट्यस्य। D3 S3 Pt2 वेक्षः; S2 नाट्यस्य। D4 नाट्यस्य।

L 7 D2.3 om. शैवः। M1 D3 om। N1.2 D1 संभासः (for संभासः)। N1.2 मन्थः (N1 मन्थः मन्थः) परिक्रामः। N2 om. m। D7 किण्डः इमसिंगः मंचः क्रियः (for क्रियः में मंचः)। M1 ins. a second किण्डः after श्रावः।

L 8 D4 अध्यासुलः। N1.2 समाधालिनः; D4.5 ममवदः।
कालकः अज्ञा में प्रि किण्यद।
राजाः (दीर्घमुण्यं च निधिवस्मातमतम्) कथं मोः कष्टम।
धारातिकसुन्तामनामिन्दुरात्मः क्रामं निरस्तः श्रीयतः
स्यकासे सृष्टोस्मात्मनवद्वान नास्त्यसिन्तास्तः प्रजाः।
द्राराणं तनयस्य विकथमहो हुष्टाधिपि पच्चेतसा
ऋरेण सुङ्गितं न मेछ्यं हृदयं वञ्ज्रेष्य समहे हज्ञम्। १०५॥
शैव्या। (आकाशों कर्णं द्रथ्य।) अज्ञा किं भणाघ।
कीदिसो रे समओ स्ति। परपुरसिपभृत्सारणं पर्विचित्तुभोर्लिणं परिहितं
सदनकस्मकरारिणी लिं इङ्टिसो मे समओ (पुनं: कर्णं द्रथ्य।)
किं भणाघ। को तुर्म इमिगा समएण किणीद्वदि स्ति। ना

L 1 D7 बालः (for बालकः). S3 अज्ञा (for अज्ञा). M1 D2,3,6
S2,3 om. दिन. N1.2 repeat किष्कष्य।

L 2 N1.2 M1 D1.7 S3 om. उभारं च; S2 उभारं वि. D4 om.;
N1.2 S2,3 खलं (for आस्मातं). N1.2 D3 om. कर्णं भोः: कर्णं

St. 18—a) D3 धारासुरण्.—c) D6 विकममहो. D1 तच्छेतमा.—d) M1
श्रृङ्खितं. N1 निद्रं (for हृदयं).

L 7 M1 (before corr.) तेवी. N1.2 om. आकाशों. D1 क्रवः (for
d्रथ्यं). N1.2 D1 om. भणाघ. D1.5 S3 भणाघ; S2 भणाघ; Pt2 भणाग.
S2 om. (hapl.) all words from कीदिसो up to भणाघ (l 10) Pt2
om. दे।

L 8 D1 ins. भुषाकुर्वतं after ति. M1 चलित (for लितं). N2 M1 परपुरूम्—
D4 परपुरूम्. N1-परपुरूमान्; N2-परपुरूमास्; M1-परपुरूमाय; D6
-परपुरूमान्. M1 पहिचित्त-; D1 परहिचित्त-; D2-4 S1 Pt1 पहिचित्त-; D4
पहिचित्त-; Pt2 परोहिचित्त-. N1 ins. च before भ्रोक्षेण। D3 यपरिहितं

L 9 N1.2 सयकक्षमस्यसारिः; M1 सकक्षारिः; D1 सयकक्षमकारिः
N1.2 M1 ins. स्थित before ति and ति after समभो। S3 एदिसो (for इङ्टिसो).

D1 क्रवः (for हृदयं).

L 10 D1 om. दिनं भणाघ। D5.6 Pt भणाघ; D4 भण। D5 च मं (for
d्रथं). D4.5 Pt2 समयेन। D5 किणीद्वदि। D1 om. ना।
गच्छ पत्रिका किं तुम्हारा श्रमण एवोल्यू। दिखारे दीन-ज्ञानारंभों वा अण्णो वा को वि साधू में निरंतरस्वरूप 
(तत: पिघले स्वरूप अर्थों वहुदं) 
उपाय: वस्त्र कौपिण्डक सत्मेतवापि रात्री विकृतिये। 
गढ़: किं अलिम्ब उवलंशो विषयोरंवति। 
उगा: तेन हि तलैव गच्छावः। 
गढ़: अं उवलंशो अर्थवेदि। 
उगा: (परिक्रमन दृष्टा साधूर्यम्।) अहो रामणीयेऽर वर्णवीर्यम्। 
L 1 M 2 N 1 D 7 गच्छ; S 2 D 1 गच्छ ( for गच्छ )। D 1 om. गच्छ वर्णीय। D 7 ins. शैल्या before पसोद्ध। N 1 पसोद्ध; N 2 पसोद; S 2.3 पसोदह। 
M 1 नुमान। D 1 पसोदायुए। D 3 ins. ति after पसोदायुए। M 1 ins. अर्थवेदि before दिव्यवरो। S 3 बद अवरो ( for दिव्यवरो)। N 1.2 D 1.3.7 ins. वा after दिव्यवरो। 
L 1-2 D 1 दीर्घमानारंकाम्; D 3 जनानुर्भवि। 
L 2 D 1 S 3 om. first वा। M 1 om. वा अर्थवेदि। D 1 om.। N 1.2 
S 3 साधुः। D 3 साध ( for साध )। Pt 2 काश्मिरसदि। 
L 4 N 1.2 सत्मेत ध्यानो दासी। 
L 5 N 1.2 खरायुः। M 1 उवलंशावस्त्; D 2 S 1 Pt 1 उवलंशावस्त्। D 4 Pt 2 उवलंशावस्त्। D 5.6 उवलंशावस्त्। S 3 उवलंशावस्त्। N 1.2 M 1 खस्तेदार्थवेदि। D 1 
निर्मितावेर इद्य। D 6 विषयोरंवति। 
L 6 M 1 ins. एहि after गच्छवः। 
L 7 D 3 त for जः। M 1 D 2 S 1 Pt 1 उवलंशावस्त्। D 4 उवलंशावस्त्। D 5 अर्थवेदि। D 6 उवलंशावस्त्। S 2 उवलंशावस्त्। S 3 Pt 2 उवलंशावस्त्। After भावणेदि। D 2.5.6 Pt 1.2 ins. एहु एहु उवलंशावस्त् ( D 5 उवलंशावस्त्। D 6 उवलंशावस्त्। Pt 2 उवलंशावस्त्) एहु एहु ( D 6 does not repeat। Pt 2 om.।)। D 7 ins. 
एहु एहु उवलंशावस्त्। The passage is lost in S 2। 
L 8 N 2 परिक्रमय भाष्यपालवः। N 1 रामणीयाः। N 2 रामणीयाः। D 4 रामणीयाः। D 5 रामणीयाः। After रामणीयाः। S 3 ins. तथा हि। D 7 ins. but 
strikes off the passage beginning with यत्र निर्मित (Act iii, before 21) 
and ending with आरपतिः (Act iii ad 21)। N 1 विषयोरंवति। D 2 4.6 
S 1.3 Pt 1 कृपया ( for विषयोरंवति):

चर्चा मेदवसुधरेव जलथेवेलेव नर्तैरियः।
नागौरवलयोद्विभासपरिवर्त्यावलीसहोचतः।

हर्षै प्रार्थितमधिना विधुत्ती विध्वंशुकोपथवा।
सेन्य कालतेव क्रम विषाणिलेश न ध्ये मनः। ॥१६॥

5 बहुः। उवक्षाभ अहिं एतो गहनो जणसंस्मो दीर्घो तद्हि तीए
होदव्य ति तत्केति। ( उपसूप्त्।) अज्जा अन्तर्त्र अन्तर्।
उपा। अहो अतिवहवाजनसंस्मोः।

दौृष्या। ( सबैृष्याम्।) किणाध में अज्जा किणाध। (ह्यादि पुनः पठित।)
उपा। ( ह्र्ष्टा साधर्याम्।) कथनिय सा। भवति कीदास्ते समयः।

S. 19—b) D1 व्यवल— ( for बाल— ). M1 बिवयास्तनीरोमदेः—d) M1
D2.6 S1 Pt1 विषेषते ( for न पले ) । Parts of the verse are lost in S2.

L 5 D2.6 S1 Pt1 उवक्षाभः । D4 भ्रजः । D5 उवक्षाभः । S3 भ्रजः ।
Pt2 उवक्षाभः । D1 om. एते । D3 om. । D4 S2 गहनो ( for गहनो )
After गहनो । S2 is fragmentary up to कथमिय सा ( १४ ्) । M1 समजः ( for जणसंस्मोः । D2.4-6 S1 Pt1 दोषाः। M1 तुः । D1 तिते । D5 ताये । D7
Pt2 ताये ( for तीए ।).

L 5-6 N1.2 जणसंस्मो दीर्घो तद्हि तत्केति तद्हि ताये होदब्यः।

L 6 M1 होदव्य ति । D3 होदव्यमिति ( for होदव्य ति ) । N1.2 repeat
भ्रजः । S3 does not repeat भ्रजः।

L 7 D1 om. अहो । N1.2 D3.4 अहो बलवान् । N2 D6 S1 Pt1
संस्वः ( for जणसंस्मोः ।).

L 8 N1.2 om. चवेजः । D1 किणाध किणाध भ्रजः में ह्यति पुनः पठितः ।
D3 किणाध में भ्रजः इयादि पठितः । S3 om. । D5 ins. में after second किणाधः.
N1.2 ह्यति ( for ह्यादिः । N1.2 M1 S3 Pt2 om. पुनः । D4 transp. पुनः
and पठितः। After Saibya's speech । D5-7 S1 Pt1.2 ins. बालः । में वि
(Pt2 में पठितः ) । S3 ins. भा । में किणाधः।

L 9 N1.2 D1.3 om. ह्र्ष्टा साधर्यः। M1 D4 om. साधर्यः। D1 ins.
उपसूप्त as stage direction before भवति । D3 भवति कीदासः समय ह्यति ।
Act III ]

शैवा। (परपुरिसप्राप्याकारं द्वारि पदित।)

उपा। (सहारम्।) खुदु अन्यं ते समय। तद्गुरुनेन सम्बोधे—
सर्वोद्देश विधम्यताम्। पल्लि ममाक्षिनिकित्वापराधीनतं न 
सम्प्रगुहाविलेखामा। तद्गुरुनातं सुरंगमः।

शैवा। (सहारम्।) अणुआदित्विधिर। अं अज्ञानो आणवेदि।

उपा। (चिरमबलोक्य सविस्तयमार्मगतम्।)

विशृष्टिर अवच्छिदित तहजन्तुभावानि
गतं व परिमग्नं चरणकोटिमध्ये हर्षौ।
बचि परिमितं च तस्मिन्द्रसमाधुरान्तः
निंतं तद्विष्यमष्कना बवदि नृत्तृमूच्छः। कुलम्। ॥ ॥ ॥

L 1 N2 M1 -पुर्सं (for -पुरसं)। D1 S2,3 परपुरिसप्राप्य पदितं;
D3 परपुरिसप्राप्यारि; D4 S5 Pct2 परपुरिसप्राप्य पदिति; D6 S1 Pct1 परपुरिसप्राप्य
नातां परिमाक्षिनिरहितं परिहितं सत्त्वकम्यकारिह ति। After Saibyā's speech,
D6 S1 Pct1 ins. बाल। सं पि; M1 ins. हिंदूलो मे नम्बरो ति।

L 2 S2,3 ins. चिरमबलोक्य before सहारं। M1 D5 om.; N1.2
परित्रोष (for सहारं) and ins. समय before धुरं। D3 ते बलु समय:
(for अन्यं से समय)। N1.2 D3 भागेन (for भागेन)।

L 3 M1 D4 S2,3 चिदायमानं। N1 M1 अम्बिकार्षार्जणोत्तमं; N2
अम्बिकार्षार्जणोत्तमं; D7 चर्चापराधीनतं; S2 शरणपरिशिश्व। D1.3 Pct2
om. न।

L 4 S2,3 तथा (for सम्यं)। N1.2 श्रवणानामां; M1 D3 श्रवणां
चमा; D5 श्रवणचमा; N1.2 तुरुपपत्ति नो वनं (for तद्रुपपत्ति शुक्लं)।

L 5 N1.2 परित्रोष (for सहारं)। N2 om.; N1 M1 D1.3,5.6
Pct1 अणुआदित्विधिर। D4 अणुआदित्विधिर; D7 अणुआदित्विधिर। S2 अणुआदित्विधिर।
D2.6 S1 Pct1 बच (for बचो) and ins. ति after अद्वितीय।

L 6 N1.2 D1 चालोक्य (for चालोक्य)। S2.3 समगं (for भासमंगं)।

St. 20—4) S2 चरुहरितल। N1.2 M1 D1.5-7 समाधनल।—b) M1
D5.6 —कृतिदेव।—c) D4 मधुकम्भारचर—d) M1 D4 तद्विष्यमष्कना।
वछरस्कर्ण वचनविशेषकर्तवीयत्वमुम्म वपुर्यकर्षिसंक मनु भवरतास्मात्मधिमद्वृत्त
दुत्पन्न मौली चुडामणिस्फुलिते किं भिलामहो
नर वामास्मा: करिक क विधाता महर्षि ॥२१॥

L 1 N1 विचित्र साक्षिः; N2 विचित्र (for साक्षि). N1.2 तम (for न). S2 युक्तमया: बाइकृति- N2 भांतिविशेषे. S2.3 इहृद (for इहृ). M1 transp. इहृ and ब्रह्मस्नान: M1 ins. इहृ after कय.

L 1-2 N1.2 om. तत्कमिन दुशामुग्धा: S3 तक्सिमिन समबुधामा.
L 2 M1 Pt2 om. प्रकाशा: N1.2 अथि (for अथि). N2 आविर्तो नसति (for आविर्ति ते नसति).
L 3 S3 शिंसा. D5 नाटवति (for नाटवति).
L 4 Some Mss निबाहा. D3 खमर (for भ्रासमर). M1 om. किल.
L 6 D4 om. धार्या. D4 सक्तिहा:.
L 7 D1.3 प्रवलोक्ते; D6 प्रवलोकेय.
L 8 N1.2 ins. राजसं before हुडा. M1 Pt2 कधम्व.
L 9 D4 om. सयेव.

St. 21—d) D5 ममपायक्षुम्यः (submetric).—c) S3 किं चिराहो.—d) D1.2.6 S3 Pt1 वासार्थः. N1.2 भक्ति:; D1 S3 रिमिव. This pada appears worm-eaten on upper margin in D7.
वर्षस्वतःष्कः

(उपस्खल साधन)। यह महात्मन् क्षुद्र:विभागिन् मा कार्यमाधिसिः। ततुक्ष्यत्तत्त्त्तिमेव त्वयारूढःमिति।

राजा। (विचिन्त्य साधारणसम्मतम्)। न युक्तमथा साधोऽध्यानमंथ्यथा कर्तम्। (प्रकाशस्त्र)। तोऽऽत्तै न विस्तरस्वेदाचारीं देशकाळी।

ततः समासतः कथ्यातः भूयतम्। प्रकाशपीडितेष्वेदं मया प्रारूढः। अतः परं न मामतिनिवेद्यविद्युतमाधिसिः।

उपा। तेन हि प्रतिगुणार्तो नो घमन्।

L 1 N1.2 उपस्खल राजानं हुस्ते युहीता (for उपस्खल तास)। M1 om. मात्। The passage from उपस्खल up to म (in महात्मन्) lost in D7. D3 महाभाग (for महात्मन्)। M1 हुःक्षमागिनं। D3 निजक्षम:क्रियान्वयनं। D5 क्षुद्र:साधोऽध्यानम्। D6 क्षुद्र:विभागिनिः। S1 Pct1 क्षुद्र:विभागिनिः। D1 मा खलु (for मा)।

L 2 D5 om. तत्त्तततः। M1 किमिकेवेष; D1 किमिकेव; D4 किमियः (for किमिकेवेष)। N1.2 तवा द्राक्षरं कर्म प्रारूढः; M1 D1 S3 तवा प्रारूढःमिति। D3 व्यक्तित्वमिद्विद्विति (for त्वयारूढःमिति)। A part of this line is lost in D7.

L 3 N1.2 om. सब्जूयः। D4 ख्यातः (for भ्रामगतः)।

L 4 N1.2 विलेख; D1 विलेखन्यायः। Pt2 विलेख; D3 ब्रह्म (for इहाः)। N1.2 M1 D1.7 देशकालः।

L 5 D3 ततः (for ततः)। N1 om. भूमाः। N1.2 M1 om. हेः।

L 5-6 D3 प्रारूढः (for मया प्रारूढः)।

L 6 M1 ins. हेः; D1 ins. हेः after प्रारूढः। M1 om.; D7 ins. हेः before न। D6 S1 Pct1 सम (for मा)। D3 मा निवेद्यविद्वित्वानाधि। N1.2 D1 निवेद्यविद्वित्वानाधि। D5 प्रतिवेद्यपेत्र अन्तु; S3 प्रतिवेद्यब्रह्मविद्वित्वानाधि (for प्रतिवेद्यब्रह्मविद्वित्वानाधि)।

L 7 D1 om. हेः। D2.4-6 S1 Pct1 ins. ततः before प्रतिगुणार्त। N1.2 उपस्खलः। D1 युहीता। M1 D3 उपस्खलः (for प्रतिगुणार्त)। N1.2 D1.3 ins. हेः before नो। D5 om. नो।
राजा। (कनाँ विधाय)। सोः साधो मध्यमसंत्विनिर्विन्डं मन्त्रिविवि- साधिक्यानाग्य। तययूर्द्ध मामलाख्यानीय मन्यस्ये सम्बन्धयसंक्षेपे रागुमाधिरः।

श्रीरूपः। (क्षेत्राक्षसुरागस्य शानियियमातिं बुजः)। यागिर्दिवः सं पहलोपारं रक्षो भविष्यतः। सा अणुण्डस्य मं। पसलिफः दे सरणागाः।

उपा। (सात्तूम्)। भवति।
क्षाराम् यथिदं हेस्सां युध्योरेत् तवान्य।
परि परानुसंग्रहो ययुक्तं तक्षिप्येयात्माः॥७॥

(हरि घनमम्पर्वति)।

L 1 D3 om. भोः साधो। D2,3,6 S1 Pt1 repeat भोः। D7 S2 अनाधिकतः। N1,2 D1 ins. किल after विनिर्विन्दा।
L 2 N1,2 मन्यस्ये भवान तला। (for मन्यस्ये तला)। N1 ins. एव before महत्यसंक्षेपेन।
L 3 M1 मामला गुणकृ (for दात्)।
L 4 D5 उपाख्या। (for उपाध्या)। M1 ins. अत्र before शालिश्चर। N1,2 शालिश्चर शालिश्चर; D2,5-7 S1 Pt1 शालिश्चर; D3 शालिश्चर; D4 शालिश्चर; S2 शालिश्चर।
L 4-5 N1,2 transp. सं and पहलोपारम।
L 5 D4 परमपुरी; D5 पहलोपारं; D6 पहलोपारं (sic)। N1,2 D1 om. सभो here and place it after शालिश्चर(ll.4)। N2 D1 शालिश्चरः। D1 om. तः। N1 अणुण्डस्य; N2 अणुण्डस्य: M1 अणुण्डस्य; D3 अणुण्डस्य (अणुण्डस्य!); S3 अणुण्डस्य। N1 ins. भस्मो after ॥। N2 एस्ब्राहिम स्तिति च (for एस्ब्राहिम् दे)। Some Mss. एस्ब्राहिम।
L 6 D1 शालिश्चर; D4,5 Pt2 सरणागाः।
L 7 D7 S3 भवान। (for भवति।)
S1 22-४) N2 रक्षार्थपालिः हेतुः बदि।
L 10 D7 om. हृदि।
चतुर्दशिकाम्

शैल्यः (सूर्यस्वात पद्मेः)। विंढुप्रकाश अक्षयविद्यमानेभि वाणि अक्षरोऽ। ता कृत्यप्रसंगः।

उपाः (स्नातमः)। न युक्तमक्षिनामक्षिनयं वोऽक्ष्यमवलोकितायुमः (हति निर्देशनमुपकालः)।

शैल्यः नुसूनारं विकारलेष्ट भर्जो जाव अक्षरं लुस्त्रिष्ठिः करेमि।

उपाः भवति एष कौषिकस्थितात्ति। (हति निष्काषणः)।

शैल्यः (राजः)। पद॥ सयं बसु॥। अणुप्राणुः में एदस्स विश्वारस्स व्यस्ताः प्रभृति अक्षरोऽ।

राजा (सूर्यन्यमः)। नन्यन्तुमलेष्म प्रभृति विष्यः। (सोपालम्बः मान्यमातमः)। ननु हो इतविष्ये।

L 1 N1.2 ins. शीर्षः before शैल्यः। D5 om. शैल्यः। D1.3.4 D2.7 विंढुप्रकाश। M1 D3 transp. अक्षयविद्यमाने रास्तिः (M1 रास्तिः)। N1.2 अक्षयविद्यमाने। D2 P1 अक्षयविद्यमाने। D3 अक्षयविद्यमाने। D4 अक्षयविद्यमाने। D5 अक्षयविद्यमाने। S2.3 अक्षयविद्यमाने। P2 अक्षयविद्यमाने। N1.2 रास्तिः। D4 रास्तिः। N1.2 D1 ins. में after रास्तिः।

L 2 D2.6 S1-3 P1.2 किंद्रियः। D5 किंद्रियः।

L 3 D4 सघः। D5 सघः। N1.2 M1 om. हृदानी।। D1 आलोकितः। N1.2 ins. में after देविः।

L 4 N1.2 D1 गयत्। D5 निर्भेकः (for निर्भेकः)।

L 5 M1 D1 सयं। D3 ins. में before पद्विकारः। N1.2 में before अन्वे।। N1.2 M1 D3 om. आज्ज अन्वेष सयंहः करेमि। S2 om. जाव।

L 6 D2.4.6 S1 P1.1 om।। N2 में (for भवति)।

L 7 N1.2 M1 D1.7 पराते। D3 पराते। N2 transp. भवति and बद्रः। D1 ins. पाब्योपसागर after बद्रः। M1 om।। N1.2 D1.3 P1.2 में (for में)।

L 8 N1.2 M1 D1.7 पराते व्यस्ताः। D4 व्यस्ताः। D5 व्यस्ताः। N1.2 om. व्यस्ताः here and place it before एदस्स (4)।

L 9 D1 सवेशः (for विकारः)। M1 धनुः। N1.2 D1.3 ins. एदस्स। M1 ins. एदस्स after एदस्स। D3 अहंरः (for प्रभृति)। N1.2 D1.3 इतविषे। (for इतविषे)।

L 9-10 D7 S2 सोपालम्बः मान्यमातमः।

L 10 D2.4-6 S1.3 P1.2 ins. प्रभृति after व्यस्ताः। M1 प्रभृति (for में)।
देवीभार नीला परमार्थपरिवारिक नृत्य वरिष्ठम्।
ततविच भीरवलं वरङ्गाभिरामसृष्टिनितीम्॥२३॥
(सतिकेसवकामु)। कष्टं भोः कष्टम्।
भास मन्त्रिनिहितस्य मन्त्रयुक्ते।
अङ्कननुप छत्रवचस्विनेव।
निर्णानिपरिवारवासूर्तेन।
रष्प सतितमिनिहिदता मुखश्री।॥२४॥
(आत्मार्थ लंकत्य प्रकाशम्)। प्रिये
आराध्योऽर ब्राह्मणस्ते साधिष्यः।
पल्ली बास्य समित्वायोऽपि।
रष्पया प्राणः बालकः पालनीये
यथैव शास्ति तत्प्रभृद्धेच्यम्॥२५॥
श्रीम्। अं कठो अण्वेशि। (हस्ति परिवृत्तमिच्छिन्ति राजानवलोक्य
वैमहत्य नात्वस्ति)

St. 23—b) M1 drops हुता।
L 3 D2.4-7 S1.3 Pt1.2 om, first कष्टम्। S2 om, second कष्टम्।
St. 24—d) N1.2 D1 (before corr.), 5—निहितस्य—c) M1 D4.5-7
S2.3 Pt1.2 =परिवारवासूर्तेन।
L 8 N1.2 दोष (?) (for प्रिये)।
St. 25—d) N2 महामार्गस्ते सिद्धयः (for ब्राह्मणस्ते सिद्धयः)।—b) N1
प्रतिवारवासूर्तेन; N2 corrupt; D4 सतितमिनिहिदतम्।—c) D3 बालकामुः रष्पयोः
—d) Fragmentary in S2।
L 13 D1 देवो (for कठो)। N2 om, हस्ति परिवृत्तमिच्छिन्ति। D1
ganātābhinivāraṇātma; M1 D2.4-6 S1.2 Pt1 निर्वृत्तमिच्छिन्ति; D3 निर्वृत्तमिच्छिन्ति।
N1.2 D3 तथेऽस्य (D3 om. this word) राजानवलोक्यस्ती।
L 14 N1.2 मन्त्रः (N1 मन्त्रः मन्त्रः) परिवारावित (for तथेऽस्य नात्वस्ति)।


वालक। अरे बहु ताहि तुम्ह सर्व लेणुसहस्सिः। ( इति मात्रः पदार्थ धारयति।)

वहुः। (सत्कोपम्।) अवेभि गम्बद्वाः। (इति कित्स्या पातयति।)

बालकः। (सापर्यर्पं पितराः पञ्चति।)

उद्दौ। (सात्समपलोकेष्वतः।)

राजा। मो महान्यानं, अन्यर्थोऽर्कतिः शुभाः। तन्महार्थे व

कर्त्तुः। (बालकमुन्द्याः यिःस्यम्यापापलिश्च व सचेत्तुः।)

सिं वत्स मन्युरामसुपुष्पितार्गरोः।

पापस्व पद्यसि मुखे मम मिन्धूः पनसः।

वेर्ष्मि मिया न विधास्यं विशिनाांभानां

तेब्रामपि मियत्स्वा वनिता तिरुवामः। १२६।।

L 1 N1.2 सकोपेः। अरे कमलमचच्रा; M1 भ्रेते खे ए + +; D1 भ्रेते मकऱ्यांचुः; D2.4-6 S1 Pt1 अरे वहूः; D3 भ्रेते वहूः; D7 भ्रेते वहूः; Pt2 भ्रेते वहूः. N1.2 om. तुमः. N1.2 D5 ब्राह्मा; D6 संबं. D2.5,6 शेलुः (for शेलुः).

L 1-2 N1.2 मात्रः पदार्थार्यकाश्वि (omitting इति).

L 2 D5 पदार्थः.

L 3 D6 om. सकोपेः. D2.6 भ्रे एहि; D3 S2 भ्रे; D4 भ्रे; D7 ग्लेहिः; S3 भ्रे (for भ्रे) M1 D1.3 गम्बद्वाः; D2 गम्बद्वाः; D6 Pt2 गम्बद्वाः; S2 बिम्बार्थः; S3 बिम्बार्थः.

L 4 N2 om. all words from वालकः up to कर्तुः (17). N1 ins.

साधः before पितरी.
तत्सिः मां वाण्णात्मकमुगत्तमसि। मातरसेवात्मकगंगा। (इति
वैब्रुक्य मात्रापति)।

शैवा। अज्जुस्ति किं में मन्द्राहिं अणुसोमन्तो महेश्वरीयो कथं
सिद्धिडलिति। (इति वालक गृहीता परिधानति)।

वालक। शरीताहि परिधाति। (इति विषयकं)।

राजा। (विचारालोकष्)। हा हलोदसि। (स्वात्मां पातपति)।

(ततः प्रविष्टति कौशिकं)।

कौशिक। आः कथमदायिति स लोकानां मे कृत्तियासुभाषिनि।

L 1 D5 S3 चवाणः। D3 ववणः (for ब्रुभो)।
L 2 N1.2 सर्वैहि (इ)।
L 3 N1.2 किनें; D1 किं जुर्म (for किं)। M1 om. मं। N1.2
M1 D3 om.; D1 मन्द्राहूषिणः (for मन्द्राहिं)। D3 ins. एवं before
अणुस्वरूपंतो। D1 अणुस्वरूपंतो। N2 महेश्वरि।
L 4 D6 तिर्लिङ्गिति। N2 om. इति। S2.3 परिक्रमय विक्रमाति (for
परिक्रमाति)।
L 5 N1.2 हा ब्राहुकु परितापाहि; M1 ब्राहुकु परितापाहि परितापाहि;
D1 ब्राहुकु परितापाहि परितापाहि; D2 परितापाहि; D3 भा ब्राहुकु परितापाहि; D4.5
ब्राहुकु परितापाहि; D7 S2 ब्राहुकु परितापाहि; Pt2 ब्राहुकु परितापाहि परितापाहि.
For the stage direction, N1.2 शैवा शाक्तावहु शाक्तावहु निक्रमति। M1 इति
विक्रमति। D6 S1.3 Pt1 om. this whole line, but Pt1 gives it as
पाथान्तरा।
L 6 D2-5 S3 Pt2 ववलोकष् (for लोकष्। N1.2 M1 ins. मन्द्रा-
भायः after इति। D1 विचारालोकष् (for चालानं)। Pt2 transp. चालानं
and पातपति। D6 S1 Pt1 om. this whole line, but Pt1 gives it as
पाथान्तरा।
L 7 S2 विष्कामिति; (for कौशिकं)।
L 8 D3.7 om. कौशिक:। N1.2 M1 D3 ins. सकोवः; D1.7 ins.
सकोवः before भा, which M1 om. D2 S1 Pt1.2 ins. ब्रुभुतं after हि।
D2-4.6 S1 Pt1.2 transp. संस्तानि and मे। M1 om. मे।
राजा। (श्रुत्वा सर्वेऽभ्रमसूत्याय।) भगवन्, युहार्तां ताबेद्धम्।
कौशिक। आ: कुतमचेन। यवि प्रतिभुतमवच्यं देवं मन्यते प्रभावस्रि:।
 होषमेष्व प्रयष्टा।

(नेवधैस्य)

6 चिकमुऽ पिततासियं चिंग्हारं चिंग्हुशुधुतम्।
नीतवनासिस यहुः चन्द्रिकम्भुद्रिंमिस्य कःशाम् । २७॥
कौशिक। (श्रुत्वा सकोपि)। आ: के पुनर्स्मी पितस्वहें श्चां
गण्यन्ति। (उम्यङ्गप्रजायं)। अर्थे कथममी पितानवात्सां
विषेदेवां। (कोष नादिज्य्यमा कमप्रकूपवारिणोपस्वय
शापजलं युहीतवा)। धिग्नास्माता अनेन शुद्धशृङ्गाप्रवाहातेन।
पश्चातामि वो जन्म क्षत्रयोऽन्नप्रविष्यतिः।

8 चिक्राणो द्रौपि: कुमारात्स्यो हस्तियतिः॥२८॥

L 1 N1.2 सहसोऽवायः । D1 सर्वेऽभ्रम्य मष्यम् । (for श्रुत्वा सर्वेऽभ्रम्यम्).
D1.3 om. भगवन्। N1.2 M1 D1.3 ins. हूः अधः ताबेद्ध ।
L 2 N1.2 M1 D3 om. भाः। D1 मन्यते। D1 om. भगवः।
L 2-3 N1 D1.3.7 तद्धेष्मेव; M1 तद्धेष्मेव।
L 3 D3 प्रयष्टाः। N1 ins. ताबेद्ध: after प्रयष्ट । N2 corrupt.
L 4 N1.2 transp. all words from नेवधैस्य up to चाने श्च शङ्कातिः
हिरिब्रह्म: (p. 75, l 6-7) and place them after कामविदित: on p. 80, l 6.

St. 27 This verse is lost in S2.—b) N1.2 तथ भुवः; D2 भुवहुः।
L 7 N1.2 D1 om. ईक्षः। D3 S2 om. भाः। D2 om. के। M1
d3 transp. पितस्वहें श्चः।

L 8 D3.5 गाधिः (for गाधिः।) D3.5 om., N1.2 विलोकः (for
उम्यङ्गप्रजायम्।) N1.2 om. अवाः and प्रवाः।

L 9 D3 S3 नायितः (for नायितः।) D3 सुप्रस्वयः (for अप्रस्वयः।)
N1.2 सकोष्ठः शापजलायः जो all words from कोष नातिज्य्यमा to युहीतवा (l 10)
L 10 D3 om., N1.2 D1.5.7 धिग्नास्माता। S1 प्रि.2 घरे रे खुः
प्रकृतिप्रवाहातिः।

St. 28 Parts of this verse lost in S2.—c) N1.2 M1 D1.6.7
tसाशि (for तवाधि)।
(पुनःपौर्णमिवलोकनयोऽवस्थाम्)। अथे कथममी
महुद्धिपठातभयाक्तिभावप्रक्ष्यः
ढंकारपूर्वतत्त्वातिनिष्ठैव विमाचारः
वेदवर्गायुर्बिविधादिरूपकोटः
महायुक्तकुदाष्ठवाक्ष्यं समापतितम्॥२८॥

राजा। (उधोमकोषक्याससम्यम्)। अद्वैं प्रभावत्स्वस्यां। खाने
विन्दु क्षिप्रतिहरिद्धैः। भगववः अलमन्यथा शाहितेन।
गृहात्मार्जितस्य भार्यात्नदिविक्षयः।
हेष्ठार्ये करिष्यामि चाण्डालेः प्र्यात्तविक्षयः॥३७॥

कृतिकः। (संकोधम्)। इतमध्येन। नवस्यशेषेऽव् दीयताम्।

राजा। भोः सारः। (केनापीत्यादि (९१६) पद्धति)।

L 1 N1.2 D3 om. पूनः। N1.2 D1.3 om.; D7 प्रशे (१) (for
अः).

St. २९—b) D5 स्वलिलो।—c) N1.2 D3 S2 वेष्ठद्वर्जायुर्बिविद्रहः; M1
वा वा वा वा जाहुएको; D1 वेष्ठद्वर्जायुर्बिद्रहः; D7 Pt2 वेष्ठद्वर्जायुर्बिद्रहः.
After the verse, N1.2 continue Kaushika’s speech by inserting सब्धा
प्रियं न: प्रियं.

L 6 D3 सहस्रः (for सहस्रं). D3 महानुभावसपसत; D5 प्रभावसपत.
N1.2 ins. तस्मात्यते before स्थाने.

L 7 N1.2 M1 D3 किर्तस्यः। M1 ins. श्री after हरिद्धः। N1 ins.
राजा। संस्करमः। N2 ins. राजा before अमववः। M1 D4.5 Pt2 संबाविषेडः
(for शाहितेन).

St. ३०—b) D4.5 विकिरियायः।—d) D5.6 S3 चर्चाभसः। D4.5 विकिरियायः.
Much of this verse is lost in S2. Quoted anonymously in Sāhitya-
darpana (ad vi ९५a).

L १० M1 D3 om. संकोचः। D1 नि () श्रेयः (for नवोष्टेष्यः). N1.2
om. all words from कृतिकः up to पद्धति (१ ११).

L ११ D2.4.5 repeat भोः।
(ततः प्रविष्टविता चाण्डालबेदः सानुचरो घर्मः)

घर्मः। (स्थानमः)।

मया जियन्ते भक्तान्यभुिमि
सति च मा तत्पशिंि विभूिति।

परीक्षितं सत्यमतोऽस्व राजः
कृतं मया जातिपरिप्रहोऽस्वम॥१४॥

(चिण्य भ्यात्क्षा सान्ध्यसः)। प्रशिक्षातोऽस्व वर्षतःस्तव
राजेन्द्रियस्तव तुल्यः न पद्यामि। भवतु तत्स्त्वकामेव
गच्छामि। (परिखम्य प्रकाशम्)। अले शालेवेका गहिरे तपः
अस्तपेट्टालेके।

L1 D3 ततः प्रविष्टति सानुचरागृहालबेदवधरो भर्मारादः। S3 चाण्डालबेदः

D5 om. सानुचरो।

L2 D3 om. घर्मः।

St. 31 The passage from St. 31c to परिखाम्भति (p. 77, 12) are fragmentary in S2. This verse is repeated later in IV. 28 (with a variant).

L7 M1 D3 बाधयं (for साधवः)। M1 अस्त (for श्रवण पर्वयसः)।

L7-8 N1.2 प्रशिक्षातोऽस्तव पर्वयं राजेन्द्रियस्तव तुल्यः पद्यामि; D1 प्रशिक्षातोऽस्तव नास्ति राजो हरिमन्द्रस्तव तुल्यः पद्यामि।

L8 M1 सदिः (for मुक्तवः)।

L9 N2 द्विगच्छामि; (for द्विगच्छामि)। D1 ins. इति before परिखम्भ। N2 om. परिखम्भ। The Prakrit appears to be Māgadhī। M1 धसे ले। Pt2 धसे (for धसे)। N1.2 D5.6.7 Pt2 शालेवेकाः। M1 शालेवेकाः। D1 शालेवेकाः। D2 ताः। D4 S3 Pt2 ताः। D7 एस (for ताः)।

L10 N1 अपरिवेशके। D1 सोपेट्टालेके। M1 D2.5.6 S1 Pt1.2 अपरिवेशके। D3 अपरिवेशके। D4 अपरिवेशके। D7 एसो पिच्चालेके। N2 om. all words from अपरिवेशके up to वष्टि क (p. 77, 13)। For rtha-Mg sta, see Pischel §290.
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अनुशारः । महाशस्र तिं तूप शुष्क्षणागाले कास्थे बादु शुलेप शालवे।

धर्मः । असे किं तथा पवित्र पुष्पवें पन्नेवे च इति परिकामति।

राजा । (केनापीवादि गठरः लक्षाचन्ति सिद्धि च ॥ ५ ॥

सर्वेश्चलोकः सङ्केरदुः ॥) कच्च यथा मन्द्वायज्ञो न काक्षायवेः।

हा हतोरूसि। (इति मूलतः पालत।)

L 1 N1 D1.3.5.6 S3 महाशस्रः; D4.7 महाशस्रः। M1 किं

दे (for किं तूपैं)। D4 ins. का after किं। D4.5 Pt2 तथा (for तूपैं)।

D4 S3 Pt2 शुष्क्षणा-; D5 शुष्क्षणा-। D3 -गोळे; D5 -गोळे (for -गोळे)।

N1 किं लागुळे शालवें पवित्रागाले; D1 किं राजस्तु शुष्क्षणागाले; D7 किं लागुळे शुष्क्षणागाला

विश। D4 कादवः। N1 व्रध; M1 व्रध; D3 महातः; Pt2 ब्राह्म (for ब्राह्म)।

N1 S3 Pt2 शुले; M1 मुरुः; D4 बुले; D3 भुजः (for भुजः)।

M1 पादवः। D7 वसाके पालदि (for कास्थे बादु शुलेप

पालवे)।

L 2 Pt2 प्रदे (for प्रदे)। D1 तूफः; D2.3 तूफः; M1 तूफः (for तूफः)।

Pt2 तथा किं इमान्द्र सुपर्फियन्द्र। All Mss (M1 D1 om., S2 missing) and Pt पुष्पदेवेने। D7 Pt2 om. पश्चिमादेव। M1 D1 om. all words from

पुष्पदेवेने to परिकामति। N1 परिकामति।

L 3 N1.2 ins. सो कोः साधवः; M1 ins. साधवः सर्वेद (repeating the words in their proper place) before केनापीवादि। For all words from केनापीवादि तथा पालति च, N1.2 repeat the entire verse III. 16 (with u. l. लक्षाचन्ति (for लक्षाचन्ति), and continue तद्नन्तु मामायं रुपन्तु।

D8.7 पालता (for the first पालति) and om. च (after the second पालति)। M1

D3.5 Pt2 om. लक्षाचन्ति पालति च।

L 4 D3 भार्तरः (for सर्वेदः) and om. वर्ष।

L 5 D2.3.6 S1 Pt1 भविष्यः। N1.2 ins. पालते after वर्षः and मन्द्वायज्ञः after हतोरूसि। D7 om. इति। N1.2 M1 D1.3 भार्तराम पालवितः

D5 मूलतः पालितः (for मूलतः पालितः)।
धर्मी । (अाकर्ष्य हस्त्रा खङ्गाम् ।) कथमसौ महासैत्यो मोहसुपपत्तिः स्वरूपगत्। भवत्वथेव तष्ठान्। (सत्तंश्राब्दं मुखप्रकाशम् ।)
अहे उष्णत्ति हृि तु धन असि। ता नेिधा पि यथापालितं शुभरणमाः।

राजा। (सििर्पुमुखाय)। भोः सायको उपनीतयाताम्। (हस्त्रा स्विषाम् ।)
भद्र भवानवयं ।
धर्मी। वाद्य हृि तु धन असि।
राजा। तथै को भवानुः।

L 1 N1.2 D3 om, अाकर्ष्य। D3.4 om. हस्त्रा, N2 om. कमान्ति।
M1 om. प्रण्यं। N1 कथमसैत्यसौ। M1 D1 धन (for धर्मीः)। D3 महासैत्यः।

L 1-2 N1.2 M1 D1.3 om. मोहसुपपत्तिः स्वरूपगत।

L 2 N2 उपसूख (for सत्तंश्राब्दं मुखप्रकाशम् प्रकाशाः)। M1 transp. सत्तंश्राब्दं
मुखप्रकाशम् and प्रकाशाः।

L 3 D3 om., Pt2 धृि (for धर्मीः)। All Mss and Pt उल्लेखि (N1.2
कृिसेवि उल्लेखि; D1 कृिसेवि उल्लेखि; D7 कृिसेवि उल्लेखि; S3 कृिसेवि)। N1.2 हृि; D1 हस्के; D2-4.6.7 S1 Pt1.2 अहेेके; D5 अहेेके; S3 अहेे(for हृिे)।
D1 हृिे; D3 S3 Pt2 तु; the remaining Mss and Pt1 तए। All Mss
and Pt भाष्यि (Skt. भाष्यि)। M1 om. ता। S3 हृिे। D4 तुः। N1.2
जायपालद्रः; other Mss and Pt जायपाल्किंद्र (Skt. जायपाल्किंद्र)।

L 4 M1 D1.4.5.7 S2.3 Pt2 खङ्गामाः।

L 5 D4 माधुर्यातामूलप्रियोताः; S2 उपनीतयाताः (for उपनीतयाः)। N1.2
सविस्मयं (for सविस्मयं)।

L 5-6 For all words from भोः to भवानवयं, D1 reads भोः सायको
उपनीतयाः II उपसूक्ष्णिः II चायाकालः। अहे हृि तु धन पसल पसल II राजा।
हस्त्रा स्विषाम्। भद्र भवानवयं।

L 6 N2 om.; M1 D3 तम (for भहः)।

L 7 M1 ins. कमान्त before and प्रकाशा after वार्ष। D1 बाहे। N1
हृिे; N2 गहे; D1 हस्के; D7 भाहे; S2.3 भाहे; Pt2 भाहे। D4 S2.3
Pt2 तु भाष्यि (S2 भाष्यि)। remaining Mss तए भाष्यि।

L 8 D1 om. तम।
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चक्करबोधिनी

भरसे। शम्भमाणाणाणिवरी गुम्मस्ताणाणाणिवराल्पकाहे।

वाम्याणाणिवण्डे वाणालमध्ये कसु होळे। ३२॥

राजा। ( साबिगस्सुखु वृत्तकस्य पाद्योनिर्मित्य )। भगवन् प्रसीद्ध प्रसीद।

तबेच दासानं गत्वा वरमानुष्य्यपमस्ते मे।

न दंडा न ज्ञाता चेष्चेष्य शास्त्राणाशान्तादासाते। ३३॥

कौशिक। भिक्कुमूल्य लघुरासात्सप्रतिष्ठे। तत्तथं त्यता दासमेसे मे किष्ठे।

St. 32—(a) N₁ D₁ शम्भमाणाणाणिवरी; N₂ गुम्मस्ताणाणाणिवरी; M₁ शम्भमाणाणाणिवरी; D₂ S₁-3 P₃₁ गुम्मस्ताणाणाणिवरी; D₃ गुम्मस्ताणाणाणिवरी; D₄ 5.7 P₄₂ गुम्मस्ताणाणिवरी (D₅ गुम्मस्ताणाणाणिवरी; P₅₂ गुम्मस्ताणाणाणिवरी)।—(b) N₁, 2 गुम्मस्ताणाणाणिवरी; M₁ गुम्मस्ताणाणाणिवरी; D₁ गुम्मस्ताणाणाणिवरी; D₂ 5.6 S₁ P₃₁ गुम्मस्ताणाणाणिवरी; D₃ गुम्मस्ताणाणाणिवरी; D₄ गुम्मस्ताणाणाणिवरी; D₇ P₇₂ गुम्मस्ताणाणाणिवरी।

S₂ 3. A D₇ corrupt for पद्मके।—(c) N₁ वरमानुष्य्यपमस्ते; N₂ उपापादात्ये; M₁ वरमानुष्य्यपमस्ते; D₁-3 S₁-3 P₃₁ वरमानुष्य्यपमस्ते; D₄ वरमानुष्य्यपमस्ते; D₅ वरमानुष्य्यपमस्ते; D₆ वरमानुष्य्यपमस्ते; D₇ वरमानुष्य्यपमस्ते (।); P₇₂ वरमानुष्य्यपमस्ते।—(d) N₁ D₁ 4 वरमानुष्य्यपमस्ते; N₂ महिसे; M₁ महुरुल; D₇ महुरुल; P₇₂ महुरुल; N₂ P₇₂ om.; D₂ 3.6.7 S₁ खु; D₄ खु (for खु); N₁ 2 होळे; D₁ होळे; D₇ P₇₂ होळे; S₃ खुळे (for होळे). The Sanskrit chāyā of this verse would be—

सबवेशमाणाणाणिवरी महान्यामराल्पक्रमेः।

ल 3 N₂ om.; D₁ साबिगस्सुखु; D₃ साबिगस्सुखु। D₃ om. कौशिक।

S₂ पत्तिः (for पित्ति।) M₁ om. भगवन् N₁ 2 M₁ om. प्रसीध.

L 4 S₁ P₃₁ ins. महुरुल before प्रसीध। N₁ 2 M₁ om. प्रसीध।

St. 33—(b) D₁ ते (for मे।)—(c) S₃ नव्याता (for न ध्रुवा।।)—(d) N₂ महुरुल। S₂ P₇₂ महुरुल (for बाणाल।)

L 7 D₂ om. कौशिक। D₁ ins. सकोरे after कौशिक। N₁ 2 D₁ om. लट्टे। D₁ महा (for महा।) N₁ 2 D₁ 7 om. ने। S₂ 3 om. all words from तत्तथं to किष्ठे।
राजा। (साजुन्यम्)। भगवन् यवादिशासि तत्करिष्ये।
कौशिकः। गुणवन्तु गुणवन्तु विबे देवा। यवादिशामि तत्करिष्यसि।
राजा। वाह करोमि।
कौशिकः। यज्ञेवमसिन्नेवाधिनि विक्रीयतामां प्रयष्ट सेवे बृक्षणा-सुवर्णानि।
राजा। (खैङ्ख्यमात्मगतम्)। भध का गतिरिवानोम्। (प्रकाशम्)।
भगवन् यवादिशासि। (चाण्डालमुप्यम्)। भोऽं
खजातिमहत्तर समयेन मां केतुमहािसि।
चाण्डालः। अध कीविषे दे हामय।

L1 S2 om. साजुन्यम्। D4 om. भगवन्। M1 यवत् (for अति)। N2 यवादिशासि। D4 यवादिशासे। D1 तत्सवर् (for तत्)।
L2 D4.5 S2 do not repeat गुणवन्तु। N1.2 D3 om. गुणवन्तु
गुणवन्तु विबे देवा।। D6.7 यवादिशामि। D7 तत्तध (for तत्)। N1.2 D4.5.7 P12 करोषि (for तत्करिष्यसि)। M1 om. lines 2-3।
L3 N1.2 D3 राजा। भगवन्। वाह करोमि। बृक्षिया कवि न पुनरंिवधावुङ्क जातोऽ (for the whole line)।
L4 D4 om. एक। D1 om. अधिनि। N1.2 transp. विक्रीय and श्रामार्जः। D1 om. मे।
L4.5 N1.2 श्राद्वाश्रानि। M1 D1.3 श्रवणे (for दशृष्टाश्रानि)।
L6 N2 om. साज्ञायमात्मगतं। D3 S2 खयत् (for भास्मरतं)। N1.2 M1 D1.3 om. भध। D5 om. का। N1.2 M1 om. प्रकाशं। After this
line, N1.2 ins. passage transposed from नेिष्ठे विखयो (p. 74, 14) to दिरििन् (p. 75, 17)।
L7 N2 om. (hapl.) all words from यवादिशासि up to रथाघाप-परििखः। (p. 81, 12)। M1 D3 यवादिशासि। D6 यवादिशाति। N1 M1
D3 श्रम्। D7 श्रवणं (for चाण्डालं)। D1.3 प्रति (for उपग्रहं)।
L8 M1 D1 -महातरक। D6 -पहतर (for -महातर)। M1 क्षुं (for केवुङ्)।
L9 N1 भधै। बले (for चाण्डालः भधै)। N1 P12 कीविषे। M1 D6
कीविषे। D7 om.; D4 te (for दे)। N1 M1 D4.5 समसे।
राजा। 

भूयताम्।

अश्वाय दूरास्तिश्चूल्भयाम्बरपरिर्द्वव:।

यथार्थविशेषति सामीत तक्तरोब्रविचारितम्॥३४॥

उभी। (सप्तितोषम्)। अथे श्रुत्स्ते गघो वे शमप। तेर्पहेवं शुचिं परिवति।

राजा। ( युहोत्स नार्थम्)।

अनुषाय अमुक्रान्नमायामद्वस्स न्यज्ञना।

अपरिवर्त्तय नं भाषा चाण्डालद्वारस्ता॥३५॥

( कौशिकं प्रति साजुजयम्)। भन्तवेन्द्र प्रतिविश्वातामुरे मधवरंगम्।

L 1 N1 D1 om. भूतंताः।

Sr. 34—a) N1 मेवचारी; D3.4 भिक्षारी।—b) D7 -परिर्द्ववः; S3 मेवचारी।—c) N1.2 यथार्थविशेषति सामी।—d) N1.2 भूयताम्; D7 तक्तरोब्रवि (for तक्तरोब्रवि)। N1.2 D7 यथार्थविशेषति; D1.3 भाष्ट्रविशेषति; M1 D4 S3 भाष्ट्रविशेषति; D5 Pt2 भाष्ट्रविशेषति (for भाष्ट्रविशेषति)।—cd) = III 17ab.

L 4 D1 बहुवक्तर उभी; D3 यथाः (for उभी)। N1.2 M1 D3 om. सप्तितोषम्। D1 ins. यथाः before च्यो। Pt2 भ्रोजे। N1.2 M1 D1.5.6.7 S1 Pt2 भूचुंड; D4 भूचुंड; S2.3 भूचुंड। D3 om.। N1.2 M1 D1.4-7 S1 Pt2 एवेः (for एवे)। M1 ते एवेः by transp. N1.2 om.। Pt2 ते (for ते)। N1.2 M1 D1.4.5.7 Pt2 समधे। D1.3.7 ins. ता before वे ज्ञाने।

S3 यथाः। N1.2 ins. जाधवपुरुष after एवे।

L 5 M1 D2.4.7 Pt2 शुचिभवं। remaining MsS and Pt शुचिभवं as in text। N1.2 यथाएव।

L 6 D1 ins. भार्मचारिन् after सह्युं।

Sr. 35 D1 om. this verse here but transposes it after शुचिभवं on p. 82, 1 2.—b) D2.4.5 Pt2 भ्रोजेरिन्न (for भ्रोजेरिन्न)।—c) D2.4.6 S2 भ्रोजेरिन्न (for भ्रोजेरिन्न)।—d) D3.5.6 S1 Pt1 भाष्ट्रा। D4.7 S3 Pt2 चाण्डालः।

L 9 M1 D3 om. साधवय। D3 भवन्ति हमस्तोपः। N1.2 M1 D1 यथाः (for भवन्ति हमस्तोपः)। D1.4.5.7 Pt2 भ्रोजेरिन्न। M1 शुचिः समजः।

After चरनं, D7 ins. काश्चेष्टतत्त्वप्राप्ताः मा प्रति मर्ययोः (repeating it in its proper place, p. 82, 15-6)। भवन्ति प्रसिद्धम् चन्द्रस्तम्भलित।
Act III

कौशिकः (स्वेच्छायम्)। द्रास्यसि।

राजा (सातुनयम्)। भगवन् युक्तताम्।

कौशिकः (परियुक्ता लगतम्)। किमतं परं निर्बन्धेन। सचतु गच्छायम्।

(स्वेच्छाय तथा करोति)।

राजा (सविनयममुखः बद्धः)। भगवन् कालसंपेक्षकत्वपरायो मा प्रति मर्यादीयः।

कौशिकः (स्वास्तम्)। (प्रति नियमात्)।

L 1 N1.2 om. the whole line. D1 om. स्वेच्छयम्। D7 repeats द्रास्यसि।

L 2 N1.2 om. the whole line. D3 om. सातुनयः। D1 साविद्यालु-

नयः। D4 repeats गुस्सा। D5 S3 प्रविष्टतात्। After गुस्सा। D1 ins. इति

पढ़ति राजा लगतं followed by St. 35. [v. l. (before corr.) राजन (for

क्षाया)]।

L 3 D3 om. परियुक्ता। D1 स्वेच्छयः। (for परियुक्ता लगतं)। D7 om.

लगतं। M1 D1.3 transp. किं and भावः परं। D1 प्रतिनिर्बन्धेन। M1 ins.

गुस्सा before गच्छायम्। D1 गच्छायम्। (for गच्छायम्)।

L 3-4 N1.2 om. lines 3 and 4 (see below)।

L 4 D1 om.; M1 D3-4 इति नियमात्। (for स्वेच्छाय तथा करोति)।

After 1 4, D1 ins. प्रकाशः। इति। इति गुस्सा विनिविष्टस्यर्यथापरसंज्ञेभ्य अलंकार-

वानरीयं च युद्धौ वासैसामस्मर्यो न हृदं न भूतं पूर्णं। भ्रष्टवा हरिक्षेत्रस्मो राजा

न भूते न भव्यति।

L 5 N1.2 om.; D1 पाद्योनिनयः। (for सविनयममुखः बद्धः)। D3.4

om. II. 5-7. N1.2 om. भगवन्।

L 6 N1.2 ins. खुनः: प्रह्यायान्धेत्ति after मर्यादीयः। and continue कौशिकः।

स्वेच्छायामस्मार्यो। ब्रह्मो स्वेच्छायम्। (N2 श्रावयमानवयः")। अथवा। चलन्ति निर्यं:

कारं गुणाद्वारनावस्था।। कृष्णेऽपि न च बलसेव गोरा गाये निवर्तते मनः।। (IV. 35)।

गत:परं किमतिनिर्बन्धेन। भचतु गच्छायम्। इति नियमात्।

L 7 N2 om. this line. D1 सर्बंति। (for ग्रास्तं)।
राजा। (चाण्डालमुपग्राम)। भों स्वाजातिमहत्तर। (हेमचन्द्रके मुखमास्तगोति)। भों स्वामिनि, भाषापय किं मया वासनेन कर्त्त्यम्।

घमः। (स्वप्रतितोमामकण्तत्)। येन राज्यपुरं न या भुत्त्यपुरं कर्म। (प्रकाशम्)। अन्य वृक्क्षनमाणश्च गदवम् मल्लवोलालखेकै भविष्यु अद्वैतं विभिन्नवस्त्। हुनो वि द्वासवरणे स्वेच्छ ग्राह्यमि।

L 1 Some Mss चर्चालेन। N1.2 M1 D1.3 प्रति (for उपनम्य)।
N2 D3 om. all words from भों to भ्रामणोति (12)। D6 हल्लामचेन।

L 2 N1 ऊजो नाटित्वा (for भ्रामणोति)। N1.2 M1 om. भों।
D1 om.। D3 भ्रामणयो (for भ्रामण)। M1 D1.3 भ्रामने (for मया)।

L 3 D1 कर्मविविषिती।

L 4 N2 om. स्वप्रतितोचि। N1.2 D3.4 स्वालं (for भ्रामणयां)। D6 om. यस्त। D1 हस्ते पूर्वं। D3 om. न। D1 om. वा। D1.6 भृत्य पूर्वं। N1.2 M1 D3 om. कर्म। After कर्म which is omitted, N1.2 ins. भाष्या हरिष्यन्तरे स्वामिनििति को वदनि।

L 5 N1.2 D1 द्वियी:। प्रकाश। M1 ब्राह्म। (for प्रकाश।)। D2 om. all words from ब्राह्म to गदवम्। Pt2 ब्राह्म (for ब्राह्म।। N1.2 Pt2 दिष्टिणये; M1 D1-3.5.6.7 (D2 om.) S1 Pt1 दिष्टिणये; D4 S3 दिष्टिणये; for the Mg form दुःस्वितेण (dahkhina) or दुस्वितेण, see Hemacandra 4. 296; Pischel § 324। N1.2 D4.5.7 Pt2 मसाना; M1 D1 मसाङ्गे। D3 -मसायके। M1 D3 om. गदवम्। N2 मत्वा।। D4.7 S1 Pt1 मया।। D6 महत।। Pt2 मद्वा।। N1 -वोलहासके। N2 -वोलको।। D1 -वोलहालय;। D3 -वोलहालके।। D7 -वोलहालके।। S1 Pt1.2 -वोलहालके।। S2 विन्यासहालके।।।। N1.2 D1.3 ins. तत्र after भविष्या।

L 6 N1.2 M1 D3 om.।। D1 भ्रोहस्तु (for भ्रोहस्ततः)। N1.2 M1 D3 चित्रित्वकं।। D1.2.4-7 S1 Pt1.2 ज्ञानवद्धं।। S2.3 ज्ञानद्धं।। N1.2 M1 D3 वा एविः।। D1.2.4-6 S1 Pt1.2 ग्रहिः (for हुनो वि)। N1.2 M1 D3 दासं।। D2.4-6 महस्वानं।। D7 सं महस्वानं।। S3 सं महस्वानं।। Pt2 स्मार्य।। N1.2 M1 अभेद;।। D1-6 S1 Pt1.2 अभेद;।। S3 एवः।। N1.2 D3 गदवम्।। the remaining Mss ग्रह्यमि।। D4 गदवमांवोचि।
राजा। यथाभायपति सामी।

(द्रति निष्कात: साहें )

द्रति दृतीयोढ़ः समातः

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L1  N1.2 D3 om. this line.
L2  D2 om. द्रति.

Colophon: N1.2 D2.3.5 S1.2 Pt2 दृतीयोढ़: ; M1 यथाभायपति लिखितबिक्रयो नाम दृतीयोढ़: ; D1 विक्रयो नाम दृतीयोढ़: ; D4 द्रति दयालोधिनासादे दृतीयोढ़: ; D6 S3 द्रति दृतीयोढ़ः समातः ; D7 वर्षकौटिके दृतीयोढ़ः। ओऽ नमः शिवाय।। S1 Pt1.2 द्रति निष्कात: दयालोधिनासादे दयालोधिनासादे दृतीयोढ़ः।
Before this Act, S2 ins. some Namaskriya in prose and verse to Sri-Ramananda—obviously a scribal addition. As S2 is extremely fragmentary and contains numerous lacunae, large and small, they are ignored, and the Ms is sparingly used.

L1 D4 तत्: प्रिनिषणि चाप्पालाभानुपामन्यमान: सचिन्तो राजा।
D2.3.6 सि पटि सचिन्तः।
D5 transp. सचिन्तो and राजा।

L2 Some Mss चाप्पालाभर्म्मया and चाप्पालि; D1 चाप्पालि।
N1.2 M1 चाप्पालि (both times). All Mss and Pt अभि।
S2 चाप्पालि चोरालि अभि।
N1.2 हाँवि (for होि)।
N1.2 मै D5.7 एसे; S2.3 एसे।
D2.3.5.6 एसे; D4 Pट वस्तृसे; S2 परसे; other Mss वस्तृसे।
D5 om. वि।

L3 D1 एस्य; D3 एसे (for एस्य)।
N1 वेक्षक; remaining Mss (except D4 as in text) and Pt वेक्षक (S3 वेक्षक)।
N2 D7 अभा; remaining Mss and Pt अभा।
D1.5 Pट अभा; S2.3 अभा।

L4 N1.2 मै D4.7 एसे।
M1 D2.4-6 Sि Pटि om.; Pट वि (for वि)।
D1 ins. युक्ताय before एसे। N1.2 मै एसे; D7 एस।
N1.2 मै D1.7 वस्त्री।
N1.2 मै D1.3 om.; D4 माफियो (for माफियो)।

L5 N1 महदलस्मि; N2 corrupt; D1 महदल्गः; D2.5.6 Pट वस्तृसर।
M1 D3.7 महदल्गः; D4 महदल्गः।
N1.2 D1.5.7 सभासधि।
M1 बहुतों; D5 बहुतः (for बहुतः)।
D6 Sि Pटि बहुतःवृष्णतिः।
N1.2 D1.3.4 वृष्णति; M1 D2.6.7 वृष्णति; Pट 2 दिनश्यामः।
D4 मेघः; D7 गिरस्वसः; S2.3 गिरस्वसः।
N1.2 मै D4.5 बालसर; D1 दाससर।

L6 N1.2 पवित्रसरये; D1 पवित्रसरये; D3 पवित्रसरये; D6.7 पवित्रसरये।
All Mss (except D7 as in text) and Pt लख्य-।
D1 -निमित्तं; D2.6 Sि Pटि -निमित्तं।
N1 ins. ब्र; N2 ब after -निमित्तं।
N1.2 D5 दिनश्यामः।
M1 D1.2.3 Pट दिनश्यामः; D4 दिनश्यामः; D6.7 Sि Pटि दिनश्यामः (for दिनश्यामः)।
N1.2 मै D1.4.7 Pट -सभाय।
D1 ins. वि after वोच्छविदि।
राजा। (मिश्रस्याल्मगतम्।) कदमनविंशति यथोत्तरवावऽन्ते व्यसनपरं परापातं। तथा हि
इदमच मम भापकादयं सततिधौरतां महान्मानासम्।
भूतकम्भलसारिता च करस परिशास्त्रं व्यसनेष्वन्तो न दैवम् ॥१॥
(सवोकम्)। छतु अविद्वृत्तः दुःखं कौशीतीर्योधियत
हृत्। यतो दक्षिणाद्रग्निनिहृतं मातिवदानीम् चा शोको वाधाते।
(वैद्वुङ्ग नात्वित्ता।)
किं शोकामि मदेक्ष्यानि वत्सं सर्वमेक्षाया। प्रजा:
किं बल्युत्तिवसिन्मानाराज्यनेताः श्रीमानाम्।
किं वासी जिस्माणि प्रियतमं वसं च किं वा पियुं
किं वाण्डासलुक्ष्यतापुच्छल: पापो मिजर जीवितम। ॥२॥

L 1 N1.2 D3.5.7 निष्प्रत्य as in text; D4 निकल; remaining
Mss निष्प्रत्य। N1.2 उत्तीरन- (for यथोत्तर- )। D1 ins. श्राव after में।
St. 1—a) N2 यदन्यन्नम; Ptc2 इदमच मम—b) D1 वासी (for वसति:).
D4 वासी घोरते। D4 महासमाने—c) M1 कृत्य ( for करस ).—d) N1.2
(N2 corrupt) D1 आस्त में; M1 खलु शायं; D3 विगत में; D7 शायं
में (for परिशास्त्रः).
L 5 D1 शोकर; D7 Ptc2 शीत्यकं (for सशोकं)। N2 इत्यदे न; D3
dुःखदृशम (by transp.) (for दुःखं दुःखेः).
L 6 D1.3 om. हृति। D7 दक्षिणासूर। N1 D4 -नित्यं; N2 -नित्यं;
Ptc2 -नित्यं। D4.5 S3 Ptc2 ins. पुनः after इत्यदीः। N1.2 D1.7 खतरा
शोके; M1 D3 शोके; D4 Ptc2 दास्यशोके; S3 वातशबादिशोके नव (for
cा शोके)। D4 शालिखते।
L 7 N2 S2.3 नात्वित्त।
St. 2—b) N1.2 D3 किं मौल्लास्त्र। M1 किं मौलितो। Ptc2 किं तांप
शूलान् (for एतोष पुष्यान्)।—c) N1.2 M1 D3 प्रियस्माना हा वस्तं हि तवां
शीतुं। D1 प्रियस्माना हा वस्तं कं च निरुं।—d) D2.4.6 S1 Ptc1 चाकासं—
D7 उपवते।
चादावली। ( पुनस्लेख पठता। )

राजा। ( विचिन्त्य सखळभाषालगतम्। )

अहुः एड्ड पीढ़ति मां संप्रति तव ।

त्यज्यति गुरूद्वार तस्मिन्निर्माणी रोषेऽ

कदन्ति व तदाभिषेके बाळे पदांतिरोधिन।

विभूतिविपुरुषज्ञेयोपरीप्रज्ञोषांहृतान्ताक्षा

क्यमधृति तथा क्रूः हस्तिसिवंस्मयि द्वितता ।

( स्वेद्धन्यम्। )

हा वेदि

यदि तर्नुकुलोरिति वधूस्वतः

यदि विमलेष्वत शरीरि हुः प्रसूता।

मथि विनिपलितानि भस्मराणि

छतु सघातादुचितस्तथा कदस्त्वात्म्।

St. 3—a) D1.3 तथा ( for तथा )—c) D2 प्रसुदितावर्कुः—d) S3 निकृः

L 6 N2 नावडाल्ल; Some Mss भपहालोः। N1.2 ins. भोमल ( N2 भोलह ) इत्यादिस्म बुढ़कलेखसेद्ध से।

L 7 N2 om. स्वेदः। D4 भृहो ( for भ्रह्म।। N1.2 संप्रति एड्ड पीढ़ति मा देवी ( N2 om. देवी ); M1 पीढ़ति मा; D1 संप्रति पीढ़ति मा; D3 एड्ड मा संप्रति पीढ़ति; D7 एड्ड मा पीढ़ति ( for एड्ड पीढ़ति मा संप्रति।

L 8 N1.2 D1.7 om. नत्ति। D3 गदा ( for गदा।

St. 4—a) N1 युगि भक्षणा। N2 गुदिभक्षया। D6 विज्ञान्यन्न रोषायो (hypermetric); S1 P2 द्विग्वते व भवान्ये—b) N1.2 D3 तथा ( for तथा।। N1 D2 पदांतिरोधिन। D1 विनिपलितानि। D5 पदांतिरोधिन (hypermetric); S3 पदांतिरोधिन।—d) M1 हूः ( for हूः।। D3 सेळुः; S2 संज्ञाना ( for संज्ञाना।

St. 5—c) M1 व पतितानि।—d) M1 दवादुपितस्थः। D1 विम ( for विम।। N1 M1 D1.7 P2 जूः। N2 नः ( for नः।
अधिन न राजपुत्रिणः
उपवननक्षमकारिणीः
क्रजापिष या परिलिखिते सुजन्ती ।
परिज्ञाणविनिमयचितानि कर्मा-ण्यपरिविन्यासानि कर्ष विशारद्दिति त्यम् ॥ ६॥

चाण्डाली । ( अभ्रोधवलोकयः ) । अये पादिकूले दुखिणमकाणे । ता
तूलिबं भाभम् ।

राजा । ( हस्ता साक्ष्मभु ) । अये कथिमिव महाकुमारानम्।
तथा हि

विधूराध्यस्तैविनिति बहुतो मण्डलशायः
यद्यादुपुष्पास्तिपिनिति विशारदीः ।
पति वेसे सुभ्रा । एवविपिनितोइलाहानियुहा-गलतेकालस्व्यमर्तिनिजसौम्यपुडः। ॥ ७॥

L 1 N1.2 ins. भू. before राजपुत्रिणः

St. 6—(a) Pt2 उपवन- ( for उपवन- ). N2 D4 S3 महिष्का- ( for महिष्का ).—(b) D7 परिलिखिते ।—(c) N1.2 M1 D7 परिज्ञाणविनिमयचितानि ;
D5 परिज्ञाणविनिमयचितानि

L 6 N2 चाण्डाली ; D2.4.6 S1 Pt1.2 बहुतोलोकी। D7 om. भ्रमस्तोलोकयः
D2.6 Pt2 बहे । D4 चरे ( for चरे ). N2 शालोलोली । D2.6.7 शालितुडः । D3-5 S1 Pt1 शालितुडः । Pt2 शालितुडः. N1.2 ins. एसे । D7 ins. एसे after शालितुडः.
N1.2 D5 दुखिणा- । M1 D1-3.6 S1 Pt1.2 दुखिणा- । D4 दुखिणा- । ( D7 as in text ). N1.2 M1 D1.4-7 Pt2 महाशरि । D3 महाशरि

L 7 N1.2 repeat ; M1 D1 दुखिणा दुखिणा ; other Mss and Pt दुखिणा ( for दुखिणा ). All Mss and Pt भाभम् ( for भाभम्).

L 8 M1 ins. भ्रमस्तोलोकयः after साक्ष्मभु । M1 D7 तत्र ( for हि ).
D7 Pt2 ins. तद् after हि । M1 places हि after महाशरिान्ति.

L 9 D2.4-7 S1 Pt1 om. तथा हि

St. 7—(a) D3 जयस्तेः ( for ब्रमस्तेः ). N2 मण्डलपति ।—(b) S3 -संतस्यतवा नामः ।—(c) D3 -कोलावस्तुः ।—(d) D3 -गलतेकालस्व्यमर्तिनिजसौम्यपुडः। N1 M1 D1.7 -संतस्य । N2 -संतस्य ( contrary to metre ) ( for -संतस्य ). D2 -उँहे।
राजा। (कर्णं व्यवाख्याय व)। अहो वीरभद्रभेदता महाशास्त्राय। तथा हि

इमा मूहँस्यन्तःसतिरवस्तः कर्णकर्तवः
शिवा: कृराकन्वेदशिवप्रवहगङ्गरवः।
ज्वलन्येते तापस्फूटितनुक्रोटीपुट्टरे-लसमसलित्काका सितिमितजित्तामा बुनयुजः॥५॥

(अप्रत्येकःव्यवस्थापनम्)। अहो वीरभद्रभेद श्रीदण्यीपिर्म्यं

देव कुलप सवेशप्राधिमि: प्रणविभिष्म भवापदमणि-वर्षेणपुपुण्यमानो धन्यस्वस्मिषा। तथा हि

L 1  S3 क्रि: (I for कर्तवेऽः).
L 2  N2 S3 om. प्रवेशः। N2 D1.4.5 om. व। N2 भीमसभोवणे; S3 रूपाबीमसता।
L 2-3  M1 D4-6 S1.2 Pt1 रस्मानायः; D7 व सरसानायः।
L 3  N2 om.। N1 marg. तथा हि।

St. 8—a) N1.2 D1.3 ब्रमी (for हस्यः)।—b) N1.2 M1 D1.3 बना:
(for शिवा:।। N2 D7 क्रोकण्डेश्विशारः। D1 कोसाकन्वेशविशारः। M1 कृरः
कर्तवे।—c) D3 कुषांन्ते (पितः (for ज्वलन्येते)। D5 ज्वालकुरिति। D2.6 S1
Pt1 -पुर- (for -पुर-।।—d) N1.2 M1 लसमसलित्काका (contrary to metre);
D1 लसमसलित्काका। D2.3.6.7 S1.2 Pt1 लसमसलित्काका। D4-6 स्त्रामिति।
Pc2 शष्टिति (for शष्टिति।। D4 -कृपिता।
L 8  D2 ins. व before सुभाषः। D3 S3 रमणीयः (for सुभाषीयः)।
M1 D1.3.5 om. हरः।
L 9  N1.2 M1 D1.7 सवेशप्राधिमिः। D5 सवेशप्राधिमि। D7 सर्वेश
प्रणविभिरपि (for सवेशप्राधिमि: प्रणविभिषम।। D3 om. व। N1.2 भापदग्योः।
S3 ins. व after भापदग्योः।
वस्तुक्षणोऽनुसार दीर्घतिः चरणी न्यास करतः ।
शिष्या सुखोपाते प्रसति रसनांं चिलुदितम् ।
चिन्तति भवं मेधृः प्रथयति च चुम्पोवन्त्। चिरं ।
वयेर्म्यापारान्त्विपध्य कुंप वद्यापिवद्याः ॥ १९॥

अधो निःसारता शारीराणाम् ।
तन्मध्यं तद्वरस्वेय वदनं ते लोचनं ते भुवो ।
जार्त सर्वमेयेन् रोगिनिववसान्तलाभायम् ।
भीच्छाणां भयं सप्तस्वनिः सिवाचालीनानां ।
तन्मु० ०६० कियते दृष्टा चिन्यिष्ठि: चुम्पोसेविभावागाः ॥ १०॥

चापकलः । (अपरोक्षकोऽक्ष) । अधे पणवेद्यं पदं उत्क्षतुकुन्डलः ।
भाविष्यते स्वाति विषाणिः ।

अपरः । पदं कलेखः । (हिति तथा कुलतः ।)

S.t. 9—४) N.1.2 M.1 D.1.7 चरणं। — b) N.1.2 M.1 D.1.7 चिरुलितं। — c) D.2-6 S.1.3 P.t. [अ] दिवरं (for [अ]दिवरं)। — d) N.1.2 वद्यापिवद्याः ।

L ५ D.1.3.५.७ शौरिनुसून्तः M.1 D.1 ins. तथा फ्रो after शारीराणाम् ।

S.t. ७—b) N.1.2 D.1 —सोरिनुसून्तः, N.1.2 —सोरिनुसून्तालाभायम्। — c) M.1 D.7 S.2 P.t. विनायानम्। — d) D.2 चुम्पोसेविभावाणि । D.7 यथ्येतोसेविभावाणि ।

L १० D.2.५.६ S.1 P.t. चापालोस्। D.3 (before corr. चापालोस्) चापालोस्। D.4 P.t. चापालोस्। N.1.2 P.t. यहुः (for यवलोक्यं)।
P.t. यहुः (for यहुः)। M.1 D.1 पणवेद्यं। D.7 पणवेद्यं। P.t. पणवेद्यं। M.1 S.3 om. एवः। D.1 ins. ब्रो after एवः।

L १०-११ N.1 तुष्टातुतुगंगतुकुन्डलावाषिः। N.2 तुष्टातुगंगतुकुन्डलावाषिः। D.1 तुष्टातुगंगतुकुन्डलावाषिः। M.1 D.2.४.५ तुष्टातुगंगतुकुन्डलावाषिः। D.3 तुष्टातुगंगतुकुन्डलावाषिः। D.7 P.t. तुष्टातुगंगतुकुन्डलावाषिः।

L ११ M.1 om. बालिष्ठः। D.1 चापालोस्यिः। D.4 चापालोस्यिः। D.7 चापालोस्यिः। S.3 चापालोस्यिः।

L १२ D.1 ins. यहुः before एवं N.2 करेभं। D.3.७ S.3 करेभं। D.4 करेभं। N.1.2 P.t2 तथा कुलसा। D.1 उनो तथा इत्या (for हिति तथा कुलसा)।
St. 11 The Mss are uncertain with regard to Mg Prakrit and metre of the verse. Our text is frankly eclectic and conjectural.—d) N1 गिम्महिवलुलुचर्चचर्चिस्ति; N2 गिम्महिवलुलुचर्चचर्चिस्ति; M1 गिम्महिवलुलुचर्चचर्चिस्ति; D1.4 गिम्महिवलुलुचर्चचर्चिस्ति; D2.5.6 S1 Pt1.2 गिम्महिवलुलुचर्चचर्चिस्ति; D3 गिम्महिवलुलुचर्चचर्चिस्ति; D7 गिम्महिवलुलुचर्चचर्चिस्ति; S2 गिम्महिवलुलुचर्चचर्चिस्ति.—b) N1 D1.7 महिममहासुलुमिष्यिस्ति; N2 महिममहासुलुमिष्यिस्ति; M1 गिम्महिवलुलुचर्चचर्चिस्ति; D2.3.6 S1 Pt1.2 महिममहासुलुमिष्यिस्ति (Pt2 शुद्ध) गिम्महिवलुमिष्यिस्ति; D4 (corrupt) महिममहासुलुमिष्यिस्ति; S2 महासुलुमिष्यिस्ति; S2 महासुलुमिष्यिस्ति—c) N2 गिम्महिवलुलुचर्चचर्चिस्ति; D1 गिम्महिवलुलुचर्चचर्चिस्ति; D4 गिम्महिवलुलुचर्चचर्चिस्ति; D7 गिम्महिवलुलुचर्चचर्चिस्ति.—d) N1 D1 Pt2 गिम्महिवलुलुचर्चचर्चिस्ति; N2 गिम्महिवलुलुचर्चचर्चिस्ति; M1 D1 गिम्महिवलुलुचर्चचर्चिस्ति; D4 गिम्महिवलुलुचर्चचर्चिस्ति; D7 गिम्महिवलुलुचर्चचर्चिस्ति.—d) N1 D1 Pt2 गिम्महिवलुलुचर्चचर्चिस्ति; N2 गिम्महिवलुलुचर्चचर्चिस्ति; M1 D1 गिम्महिवलुलुचर्चचर्चिस्ति; D4 गिम्महिवलुलुचर्चचर्चिस्ति; D7 गिम्महिवलुलुचर्चचर्चिस्ति.

The Sanskrit chāyā of the verse would be:

निम्मविवलुविवलुविवलुविवलुविवलुविवलुविवलु">

The metre is Aparāntikā of the Vaitāliya class. The Vaitāliya scheme has: 6 Mātrās+रग्गा+लग in uneven Pādas, and 8 Mātrās+रग्गा+लग in even Pādas. All the four even Pādas of Aparāntikā (like the even Pādas of Vaitāliya) have 8 Mātrās+रग्गा+लग. See Jayadāman, ed. H. D. Velankar, p. 157 (no. 7) and references cited therein.
राजा। (सत्येश्वरलोक्य सचिवसमूह)। अहे बीमतलोपचाराध्यक्ष कालायन्यः। तथा हि
जरसिस्मृत्याय भूतमाधिसिमिगोकण्ठलुचिताः
प्रलयस्थितं घण्ट्यं। अयुक्तनुर्वकारपत्व।
	5
tपत्तामेव देव्याः इत्यथाधिकर्प्रशाखलुचिताः
रत्नायेते यस्मिन्यक्रृत्तिविलिंकोता विनिमयः।
(सम्प्रदेशमधुसूदिन बद्र)।
भगवति चारिण्ड प्रेते प्रेतसिमानसः लगत्वे
प्रेताश्चराजरूपे प्रेताशीनि मैरवि नमस्ते।
(नेपथ्ये कलकलः)

राजा। (आकर्ष्ये)। अहे नानादिगंतपातिनां खनीउपपुष्टखानां

L 1 D3 om. राजा। D7 om. सत्येश्वरलोक्य।
L 2 N1.2 M1 D1 ins. सम्बन्धः before कालायन्यः। D3.5
कालायन्यः। M1 om. तथा हि।
St. 12—a) N2 ज्वलन-(for ज्वलन)। S3 -निर्माणधार्यः। N1.2 -हस्तस्लुचितः।
D1 -सुस्तनलुचितः। D3 -संस्थलुचितः। D5 Pt2 -सादधारितः।—c) D1
tहस्तकृष्णः। —d) D4 रटन्येताशिसम्। M1 तस्मिन् (for तस्मिन्)। D1 प्रभृति-(for 
हस्तकृष्ण)।
L 7 N2 प्राणामाणि। D4 ins. ब्रह्म after बद्रः।
St. 13—a) M1 चारः। D1.3 चारुचारः (for चारुचार)। D4 S3 om。; N1.2
M1 एततालालाभिबासे। D3 प्रेताशिस्मांने। D6 प्रेताशि (for प्रेताशि)।—b) M1
p्रेताशिस्मांने। D6 बिमालसिद्धे (for प्रेताशिस्मांने)। N1 ललात्ते। N2 ललात्ते। ते।
M1 बुजुर्गात्ते। D1 रसायेः।—bc) D3 लस्तल्लाभाशिस्मांने (for लस्तल्लाभाशिस्मांने)।—d) S2 repeats नमस्ते।
L 10 M1 ins. सहानून before कलकलः। S3 कलः (for कलकलः)।
L 11 D3 om。; D1 कर्ज्ये इत्यस (for कर्ज्ये)। D2 विगंतपातिनां। D3 विगंतपातिनां। D4 नानादिगंतपातिनां (for नानादिगंतपातिनां)। D4
kनीवषपुष्पपुष्पखानां।
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विवस्त्रस्तासांस्कृतिः साताक्षिं विहिन्दामाः। (पतीकी हस्त्रा)। न कस्त्रिक्रमाने दुर्लिक्रमायं बैवपरिवि:।
तथा हि

अयमस्य गगनादृश्येश्वरे
स्तरलकायजुन्गिरिवामिः।
श्रुविहृत्वरताकर्तिविधः।
पति बारिनिप्रो विषुरे रवि:।॥१५॥

( समन्तास्तवलोको शविन्ययः )

कंथायत्वास्त्रों तनुद्देननिताधिकास्तवकों 
तारानारस्त्रस्त्रीौं शिवावतःकर्त्ताव्यामोजोज्झलेनु।
हर्ष्यतस्तरूपौं शनातिमिरमाधुरामयुधुकारं
जाते हैन्सुक्रमाः जम्बुसिलमहो कालाकापालितः॥१६॥

चाण्डाली। ( हस्त्रा )। कथम्

L 1 D1 राहिसा (for -शस्त्रिनाः ) ; M1 संवारिणाः (corrupt) ; D2.6
S1 Pt1.2 संरासाः ; D4 सारारिणाः। N1.2 D7 S2 विहिन्दामाः ; D5 विहिन्दामाः।
D3 विहिन्दामाः सारारिणाः। D4 ins. कला को येन विहिन्दामाः।

L 2 D1 ब्लाकौ (for हस्त्रा )। N1.2 D1.3 कथा (for कस्त्रिक्रमः )। N2
ins. नरति कमादेश ; D6 S1 Pt1.2 ins. आतर नाम (as in text)। N2 om. ;
D3 दुर्लिक्रमः ( for दुर्लिक्रमः )। N1.2 M1 D1.3 द्या। ( for द्या )।
D1 Pt2 -परिपाठः।

L 3 N1 D2.4 S1 Pt1 om. तथा हि。

St. 14—a) D7 बहो (for भयो )। S3 गगनादृश्ये। N1 -रीपन ;
N2 -प्ररीपन: (contrary to metre ) (for -द्योपकः )।—c) N1 D1.3 -विहृत्वस्तराक
विवाहप्रमः। N2 -वाहविवक्रमः। M1 -विहत्वस्तरात्मकप्रमः।

St. 15—d) D6 संवारिणाः ; D7 ब्लाकौ :। N1.2 D1.5 [च] अश्रोत्रिः।—b)
N3 साताक्षिकृतिः।—c) N1.2 M1 D1.3.7 -महात्मपतिन्तुधुन।—d) D7 ins.
सम्माद्वारे ब्राह्मणे (hypermetric).

L 13 D1 चारालाः :। D6 चारा :। a few other Mss चारालाः। D4 om.
हस्त्रा। D1 om. ; D2.5-7 S1 Pt1 कथा ; D4 कथा ( for कथा ).
अस्त गद्वऽि शूले व्यृक्तयासाण गदे यथा कथाने।
एसो तमोऽान्ते चंडालकृदे व्य भोकलविदी॥१६॥

राजा। (सर्वोपज्ञानावरेण)। अहो अतिगम्मरोगीणज्ञः संहारित वत्सले
इमशानशालिनः। तथा हि

आ सक्षारुहपनतन्त्र: प्रशुकुलिरहुदारकरुक्तगद्वर्का
भृणतः पकलाले : महाकरितलकिला मुल्लिः पुत्राः: पति।
शाखाल्मेल्यासिः कुरुपञ्चग्यासान्यमाधाय रौँ
कन्वसः फाराययित स्युरुविलिमुखः: फेरः फेळकातानि॥१७॥

St. 16—ा) N1 M1 D1.3.4.7 S3 अत्यं (for अस्तं). D1 गद्वऽि;
S3 गद्वऽि; other Mss गद्वऽि (for गद्वऽि). N1.2 D4 Pt2 शूले; S3
शूले।—b) M1 बवण्णार्याः। D5 वण्णार्याः। S3 Pt2 बवण्णार्याः। other Mss
वण्णार्याः। D3 transpl. गदे 'and यथा: S2 बवण्णा; other Mss बवण्णा। D4
Pt2 बम्मऽे; D5.6 बम्मऽे; S2 बम्मऽे; other Mss बम्मऽे।—c) N1 D7 Pt2
एसे। D4 एसे। N1 D7 तमसऽादाः। D1 बंशादाः। D4.5 Pt2 बंशादाः। S2
बंशादाः।—d) D4 चंडालकृदे। D4 Pt2 व (for व्य)। D1 आनाश्यरि; D2.4-
6 S1 Pt1 आनाश्यरि; D3 आनाश्यरि; D7 आनाश्यरि; Pt2 आनाश्यरि। N1.2
(corrupt) चंडालकृदे तथे सलादि। M1 चंडालकृदे व्य भारसऽादि। The Sanskrit
चायाः of the verse would be:

अस्त गद्वऽि सुऽे व्यृक्तयासाण गदे यथा कथां।
एष तमः सऽादात्मकार्याक्तावासाः: प्रतितरि॥

L 3 D1 om.; N1.2 चणुदंशिः (for सऽादि:). D3 ins. व। D4.5
Pt2 ins. सऽादाम after शाब्लोकः। N1.2 M1 D3 गम्मीरोशशाधः: (for भति-
गम्मीरो।)

L 4 D1 महाशायासाधिनः:

St. 17—ा) N1.2 D1 युहुःदारक; M1 D3.7 बेरोऽादरि (D7 -रि:।
(for युहुःदारि)। D2.6 S1 Pt1 कृजन्यूलुका (contrary to metre)। D1
कृजन्यूलुका।—b) S3 पञ्चापालिः। D4 भिन्निकिला।—c) M1 भस। (for भस।)
D1.5 -भस। (for भस।।)।—d) S3 कन्वसः। D2.4.7 S1.3 Pt1.2 -दनल-
शिला।। D3 फेरः।
एकं । (जनानकिम)। अते विभिन्नवेदालशाले एसे वस्तुप्रभावाहे।
ता शिर्य शिर्य गंधाम।
अत्यः । पर्व कलेम्ह।

उमीं । (प्रकाशम्)। अते महेवलस्थि भाष्याय पर्व मसांमहि
आयुर्ब्रह्मसूतो अहोऽसंत तप अप्पालो विजितम्यम्।

राजा । (सत्यम्)। पयम्। यद्वादिविशति सामी।

(नेपेखे कलेकलः)

L 1  Pt2 अस्ते (for अस्ते). N1 विभिन्नवेदालशालनभाषामुळे ; N2corrupt;
M1 विभिन्नवेदालशालाकुले ; D1 विभिन्नवेदालशालाकुले ; D3 विभिन्नवेदालशालाकुले;
D7 वेदाशालाकुले ; Pt2 वेदाशालाकुले. N1.2 M1 D4.7 Pt2 एसे (for एसे).
N1.2 M1 महामायां; D1.3 महामायां; D2.5.6 S1-3 Pt1 दक्षिणमकाने; D4.7
dक्षिणमकाने; Pt2 दक्षिणमकाने.

L 2  N1.2 नियम्य नियम्य' ; Pt2 नियम्य नियम्य' (for नियम्य नियम्य') ; M1
D7 S3 do not repeat नियम्य। M1 अवब्राह्मण ; D3 अवब्राह्मण ; D5 Pt2
gवगुळः; other Mss गवगुळः.

L 3  D1 ins. एसे before एसे. D3 S2 एसे (for एसे). D5 Pt2
gवगुळः; D7 वगुळः; S3 गवगुळः.

L 4  D5 om. प्रकाशं. D7 Pt2 अस्ते (for अस्ते). N1.2 M1 D1.5.7
महेवालस्थि ; D3 महेवालस्थि ; D4 महेवालस्थि ; Pt2 महेवालस्थि. N1.2 D7
आयुर्ब्रह्मसूतो अहोऽसंत तप अप्पालो विजितम्यम्।
N1.2 M1 D1 महामायां; D4 मसांमहि (for मसांमहि).

L 5  N1 चाहिँन्दरतेन; D1 चाहिँन्दरतेन (for चाहिँन्दरतेन)। N1.2
होऽसंत; D2-6 S1 Pt1.2 होऽसंत एसे (for होऽसंत)। N2 om.; M1 D3.4.7
S1.3 Pt1.2 एसे (for एसे)। S2 ब्रह्मसूतोः. D1.7 S3 Pt2 ब्रह्मवेदः; the
other Mss चिन्तामिदवः. M1 transp. ब्रह्मसूतोः and चिन्तामिदवः.

L 6  M1 D4.5 om. एसे. M1 ब्रह्मवेदः.

L 7  S3 क्षः (for क्षः)।
(संक्षेपकवाच्य साक्ष्यतम्)। भोजे नू हतु भो। परिवार
ञाय दुर्बिजुर्धान्त भैलिरापि रसासरमातास्य बापुपालागाय।
तथा हि
क रम्यः संभोगो नूतुमपुर्वेशाप्रुत्यमः
कटाधः काम्येऽन्य प्रलाघितोक्तरायुपितिशुचः।
क वंशा पसंदेघशिचिद्धनमहामुम्बनिचिचिचि-
धनाद्रेषः कायम प्रतितरुपः पञ्चरथः। ॥२०॥
(सच्चाद्मवलोकय)। ध्यातिकीभतस्मेवत्।
ञिताम्बराधः नलकशिरोगोत्तमसदः
सुपरिश्चन्तिर्यमध्यमयवन्तः सुकुट्तरायः।
ञिर्मो नाम मेतः कवलयति दुष्णावशालल-
त्तकाशः जुग्यापवनकुदरस्तुपुगिर्ति ज ॥२१॥

L 1 N1,2 ins. अन्वयतः after सकीतुकः। D1 भास्यक (for भास्यक)।
M1 सविस्यर्व (for सविस्यर्व)। M1 transp. नू and खलु।
L 1-2 D1 परिवारञचच्युविर्धानो।

St. 20—d) N1D1Pt2 -चेदाश्चविलितः; N2 corrupt.—b) N1
कटाधः; N2 corrupt. D1 काम्येऽन्यवतिवलसकस्यः; D2 काम्येऽन्य
पलितसकसः। S2.3 -पुम्पुतः—c) M1 संचहाकलितदः; D2. 5.6 Pt1 पुम्पुत-
चिचिचिचिचिचिचि। S3 -अज्ञितस्य नाबन्निचिचिचिचि—d) N1 प्रतितरुपः; N2 प्रतितरुपः; M1 प्रतितरुपः; D3 प्रतितरुपः।
L 8 N1 ins. अन्वयतः after मधुः। M1 D4.5 S3 इति (for इति)।
D1 ins. यतः after एतः।

St. 21—d) N1 बनलिद्वायर्यः—b) N1 M1 सकुम्भिर्विन्यायः; N2
सकुम्भिर्विन्यायः। D6.7 S3 सकुम्भिर्विन्यायः। D1 -प्रमाणः; M1 D6.7 S2.3
-प्रमाणः (for-प्रमाणः)। M1 D1.3 पुत्तारः; D2.5.6 S2.3 पुत्तारः—c)
N1.2 D7 गालः; D4 नारः (for नारः)। N1 दुष्णावशाललः; N2 दुष्णावशाललः;
M1 शालवतः; D1 दुष्णावशाललः; D3 दुष्णावशाललः; D7 दुष्णावशाललः—d)
D1 दुष्णावशाललः; S3 दुष्णावशाललः। N1 D4 दिब्रीतः; D1 दिब्रीतः।
वार्षिकिषिप्तम्

(स्वतिमिनियिय) | अधमोऽप्रशोऽवतान्तुतहितया। तथाविवायावेषे: 
| मातुरिन्वयतं: इमशानेव पर्यटामि। (परिक्षय ददिमिनियिय) | अहो 
| गम्भीरतात निद्रीधिज्यिया। | तथा हि 

मुद्धिमाहं तिमिममितो निहु तो दिविभागः 
| पावन्यासः स्नाती विषमे निष्फाला दद्धिपातः। 
| धाराधिन्न्यानिगिरिसहुः शतवर्णान्तर्भ्या- 
| दध्याहृतः स्तुतिर विरितो नीलिमेवैक्ततान।।२८।। 

भवतु। उच्चेष्ठायद्धारासिः। कः कौश भोः। शूर्यां मम 
| इमशानाधिपते स्वामिनो व्याहारः। 

अहत्वा मत्विर क्षानमद्वा मृतकम्पलम्। 

प्रवत्तीनियाः: केनापि न इमशानोचिता: किया:।२३॥

तद्विमुखति सवैः रेख

L 1 D1 एण्य (for ब्रमोऽप्र)। N1.2 M1 D6 S3 –कुदुःलतया; D3 
| कुदुःलैन। N1.2 इसानी (for गावत)। 

L 2 M1 खःतुविग्रामम दून: (for ब्रुःविनण्णियितः)। D3 इमशानेवेदानी। N1.2 
| दहिबिरोऽ; M1 D1 ओनिरोऽ; D3 ओरोऽ; D7 ओबिरोऽ (for दहि)। 

L 3 N1.2 om. तथा हि।

St. 22—a) D2-4 S1-3 Pt1.2 निहु ते दिविभागः—b) D1 पावन्यास- 
| श्लातिविषमेव; S2 ओविषमे। N1 M1 विषमो (for विषमे)। N1.2 M1 
| D3.7 निष्फालो दद्धिपातः; S3 निष्फाल दद्धिपातः।—c) N2 धाराधिन्न्यो नीलिमेवै— 
| —d) N1 S3 लश्याहृतः। D3 परोऽ; N1.2 नीलिमेवैक्ततान। D1.3-5.7 
| Pt2 नीलिमेवैक्ततान।; S2 निकोभ्य वैश्चातान।; S3 निकोभ्य वैश्चातान।।

L 8-9 M1 D3 धूतालनस्वामिनः इमशानेवेश्चाहारः।

L 9 D1 transp. इमशानेविप्रते: ग्रामिणः। S3 om. ग्रामिणः।

St. 23=V. 19.—a) N2 खःतुविग्राम पद्धित for the whole verse,—cd) N1 
| माम। D3 इमशानम न प्रवृत्तिमिनियः। लामिनो मम। 

L 12 M1 om. प्रवृत्ति। D3.4-7 S1 Pt1.2 om. सवैरेखः।
Act IV ]  

चन्द्रशीतिः  

पतचायोनि करणीययमहाभाष्यनि—
राजशाह्यस्तिकमवचि: फिस नालि प्रर्थति।

भार्मेन्नद्रयामुबयमन्तितिएऽपि ये: स्या—
सवयायप्रध्ययन्तितीरप्लसुजूजो मस्मीयः ॥७॥

कर्ण न काएहराहरारसि। भवतु, अन्यतो व्याहरामि। (परिक्रमय)।

(ः नेपास्ये)  

अवमहः भोः।  

राजा। (सावधानम्)। कर्ण प्रतिव्याहारः। भवतु। शामंसारां—
पग्यम्ब विनुमाधवायमि कोऽयमि। (परिक्रम नेपास्याभि—
मुखमवलोक्य सविस्यम्यू)। अः कोऽयम्।

खट्टक्षणभस्ममहारागो

नारायणभूमियुपवस्वरमकितिः।

कपालपाणिगुणकझोलीरः—

रामायनं साशादिव भूनाथः ॥७॥

St. 24— a) D1 इह प्रभावः— b) D2-स्वयंत्रसः: (contrary to metre).
M1 D7 S2.3 नाति (for नाति)।— c) M1-हमसुराव: (for-बायुवह्ना—).
N2 वयः (for व: सातः)।— d) N1 M1 D7 प्रतिमयोः— N2 प्रतियभुगोः— D5

प्रतियभुगोः।

L 5 D4.5.7 S2.3 Pt2 transp. न and कविन।

L 5-6 D2 om. these two lines.

L 8 D4 वयमयोः।

L 9 M1 D5 om. सावधानम्। D5 क: कर्ण (for कर्ण)। S3 om. फर्म

प्रतिव्याहारः: N2 M1 D3 व्याहारः। D6 प्रतिव्याहः: (for प्रतिव्याहः:)।

L 10 D3 ins. एव before उपमयम्। D4 उपमयम्। M1 D3 om.

चेष्टयमिति। N1 marg.; N2 om. परिधम।

L 11 D2 S1 Pt1.2 ins. च after यस्मिनक्य। D3 om. भविषयः। M1

Pt2 कर्ण (for प्रथे)। M1 ins. म: after क्रोः।

St. 25— a) D6-सुताहर्षी— b) D7 नारायण— (for नारायण—). D5

नारायणभूमियुपवस्वरमकितिः। M1-सहितम: by transp.— c) D7 क्षानमीलिः
(for ध्वनिः)। M1 D3 व्याहितमीलिः।
(तत् प्रविष्टि कापालिकवेषो धर्मे।)

धर्मे। अयमाहं मोऽ।

अयाचितोपपकतं मैत्रेयचुरे।
निरुचचपके नद्रयनिलंतरच्।

व्यतीतं संसारमहाद्वारमानं
चराय बीमतसमस्मृं ध्रमशानम्।

(विचिन्त्य।) खाने खलु श्रद्धा भगवान् महावर्ते चर्चां।

परः किलायं प्रकारः कामचाराणम्। किं तु
मैत्र्यद्रूकेति तपोद्रूकेति किलान्द्रूकेति च तत्परम्।

सुखम् सर्वेसेवैदायमाहैति तु दुलभम्।

(समस्तावऽलोक्य साधुकामात्रागतम्।)

L 1 D4 क्षालं (for कापालिकं)। N1.2 D1 -वेशों; M1 D3 केषपरो।

L 2 D3.4 om. धर्मे। D4 भयमार्; D5 Pt2 प्रहमार्।

St. 26—a) D2 भाजातिरिपरम्वित्। S3-मैत्र्।—b) N1.2 M1 D1.3.7
निरुचचपके नद्रयं।—c) S3 अतीस (for व्यतीतं)। D3 व्यतीतसंसारमहाद्वारं
संगराणम्।—d) N1.2 D1.4.5 S3 Pt2 चरायंबनसस्त। M1 S2 बीमतसमम्। (for बीमतसमवं)।

L 7 N2 M1 D3 om. s। D2.4.5 S2 Pt2 transp. s and खलु।
M1 D1.3 transp. हसो and महाबन्। D7 खाने खलु भगवान् हसो। N1.2
इव महाबन्त; M1 D1.3 इव मल्ल; D5 महाबर् (for महाबन्तं)।

L 8 N2 श्रवणं किलायं प्रकारः (D7
प्रकारः) कामचाराणम्। S3 प्रकृत्: कामचारिणा।

St. 27—d) D1 मैत्र्यद्रूकेति। D3 मैत्र्यद्रूकेति।—ab) N1.2 M1 D1.3.7
transp. तपोद्रूकेति and किलान्द्रूकेति।—b) N1.2 D1.3 वस्त्रं।—c) N1.2 M1
D1.3 सर्वेसेवे। D4 सर्वेसेवे।—d) N2 भालमं (for भास्माद्वेषं)। N2 D1
व (for तु)।

L 11 D4 om. भालमं।
भारतीयप्रथम  

मया दियन्ते भुवनात्मापूर्ण 
सत्यां तत्सहितं विचारं।  
पार्श्विन्तं सन्ततिमवस्त्र राख:  
हृदीत्त्वं मया वेषपरिवर्तेऽधुम। ॥२८॥  

(विष्णु माता विष्णुमातागतम्)। भार्तर्युक्तं ज्ञानं ज्ञातां भ्रमणेत्तस्म महायमनाम।  
कुम:  
हुँ तथा तुक्तं ता हिंेः त्वम सेवयं निमर्ग  
विभेदकं साक्षात्तत्वं सुखं दुःखं त्वमालिकः ।  
मनोबिश्रुतं पुर्वं जगति जयिनी कापि महतां  
थथा तुक्तं कुःः त्वमपि तुक्तं ता न स भवति। ॥२९॥  

भवतु, तत्सत्सारमेव गच्छामि। (परिभृत् दृष्टं सन्मारं)।  
अवे अयोध्य महामाया। तदुपस्पार्थः। (थथा हुः)। भो राजन्  
सिद्धाकामजनं भूता।।  

राजा। लागतं महाभाषेन वाचार्ये नैस्थंत्रः।  
काण्डालिका। भो राजन्, अर्थतो यथे भवन्तसमागम।।  

सौ. २८—Instead of this stanza, which is repeated with a variant 
from III. ३१, D१.३ मया दियन्ते भुवनात्मापूर्णति पढ़िता (D३ द्वारक द्दटित);  
S२.३ मया दियन्त (S३ द्दटित) हि पढ़िता।  

L.५ N१.२ D१.३ S२ om. भार्तर्युक्तं तथा तुक्तं त onResume (except S२) (for  
भार्तर्युक्त). N१.२ M१ D७ ins. दृष्टान्तापि; D१ ins. भार्तर्युक्त (sic) before  
कुम: ज्ञानं ज्ञाताः. S१ P१ चार्यान्तर्यथा; P२ शोभामाया (for चार्यान्तर्यथा).  

L. ६ N२ हिन्दुहरेन्द्रनुः. N२ om.; D१ यतः (for कुः).  

सौ. २९—a) M१ च (for हि). N२ हिन्दुहरेन्द्रनुः (अल्पाला)।—b) N१ D२.६  
S२.३ -सार्याः; N२ -विभाज्याः; D७ -विभाज्याः।—c) D१.३ यव ता (for  
जगति). D५.६ P१ जयिनी (for जयिनी).—d) M१ D४.५.७ S२ P२ यथा  
(for यथा). N१ D३ नैव (for यथा न).  

L.११ N१.२ D१ om. तथा; D१ ins. हि before विचारम्.  

L.१२ D२.६ om. all words from तथा तथा up to नैस्थं (L. १४).  
D३ उपज्या (for तथा तथा). N२ महाराजाः (for राजन्).  

L. १४ D३ तथा (sic); D४.५ यव (for यव). M१ भविष्यती वर्णार्था  
नैस्थं for the whole speech.  

L.१५ S२ om. भो राजन्. N१.२ चार्यान्तर्यथा (for चार्यान्तर्यथा). M१ D४ ता  
(for ता). D७ S२ तथा...
राजा। ( लज्जा नातवति। )

कापालिकः। अथ श्रीयः। योगचार्यो वि वर्ध विदितश्रुतान्ता एव भवतः। तथायथे समवर्धकार्यापि स न न्यायस्तिमाने वासिद्धकम्। तथा हि पश्चात्

परेयासुपकाराय न कर्मविचित्र साधवः।

कुङ्कुमिपि समसामाध धिनोतीन्तुवैनवस्तीन न। ॥ ३०॥

तद्वधर्मान भवानु।

राजा। अवश्वितोशस्तिः।

कापालिकः। वेतालवर्जुगुत्काःणपासुपः।

वैवाचार्यानाविशिष्टा सर्कारानामातुतावाराः।

तत्तद्विन्यां करतलोपगता महते

विज्ञै: पटैरिच यथा न तिरस्कर्यते। ॥ ३१॥

तद्वादिकेयान् विद्रामत्यूष्ठं हि।

L 1 M1 D3 गोदां ( for लज्जा)।
L 2 D3 मितिवेति ( for गोदा)। D3.6 गोदानाय। M1 om. हि। N1.2 transp. वर्य after एव। M1 D3 विदितश्रुतान्ता एवाहे ( for हि वर्ध विदितश्रुतान्ता एव। D4 हि ( for एव।)
L 3 D1 transp. भवत्: before विदितश्रुतान्ता (१ २)। N1.2 एवम- वस्त्रापि; D1 एवमवस्त्रम्; D4 एवमवस्त्रापि ( for एवमवस्त्रापि)। N1 ते नापि तथा न; N2 corrupt; D1 ते न ( for ते न ना)। M1 om. न।
L 3-4 N1 समीहितवर्थ दारिखः; N2 D3 समीहितदारिखः। M1 मीहित दारिखः; D1.7 समीहितदारिखः ( for समीहितदारिखः दारिखः)।
L 4 Pt2 om. पर\ न।

St. 3-0—b) N1 न भिनिति च बःस्वेयः।
L 7 D6 S1 Pt1 युनः ( for भवान)। D1 ins. अवस्थः: after भवान।

St. 3-1—a) N1.2 M1 D1.3.7 -कुड्यः ( for -कुड्यः)। S2 -मुलिस्तः ( for -पुलिस्तः)।—b) N1 M1 D1.3.7 -निवः ( for -निवः)।—c) S3 मेति: ( for मेति)।—d) D5 तथा; S2 यथा ( for यथा)। N1.2 D1-4 S1 Pt1 तिरस्कर्यते; S3 निराकरिष्टते।
L 13 S3 तथ विरा ( for तदादितर्भता)।
राजा। भोस्क योगबलाजाक्षानत्वेष भवान, अलापीप्रमिंदेषै शरीरकम्। तत्काश्याम्याविरोधः प्रवचित्येष।
कापालिकः। भो राजाः कुलोज्य स्वाभायनतिविरोधः। नववाहामात्र-संपायं न: समीक्षित्यं भवतः। तद्वितो नातिदृशे सिद्धसानाः महानिधानममतिः। तत्व्यमलपारिक्षणीयम्। भवतः
पुनरिन्दुस्थेनैव विविधन्त्यूः प्रति साध्यानेन भवित्यम्।
(इति निष्कासः।)

L 1 M1 D4 repeat भोः। N1.2 D1.3.7 ins. कथः before योगसत्वः। M1 योगवशानः। N1 ins. न before जानायेवः। D2.5 S2 ins. एतदः before ;
M1 ins. यथा after भवानः। S2 भगवानः (for भवानः)। D1 न खाध्यानः (for अवसाद्योः)

L 2 N1.2 M1 D1 Pt2 ins. नः। D7 वा before शरीरकम्। M1 शरीरः।
N1.2 D3 ततः। D7 यः (for ततः)। N1.2 स्वाभायनतिविरोधः। D4
स्वाभिरोधः। D1.3 प्रवचित्येष।

L 3 S3 om. भो राजाः। D4 repeats भोः। D1 शायोः (for राजाः)।
N2 D4 om. द्रवेणः। M1 स्वाभिरोधः

L 3-4 M1 D2 रास्मालाम्बरकर्षिणः। D3-7 S2.3 रास्मालाम्बरकर्षिणः (for रास्मालाम्बरकर्षिणः)। N1.2 रास्मालाम्बरकर्षिणां
समीक्षित्यं (for समीक्षित्यं न: समीक्षित्यं)

L 4 D3-5.7 om. नः। D2-6 S2.3 समीक्षित्यं नो भवतारित्यं (for नः; समीक्षित्यं नो भवतारित्यं)

L 4-5 N1.2 D1.7 सिद्धसत्वानिधानं। M1 स्वाभिरसनिधानं। Pt2
सिद्धसत्वानिधानं

L 5 D2 om. (hapl.) all words from मति to माधवानेन (l 6)। N1.2
tद्वाराधानः। D1 तद्वाराधानः। Pt2 तद्वाराधानः। M1 संबंधाणोः (for संबंधाणोः)। D4-6 S1-3 Pt1.2 ins. शिष्यित्यं after शारस्मानीये। M1 om.

L 6 N1.2 पुनर्वेदेषे। M1 तेवः। D3 चतुष्येतेषे। D6 पुनर्वेदेषे। D7 पुनःर्वेदेषे (for पुनर्वेदेषे)

L 7 N2 D6 om. इति।
राजा। (साहस्मय सर्धि: परिक्रमय)। प्रेतस्त विश्रा: प्रेतस्त। लष्करा गतिहतो श्श पलार हति।
(नेपथ्य)
राजन यथाकार्यवति।

6

चेकानि विखुद्वञ्चारणय विचाय: स्वच्छारयः।
सिख्यः कामचारियत्ववाणा कोडिनातियतसे॥३२॥

राजा। (सहस्तम्)। विष्ठ्या तथेशति (४१४) प्रतिप्रभर्साहचयः
विचायः। पिर्यं न: पिर्यं न:।
(तत: प्रविद्वानति विमान-चारियो विचायः)

10 विचायः। (सहस्तोपस्तुयः)। राजन द्रिष्टवन्तु विच्छ वर्धे।
तव्य तिद्धि राजये कुमो यद्यावयो मुनिः।
विचाय-विचायदि मूच सा वर्ध संपुन्निति:॥३६॥

L 1 D3.6 S1 Pt1.2 transp. विश्रा: and second प्रेतस्तः। M1 om.
second प्रेतस्तः।

L 2 N1.2 M1 D1.7 Pt2 om. हति।

L 3 D5 ने only for नेपथ्यः।

L 4 D2 यथाकार्यवति:। M1 D3 वर्धविशरसिः। D4 यथाकार्यवति:।

St. 32—d) S3 तव्याः। D6 को विद्वान्ते।

L 7 N1.2 M1 ins. घुलः। D1 Pt2 ins. घुल: before सहस्तः। N2 वर्धे।(for तथेशति)।

L 9 N2 विचायः। (for विचायः)। N1 ins. तिधः after विचायः।

L 10 D7 om. विचायः। सहस्तोपस्तुः। S2.3 सहस्तः। (for सहस्तः)। D1
महाराजः। (for राजन)। N1.2 D1 Pt2 ins. तथा हि पर्यः after वर्धे।

St. 33—d) N1.2 M1 D2.7 तव्य चेकितराजने। S1 Pt1.2 लवकौम
राजने। S2 राजने। (for राजने)।—b) D1 तकुः। D2-7 S2 कुमोस्बूः
(for कुमो यद)।—d) N1 तर्थः। (for ता तर्थः)। N2 M1 D3 लाम्बनित्वः
(for समुपिनित्वः)।
राजा (हस्तां शास्त्रवादिता प्रताप)। कथ्यमिलता भगवतो विधानः। यां भगवरो विश्वामिरायि तीव्रवैश्वतप्रमिरायि।
(प्रकाशमिलति ब्रह्म)। नमखलोकविजयिनीयो विधायः।

विधानः। द्रोजन्, त्वादायता यथम्। अतुलः शालि नः।

राजा। यदि मामनुषां मनोदुःखमले ततो भगवन्त कौशिकः।
मुपितिहुष्टम्। ततोज्जनपरां मुनेराजां समध्यायम्।

विधानः (सत्सिस्मं परस्परमयलोच्यः)। राजान् पवस्त्रृ। (इति निष्कायतः।)

(ततः प्रिष्कलति स्फुत्तारोपिततिनिधानेन वेतात्तेनानुग्रहमाणि।
कापालिकः।)

L 1 N₂ D₃ om.; M₁ सहस्रः (for हस्ताः)। D₃ स्वयः (for भ्रामणम्)।
M₁ om. तः।

L 2 D₃ ins. मुनेि before तीव्रः। M₁ तीव्रपथोिः।

L 3 N₁.२ नमखलोकविजयिनीयोऽ।

L 4 N₁.२ om. राजान्। S₃ यथायतः। D₃ om. त्र। D₇ om.; N₁.२
tadu स्वाधीनः वयः। D₁ नदुशाचि नः (for भनसः शाचि नः)।

L 5 D₁ ins. साधू before भ्रुमाणः। N₁.२ M₁ भ्रुमयाणां; D₃
भ्रुमस्वते (for भ्रुमाणः)। M₁ D₁.३ S₃ भवसः (for भवसः)। D₃
om.; N₁.२ D₁ मन्यते (for भ्रुमाणः)। D₁.३ तः (for तः)। M₁
D₃ ins. एव after कौशिकः।

L 6 M₁ तः (for तः)। N₁.२ D₁.७ वनोदपरावर् (for वनोदपरावर्)। N₁.२ D₅.६ समज्ञानामः; D₁ उपदश्यायमः; D₃ सम्भवायमः (for समध्यायमः)।

L 7 M₁ D₂ S₃ transp. सत्सिस्मं and परस्परमयलोच्यः। D₃-६ परस्पर-
मयलोच्यां सत्सिस्मं। D₁ भाराभुकः (for भाराभुकः)। N₁.२ D₁ om. राजान्तः।
N₁.२ इतः (for इति)।

L 7-८ M₁ om. इति निष्कायतःः।

L 9 D₁.७ स्फूत्तारोपित-। M₁ -विमानेन (for -विमानेन)। D₁ - विमानने-
वेतात्तेना-। D₇ वेतात्तेन। D₄ वेतात्तेनानुग्रहमाणः।
कायालिकः। (सहसोपपुलः)। राजा विष्णु वर्धने संस्करस्वाभासः
महानिधान्य कामाभुवीयेन। तुदुप्पुण्यात्मा भगवानुसेनः।
ग्यायोप्योगाविशेषः मृतु-
मासाच्छ स्वयंजयारतः विकारः।
(साधार्यमात्रायणम्)। अह्वो आथर्येः। भवतु, एवं तात्वः।
(प्रकाशः)। वधेऽक्षुटत्वं सचलस्तवस्मो निष्काल्याथः-
तन्नमहानिधान्यम्।

\[\text{L 1} \text{ M₁ वर्षस्तः N₁. } \text{2} \text{ संस्करस्वसः M₁ विद्वरस्तः D₁ अर्थ संस्करस्वः D₃.} \text{7 अर्थ संस्करस्वः D₉ संस्करस्वः रसस्वः S₂ संस्करस्वः (for संस्करस्वस्वः).}

\[\text{L 2} \text{ D₃ om. महानिधान्यः M₁ ins. सम after महानिधान्यः M₁ D₃}
\text{लाभोद्वयः. D₁ तुदुप्पुण्यः (for तुदुप्पुण्यः). N₁. } \text{2 ins. अर्थ before; M₁ D₃}
\text{after भगवानः M₁ महाराजः N₁ ins. पर्य after रसेनः:}

\[\text{S₄ 34—4) D₃ वधेऽपपुलः—c) Pt₂ आश्वस्तः.}

\[\text{L 7} \text{ M₁ D₄ दातविषोः S₂.3 दातमाचे विषः D₃ transp. विषः:}
\text{and स्तामः.}

\[\text{L 8} \text{ S₂.3 om. D₃.5 आर्यः (for साधेः). D₉ भवः (for भाष्मः) N₁ D₁.7 Pt₂ om. अह्वो आर्यः M₁ चैथः (for आर्यः). N₂}
\text{om. (hapl.) all words from अह्वो आर्यः to अह्वो ब्राह्म (p. 107.14.).}

\[\text{L 9} \text{ N₁ ins. तद्ध after; D₁ before गुप्तः M₁ D₃ गुप्तः विशेषः सचलस्वः (M₁ कलस्वः). D₅ सचलस्वः (for सचलस्वः) D₃ निष्काल्यः;}
\text{D₂.4-6 S₁ Pt₂ विकालः.}

\[\text{L 10} \text{ M₁ om. N₁ D₁ हृसः (for एतवः).} \]
राजा। कथावेश मनोभवित। यतो घर दासभार्य मन्यले। खाम्यर्थवस्तु
नेव ग्याय्यान्तसहीतीयुज्ञभ दशस्य भवतः संकल्पः। तत्त्वापप्तर्थं
शामिलो निद्धरतिमिव महानिधानम्।

कापालिकः। (साधारणमात्रगतम्)। अहो घृप्यम् अहो श्राम् अहो
महानुभावता च। अथवा

चलन्ति गिरयां कामं युगान्तपवनाहता:।
कृतंपिनि न चलवेतव धीरारणा निकलं मनः॥३५॥
तत्त्वमापि किंमतिनिर्माणेन। (प्रकाशं वेतालं भ्रमन)। भम्

गम्यतां कित्यतामस्य राह: समीतितम्।

L 1 D3 तत। (for एवं)। D1 अवर्ति। (for मनोभवित)। N1 M1 D3.7
ins. किल after अभिनन्द। N1 D7 मन्यते। D7 ins. काव्य प्राप्तं
apparently assigning this speech to the Kipālikā! N1 D1
खाम्यर्थवस्तुवर्रोपतस्तु; D5 खाम्यर्थस्तु।

L 2 N1 चरितं क्वायान्तसहीतिमि। D4 अनुमतं। (for अभिनन्दं:)। M1
D3 split up the sentence and read: काव्य मन्यते। खाम्यर्थवस्तु (M1
खाम्यर्थशिक्षित) हेतृः खाम्यर्थवस्तुहिं (M1 प्रकाशान्तसहीतिमि)। राजा।

अनुमतिमयं (M1 हृणुमत एवायं) भवतः संकल्पः:। D5 om. संकल्पः।

L 3 D3 निश्चत्सम्वरे। Pt2 निश्चतं निष्जोशिम्य। For the whole line,
N1 ततः क्वायान्तं निश्चितमेव निष्जोशितीमिणायिम्यं महानविन्; M1 ततः क्वायान्तं
निश्चितमेव न: क्वायान्तं निष्जोशित महानविन्। D1 तत्त्वानिता निष्जोशितम्यं निष्जोशितम्य।

महानविन्; D7 तत्त्वानिता निश्चितमेव निष्जोशितासमित महानविन।

L 4 D5 भ्रमयं। (for साधयं)। N1 D1.7 om. यहो भान:। M1 om.

काव्य: after भान:।

L 5 D7 om. c. N1 ins. महास्थवित्त after c.

L 8 N1.2 तस्मात। (for तत्र)। N1.2 D4 किंमिति। (for किंमिति-)
N1.2 M1 D1.7 om. वेतालं भ्रमन। M1 ins. तत्र after भान।

L 9 D6 om. D3 महाराजस्त। (for राजस्त:)।
L 1 N1 M1 D1.7 S1 Pt1.2 ins. समविद् before ज. N2 साधक; D1.3 साधक; D2 साधक; M1 D7 साधको (for साधको). D7 om.; M1 D3 ति (for ति).

L 2 D3 om. समविद्भोधक. D1 महाराज (for राजन.). N1.2 भ्रमण: प्रायो; D3.4 विभाव्या.

L 2-3 D7 भ्रमणावर बर्तते, omitting विभाव्या. M1 राजति; D1 रज्ज्व बर्तते (for बर्तते विभाव्या).

L 3 N2 ततः (for तत्). N1.2 M1 साधवयाम; D1 साधवयाम; D2.4.6 S3 साधयित्वसमि; D3 गच्छामि: (for साधविभ्या: ). D3 वय (for तत्त्व).

L 4-5 S3 om. lines 4-5.

L 4 M1 साधव्य (for साधव्य). N1.2 D4 दु:खितुःखावाहु; D1 दुःखितजनकावाहु; D3 उःखितकावाहु; D4 दुःखितकावाहु.

L 5 D4 om.; M1 ins. भो before राजन. N2 तस्य सारसंहिति (for तस्य सारसंहिति).

L 6 D3.7 प्रतीकी (for प्राची). S8. 36—a) N1.2 M1 तमोतिनिभिष्मगहन—; D1 ततो निभिष्म गहनं; D7 तमोतिनिभिष्मगहनं. D3 विष्णु; Pt2 निभिष्म (for विष्णु).—b) S2 वंशावधु-पुरसर. |—d) M1 D3 साध्यित्वपदिः (M1 खार्षिति).
ल १  डी१ आय ( for प्रणि ).  डी३ om. सहमपि मशवली .  स३ om. मशवली .

N१.२ भागीरथीपालवति;  म१ भागीरथीपालवति;  ड० मशवला भागीरथ्यालोर- सुरमग्य !  ड० मशवली भागीरथीपालवति। ( for मशवलीभागीरथीपाल- ).

L ३  ड०१३४.७ स२ पृष्टां: सब ( for निष्कान्त: ).

Colophon.  न१ म१ डी१ स२ बनुवौँहः।  न२ ड०५ इति बनुवौँहः;  ड१ समशानो नम बनुवौँहः;  ड०३६ समशानवरित्त नम बनुवौँहः ( D६ adds यस्मादः );

D४ इति श्रीसच्चोरकिरिक्थानकृत्वा बनुवौँहः;  ड०७ समशान नम बनुवौँहः ( D६ किरिक्थानिकीकृत्ते समशानवरित्त नम बनुवौँहः).  स१ पृ१.२ इति भार्येचेन्यरकथेती चणकीरिक्थानकृत्वा समशानवरित्त नम बनुवौँहः.
पञ्चमोऽकृतः

(तत् प्रविशिति बिकृततमलिनेबो राजा)

राजा। (सनिवेंद्र निर्धार्य)। कष्ठं भोः कष्ठम्।

यद्वैः सुनिःसत्तत्सम्य सुहुर्वत्व व्यागस्तथा विकरो

क्षरारां तनयस्य चेतरपर्य चापृताद्वास्यं च यथू।

नव्यातार्ण मथा क्षरोष्ट्रीयनात्सति मृदातमना

वस्येतानि फलानि बुक्कतमहि फिस्तु नाम तदाक्रमम्।

(सवैकृत्यम्)। अहदो बलवती भविष्यता। क्रुः

मामान।ब्राह्मणोऽपं प्रभवता कुद्देन राज्याधिकारी

यविष्कृतयतापि तेन मुनिन निवेशपितं नस्यम्।

तथापि व्यस्ननिखेण विकरो बृहस्तं तथा निश्चरः

येनात्मा तनयः कल्लामपि से सवें बिलुः क्ष्रणात्।

(विन्यात्तानात्यथाय वीर्यं निःश्चय लवैकृत्यम्)। अहद

L 1 N1.2 मलिनेवो। M1 वेशपरं; D1.7 S2 मलिनेवो; D4

S3 क्षतमलिनेवो (for बिकृत्).

L 2 D2.7 om. राजा। M1 om. निःश्रु।

St. 1—a) N1.2 D3 हिसास्तत्सम्। D4.5 विकरो।—b) D2.4-6 S3

चर्चालः। D5-दार्स (for-दार्ष्य)।—c) D5.7 गृहातृणम्।

L 7 M1 D4 om.। D1 यथा: (for क्ष्रत:)

St. 2—d) M1 नगरता। N1.2 राजस्वित्रि। S2.3 राज्याधिकारी।—b) S2

विलेयं नयतापि तेन। D2 निर्ध्रयं।—c) M1 व्यस्ननात्सरा। D1 यथा (for तथा)।

The portion from व्यस्न to निश्चर, added on the upper margin, is

partially worm-eaten and lost in D7.—d) D3 बिनहः (for बिलुः).

L 12 M1 नागरत। D5 om. बीर्यं। D2.4 S1 Pt1.2 ins. च after दीर्घं-

D5 om. निःश्रु। D3 om.; D4 बैक्कः (for सवैकृत्य)।
चारहै रिमित्रिक्यात जाते कथाकी मया
कर्तव्य फिर वित्तत्यातुनिं सा निष्कर्त खेतसा।
प्रानामोबलम्बन व कुंते भूयोपि गसतंगमे
हा कर्त्य सरविमा दसामुगां पापेन न ला बेसिस मा।

(निःखथा)। हा बस रोहिताल्च
धारामानाङ्गातुलैलितः कथं नु
भूमी बिंगर लुठंस वात्स विरन्दनिं।
न्यामच पृष्ठिवादातैरभिन्निन्तानां
मार्गापविनि चत्वः ग्रहुनृसुब्दाः।

(चिरं विश्वसं संकृतम्)।
सजो मौलिरयं पतन्तु विपश्चातासां हते स्वागते
यत्स्तं गुक्कवासुक्कम्मानसं तुत्ता विपश्चाते।
बस्त लेव तु तुनोपि मेरयं हस्तं येनाङ्गाश्योविनः
ब्राह्मणात्तेतन्तु वश सहसा तुऽप्पोलि वैवाहिना।

(साधाम्)। शास्त्रे पापेन।
ब्राह्मणात्तेतन्तु वश गामिनो वेणेन कर्त्य सदाम्।

S.t. 3—(a) D1 दोनवदना ; D5 रैविभुरा (for रैविभुरा).—(b) D3 प्रति विन्यासव्यस्त। D2 S2 निष्कर्त।—(c) N1 D3 मे संगमे ; N2 S1 प्रति 2 मे संगमे ; M1 मसंगमे ; D7 मे संगमे।—(d) D1 हा चिरृ विदिमि। S1 प्रति नतिमा (for विदिमा)। S2 पायं तु मंगिनि मां। D5 तन्लैमा।

S.t. 4—(a) D6-शान्तुलित।—(b) D4 सप्तमि। D6 (समूकविनि)।—(c) M1 अभिनिन्दतासि।—(d) D4 वृत्तत्यारासि। D6 वृत्तत्यारासि। D7 जुलत्यारिणि। S1 प्रति 2 जुलत्यारिणि। M1 (before corr. as in text) S2 जुलत्यारिणि।

L 10 D1.7 om. चिरं। D3 निष्कर्त (for विन्यास)। S2 om. संकृतम्।

S.t. 5—(a) S2 पक्ष (for तत्तये)।—(b) D3 कुरावासुविनवजः। M1 D5 कुरावासुविनवजः। N1.2 D1.3 S2.3 सवंद्रा।—(c) N2 व; M1 (for हु)।—(d) D1.4 कालाविना (for वैवाहिन)।

L 15 N1.2 ins. इति before मारंगी। D1 om. मारंगी पापे। N1.2 om. पापे। D7 मारंगी शाखेः। After पापे, S1 प्रति 2 ins. वृत्तत्यारिणि दसामुगाः (cf. ad V. 8)। M1 om. lines 15-16.
(वामाशिस्त्वनं सुचिष्टत्वाद दक्षिणसुक्ष्फुरणं)

स्यन्ते साभानं भालुक सुस्तति दक्षिणः।

क्यवसनाम्युव्यौ प्रमाणार्थं क्रियात्वीये मे प्रौद्योगिकीमार्ग

(विविधत्वम्)

अथवा किमिधापि क्यवसनाम्युष्धित्वम्।

पर्यासं खलु दुरात्मा दक्षिणासृजकः। तथा हि

अतापरं व्यक्तिनन्त्र नूतनम्युष्कृतो हि सं।

पाप्याम्युष्कृतार्थमार्गितां मरणं हि सं मे प्रौद्योगिकीमार्ग

(प्रविष्टादप्तरांप्रणेप्)

बाण्डहः। अथो शुद्धश्।

राजा। (साधुस्म्भवं)

भद्र कृं श्रुतस्य।

L 1 M1 वामाशिस्त्वनं। D1.3 वामाशिस्त्वनं सुचिष्टत्वाद (for वामाशिस्त्वनं)। N2 om. दक्षिणसुक्ष्फुरणं। N1 - सुक्ष्फुरणं (for दक्षिणसुक्ष्फुरणं)। M1 D7 transp. सुचिष्टत्वाद दक्षिणसुक्ष्फुरणं। N1.2 D1 ins. सारां श्यामं। ब्रह्म (N2. om. this word)। M1 ins. सारां ह्याम। D5 ins. सहस्रं। D7 S1 Pt1.2 ins. सहस्रं after -सुक्ष्फुरणं।

L 4 D3 कथं ममार्थिः (for श्रद्धा किम्यामार्थिः)। D5 कृं श्रुतिः (for श्रुतिः)। S3 ब्रह्म (for अः)। N1 D1 व्यसनोद्वितिन्तः। N2 व्यसनोद्वितिन्तः। D3 व्यसनावृत्तिन्तः। D4 व्यसनाम्युष्कृतार्थः। D7 व्यसनोद्वितिन्तः।

L 5 D3 पर्यासेः। N2 D3 दुरात्मो (N2 दुरात्मा) दक्षिणासृजकः। N1.2 M1 om. तथा श्रुतिः।

Skt. 7—c) N2 ब्रह्मसुद्दे द्वारं। D1 ब्रह्मसुद्देशः—d) D3 शरणं सम (for मरणं हि मे।)

L 8 M1 प्रविष्टादप्तरांप्रणेप्। D1.3-6 S3 प्रविष्टादप्तरांप्रणेप् (S3 प्रविष्टादप्तरांप्रणेप्)। Some Mss ins. बाण्डहाः। or बाण्डहाः: after अष्टिप्रणेप्।

L 9 D2.6 om. बाण्डहाः: here, but ins. as above। D1 om। D3 ब्रह्म। Pt2 ब्रह्म। (for ब्रह्म)। M1 repeats। N1.2 D1.2.4-7 S3 Pt2 अध्यात्म। S1 Pt1 अध्यात्म।

L 10 D5.6 om. सारां। N1.2 D1 ins. श्रास्ताः। D3 ins. श्रास्तो। after सारां। M1 D1 om। श्रास्तो। D5 om। कृं। D1 ins। नाम after कृं। D6 transp। कृं and श्रुतस्य।
राजा। (परिकारणति)

1. Some Mss जिहादः। M1 om. श्रावे। D3 S1.2 Pt1.2 एव। D5 बाद। N2 M1 D3 om.; S3 तह। other Mss जिहादः (for जिहादः).
   N1.2 M1 D1.4-7 S3 बुद्धस। Pt2 बुद्धस। N1.2 M1 D1.3 वल्ललस। D2 S1 Pt1 वल्ललस। D4 राजस। D5.6 वल्ललस। D7 S3 वल्ललस। Pt2 वल्ललस। N1.2 वल्ललस। M1 वल्ललस। D1 वल्ललस। D2 Pt1 वल्ललस। D3 वल्ललस। D4.5 Pt2 वल्ललस। D6 वल्ललस। D7 वल्ललस। S3 वल्ललस। N1.2 ins. जाधि after वल्ललस।

2. All Mss and Pt रखिष्ठः। D4 om.; N1 D1 कुषुपुरं; M1 नाम्न न्युं; D2.6.7 do not repeat; D3 मर्यादः। S3 मर्यादः। N1.2 नाम्नित। M1 D2-7 S1 Pt1 मंदिरः। S2.3 रेखित। Pt2 मंदिरः। D7 विकट०। S2.3 विकट०। other Mss and Pt विकट०। N1.2 ins. विकट० after विकट०। N1.2 विकट०। M1 D1.2.4 S1 Pt1 हुलियां हुलियां। D3.5.7 हुलियां। S2.3 हुलियां। Pt2 हुलियां हुलियां।

3. N1.2 D7 om.; M1 D1.4-6 Pt2 हेतु (for हेतु)। N1 विनयः। N2 M1 शरः। D2 Pt1 शरः। D3 शरः। D4.6 S2 शरः। D5 S3 शरः। D7 शरः (as in text); Pt2 शरः (for शरः)। All Mss (except D3 as in text) and M1 Pt वादः। S3 वादः। N1.2 M1 D4.5 वादः। N1.2 transp. राजाः। (given as राजाः) and वेष (given as वेष)। D3 राजाः। M1 D5.6 S3 राजाः। Pt2 राजाः। D2.3.5.6 S3 Pt1 वेष। M1 D1.7 Pt2 om.; D4 वेष; other Mss वेष (for वेष).

4. N1 वभण्डः। M1 वभण्डः। D1 वभण्डः। S3 वभण्डः। other Mss and Pt वभण्डः।

5. N1 ins. नौ एव ध्वि। D3 ins. ध्वनिपरिवर्तः कालः before परिकारणति। D1 परिक्रमः (for परिकारणति)।
(तेरथे)
हा जाद कठि सि। वेदि ने परिवर्तन।
राजा। (शुभा सकरण्ण।) अहस्कु दारण: प्रलाप:।
(ततः प्रविधित यथानिदिष्टा बैक्कवत्य नातयन्ती शैव्या)
5 शैव्या। हा जाद कठि सि। वेदि ने परिवर्तन। (हति सत्मभु नातिविष्का लंहां रक्षणा)। हा जाद ए जुरा दारिणि विदुषा वि दे जजा परिभाषा तथा तुर्य वि सं मन्दसाधणि परिशिष्यसि। (हति मोहि नातयन्ति)

L 2 D1 ins. दारिणि after कठि.
L 3 D2.4 om. (hapl.) all words from राजा (D4 from शुभा) up to परिवर्तन (15). N1 D1.3 बशो; N2 शो; M1 शये; D7 हा (for अहस्कु). N1.2 ब्रहिमण:; D7 ब्रहिमणः (for दारण:).
L 4 D1 om.; N1.2 place यथानिदिष्टा after नातयन्ती. M1 D3 place शैव्या after यथानिदिष्टा. S2.3 om. बैक्कवत् नातयन्ती।
L 5 S2.3 हा जाद हति पहिला, omitting the remaining words. D7 om. हति. M1 D2.4-6 ins. पहिला after हति. N1.2 D1.3 S2 नातयन्ति (for नातयन्ति).
L 6 D1.2.5-7 S1 Pti.2 ins. निर्; D4 ins. निर्; S2 ins. निर् before शहा. D2 marg. 5-7 S1.2 Pti.2 ins. शहा after लक्ष्या. D1 om. हा. N1.2 M1 D1.7 om. श। N1.2 D3 S2 Pti.2 ins. अं after हां. N1.2 M1 शां; D3 दे शां; D4 अं (for शां).
L 6-7 N1.2 विदुषा दे परिभाषा; M1 विदुषा वि दे परिभाषा; D1 दे जं विदुषा जजा परिभाषा तथा; D3 विदुषा परिभाषा; D4-6 विदुषा वि जजा परिभाषा तथा; D7 दे जजा विदुषा वि परिभाषा तथा; S2 विदुषा वि जजा परिभाषा तथा (for विदुषा वि दे जजा परिभाषा तथा).
L 7 D1 transp. तुम वि and मं मन्दसाधणि। D4 S2 Pti वि (for वि). N2 D5.6 om. स। M1 transp. स and मन्दसाधणि। N1.2 D1.2.6 Pti मन्दसाधणि। D7 S2 Pti परिशिष्यसि। D3 om. हति।
L 8 D2.4 नातयन्त्र (for नातयन्त्र)।
राजा। (भृष्टावलोकय व सवेभक्तमयः)। कथानियमपि तपस्मि भवनि
परिलक्षा। सत्येश सर्वेश निष्कर्षणार्थ हस्ताविषेयः।

श्रीधराः (सत्येशमुस्तायाः)। किं झू पवन वहारि। कहिं गयो मे पुत्रोऽ
(हष्ट्र परिलक्ष्यः)। पुस्त किं सि मं गालवसि। धर्मार्थी
भास्मादिर्भक्ष श्रृे। किं रेक्षवसि। पर्व भीसनि महामहासायाः।
(लोृभादम्य)। किं भनायति। उत्क्रान्त्यक्ष फारणार्थो कुजुनायाः।

L 1 S2 om. धृष्टावलोकय व; S3 om. शवलोकय व. M1 भृश रसक्षण-
सवेभक्तमयः; D3 धृश चक्षवसि (for भृष्टावलोकय व सवेभक्तमयः). D1 om. सवेभ.
D2.4.6 S2 om. शर्मि।

L 2 N2 M1 D4 निक्खर्न्ति। N1.2 D3 विभेदः (for इह हारि:।

L 3 D1 साय (for सार्वस्म)। D3 शवलोकय (for उत्तायः। N1.2
D1.7 Pt2 ins. शवस्माहोश्व उत्तायः। M1 repeats किं। N1 S2.3 ins. झू
after किं। N1.2 M1 दृश्यु (for झू )। N1.2 एवं; M1 D3 एवं (for एवं।
N1.2 वसिदः; D4 शवर्दः; D5 शर्मः; Pt2 रह (for रहिि। N1.2 M1
ins. झू before गयो। D3 ins. हा; D4 भय before पुत्रो। N1.2 M1
D2.5-7 गयोः।

L 4 N1.2 गयोः। M1 हा हा; D5 हा; D7 Pt2 हा। N1.2
D3.7 किं तुमः; M1 किं गा में। D4-6 S1 Pt1 किं तुमः। N1 भाषपि;
N2 शालवसि; M1 भाषवसि; D1.7 शालवसि। D2 शालवसि।

L 5 M1 विहेदिः (for भाषामिः। S2 om.। D1.7 झू (for झू।
M1 om. श्रहं किं। D3 मंडरायणं मं झू शश रेक्षवसि एवं भीत्रायं (for किं गा रेक्षवसि एवं भीत्रायं महामहासायाः। M1 D1 श्रृ (for झू।
N1 एवं (for एवं। M1 भीमः (for भीमः। N2 M1 D4 भवायाः; S2 महामहायाः।

L 6 N2 om. लोृभादः। N2 (corrupt) उत्क्रान्त्यक्षरत्नावः। M1
D2.6.7 S1.3 Pt1.2 उत्क्रान्त्यक्षरत्नाव (D7 उत्क्रान्त्यक्षरत्नाव; S3 Pt2 उत्क्रान्त्यक्षरत्नाव)
कारणार्थो (D7 S1.3 Pt1.2 भवायाः); D3 उत्क्रान्त्यक्षरत्नावातः; D4
उत्क्रान्त्यक्षरत्नावातः; D5 उत्क्रान्त्यक्षरत्नावातः; S2 उत्क्रान्त्यक्षरत्नावातः। M1
इविण्यातः।
बच्चेदिवसमयं [Act V]

विद्यालयो कोठारो विद्याधिकारी कण्डरिणात् बहुमिथ सि।
(सांस्कृतम्)। काणि लो कण्डरिणि। किं ति मं दं बालेलि।
(समानतावस्थापनम्)। विद्याधिकारी अलिंगं। कुदो यथा कण्डरिणि।
(उपविद्या संबन्धम्)। हा जाव उदरेशि। उदरेशि वाव
उदरेशि अवधारणात् अवधारणात् मालूम्प्रवाहं तिस्तंक्रेशसंपत्तवाहं
(उदरेशि अवधारणात्)। अवधारणात् अवधारणात् परिशिलस्थानं वाणि

L 1 M 1 बच्चेदिवसम्; D 1 बच्चेदिवसम्; D 3 बच्चेदिवसम्। D 7
देवस्यारो। M 1 कण्डरिणि; D 1 कण्डरिणि; D 3 S 1 Pt 1 कण्डरिणि; S 3
कण्डरिणि। N 2 वहस्त विक्रमेऽ; M 1 विक्रमेऽ; D 1.7 Pt 2 विक्रमेऽ; D 2 विक्रमेऽ;
D 3-6 S 1 Pt 1 विक्रमेऽ, S 2 विक्रमेऽ; S 3 विक्रमेऽ। D 2-6 S 1.3 Pt 1 om.;
Pt 2 विक्रमेऽ (for विक्रमेऽ). L 2 D 1 ins. उपस्थान after विद्याधिकारी।
N 1 D 1 S 1 Pt 1.2 repeat कहि।
N 2 एहो (for हो)। M 1 कण्डरिणि; D 2.6 Pt 2 कण्डरिणि; D 3.5 कण्डरिणि; D 4
कण्डरिणि; S 2.3 कण्डरिणि। N 1.2 D 2 विका सं; M 1 विका सं; D 3-6 S 1 Pt 1.2
विका सं; D 7 विका सं। N 1.2 M 1 D 7 विका सं; D 1 विका सं; D 3 विका सं।

L 3 M 1 D 3 om. समानतावस्थापनम्। M 1 D 5 do not repeat विद्याधिकारी;
Pt 2 वाचिः प्रत्येक। D 5 विपरीते (for विपरीते)। M 1 बच्चेदिवसम्; D 3 S 1 Pt 1
कण्डरिणि; D 4 कण्डरिणि; S 2 कण्डरिणि; S 3 कण्डरिणि।

L 4 N 1.2 D 1.7 Pt 2 om. उपविद्या संह्रुद्ध। S 2 संह्रुद्ध (for संह्रुद्ध)।
M 1 D 1 ला (for हा)। D 3 S 2.3 repeat उदरेशि। N 1 Pt 2 वत्रेशि उदरेशि;
M 1 S 1 Pt 1 वत्रेशि; D 7 उदरेशि उदरेशि। M 1 उदरेशि। M 1 D 4 om. राह।

L 5 D 2.6 S 1 Pt 1 उदरेशि; D 4 S 3 Pt 2 उदरेशि; D 5 उदरेशि। D 3 उदरेशि; D 3
transp. अवधारणात् राहुः उदरेशि; M 1 अवधारणात्;
Pt 2 अवधारणात्। N 1.2 मालूम-; S 3 मालूम- (for मालूम-)। M 1 -प्रत्याशि; D 1
-प्रत्याशि (for -प्रत्याशि)। M 1 D 2-6 S 1.2 Pt 1 तिस्तंक्रेशसंपत्तवाहं (M 1 •संपत्तवाहं;
D 1 तिस्तंक्रेशसंपत्तवाहं; D 7 तिस्तंक्रेशसंपत्तवाहं।

L 6 D 1.4.5 Pt 2 उदरेशि; D 2.3.6 S 1 Pt 1 उदरेशि (for उदरेशि)। The
text-reading in D 1.4 S 3; the remaining Ms om. रा। N 1 D 1 S 3 विद्याधिकारी; N 2 विद्याधिकारी; D 4.5 Pt 2 विद्याधिकारी। N 1.2 D 4-6 Pt 2
pविद्याधिकारी; D 3 S 3 pविद्याधिकारी; D 7 pविद्याधिकारी। N 1.2 D 6 विद्या; D 1.4
dाहि। M 1 om. all words from दुर्धारणात् up to संह्रुद्ध केन (p. 117 12).
लष्णे बाश्यारिणो दुःखितस्त। (सत्यापवित्तिनवशिति)।
(स्वाभावः)। कर्ष सचारें जेव मन्द्यारायणि समस्तिक्षम दूरं
गदोफिः। हा इश्वर मन्द्यारायण। (हति मृत्रं नापति)।
राजा। (स्वैर्भवः)। कहमकणयापि तस्य विचेरसी उपाया
व्याहाराः।

dीया। (संहृत सच्चा लोपास्मम।।) हा भृवृहसप्त वेद्या वा
मन्द्युहारिल्लेव पुन्नस्त्र लंपं भविष्यत॥
लब्ध्या गितिक्षा

L1 N1.2 D1 स्वाभ्यारायणो; D7 बाश्यारिणो (sic). N1 D1
भित्तिति; N2 corrupt; D3 होति; D7 अविष्कृति; S3 दुःखितस्त। (for
दुःखितस्त।). D1 ins. इति before वत्तापविन्वितं। S3 वत्ताप परिभुविन्तिक्षिति;
D2.7 S1 Pt1.2 इश्वरां।

L2 D4 S2.3 खिं; D6 खिं (for खिं)। D3 S2.3 खिं (for खिं)।
N1.2 D4 लोक; S2.3 एत्म; other Mss and Pt जेवं। D2.4-6 S1
Pt1 मन्द्यारायण।। N1.2 M1 D7 विविधं; D1 रसुक्तिम; D3 परियोऽः;
D4 Pt3 लुकुफ्किः; D5 लुकुफ्किः।

L3 D5 विमोक्ति। M1 D3 om. हा इश्वर मन्द्यारायण।। D2.3-5.6 S1
Pt1.2 इश्वरि; S2 हृदोऽरि। D1 मन्द्यारायणे च; S2 मन्द्यारायण (for मन्द्यारायण।।)
D7 om.इति मृत्रं नापति।

L4 N1.2 M1 D1.3 om. तत्। N1.2 विचेरस्यम्; D1 विचेरस्य।

L4-5 M1 हुवारिल्लेव। D3 हुस्तोऽवायवाः। D7 शुस्तास्थ्य व्यावाः।
S1 Pt1 हुस्तवास्य व्यावाः। S2.3 हुवारिल्लेवाः।

L6 M1 transp. संहृत सच्चा लोपास्मम।। D3 भृवृहसप्त वेद्या (for हा।।) D1.4
Pt2 वेद्यः। M1 om.; N1.2 D2 शाष्टि; D4 शाष्टि।

L7 S2 om. भाषा। D1.4-7 Pt2-वुक्तमृ; D2 अविद्वस्त (for
-वुक्तिल्लेव।) M1 D2.4.6 S1 Pt1 om. गुप्तमृ। M1 D3 om. संपं।
N1.2 ins. इति before लंपमयतं।। D4 अबिष्ठन्ता; Pt2 अबिष्ठत।। S2 भविष्या।
M1 विभवसह; D3 विभवसह; D4 विभवसह (for विभवसह।)।
कहिं द्राम विश्वविद्यालयों बिदेहित। अग्रणि ए, तथा आइं
मान्यता जै मनुष्यव्रत पाल्णीयो पजसी बाल्वीयो। ते त सर
पाव्यालय तथा र पवित्रांग।
राजा। (सिविनेवस्यान्तः)। अहो ममस्त्रिं च परिदेहितानि।
श्रीवा। (सुतस्य प्रकणनालोकया)। हा पुलिय एवं शु दे
सुलभिजुहस्यां विविधावतो, अथे शुमाध्यस्यस्ते पञ्चत्वादेशे।
L 1 N1.2 D7 दशि; D4 दायो। N2 वीशस्यहस्यो; D1 पिव्यो;
D6 विस्तारो; S2 विस्तारो। D5 चेहसि; D6 चिदिषि; D7 S3 चिकिनि।
S3 बि ( for बि)। N1.2 D1.5.7 तथे ( for तथे)। D7 om. ब्रहं। S2 ins.
बि after ब्रहं।
L 2 N1.2 समासिद्धे; D1.4 समासिद्धा; D3.6 Pt1 समासिद्धा। N1.2
पविदाः; D1 पुलियो; D2 पविदाः; D7 Pt2 पविदाः ( for पविदाः)।
D1 एसो। N1 M1 D7 S1 Pt1.2 ins. दे after एसो। D3 om.; D5
शालों ( for शालों)। N1.2 M1 D1 ins. मित after शालों। M1 om.;
D3 बि ( for बि)। D7 सम बि ( for सम)।
L 3 M1 D1.7 Pt2 पाप-; S3 बाव- ( for पाप-)। D3 om.; D1
तथा; S3 बि ( for तथा)। D7 om. बि। S2 पविदाः; Pt2 पविदाः।
L 4 D2.4-6 S1 Pt1.2 ममस्त्रिं; D3 S2 ममस्त्रिं; S3 ममस्त्रिं।
M1 ममस्त्रिं परिदेहिताः। N1 ins. शालापानि; N2 ins. पविदाः after परी-
देहिताः।
L 5 D2 S1 Pt1 ins. सस्यें; D6 ins. सस्यें before शुलस। D3
पुलिय ( for पुलिय)। M1 D3 S2 Pt2 पविदाः ( for पविदाः)। D7 Pt2
om. हा। N1.2 पुलिया; M1 D2.5-7 Pt2 पुलिया। S2 om.। N1.2 एसं
(for एसं)। N1.2 M1 क्षं। D7 om.। D6 एसे ( for एसे)।
L 6 M1 ब्रहं; D4 गुष्ठ ( for गुष्ठ)। D2.5-7 मचाहं ( for मचाहं)।
D4-6 S1 Pt1.2 -मचाहु। N1.2 शिवालस्यस्य; M1 शिवालस्यस्य; D1 शिवालस्यस्य;
D3 शिवालस्य; D5 S2 शिवालस्य; Pt2 शिवालस्य। D1 ins. शाले दे after
de। D2.5.6 om. दे। N2 शुलस्य ( om. पविदाः)। D1.3-7 Pt1.2 शुल-
पिदाः ( D7 शुलस्य); D2.5 शुलस्य; M1 D4 शुलस्य; D4.6 S1 Pt1 -शाले; D7 -पविदाः ( for -पविदाः)।
सिद्धांतद्वारे कोषणे। अथवा यह विद्विज्ञानको काठाणविशिष्यव- वैदिकत्यादि, ता किं पत्र लगरिते अलकण्य संदिग्ध कसर्वावरणा।
तथा साधारणसत्स अज्ञातसत्स मम मन्द्वाप्रण शविदे पवादो।
सवा जानार्यो घम्मो, अप्परणं वा रक्षणं, अविधिवासणो विषणानागाध्यमा। जो भुवने।

L 1 Pt 2 विशिष्यवचले। D 3.7 भविष्य( for वयमः। S 3 प्र ( for व।
D 1 व्रहिदिनिवचन्यो; D 2 व्रहिदिनिवचन्यो; D 4 S 3 व्रहिदिनिवचन्यो; D 5 व्रहिदिनिवचन्यो। D 6 व्रहिदिनिवचन्यो; D 7 व्रहिदिनिवचन्यो। D 1.7 विशिष्य; D 2.6 विशिष्य( for कसर्वा।
M 1 D 1 -विशिष्यः; D 2 -विशिष्यः; D 6 -विशिष्यः ( for -विशिष्यः।

L 2 N 1.2 M 1 D 7 वर्गवचलो; D 1.3 उत्तरत्यो; D 4 वब्वत्यो; Pt 2 वचलो। M 1 om.; D 6 विशिष्य ( for विशिष्य एष्। N 1 D 1 शरीरे; D 3 पकरे ( for शरीरे। D 1 om.; N 1 गणाहे; N 2 corrupt; M 1 साह (!) ( for प्रकाश्य।
D 7 om. प्रकाश्यः वर्तिदे। D 1.4 Pt 2 वर्तिदे; N 2 D 2.3 S 1 Pt 1 वर्तिदे; D 5 विशि; D 6 वर्तिदे। D 4 किरण्तः; D 7 श्रेष्ठः; S 3 कहः ( for कहः। D 2 -हुस्म्यः ( for -हुस्म्यः।

L 3 N 1.2 om.; D 5 कथा; S 3 कह ( for कथा। M 1 स्मृतिवन्धरस ( corrupt) ( for सम्बंधरस। D 3 म ( for मम। D 4 मन्द्वाप्रणादः; D 5 मन्द्वाप्रणादः।

L 3-4 N 1.2 चरिते शा पवादो; D 1 चरिते शा पवादो; M 1 D 3.7 Pt 2 चरिते ( M 1 D 7 चरिते। पवादो; S 3 चरिते शवादो।

L 4 After पवादो, N 1 ins. जादो द्वरस्तः; N 2 ins. द्वरस्तः। S 3 सशाहा ( for सशाह। N 1.2 थमारकाचम्यो। D 3 om. व।

L 5 D 2 शब्दवर्णः; D 4 Pt 2 शब्दवर्णः; D 5 शब्दः। M 1 दलोवादि; D 1.3 Pt 2 दलोवादि; N 1.2 -विशिष्यः; M 1 -विशिष्यः; D 1 -विशिष्यः; D 2 -हलः; D 3 -हलः; D 4 -हलः; D 7 Pt 2 -हलः ( for -हलः। D 2.6 जवो; D 4 जव ( for जवो। D 1 जवो।
वर्तमानिकम्

दिनेमणिकम् समाविष्टम् साधुविनियोजितम् अथा भवतद्विन् शीताद चक्षुर्वरी परस्य पुत्रो देह मविस्तारित रि।

ता मम मन्दमारणीपि भाव्येशैले सवयं महिष्यं संहुर्षः।

दाता। (शाश्वतम्)। कर्म लंबवतिनी कथा वर्तेः। (दिनुप्रणमयलोकं)

शाश्वतम्। अये कथम्

L 1 D1.4 रिं (for दिनेण्)। N1 M1 D1 transp. समाविष्टम् (D1 वार्तमानिकम्) before ब्रह्म। N2 om। D2.3.6 P1 समाविष्टम्। D4.5.7 समाविष्टम्। S3 P2 समाविष्टम्। D1.7 साधुविनियोजितम्। D3 साधुविनियोजितम्। M1 D3 साधुविनियोजितम्। D4.6 S1 P1 साधुविनियोजितम्। P2 गविनियोजितम् (for साधुविनियोजितम्)। N1.2 D1 ins. श्रवणिकिरिति after साधुविनियोजितम्। S3 बहुम (for ब्रह्म)।

L 2 N1 D3.5.6.7 वंशवर्णः। N2 सूलवर्णः। M1 सूलवर्णः। D1 वर्णः। D2 S1 P1 वर्णः। D4 वर्णः। P2 वर्णः। P2 om। N2 दीयः। M1 दीयः। D1 विषविषयः (for दीयः)। N1.2 समाविष्टम्। वर्णः। D2.6 वर्णः। D4 वर्णः। S3 वर्णः। M1 एशो देः। D3 देः। D7 एशो। P2 तो (for एशो)। M1 पुत्रो। D2.6 गुरु। D7 गुरुः (for गुरुः)। S2.3 transp. पुत्रों and देः। M1 D3.7 om। देः। D3 विवस्तारित (for मविस्तारित)। D2.4.6 om। ति।

L 3 D3 om।। D4.6 म (for मम)। D4 मन्दमारणीपि। P2 मन्दमारणीपि। M1 माधवेचे। D3 मन्दमारणीपि। (for मन्दमारणीपि माधवेचे)। D1 वस्थापित (for वस्थापित)। N1.2 ins। ते before वस्थापित। D3.4 वस्थापित। P2 विषविषयः। N1.2 संहुर्षः। D4 तु (for संहुर्षः)।

L 4 M1 ins। शालस्मार्कम् after शालाना। M1 D3 om। कथ। N1 सहसः।लंबवतिनी। D3 वाक्यः (for कथा)। N1 वर्तेः। M1 वर्तेः। D5 वर्तेः (for वर्तेः)। D1 वाक्यं (for वाक्यं)।

L 5 M1 om।। D3 सहसः (for शाला)। D3 om। कथे। D1 ins। तृतीया after शाले। D4 om। कथे कथ। N1.2 om। कथ।
चवस्त्रिक्रम  191

छजा कार्यमिव गिरे पृथ्वलदाते विश्वालेक्षणः।
कामां धन्यस्यो विश्वलादुरं तु दृश्य करनि पीवरा ।
नूं भुपवलाहुः शाल्युर्य सामान्यविचार्यित ॥ ८ ।

(स्थ्रुतिमभिनीय लघुकछयम्)। कस्मिन्न चालनेन वत्सः
मोहिनाभो नूमस्यासे स्मयोऽवस्यायर्बं बस्ती ॥।

(युधया)। (सोपालममानाकाशः)। भरव्य कोलिच दित्योऽदानिं च।

(राजा)। (साबित्तम्)। कर्यं मुग्नेन्त कोलिचन्दुपालते। सर्वेषा
न किंचिद संवस्तवित । तवाद्य परपरि ववधावा शौचवेच्यम्। । १०

Sr. 8—d) D7 (before corr.) चवस्त्राकारं; S2 चवस्त्राकारं। S3 पृथ्वीकृताका।—b) D4 om. बनकाहौ चरणो करी स।—d) D1 श्यूरस्वी। M1 शामाजग्य

dोधारुः।

L 5 D6 S1 Pct1 om. कस्मिन्न चालनेन वत्सः। D4-6 S1 Pct1.2 ins.

मे after वत्सः।

L 6 D2 corrupt; D6 नूमस्य (for नूमस्यासे।)। D1 तदपनि; S3 

हस्तिः (for तदपनि)।

L 7 N1.2 ins. कानौं विचाय before चवश्वा and शान्ति पार्थ after ठी।

L 8 N1.2 M1 D2 किरिः। D3.6 किरिः। N1.2 ins. ध्वस्तं before दित्योः। N1.2 M1 D3 वद्वों; D1 S2.3 कवल्यः (for दित्योः)। N1.2 

M1 दाथिः। D4 दाथिः। N1.2 M1 D7 ins. दुमं; D3 ins. दुम। इति

मूढ्रे ित after ग्रित।

L 9 D4 om. कंग। D3 om. मापवसं।

L 10 D4 S2.3 om. न before दित्यं। D5 दित्यानि। D2 S1 Pct1.2 

om. न after दित्यं। D2.3.6 S1.2 Pct1.2 विचार्यित। D5 वद्वरतिः corrected 
to वद्वतिः (for संवस्तिः)। M1 धन्यं (for पर-।। D7 om; N1.2 शैवेष; 

D1 शैवेष शैवः। D4.5 Pct2 शैवेष (for शैवेष)।

16
नैने तदलम् अवलोकयामि तावदिवनि।

लिंग: 1

M1 D3 ins. तदलम् अवलोकयामि तावदिवनि। तदवलोकयामि तावदेनि; D1 ins. तदवलोकयामि तावत्; D7 ins. सैवैक्रयम् before विवर्मलोकय। D1 S3 भालोक्य (for अवलोकय)। S2.3 सकीतुः (for सकीतुः)। D5 विर् (for कुत्)। D7 अहङ्गि (for अहङ्गि)। N2 om. तदलम् संदेहेन इत्यः। S3 om. क्रियः। N1 M1 D1.7 om. क्रियः।

St. 9—b) M1 D1.7 कुतला (for दुष्प्रेष्यः)।—c) D4 दुष्प्रेष्यः। most Mss दुष्प्रेष्यः।—d) D1 पुराणिलिखिता। D2.6 S1 Pt1 लेखाभि: (for रेखाभि:)।

L 6 M1 D3 ins. नृपकुल (M1 कुलनद्यः) बालप्राप्त after रोहिताश्र। N1.2 D1 प्रवेषः (for देषि)। D2.6 S1 Pt1 transp. देषि and मे।

L 7 D3 S2 मूर्छित (for मूर्छितः: पतलि)। D5 पतलि; S2.3 पतली पुनः (for पतलि)। M1 om. संघः लक्ष्मि। N1.2 रोहिताश्रयूः। D1 भालोक्य (for अवलोकय)।

L 8 N1.2 ins. हा वस्त्र रोहिताश्र; D1 ins. हा वस्त्र before समुद्रभोवाम्। D1 द्वाराकर्षण (for द्वाराकर्षण)। D3 ins. ते before; N1 M1 D1 ins. ते after सरामि। M1 इतिः (for शैलि मन्दनाराय)।

St. 10—a) N1.2 D7 प्रविष्टमस्तः। M1 D5.7 मृगणः।—b) D1.2 S1 Pt1.2—कल्याणविलक्षः।—b) M1—कल्याणविलक्षः।
Act V

चतुर्विशिष्टम्

हा वस्त्र रोहितताम् हा तपनकुलबालम्बाल हा हरिभान्द्रपत्यानन्दुन हा कुपितकौशिकिक्षणानुपय-प्रधानपुष्पम्।

नेन्त्र न दृतं न कुलोचितानि
सुखान्त्वतातानि पदो न कोणे।

न्यायोपिनीताकृतमृपरस्म्यं
विविश्चितत्त्व द्वित्तं गतोत्सित।

अधि च वत्स

मूर्तीयपेक्षयस्या न परिपतितस्य
द्वानिः करो न चरणावरिमोलिपताः।

जातो जनुरुणिकिषणकस्य न बाहु
लघुद्वादः प्रति-प्रिक्षुरिविशिष्यति नष्टः॥१९॥

L 1 N1 ins. साह' before हा वत्स. M1 om. वस्त्र. M1 D1.3 om. हा before तपनकुल-.

D1 तपनकुलबालक; D7 तपनकुलप्राल; M1 कुलकाल-प्राल.

L 2 N1.2 D1.6.7 -हरिभान्द्रनन्दुन. M1 om. हस्तम्। D4 महाकृपित- (for हा कृपित-).

L 2-3 M1 हा कुपितकौशिकिज्ञानणाप्रधानपुष्पम्; D3 हा कौशिकद्रविष्या-प्रधानपुष्पम्।

L 3 S3 om.; D1 -प्रथम- (for -प्रथम-).

Ss. 11 Before this verse, D3 ins. पत्र; D4 ins. बाल एकाबलो दुःखादा।

अधि इन्द्रसमुपरकुः: प्राप्तमद्धालो। पीयोकरकृतिः अवतोड्डालसरस्यात्सोलिताबुद्धाराजसह तपस्येः यथा च निर्विचार इति घोरोकल्पे मूङ्खंवित: प्रति संहं लघुम्।

- a ) D1 बुद्धविविष्यति। - c ) D1.6.7 -मूङ्खरस्। (for मूङ्खरस्त, i.e. ख for ख).

- d ) M1 विलम्बनन्त; D7 विलम्बनन्त।

L 8 D2 om. this line. M1 D3 om. वस्त्र।

Ss. 12 D2 om. this verse. - b ) D4 चरणावरिमोलिः। N3 -मौलिक-नात्र। - c ) D4 -युक्तिक्षेपवरिः (sic) हस्त।
(विचिन्व)। तक्षिमिद्धोपपुखळ बिलपप्प्या वेळ्या: कधऱ्याच्या-
तमाम्म। अथवा न युक्तमां तन्त्र्योक्तंद्यामां तपस्तीं
वद्याविद्येयायापमे परंक्ष्यामां 
(आत्मानमवलोक्य)।
दुरासम, हरिझन्त्तक कधऱ्याच्या न विबऱ्यसे। किमः
परं दृश्यति। (हृति सुभूत्त नाद्यति। शान्तम्मिल्ल।) दुरासम
हरिझन्त्तक वेदेतात्मानोमथि हत्त्राणा द्विति
तक्षिमिद्धालयलि लोकावाच्यामां परमातुमिल्ल। विक्रूळः

L1 D1.7 Pt2 om.; N1.2 बिवध्वेष (for विचिन्व). N1.2 M1
D7 विमहपुपप्पुळ; D1 विमहपुपप्पुळ; D6 Pt2 कधऱ्याच्या-
D7 विमहपुपग्गळ.

L2 N1.2 M1 D3 युक्तमां (for युक्तमां).

L3 M1 D3 दशा- (for दशासा-). N1 D1.4.5 S2 -विवर्ध्येरापरेवध्यो-
पिस्तु; N2 कर्षपु; M1 -विवर्ध्येरापरेवध्योपिस्तु; D3 -विवर्ध्येरापरेवध्यो-
पिस्तु; D6 -विवर्ध्येरापरेवध्योपिस्तु; D7 -विवर्ध्येरापरेवध्यो-
पिस्तु; S3 -विवर्ध्ये-
पिस्तु। D3 व्य (for द्रासम).

L4 M1 D3 om. (hapl.) all words from कधऱ्याच्या up to
dरिम्मांत्तक (16) but ins. the passage later after परिलक्षी (16).
N1.2 D1.7 विबऱ्यसे (for विबऱ्यसे).

L5 N1.2 वस्तुमिल्लि (for वस्तुमिल्लि); for the reading of D3 see
below (17). D1.2 नाद्यतिला (for नाद्यति). D1 ins. t.t.: before शान्ति.
D4 उन्नत्वलि (for उन्नत्वलि).

L5-6 D1 om. दुरासम हरिझन्त्तक.

L6 N1.2 तत्व (for तत्व). S3 वदेतात्मेना (for वदेतात्मेना). D3 हर-
प्रायान (for द्रासम). D1.3 वक्ष्य (for परिलक्षी).

L7 D3 तक्षिमिद्धास्त्र: परं बिल्पुप्प्या विबऱ्यस्ति मूल्यि शान्ताल्लाम (for all
words from तक्षिमिद्धालयलि up to विक्रूळः). N1 M1 शान्ताल्लामि; N2
शान्ति; D1 S3 शान्ति. D1 शान्ताल्लामि. N1.2 द्वित्ययूमिल्लि; M1
उन्नतमिल्लि; D1 परिलक्षीमिल्लि. D7 om.; D1 विक्रूळ (for विक्रूळः).
चारविद्वानकम्

वरमधूँ निर्मोक्षाने तमसि द्राघे।
पुनःवाननेनुरकिता न पुनःविशिष्टा विसः॥२१३

अष्टि च

अन्य्यन्तरां-ककः-वैतरणीयवीरचि-
वण्डालिपि-तौरव-राजसलीजु।
नैसेवु सति नरकश्चिदि यातनासा
दुःखेन यातनयविङ्गजन तुल्या:॥२१४

तदन्तं विलपनेन। भवतु माहीर्धीयप्रपातेन हुत
शोकाधिक्षामनमात्मान्य निर्मायामि। (िति मन्त्र)

St. 13—d) D2-6 निमाय ( contrary to metre ); S1 Pct.1.2 निमेजनः.—
c) N1.2 M1 तनवानने-नुरकिता (hypermetric).—d) D1 S3 पुनःविशिष्टु। S3
Pct.2 दस: ( for विसः:।। M1 transp. St. 13 and St. 14.

St. 14—d) N1.2 -ैतरणीयमोऽि- ; D1 -ैतरणेशु शूनि- ; M1 D3.7
-ैतरणीशु शूनि- ; D2.4-6 S1-3 Pct.1.2 -ैरववृद्धिवीचि-। [ Vaitaranī and Avici occur
as names of Naraka in the Devi-purāṇa].—b) D3 शुद्धासिपि- ; D4
चारविद्वानकम्।—d) M1 तनवानिकागजन ; D3 S3 तनविविन्जन as in text ; other
Mss विलपनेन। | Among Narakas mentioned in the Purāṇas ( Viṣṇu, Padma, Devi ) we have the names of Andhatamisra, Krakacchada,
Puyavaha or Puyoda, Vici, Asipatranava, Raurava, Sālmali, Vaitaranī
and Avici]. M1 सादु ( for तुल्या।। M1 transp. the first and
second halves of this St.

L 8 D3 विलपनेन ( for विलपनेन।। N1.2 माहीर्धीयप्रपातेन।
M1 माहीर्धीयप्रपातेन; D2.4.6 S1-3 Pct.1.2 माहीर्धीयप्रपातेन; D5.7
-सटोपास्ते।

L 8-9 N1.2 शास्त्रशयुतसोकामिना निर्देशः ( N2 उदर्शः।। M1 शुद्ध-
शोकामिनिर्देशः; D1 शुद्धशोकामिना दुर्शः; D3 शुद्धशोकामिना।

L 9 M1 D3 om. िवि।
परिक्रम्य स्वतिमभिनीय सर्वंभम्मू। अद्य मनाच्यापरीमानां विस्तूकोपंक्षिः। (विचिन्त्य सत्वेशृण्यम्)। किनं भोः किंत्रम्।

मरणांसन्धृतिः बालि धन्यः साधीनुतुच्यः।

आत्मविकाविनः पापः प्राणययोगंश्योऽवः्तः ||१६॥
(वैकुञ्च्च नाटकियः)। तदस्याच्छिपि मनोरथाभुमुघ्योपिस्म मन्दकामः। कुतः।

दार्शनिकास्व दुःख्य चैवेनंस्तेव शेषम्।

हुर्वर्भिकिनृपतीतिर्थ भृत्राभाव्यतिकम् ||१६॥

(सावधमम्)। तथाविद्वद्वनीसाधनोनुक्षिपत्यमानमायानं

विवेकवारिणा सत्तुष्य भृदुर्वास्त्रम प्रमाणीकरोरिः।

L 1 M1 D1 सृष्टिं; D3 धर्मं (for स्वतिमभिनीय)। N1.2 न

मनागपि।

L 1-2 N1.2 M1 D1.7 पराधोनीविबत्मासां।

L 2 D2.6 विस्तूकस्मि (sic) (for विस्तूकोपंक्षि)। N1.2 ins. मन्दभागः

after विस्तूकोपंक्षि।

L 3 S3 om. कः।

St. 15—a) N1.2 D4 निष्ठृतिः; D6 निष्ठृक्षय।

L 6 N2 D5 सत्वेशृण्यं (for वैकुञ्च्च)। D5 om.; D3 S3 नाटवितः (for नाटकियः)। D3 तस्सद् (for तदस्सद्)। D5 om. भपि। S3 परिच्छोड़स्मि

(for अभोदितसम)।

L 6-7 M1 D3 om. मन्दभागः।

L 7 D1 यतः (for कुतः)।

St. 16—a) N1.2 M1 D1.3 [च]पि (for [च]श्य)।—b) D3 सचिः

D6 अस्पेष (for अस्पेष)।

L 10 D5 om. शास्त्रायेऽः M1 D3.7 om. हतः। D1 om. शाब्दः।

N1.2 वैद्यद्रव्योक्तयास्मा दुर्भं; M1 वैद्यद्रव्योक्तयास्मायः; D1 वैद्यद्रव्यो कीर्तिसंहस्त्रानं; D3 श्रवणोक्तयास्मातः। S3 om. शाब्दायाम्।
यतः

मध्ये व्यक्तमनार्थिविभागमन्त्रावृत्तमार्गाधारः

पशुत्वं प्राप्तिः फिलाय्य जगस्तत्त्वन्द्रा संस्कृतम्

संस्कारार्थिविभागसङ्गमन्त्रावृत्तमार्गाधारः

सम्प्रदायएव विभागमन्त्रावृत्तमार्गाधारः

सत्तमोठाति न वेश्चित विचुर्यां शोकस्य पत्तकारणम्

5

हृद्या ( संहार लक्ष्य रूपः ) कर्मं पदे हृद्जीविविष जा में परिवर्तित

तत्र किं पुंक्षु पर्यं करणिजः ( अयुष्णी परिसंह्री ) भोजु

पद्विसं मलाचनपावर्ते अत्तरां उद्विन्धिन्य वाधावृत्तसृंगारः

( इति

पाया रचिवति )

राजा ( संह्री अवभ्रमम् ) अहृत इत्यथरमापनर्ते जीविन्यथसनफलम्

10
tततः करोमि मन्त्रमायः ( चिन्तितम्य ) भवतु, एवं तात्त्वः

( एकस्ते स्थितस् )

L 1 N1.2 ins. संप्रवासः as stage direction before यतः

St. 17—b) D3 संक्षणत्; D7 भृस्तुतः ( for संह्री )—c) N1 D7 -बलये;

D1 -नलये; Pt2 -बले; ( for -नलये ). M1 गोमो बिलोमि: सम्व.—d) N2 दे

मोहः; S2 संमोहिनात् ( for तमोहिनात् )

L 6 N1.2 लक्षयस्त्रा ( for संहारलक्ष्य रूपः ). D3 S3 कहः; D4 कहः

( for कहः ) D1 ins. अभ्रवि after कहः; M1 ins. हृद्जीविविषः. N1 एहः

( for एहः ). D6 शः ( for शः ). N1.2 M1 transp. गा and मा.

L 7 D2.5 om. तुः. N1.2 D1.2.5.6 S3 Pt2 शः; D4 शः. N1

D1.7 सर्दिस्तः; N2 M1 वर्गशः; D4 कारणजी; D5 कारणियः. N1.2

विम्यः; Pt2 प्रायः ( for अयुष्णि परिसंह्री ).

L 8 D1 एदस्त ( for एदस्तम् ). N1.2 M1 मलाचनपावर्ते; D1 मलाचन

पावर्ते; S3 मलाचनपावर्ते. D2 om. M1 प्रायः; D4 S3 प्रायमारः ( for

भाषायः ) N1.2 उद्विन्धिन्यः; D3 विधिन्यः; S2 उद्विन्धिन्यः ( for उद्विन्धिन्यः )

L 10 D3 om. हृद्यः. D7 om. प्रायः. D7 जीवितात्मकः; M1 जीवितात्मकः

L 12 M1 D1.3 हृद्जीविविषा सीतासः (D3 शिक्तः) पुनर्मनो गायन कहः

(M1 D3 om. this word); D2.4-7 S1.3 (S2 missing) Pt1.2 हुल्यशं गायना. M1

D1-7 S1.3 (S2 missing) Pt1.2 continue मर्यादातिरिक्त वानित हुल्यापः पद्धति,

which N1. - insert later below after St. 18. [Variants: D1.5.6

निरःसि; D3 निरःसि; D4 निद्धाऽति. M1 D1 वानीसि; D3 S3 हुल्याऽति

(for वानीसि).

D5 पद्धला ( for पद्धला ). M1 D3.4 S3 Pt2 ins.

उभः: after लक्ष्यः].
शैव्या। ( सबिस्मानमार्क्षण्यति )

राजा। ( पुनरस्ततः गतवा मरणाशिवृत्ति स्या तिति ( ’515 ) इत्यादि पद्धति )

शैव्या। ( आकर्ष्यं सत्तार्कम् पारमात्मस्य )। हस्ती हस्ती मरणमुक्तवा-सत्तात्मवार्ष पारार्थीर्जोवित्वार्ष दातत्त्वं पितर विद्युम्भिरं

ल. 18—ध. 1.2.5.6 om. this verse.—(a) मृत ( for स- )—(b) N1.2 मृत D3 विद्युम्भ ( for विद्युम्भ )—(c) N1 जीव"; N2 मृत D3.4 S2 Pt2 गायः; D7 वेष्ट ( for मायाः )। N1 न परस्य; ’N2 D7 भवस्य; M1 प्ररघ्यत् ( for ब्रह्मस्य )। N1.2 D7 सारसः; M1 D3.4 Pt2 भूमत्यो ( for भूमियः )—(d) N1.2 विद्युतं सा ( N2 विद्युतं सा ) किल ( N1 om. this word ) पारलिकः; M1 विद्युतेऽस्थितं किल पारलिकः; D7 विद्युतेऽस्थितं किल पारलिकः.

L 5 मृत D4-7 S ( S2 missing ) Pt1.2 om. this line.

L 6 N1.2 om. गतवा and cites the entire verse here। M1 D1-7 S ( S2 missing ) Pt1.2 ins। this line above ( see above p. 127, 12. v. I).

L 8 M1 om. शाक्यवर्य and transp. सत्तार्कम् and पारामात्मस्य )। N1.2 सम्बादक्षेरूर्व ( for भाक्यवर्य सत्तार्कम् )। M1 हस्ती कहः; D2 हस्तः हस्तः; D3-5 S1 Pt1 हि हि हि; D7 हि हि हि। S2.3 हि हि हि। N1 D1.7 ins। कहः before मरणः—

L 9 M1 परार्थार्जोवित्वात्; D3 परस्तर्वा ओविद्वर्; S3 परार्थार्जोवित्वात् ( for परार्थार्जोवित्वात् )। N1.2-ओविद्वरातिस्तथाः ( for ओविद्वरातिस्तथाः )। M1 D3 om।। D1 शास्तिस्तथाः; D2.6 शास्तिस्तथाः; D5 शास्तिस्तथाः ( for शास्तिस्तथाः )। D2 S1.3 Pt1 वि ( for वि)।
अण्णसिं व जम्मान्तरे द्रामादो दासमावादो व तिमुखा भविस्तः।
(उत्तममालाक्षण दोषे निःशब्दः)। भवय वेद्य मंदिर् व पि व
जम्मान्तरे भवय द्रामादो ससादवादो। तः हविद्व भवदपार्थः।
(द्रामादों पातिड्राहि सहसोत्सव्य भवूपि मुद्रये )। केसिचं
वर्गिणि अप्पदीश्रावकऽ वसाविस्वाये परिविद्वव्ये। तः
कालोचित्वं कदुः द्रामालसुमुचित्वाय हस्तस्वाय विषवर्गः।

L 1 D1 भा भा भा भा भा भा भा भा भा (for भा भा भा)
D4 S3 शि (for शि)। N1 M1 व शि (M1 om. this
word) परिमुखा हामादो दासमावादो; N2 agreeing but corrupt; D1.7 मणि
पि परिमुखा (D7 व परिमुखा for these words) हामादो दासमावादो भविस्तः (for
हामादो दासमावादो व तिमुखा भविस्तः)

L 2 D3 दोषम्युष्ण (for दोषे)। Some Mss सुशिक्षा। D1 ins. मो
before ममचं। D2 भवव (for ममचं)। D1 देश; D3 देश (for देशी)। N1.2
transp. मंदिरि पि व लामोदविदः व महवदो ससादवादो (13)। S3 शि (for शि)
M1 मरण (for मरणे)

L 3 M1 लम्बदि; D1 लहुः; D2.5.6 P12 लम्बविद; D3 लम्बोदविदः;
D4 लम्बविद; D7 लहुः; S2.3 लम्बविद (for लम्बोदविदः)। N1.2 D1.3 हा
हुः; M1 D5.6 S1.3 P11.2 ता हुः।

L 4 D1 पातिगति (for पात्यम्या)। M1 om. तहसोत्सव्य। M2 M1 om.
N1 भवूपि परिमूखव; D3 प्रचलेन परिमूखव (for भवूपि प्रमूखव)। D1 शि शि;
D2.6 S1 P11.2 शि (for शि)
D7 S2 शि (for शि); S3 शि (for शि)

L 5 N1.2 M1 D5.7 शानि; D3 दास (for दासि)। D3 S2.3
चप्पडवार्त। N1.2 M1 -धाको; D2-6 -धाको; S1 P11.2 -धाको।
N1.2 M1 दुसाविस्वादो; D3 जादुविस्वादे (for दुसाविस्वादे)। N1.2 परि-
देविद्वऽ; P12 परिविद्वव्ये।

L 6 P12 श्रिशु (for श्रु)। M1 D3 दासवादः; N1.2 D1 श्रुः; M1 श्रुः
; D2 सस्तुः।
L 1  N1 D1.3 S2.3 भाराधवन्ति ;  N2 भाराधवन्ति ए। N1 M1 S2 ब्रोकपसस्त्रः ;  N2 किरोपसस्त्रः ;  D4 S1 Pt1.2 ब्रोकपसस्त्रः ;  S3 ब्रोकपसस्त्रः। N1.2 नि:भोज्ये। N1.2 D1 ins. तथा before भाराधवन्ति। D4.5 भाराधवन्ति। M1 D1.2.4-7 S1 Pt1.2 परिसोद्यदेस्तः ;  D3 सोद्यदेस्तः। S3 परिसोद्यदेस्तः।

L 2  D3 S3 यद्य ( for जया )। N1.2 M1 D1.3 om. या। M1 om. इस्मिः। N1.2 D1.3.7 मण्युसस्त्रः। N1.2 ए मण्युसस्त्रः प्रविष्टः। N2 om. this word।। M1 पुषोर संविस्तः। D1 ए पुषोर vi संविस्तः। D3 पुषोर vi संविस्तः। यह संविस्तः। The passage from मः ( in मण्युसस्त्रः ) up to the end of the work are lost on missing folios in D1।

L 3  M1 ( before corr. ) नात्यदति ( for रचयति।)

L 4  D3 om. हस्या and यथे। N1 M1 शारस्ताः। N2 corrupt ( for शारस्ताः। N1.2 लोकस्वयर्य कः। M1 कालोस्वयर्य कः ( for कालोस्वयर्य कः।

L 4-5  N1.2 om।। D3 Pt2 lāगतः ( for भाराधवन्ति।

L 5  S2 om. second सांबु। D2.5.6 om।। अवि। D4 भास्यापातम्यर्तिकास्तः। ( for भास्यापातम्यर्तिकास्तः।

L 5-6  M1 भामिनर ( for भामिनर।

L 6  M1 D3 om।। हुरानी। D7 उपयुर्त ( for उपयुर्त। D3 स्रोतः। ( for स्रोतः।

L 7  N1.2 D2.3 om।। संवैभ्रम्य सूबैभ्रम्य। N1.2 D3 om।। च। D7

L 8  N1.2 M1 D3 om।। मृत्युमार्यादयोति। D2.5-7 ins।। इति बहित after महामागः।
Act V

अक्षत्व मत्परित्वटपंचमस्य भृकुम्बलम्।
प्रवर्तीयाः केनापि न प्रमणान्येति: किया: ॥११॥

tapuniniyam से सुतकम्बलः (हि साध्यन्यम्म करे प्रसारसति)

शैवा। (भर्त नाथयति)। भर्तसुध दूरो विहर। अहि दे उवाचसं। ६
राजा। (मौन नाथयत्वा विहरः)

शैवा। (रोहिताभव्य शरीरातपामात्मक्षार्ण्यति इस्तं समालोक्य शविस्मयामात्मकः)। कर्म बक्षसिल्लक्षणार्णाहौ वि अथ धारने मतस्वात्त्र वर्चारसं उष्णीवो। (शान्ति: प्राक्क्रमणलोकः)

St. 19 = IV. 23.—cd) N.1.2 प्रवर्तीयाः केनापि न प्रमणान्येके किया:।

Instead of the entire verse, S2 reads भृकुत्व मत्परित्वटपंचमस्य हि पतिभा; S3 भृकुत्व मत्परित्वटपंचमस्य हिपतिभा।

L 3 Ptc2 om. से. N.1.2 M1 D.3.6 गुरुकम्बलः. N.1.2 वाण्यन्यम् इतरः;
M.1 मालवस्स (for साध्यन्यम्).


L 6 N.1.2 M.1 D.7 Ptc2 भृकुत्व नाथयति, omitting विहरः: S.2.3 नाथयतः
(for नाथयति).

L 7 N.1.2 M.1 D.3.7 ins. वसवस्त्रस्य before रोहिताभव्य शरीरारि; D.3 रोहिताभव्य उपरीयाः (for रोहिताभव्य शरीरारि); D.4 ins. ते before भर्तयति. N.2 om. भर्तयति. N.1.2 ins. राज: before हुलं. M.1 विलोकः; D.3.7 अवलोकः (for समालोकः).

L 8 N.2 om. शविस्मयामात्मकः. S.2 स्वरः (for भारस्वरः). N.1.2 हस्ती हस्ती; D.6 कथः (for कथः). S.3 लक्षणविषयः; Ptc2 वाक्यविलक्षणः.
N.1.2 D.7 Ptc2-लक्षणः; M.1-लक्षणः (for-लक्षणः). N.1.2 M.1 D.3.7 om. वि.

L 9 D.3 ins. ता before हुलं. N.1.2 ins. दूरो after उपरीयाः. D.2.3 S.1 Ptc1.2 ins. भृकुत्व before शान्ति: M.1 D.3.7 repeat शान्ति: D.7 Ptc2 वाक्यः (for अवलोकः).
सम्यक्षिप्तम्। कर्ष अत्रज्ञता। (सत्तमभगम्।) हा अत्रज्ञता परितांति परितांति। (द्व्यात्मानं पायति।)
राजा। (अपस्मारं)। देवि न मात्र अपाकेत्रायुपितं श्रद्धुप्रसीं।
तत्त्वगृहसिद्धि सामाज्यविधि।

शैवम्। (सामाज्यं)। हस्ती हर्षी किंचिदेव्।
राजा। कर्मणं विपक्षः। तवर्ष परिवर्तितेन। उपनीयसार्वतद्।
शैवम्। (स्वेतक्यमपर्यति)।
(आत्मातुष्ठुष्ठिः। उभौ सचिवस्यमवलोकर्वतः।)

L 1 N1.2 प्रायम्बीवाय अभयलोकं (for प्रायम्बवलोकं [p 131, 19])
सम्यक्षिप्तम्। M1 om. सम्यक्षिप्तम्। S3 कहं (for कहं)। D3 om. all
words from कर्ष अत्रज्ञता up to सामाज्यविधि (14)। N2 om. सत्तमभगम्।
D7 om. हा।

L 2 N1.2 परितांति परितांति। M1 D7 परितांति परितांति।
D4 does not repeat परितांति।

L 3 M1 om.। N1.2 -स्यर्सं (for -स्रष्यः)।

L 4 M1 D2.5 do not repeat सामाज्यविधि।

L 5 D3 om.। M1 leaves space for सामाज्यं। N2 ins. उत्तरायां after
सामाज्यं। N2 M1 om.। D7 does not repeat। D2.3 S1 Pt1 हस्रो हर्षो;
D4 Pt2 हस्रो हर्षो;
S2.3 हस्रो हर्षो। N1.2 M1 D3 ins. अभयलोकं before
किंगशरदेव॥ N1.2 D6 किं शोरोः। D7 किं यु किं यु एवः। S2.3 किं एवः (for
किंगशरदेव)।

L 6 N1 M1 D3 ins. देवि before कर्षणां। N1.2 परोपकारः (for
विपक्षः।)। N1.2 om. चालं परिवर्तितेन and ins. ने after उपनीयविधि। M1 D7
परिवर्तितेन। N1.2 M1 D3 मूलकंभलं (for एतद्।)

L 7 N1.2 स्वेतक्यं नाठयमात्रा पर्यथिति। M1 D3 तथा कृष्टते (for
स्वेतक्यमपर्यति।)

L 8 N1.2 ins. परिति before आत्मातुष्ठुष्ठि। M1 ins. परात after पुष्पमिति।
D5 परस्परं (for सचिवस्यं।)। N1 D4 Pt2 आलोकन्तः। (for अभयलोकन्तः।)।
L 1 M1 om. lines 1-2.

L 2 From नेपथ्ये to the end of the work, the passages are lost on missing folios in S2.

St. 20—\(a\) M1 झाँ (for शोऽं).—\(b\) N2 रोषे (for परेेऽ्ये).—\(c\) M1 शोऽ्ये (for सल्ये) and सल्ये (for झाँ).

L 5 N2 D7 om. झुला. M1 D3 om. सरलांगे. N1.2 M1 D7 साखः; D4 झाकः. N1.2 D7 Pt2 ins. एसो before भवुद्धस्य. D4 भवुद्धस्ये. M1 गुणसमाकेशी; D3 गुणसङ्कालाहे; S3 गुणसङ्कालाहे.

L 6 N1.2 M1 D7 Pt2 transp. ने and हिवभवे. D4 भाषासाधेशि; D5 भाषासाधेशि; D7 समसाधेशि; Pt2 समसाधेशि; S3 समाशेशि (for भाषासाधेि). D7 सव्वस्था; other Mss (D1 S2 missing) and Pt (except N1.2 as in text) भवी (for भवी). N1.2 गुणसङ्कालाहे; D3 गुणसङ्कालाहे; S3 गुणसङ्कालाहे (for गुणसङ्कालाहे).

L 7 S1 Pt1.2 जरि (for फिे). D4 ins. झाड़ी after फिे. D3 om. याते. M1 हैं भवुद्ध्सरलांगे. N1.2 M1 D2.5.7 गुणसङ्कालाहे; D3 गुणसङ्कालाहे; D4 गुणसङ्कालाहे; D6 गुणसङ्कालाहे; S3 गुणसङ्कालाहे (for गुणसङ्कालाहे). D5.7 ins. ति; Pt2 ins. ति after गुणसङ्कालाहे. S3 सव्वस्था (for सव्वस्था). N1.2 M1 गुणसङ्कालाहे; D6 गुणसङ्कालाहे; D7 गुणसङ्कालाहे (for गुणसङ्कालाहे).

L 8 M1 गुणसङ्कालाहे; D3 गुणसङ्कालाहे; D4 गुणसङ्कालाहे. N1 संबुले; D6 सबे (for सबे). N1 गुणसङ्कालाहे; D2.6 गुणसङ्कालाहे; D3 गुणसङ्कालाहे (for गुणसङ्कालाहे). D3 om. second सबे. M1 ins. ति before विवेद्या.
(ततः प्रविष्टाति चर्चे )

चर्चे: महापतिमः, महाराज हरिहरः, कथमात्मकारणं नाम:
तथा हि पश्य

अन्वेषां ये दुःखः पारिवारा
सत्त्वीर्नैवेदिते: कर्मेमधिः
तानेवादै भक्तसालोकपूर्वा
नासो बादूः शाक्त्यानवलोकान् ||२१||

तदेवं विपादेन। वस्त्र रोहितातः समाभिसिद्धि समाभिसिद्धि।
राजा। ( हथू लहरेपूरः)। कथमयं पवायत्वमः। भगवारु अभिवाद्ये।

शैवा। अभियं गणामामि।
रोहितातः। ( शाने: शनैहम्मत्तति।)

चर्चे: समाभिसिद्धि वस्त्र त्यं पवित्र धर्मेण पालित:।
गतप्रागायामः प्राणैविरः पालिताद्वः प्रमादः ||२२||

L 2 N1.2 ins. कथयः कथयः before कथयः. M1 D3 S1 P1.2 ब्रह्मार्यो
(for ब्रह्मार्यो).

L 3 N1.2 कृतः; S3 पर्यः तथा हि by transp. (for तथा हि पर्यः).

St. 21—b) M1 कार्यः:) (for दाने:) N1.2 ब्राह्मार्यः; M1 D7 निर्भितः
(for अविद्यः): N1.2 कर्मच्छरः—c) P2 श्रावलोकनः पूर्वाः—d) N1.2 M1
D2.3.7 S3 P2 आसो (for आसो). D7 श्रावलोकनः (for श्राव लोकान्).

L 8 M1 विपादेन (for विपादेन). D2 S3 do not repeat समाभिसिद्धि.

L 9 N1.2 D3 सविसंवः; M1 ससंवः (for ससंवः). N1.2 ins. ब्राह्मः
before कथयः. D3-5.7 P2 om. ; D2.6 S1 P1.8 (for ब्राह्मः). D5.6
भावतः (for भावा:).

L 9-10 N1.2 D7 P2 भवामामि (for भविष्यामः).

L 12 N1.2 D7 do not repeat दाने:. D2 ins. नवे ; D4 अग्ने after
उमनीक्षणः. M1 उमनीक्षणः.

St. 22—ab) N1 त्यं पिता; N2 लक्षिता (for त्यं पिता).—d) M1 D3
वासिष्ठः (for पालितः).

...
रोहिताध्य: (समुदराय) कथमन्व। तत्केन पुनरिम्म प्रदेशसामन्ताचिति।
शैवा। जाव अच्छानी भाष्येपथित।

धर्मः। वत्ता अर्थ ब्राह्मणोकालिकम्: पिता पुरत पात्र।
रोहिताध्य:। तात परिचायस्य परिचायस्य। (द्वात्तामाने पात्याधि)
राजा। वत्तान मां भाषाकार्यशैविकयं स्यन्दहिष्च।

धर्मः। राजयु अल्पसिद्धानी उपयुक्तानां:। तथा दि
कोताप्यस्या ब्राह्मणे ये: सदवरो
यथास्थालो यथा राजस्य च तत्से।
राजन्युक्तं तस्मातो ब्राह्मेष्टे
सिद्धं वक्षः सर्वाच्चति द्वाराम्।।२३॥

L 1 N1.2 M1 Pt सहस्रायान्त्र (for समुदराय)। N1.2 ins. सहस्त्रायान्त्र
after समुदराय। D4 चन्द्र (for चन्द्रा)। D4-6 S3 om. ततः। N1 कृषि (for
tतत्केन)। D3 कृषि वह इम्स देशसामान्यहिष्च (for तत्केन पुनरिम्म प्रदेशसामन्ताचिति)।
N1 प्रदेशसामन्तातोकिस्म हवालीकयाति; D7 प्रदेशसामन्ता; Pt2 देशसामन्ताचिति (for
प्रदेशसामन्तातोकिस्म)। M1 om. शस्त्रi। N2 om. all words from कथमन्व to वत्ता (l 3).

L 2 N1 om. all words from शैवा to भाष्येपथित। D7 om. यज्ञ।
D2.6 भाष्येपथितः।

L 3 N1.2 D7 ins. ते after अर्थ। D7 om. ब्राह्मणोकालिकम्। S3 om.
पिता। N1.2 पुरुषः (for पुरुषः)।

L 4 N1.2 ins. हस्तः। बचे कथा (N2 om. this word) ततोत्त्वायः
before ततात्। M1 om. ततात्। D3 भाष्या; M1 D7 S3 परिचायस्य (for
परिचायस्य परिचायस्य)। D5 पात्याधि。

L 5 D2.7 S1 Pt1.2 ins. उपश्रुः; S3 ins. समुदराय before वत्ता
Pt2 om. वस्त्र। N1.2 भाषाकार्य पुनः पुनः पति (for भाषाकार्यशैविकयं स्यन्दहिष्च)।
M1 D6 भाषाकार्यसिद्धां।

L 6 D4 रा only for राजन्यु। D4 क्षयायः; D5 Pt2 क्षयायः। M1
om. तथा हि।

St. 23—a) N2 M1 D4-7 S1 Pt1.2 कोस्या:। D3 घोष्योः; S3 भाषा:
(for [ब्] पक्षा:)। D2-6 S1.3 Pt1.2 ते; D7 corrupt (for व)। N2 drops व।
—b) N1.2 D5 S3 Pt2 चवाकायोः। N1.2 यथा; D3 यथा (for यथा)। N1.2
तले (for तले)।—c) D3 transp. राजस्य and उपाश्रयः। N1.2 हस्तः (for हस्तः)।
कः कौशः विमानानाम्।
(प्रविष्ट)

पुष्यः। आङ्गापयतु भगवान्।
घम्यः। इत्ते भव॥

6 पुष्यः। परोज्ञिः।
घम्यः। महाराज विमानमिथ्य दियेशेन चर्चया विलोक्यतां
यथेऽवसंविनिति।

राजा। यथाविश्वासं भगवान्। (इति विच्य विमानमार्क्य ध्यानं
नात्यनं)। धिक्माद: धिक्मादः। विधोपश्नानपरत्योपतितेन
भवता कौलिङ्केन सत्यवेषु नो राज्यं प्रतिकुत्कुम्।

घम्यः। राजन! भवत्तदिशास्वेद्येवाति मुनिस्तथा इत्तवानू तु

L 1 D4.5 ins. भो: after कौलिङ्क. M1 विमानाग्रिह्यादि; D2.4.6
S1.3 P11 परिवारादि or परिवारादि; D3 परिवारादि; D5 परिवारादि; D7
भिमार्क्य भिमार्क्य; P22 परिवारादि भिमार्क्य भिमार्क्य (for भिमार्क्य).

L 3 P22 ins. घम्यं before; M1 ins. after भगवान्. D2.4 भवान् (for
भगवान्).

L 6 M1 राजन् (for महाराज). N1.2 M1 D3 विमानमार्क्य, which
D3 transp. after चर्चया. N1.2 विलोक्यसि (for विलोक्यसि).

L 7 S3 यथेत् (for यथेत्). M1 om.; D3 सवं यथेष्ठादिति; D6
यथेत् सवंसंविनिति (for यथेत् सवंसंविनिति).

L 8 M1 D5 भवान् (for भगवान्). N1.2 D7 S3 om. धिश्यं. D4
S3 विमानमार्क्य. N1.2 ins. धिश्यवेशशास्त्रयं; D7 P22 ins. धिश्यवेशशास्त्रयं
before भासं. M1 भान्य केतनमार्क्य (for इति धिश्य विमानमार्क्य).

L 9 N1.2 D3 नात्याण्य; M1 नात्याण्य (for नात्याण्य). M1 D3.5.7
do not repeat धिश्यः प्राचे. N1.2 om. second धिश्य. D4 repeats both
धिश्य and प्राचे. N2 धिश्यवेशशास्त्रयं. D4 -परतेन (for -परतेन).

L 10 N1.2 सत्येष् (for सत्येष्). N1 S3 om. नो. N1 प्रतितिवरुः;
N2 अत्यत्; M1 प्रस्तुत (for प्रतितिवरुः).

L 11 D5.6 om. राजन्. N1.2 सत्यवेशशास्त्रयेष्; M1 सत्यवेशशास्त्रयेष्;
D3 सत्यवेशशास्त्रयेष्; D4 धिश्यवेशशास्त्रयेष्. D7 om. चालो. M1 D3 transp. चालो and चुचिम.
राज्यार्थित्या। तद्वन्ति संबंधमें। विश्लेषमालोक्यतं तत्त्वं नवम।।

राजा। (पुनर्वृत्त नाट्यित्याय सान्त्रम्।) देवी विष्णु चर्चितो।
क्रेता स ते प्रहृतिकारणिणो ह्रिजनमा
जायासंभो ननु शिवो फिल दृष्ट्राति तो।
क्रेता ममापि स्थलु यो भगवानः धर्मे-
स्तेनाधुना मनसं शाल्यमुपैति शाल्यमू।॥२४॥

भर्मः। तेन द्वि अभिनिष्ठ्यां पृथिवीराज्ये वस्त्रो रोहित्ताध्वः।।

राजा। भगवन् यद्राधिशिषि।

L 1 M1 तत्त्व संबंधमें (for तद्वन्ति संबंधमें)। D2 S1 Pt1 बिष्णुद्; D3 निधिर्। N1.2 D4 अभिनिष्ठ्यां (for अभिनिष्ठ्यां)। N1.2 D7 चर्चित; M1 तत्त्वादि (for तत्त्वादि)।

L 2 N1.2 S3 insf. इति alter सर्वं।

L 3 N1.2 अभिनिष्ठ्य; S3 नाट्यित्या (for नाट्यित्या)। N1.2 सान्त्रम्; D7 Pt2 सान्त्र (for सान्त्रम्)। N1.2 insf. प्रियं न: प्रियं before देविः। D4 दृष्ट्र्या (for दृष्ट्र्या)।

S1. 24—b) S3 Pt2 न दु (for नदु)।—After b) D4 ins.

भारत्प्रय येन दुष्क वातित एष वातः।
सोडः गयो भवयत: कश्चयाः चेतः।।

वष्टाधिशिषि भविन्ति मात्रमाद्यनमः।
श्राब्धालीसे वर्धितमात्रास्मातः।।

—cd) N1 D4 धर्मेन्द्रदुष्टेनुः; M1 D3 धर्मेन्द्रदुष्टेनुः; D2 धर्मेन्द्रदुष्टेनुः; D5 धर्मेन्द्रदुष्टेनुः; D7 धर्मेन्द्रदुष्टेनुः (sic) (for धर्मेन्द्रदुष्टेनुः)।—d) N1 मयि
विश्नात्; M1 D2.3.5-7 वम् विश्चात् (for मनसं शाल्यम)। N1 समपैति (for उपेति)। S3 शाल्यम।।

L 8 D5 om. भर्मः। N1 insf. तास्तु alter अभिनिष्ठ्यां। M1 धर्मेन्द्रराज्ये
आलो रोहिताध्वः। D3 धर्मेन्द्रराज्ये रोहिताध्वः (for धर्मेन्द्रराज्ये वस्त्रो रोहिताध्वः।।
S3 धर्मेन्द्रराज्ये रोहिताध्वः। D4 om. वत्सः।

L 9 This line is missing in S3.
धमेले । आलोचनासाठी छलं छलं चावरे चावरे शूरकारे शूरकारे।

पूजने । परालतपिसंवारसाठी वेधसंवारसाठी चावरे चावरे शूरकारे शूरकारे।

पते व्योत्साहार्यपद्धतीं बांधरे हृदयुक्ते शूरकाराच्या द्वितीय मंडळी यांनी संबंध लागरेय; ॥२५॥

( परमेलाक्षण्नृती रोहिताच्या विवरणांनी नाट्यात्।)

पौर । (उपवेंद्र लोकसंग्रह)। विद्या विद्वानवाचारी भारतात भारत नाशीले तपस्वी रोहिताच्या विवरणांत नामांकन आहे।

तथा हि पता नि वधती कटोळकाळांच्या प्रतीच्या निवारण; ॥२६॥

तत्काल करणीयम्। श्रवणी प्रभावलोककामशे प्रतिक्रिया ॥

L 1 M1 रेप्टीट्स आचारण नास्ति । D2 दोऽबुद्धि रेप्टीट्स आचारणः छलं छलं चावरे चावरे शूरकारे शूरकारे शूरकारे शूरकारे शूरकारे शूरकारे शूरकारे शूरकारे। D5 दोऽबुद्धि रेप्टीट्स आचारणः छलं छलं शूरकारे शूरकारे शूरकारे शूरकारे। N1 D3 ओम । चावरे चावरे शूरकारे शूरकारे । S3 शूरकारे। तत्काल करणीयम्। श्रवणी प्रभावलोककामशे प्रतिक्रिया ॥

L 5 D4 S3 ओम । अल्ल येते येते व अल्ल येते व अल्ल येते व अल्ल येते व अल्ल येते व अल्ल येते व अल्ल येते व अल्ल येते । N1 भाषियं भाषियं भाषियं भाषियं भाषियं भाषियं भाषियं भाषियं भाषियं भाषियं भाषियं भाषियं भाषियं भाषियं । D3 विद्वानवाचारी भाषियं भाषियं भाषियं भाषियं भाषियं भाषियं भाषियं भाषियं । M1 त्रस्तम्भे । वेदार्थम् । वाक्यं शेष मायें ।

L 8 D2 । M1 देशस्थ रोहिताच्या भाषियं भाषियं भाषियं भाषियं भाषियं भाषियं भाषियं भाषियं भाषियं भाषियं भाषियं भाषियं भाषियं भाषियं ।

L 13 N1 ओम । D2 । तत्काल करणीयम्। श्रवणी प्रभावलोककामशे प्रतिक्रिया ॥

N1 उपित्यं भाषियं भाषियं भाषियं भाषियं ।
राजा। भगवन्
कुङ्जे तर्जनत्तप्रे खलु गतानुभाषरे कौशिके नाय्यैताक विहाय गच्छिति नवासानन्यनायानि।
प्रत्यारागतवाणुवचनवद्वैकूदकस्ति ध्यासान्तद्य
स्तनानकू तमालमिति भवता लोकमबिहारानम्। ॥१७॥

धर्मः। राजन् सखभागवचिरोष्यावचवालबाबानां प्रजानां क पुनरेतावलि भागेयेयानि।

राजा।
श्राणं क्षणार्धं सह ताभिरेव लोकमबाजारिविहरामि तांस्तान्।
मरैव वा पुण्यबलेन तासा।
भवतू लोका भवता प्रविघ्नः। ॥२८॥

धर्मः। ( सविस्मयः।) अहो लोकोत्तरं चरितमयेन राजवेषः। राजन्
अनेन पुण्यवानसंभावितेन अपरेण पुण्यभारेन प्रजानामात्मनः।

L 1 M1 om. भगवन्।
St. 27—d) N1 M1 D7 [श् वताता ( for खलु गतान्)। D4 गता ( for गतान्)।—b) D7 विहाय ( for ि विहाय)। M1 transp. बसान् and भवि।—d) D3 नुयालमिति। D7 शहसा ( for भवता)। D4 प्रिधणः ( for प्रिधणः)।
L 6 N1 om. राजन्। D3 शब्रेन ( for शब्रेन)। M1 D3 प्रभावानि ( for प्रभावानि)। N1 om.; D3 transp. प्रजानि and भागेयानि ( 17)
L 8 N1.2 ins. भगवद् before the verse.
St. 28—b) D4.6 S3 विहारामि ( for विहारामि)।—c) D2.3 S1.3 Pt1 पुण्यबलेन।

L 12 N1.2 लोकोर्तनिति। M1 D3 om. राजन्।
L 13 N1 M1 D3 Pt2 ins. भेन; N2 ins. तेन after भेन।
N1.2 पुण्यानसंबरेन; D2 पुण्यवानसंभावितेन; D4 पुण्यबलेन; D7 पुण्यबलेन ( for पुण्यवानसंभावितेन)। N1.2 om.; M1 D4 प्रेण ( for प्रेण)। M1 पुण्यबलेन ( for पुण्यभारेन)। N1.2 D2 om.; D4 ins. स alter पुण्यभारेन।
मुत्त्यु लोकाः। तत्तुच्छतां किं ते सूक्ष्म प्रयुक्तगरीमि।

राजा। भगवन् अतः परमपि प्रयुक्तसि। तथा कि विधानाम् सुनिनाः परि व्यक्तिमयथयः। तत्त्वा प्राणान्ययं मध्ययुक्तक्षेत्रित्वमात्।

दश: साक्षात्त्वय: भगवन् शाक्त्यसारोऽसारमात्। किं ते तत्त्वाच्याद्वरमतो यथित्वः प्राथ्यथिः।

तथापौर्वमस्तु

संस्कृतिकस्मतः सदृशस्यः

मवतु मही विजयी च सूक्ष्मिपाल:।

कविरिप्रशस्तिता निन्दुभन्ये

गुणकणिकाभ्युधातां गुणाः।

L 1 N1 श्रावि। (for व ); N2 corrupt for the phrase. N1.2 ins. र्राविता। N2 लोकाः। D6 शास्त्रतोरी:। (for शास्त्रा लोका:।)

D3 om. तत्तुच्छतः। D3 transp. किं ते and सूक्ष्मः। D5 om. ते।

L 1-2 M1 तत्तुच्छतः भूषते किमुक्तकरोमि।

L 3 S3 om. भ्रापि। M1 ins. न। D3 ins. किं before प्रीः। N1.2 D3 om. तथा। क्रि। Cf. Uttara-carita before vii. 20 अतः परमपि प्रयुक्तसि।

St. 29 - a) D2.4-6 मूर्त्यमयः। (for मूर्तिमयः।)।—b) D5 Pt2 लघुः। (for लघुः।)। M1 D3 लघुः। प्राप्तेयमयः।—c) N1.2 M1 D3 लघुः। (for लघुः।)। D6 भगवानः। N2 सालोऽ। M1 -लोऽ। (for सालोऽ।।)।—d) D3 om. ता। N1.2 किं शास्त्रयाद्वरमतो यथित्वः प्राथ्यथिः। M1 D7 किं शास्त्रयाद्वरमतः (M1 परतरमतो)। यथित्वः प्राथ्यथिः।

L 8 D4 ins. भरनवक्यः। सताप्तोः। N1.2 D7 भवतु। (for भवतु।)

St. 30—a) D4 प्रेमितः। (for प्रेमितः।)। N1.2 -हुजः।। D3 विक्ष्रायः।

All Mss and Pt (except D4-6 Pt2 as in text; D1 S2 missing)

-सत्यः। (for -सत्यः।)।—c) N2 कविरिप्रशस्तितं निन्दुभन्ये। M1 D3 निन्ये प्रवर्त्ते|।—d) N2 गुणकणिकाभ्युधाताः। (corrupt); D6 गुणकणिकाभ्युधाताः। S1 Pt1 गुणकणिकाभ्युधाताः। D5 ins. ता before गुणाः। N2 गुणाः। D4 स्त्राई। (for स्त्राई।)।
अपि च

वेनादिस्य प्रयोगः घनपुलक्षुता नाटकस्वास्त्य हुर्दा-

हस्तालांकार्टस्यं प्रतिविन्दमक्ष्यारा रासायः संप्रस्ताः।

तत्स्य श्रमस्वतेर्धृष्टमु जगादिः कार्तिकेयस्य कीर्तिः

पारे श्रीराध्यसिंघोरपेक्ष कवियशास्त्रा सार्धप्रेमसहेण॥ ३१॥

(इति निष्कामतः सर्वः)

इति पञ्चमोऽक्षः समासः॥

इत्यायंशेषेकविता चण्डकौशिकिं नाटकं समासम्॥

———

St. 31—a) M₁ शैलस्य (for वेनादिस्य).—b) M₁ रस्ता (for वस्त्रः).
N₁.2 D₃ अनुदिन्ं (for प्रतिविन्दिः). D₇ अरक्षत (for अरुः).—c) D₄ चंसुतेर्ध्रमेनु (submetric). M₁ जानिः (for अमः). P₇ जगादिः.—d)
N₁.2 श्मेतण्यासुमेवः : M₁ D₃ श्मेतण्यासुःः (for श्मेतण्यासुमेवः).

Colophon. N₁.2 पष्मोऽक्षः समासः; M₁ पष्मोऽक्षः। इति कविचूक्तालेजः

श्रीऽमादायः चण्डकौशिकः नाम नाटकं समासः॥; D₁ S₂ missing ;
D₂.5.6 S₁ पष्मोऽक्षः। इति बी (D₂ om. बी) श्रीऽमादायः चण्डकौशिकः

नाम नाटकं समासिन्येण (D₅ S₁ समास) ; D₃ श्मेतण्यासुः नाम

पष्मोऽक्षः। इति श्रीऽमादायः चण्डकौशिकः नाम नाटकं सम्पूर्ण।

D₄ पष्मोऽक्षः। इति श्रीऽमादायः चण्डकौशिकः नाम नाटकं सम्पूर्ण॥; D₇ पष्मोऽक्षः

समासः श्मेतण्यासुः नाम नाटकं॥ कृतिरिक्ष श्रीऽमादायः

S₃.-------

इति बी चण्डकौशिकः पष्मोऽक्षः। P₇.1.2 इति बीः (P₇ बीः) श्रीऽमादायः

चण्डकौशिकः नाटकं पष्मोऽक्षः समासिन्येण।

Post-Colophon. N₁ ins. श्रीऽमादायः (Nevārī संस्कृत १३०=१२५० A. D)

गते वर्ष वैते पष्मोऽक्षः दिने। युगी च श्रीऽमादायः रायेप्रेमकपश्वास्त्रेष्ठ लेखनम्॥

श्रुतमः॥

Then in a later and smaller hand:

चण्डकौशिकः (N. S. 751=1631 A.D) वर्ष नैपाले शासिकः॥ पीकुछु-

प्रदेशस्यं गुरुः श्रीऽमादायः॥
N2 ins.

६०७ ( =१४८७ A.D.; Sastri reads १०७ ) साध्व-शिरस्वरूपप्रकटिनाय तिथि शारीरिक प्रसादे विजयराजशंकर ( अयु ? ) भिन्न राजभानसे विभूतिपाठितसंस्थानितः संवार्थित पाठनकोषः वस्था || सैव विभािति विनिराजनायो धीराजस्वलरा: संवार्थं: ||

स्वितिनिदित्वं संभा(सः) चाच्यः प्रत्येकु दशेन || शुभमस्तु सवविजयतां ||

M1 ins. भृः नस्य भगवते वाघुदेनाय || धीरामाय नमः || शाके १५०४ ( =७८२ A.D.) वे व च यु ( वैसासे विि चन्द्रभी गुरीं ).

D1 missing.

D2 ins.

निञ्जिप्रदरसचनाय वशसे विराजधे ( सं १६६४=१६४३ A.D.) शुभरविनिर्मुदः

मानस माये च कृष्णे || राजस्वरुपवर्धे रज्जना धय्येषाण्वितविनिर्मुदवसाय नाटक विनिराजधे नाटक निचिकालायें: ॥ ॥ ॥ शुभमस्तु श्रीमद् मानायु कृष्णानि दिवशत: ॥

D3 ins.

शुभम मनुष्य: ॥ संवत: १५१४ ( =१५५९ A.D.) सम्ये मार्गी धे कृष्णा १२ सोमे 

लिखिताः वज्राध्येण परंतपाध्येय सीमाय: || छ ॥ धे: || छ ॥

D4 ins.

धीरामायापर्यायमस्तु || सं ७५० ( ? ) ॥ छ ॥ छ ॥

D5 ins.

शुभम भूपाद: ॥ शुभमुनिरसचनाय: सम्भवेयदेने ( सं १६७४=१६१४ A.D.) ब 

माये पशु पशु स्ति वे हुजारविनशी महयायु तिथिः ॥ नोलाःनिरसचनाये 

शुभमि भावाकारा यह धि तेषां पुरि नाटकम् व लिखित नामावलीनामि ॥

भूपाद भोजकर्वधे मनोहर लिखित पाठाय सवविजयतु ॥ शुभम ॥

D6 ins,

सं १५४७ पशु कृष्णा ( =१८०१ A.D.).

D7 ins.

संवत: १६६६ ( the last figure १ indistinct ) ( =१६०५ A.D.) वे 

माये सुहः........( letters worm-eaten and lost ) शुभम्म अक्ष ||

लेखापाठकयाये [ ] शुभमस्तु । प्रवर्मस्तु: । सत्यराजानि ॥........(lost) ।

ओविनिरसचायोपासवेद पुरातज्ञानाम् अध्यवर्तनायें: ॥

S1 ins.

छस्माहुद्दरसलानेन नमः || धीरस्तु || No date.

S3 शुभमस्तु । भोजो........वे नमः. No date.
ENGLISH TRANSLATION
CANDA-KAUŚIKA

(THE FIERCE KAUSIKA OF ĀRYA KSEMĪŚVARA)

ACT I

Prologue

(Invocation)

'This deity, because of the diversity of three qualities¹, creates, sustains and destroys the worlds; it is by his eight pervading forms² indeed that this very universe is covered; for him there is none to adore',—as if perceiving this, on the onset of Śiva’s dance, the flower-offering, scattered by the hisses of the hoods of serpents encircling [his hand], fell at [his own] feet³,—may it protect you! (1)

Moreover:

"O fair-limbed lady, let thy face with its ruddy eyes, frowning brows and slightly trembling lips, put to shame the beauty of the moon. No need of appeasement; O proud woman, let this wrath of thine increase!"—May Śiva, embraced by the goddess thus addressed⁴, be auspicious to you! (2)

And again:

Blissfully relaxed in meditation; amorously thrilled at the sight of Gauri’s face; now startled [and] marvellous, and now smiling at his own agitation; cruel to the mind-born [Cupid] who drew the bow;

¹ Namely, the three well-known Guṇas, Sattva, Rajas and Tamas. Literally traigunya=threefold qualitative condition.

² The eight forms or manifestations of Śiva constitute the theme of the first verse of Kālidāsa’s Abhijñāna-sahitya.

³ The conceit is that Śiva’s flower-offering falls at his own feet because it finds no god superior to Śiva. Some MSS make this clear by reading nījacakraya-gataḥ; but this reading omits the tvu of the Utpreksā.

⁴ And propitiated by the subtle flattery.
contracted with pity when [Cupid was] burnt; and trembling with a flow of tears at the weeping of his [Cupid's] wife,—may the [diverse] looks of Śiva protect you!\(^1\) (3)

*(At the end of the invocation)*

**THE STAGE-DIRECTOR.** Enough of prolixity! I have been commanded by Śri-Mahiśāla-deva who, having gracefully uprooted all thorns [to the State], was a suitor in the self-choice ceremony of Lakṣmī, who was drawn by his arm-staff, revolving like Mandara in the midst of the sea of battle\(^2\). Of him those who are versed in old history recite a laudatory verse:

[The same] Candragupta who, having the support of the naturally abstruse policy of Cāṇakya, conquered Kusumapura by vanquishing the Nandas, made his appearance again as Śri-Mahiśāla-deva, rich in the pride of his arm, in order to slay just those [Nandas] who have today verily attained the form of the Karṇāṭas. (4)

*(Entering)*

**ASSISTANT TO THE STAGE-DIRECTOR.** Sir, what further has been commanded by that king?

**STAGE-DIRECTOR.** It has been commanded that a new drama named Caṇḍa-kausika [and ] composed by the poet Ārya Kṣemīśvara, grandson of Vijayakoṣṭha, should be staged. The poet has indeed thus addressed the courtiers, who are proficient in the sacred text of

\(^1\) This verse describes the changing aspects of Śiva's eyes at the time when Madana, the god of love, was annihilated by fiery wrath of Śiva, the god of destruction.

\(^2\) This alludes to the churning of the ocean by means of the revolving Mount Mandara; from which Lakṣmī arose, with an implied comparison of king Mahiśāla to Viṣṇu.
dramaturgy, who are conversant with the arts and sciences, and who are familiar with the ways of the world:

O learned men, nothing is seen in this world which is faultless or meritless. Ignore, therefore, the faults and accept the merits. (5)

Therefore, O Assistant, why do you not begin the music along with the actors?

ASSISTANT. (Doubtfully, with face downcast). Listen, noble sir. The Brahman, to whom a fee was promised by your good self at the time of the eclipse, is now angry on that account; so all the actors are frightened.

STAGE-DIRECTOR. (Acting as if afraid; after reflection, with joy). Friend, there is no need of fear in this. Now then I shall keep my word and give to the Brahman today what was promised, just as Hariścandra did by selling his son, wife and himself. (6)

(Behind the stage)

Come, come, dear friend.

STAGE-DIRECTOR. (Looking towards the tiring room). Ah why,—this is king Hariścandra, directed in his way to the inner apartment by his dear friend Baudhāyana. He looks tired after the vow and vigil, quietly advised by the family priest, who himself has elaborately begun various rites for the auspicious termination of calamities foreshadowed by great portents. This is he

1 Dramaturgy, is said to be the fifth Veda, the Nāṭya-veda, in Bharata's Nāṭya-śāstra.
3 The term mārīṣa (=Sir, or friend) is the regular word, prescribed by Dramaturgy, by which the Assistant addresses the Stage-director.
4 This is meant to hint at the plot of the play about to be staged.
Whose eyes, inclined to sleepiness, are red and dull; whose handsome lotus-like face is wasted through sleeplessness; and who looks like an elephant which, having strayed from its herd at the close of the day, finds itself distressed at dawn by recent separation. (7)

So come, let us go there!

(Exit).

End of the Prologue.

(Then enter the KING, showing weariness for want of sleep, and the JESTER).

THE JESTER. O friend, thou dost walk hither and thither with eyes drowsy for want of sleep, like a tortoise with its head a little thrust out, like a blind mouse opening and shutting the eyelids without seeing the way.

THE KING. My friend, it is sleep which causes chief support of the body of all beings. For:

It soothes the mind, brings lightness to every limb, kindles excellent understanding, removes deficiencies, keeps the balance of body-humours, and brings happiness attainable by a peculiar concentration of the mind. (8)

Whereas see now my

Body is languid with drowsiness, mind is benumbed with an excess of tiredness, mouth is yawning every now and then, and eyes cannot stand the light of the morning sun. (9)

(Reflecting, with wonder). What again could have been the object of the revered sage and teacher¹ in ordaining this night-vigil? Or perhaps it is not proper to deliberate upon the commands of a preceptor.

¹ He is called a Kulapati, which means that he was a venerable old sage who feeds and teaches ten thousand pupils.
THE JESTER. Well, friend, on thinking I find nothing in it other than the harm of frustrating the Queen who was dressed up and ready to receive her lover.¹

THE KING. Friend, away with jesting!

THE JESTER. O this may be a jest to thee, but to me, a poor fellow, this is a misfortune.

THE KING. (*Expressing apprehension, with anxiety*). How now do you think what steps the Queen will take?

THE JESTER. I suspect she is angry.

THE KING. That is so; what doubt is there? This is no small cause for anger for the Queen. Thus:

> Whether he is held up by the ministers, or he is carried away by the delightful company of friends; or perhaps the rogue, gone to meet some other beloved woman, does not come today. Thus, what things are not imagined of me as a rogue by my beloved, with her sighs and with a face drenched with tears dropping from eyes reddish with anger? (10)

Moreover:

> In eager desire for gracefully accomplished adornment, the evening was spent by her. The next watch² was passed with eyes set upon my path.³ 'The rogue has not come'—thus with welling tears and with languid wiping off of the decoration, how again the rest of the night was passed by tossing on the sides of the bed!⁴ (11)

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¹ That is, as a Vāsaka-sajjā heroine of Sanskrit Poetics.
² The Yāma is a watch, one-eighth part of a day, a period of about three hours.
³ Cf. Tāpasa-vatsarāja-carita: tām saṁpratyaṁ mārga-datta-nayanāṁ dṛṣṭum praśastiṣya me.
⁴ Cf. Ābhiśāk. (vi. 4); Savyā-prānta-uviṭataṁ vigamayaty unnidra eva kṣapāḥ; Mālavikā. vii. 5.
(Acting as if anxious). Ah alas, this lady with arched brows

At that time if some one approached, she was in fruitless flurry to rise up, moved by the expectation of my arrival. Towards her companions, who quietly smiled at each other but hid their faces, she became downcast [in face]. (12)

THE JESTER. (Smiling). Well, friend, why dost thou trouble thyself by bewailing over what is gone by? So come, let us go there and appease the Queen.

THE KING. (With approval). You speak rightly. So come, let us go there. (They walk about). (Sighing, in dejection). The act of going now is depressing to one whose fit time is lost. For instance:

While linking up [in her mind] my interrupted talk, she cast her eyes upon my path even if a blade of grass trembled, with the thought that I was coming. [Why] was [then] the lovely woman not embraced with loving regard by me, approaching quietly and unobserved from behind; [why] were not her eyes, resembling fresh blue lotuses, covered [playfully] by my hands? (13)

THE JESTER. (Walking about and looking towards the tiring room; with approval). Look, look, O friend. The Queen is just seated talking something to Carumati, who has brought the paraphernalia of toilet.

THE KING. (Looking, with delight). Ah indeed!

Removed is the painted decoration on the reedlike white cheeks of her who is slim-limbed; collyrium is not applied by the fawn-eyed lady on the eyes which extend up to the ear-tips; the braid of the hair, curly by nature, is hanging down loosely; and the lips which are like the [red] Bimba-fruit1, are pale. And yet how strange! The loveliness, which dislikes all decoration, is still just as faultless. (14)

1 See below note on i. 21.
CAṆDA-KAUŚIKA

(Then enter SAĪBYĀ as described, acting as if in anxiety, and CARUMATI).

CARUMATI. Queen, here is material for decoration.

SAĪBYĀ. (In dejection). O Carumati, remove this. How much should I humiliate myself by setting my heart upon means of fruitless decoration?

THE JESTER. Ah, how weighty is her resolve!

THE KING. Well spoken, Queen, well spoken! To thy naturally lovely limbs devotion to decoration is a matter of humiliation. For:

The ardently red dye of the betel is greedy of the lips; the collyrium is eager to kiss the eyes; the necklace is desirous of embracing the neck. All this is their self-interest, but no embellishment to thee. (15)

THE JESTER. Well, friend, let us approach.

THE KING. Friend, concealed here let us first listen to their intimate talk. (They stay in that manner).

SAĪBYĀ. (Sighing, with tears). O Carumati, is my husband, after inspiring confidence in that manner, subjects me to deception, then repeated salutation by all means to my own treacherous fate!

THE KING. Ah, proud lady,

If the sun is impeded by a mass of cloud and the lotus suffers frustration, this is no deception for her, nor is it a censure for the sun. (16)

CARUMATI. Queen, what is use of grieving? Kings are indeed those who have many mistresses.

1 The word rāga here means, with a pun, both red colouring as well as passion.
2 The regular word ārya-putra for the husband is rendered freely in our translation.
3 The word vipralambha, according to Rasa-sāstra, means deception as well as separation. Although separation is implied, deception is meant here from the context (Khaṇḍana below).
THE JESTER. (In anger). Ha, you slave-girl’s daughter, rather say that [kings have] many duties. Why do you make my dear friend an object of false reproach?

THE KING. Friend, no use of anger here!

When injury to honour¹ is magnified by companions, who know the method, fortunate people become objects of false censure of their beloved. (17)

SÂIBYÂ. (Weeps).

CARUMATI. O Queen, compose, compose yourself. The king has gone too far because of your excessive magnanimity. So, if you ask me, then you should not look at him even when he looks at you, you should torment him with reproaches even when he speaks pleasantly to you.

SÂIBYÂ. Why will I not do as you say, if at the sight of my husband I am able to prevail over my wayward heart?

THE KING. (Approaching swiftly). O Beloved, O large-eyed lady,² thou who hast power over me even when thy heart is solely surrendered to me,—why shouldst thou not have power over thyself? (18)

THE JESTER. Your ladyship, may all be well with thee!

(Both arise in confusion).

SÂIBYÂ. (To herself). What,—my husband! Well then, let it be [said] like this. (Aloud). May my lord be victorious, victorious!

CARUMATI. (To herself, with fear). What—the king! Alas, alas, the king has heard what I advised. Well then, let it be [said] like this. (Aloud). Victory, victory to the king! (Bringing a seat). Here is a seat. Let the king be seated here.

(All sit down).

¹ Literally, māṇa-granthi is ‘knot’ of pride or resentment, but the metaphor is not of tightening but magnifying.

² These quaint phrases (such as viśālakṣi here and tannugī below) are common enough in Sanskrit literature for describing feminine beauty, but they sound rather quaint in English translation.
THE KING. (Looking long and intently). O Beloved, now indeed

O fair-limbed lady, why does this thy thirsty look falling on me turn away, with the pupil moving at the corner, like a bee inside a lotus in the morning? (19)

Moreover, O slim-limbed lady,

Though neglect of adornment enhances thy beauty, yet it seems to speak of thy hidden anger towards me. (20)

SAIYĀ. (Gazing, with jealousy). My lord looks beautiful with these drowsy limbs, and with red eyes which are dull for want of sleep. (Shows anger).

THE KING. (Looking long and intently, with supplication). O Beloved, be pleased, be pleased!

Why is this fragile creeper-like eye-brow, which assumes the flurry of Madana's banner of victory, moving to and fro on thy forehead? O wrathful woman, why is this Bimba-like lip, which looks akin to the full-blown Bandhūka-flower shaken by a gentle breeze, quivering all of a sudden? (21) (With folded hands).

O wrathful woman, be pleased; why art thou angry without reason? I am not what thou dost apprehend of me. O beautiful lady, give me such punishment as suits thee; [but] to decide about me the revered preceptor is the authority. (22)

(Entering)

· THE WOMAN-DOORKEEPER. Victory, victory to the king!
A hermit has arrived from the preceptor.

1 Momordica Monadelpha, a plant which bears bright-red fruit.
2 Bandhujiva, Pentapetes Phoenicea, which bears a red flower.
THE KING. Hemaprabha, do usher him respectfully without delay.

THE DOOR-KEEPER. As the king commands. (Exit).

(Then enters the HERMIT, with holy water in his hand for averting evil)

THE HERMIT. (With amazement). Alas, alas indeed!

Why is this eclipse of the moon happening out of its proper time? Why is this scorching heat on all sides? Why is this earth trembling? Oh, why does a staff-shaped meteor pierce the orb of the sun? Of evil fate what is this indescribable (ka iva) transformation resulting in great portents? (23)

Or perhaps, all this, being cared for by the preceptor, would come to a happy end.

Allaying of evil dreams and portents [comes] from propitiatory and expiatory rites, from charity, from benediction of Brahmins and from proclaiming the [praise of] virtuous men. (24)

Hence, I have been sent by the revered sage and teacher to carry to king Harischandra and Saibya the propitiatory water, which averts all portents, [the water] left over from the expiatory rite undertaken [for the purpose].

(Entering)

THE DOOR-KEEPER. Come, sir, come. (Approaches).

THE HERMIT. (Approaching). O king, may all be well with thee!

THE KING. (Rising, with respect). Revered sir, I salute thee!

SAIBYA. Revered sir, I bow to thee.

THE HERMIT. King, mayst thou be victorious! Lady, mayst thou be the mother of heroes!
THE KING.  (In a bustle). A seat, a seat!

THE DOOR-KEEPER.  (Brings a seat).

THE KING.  Here is a seat, please be seated here.

(All sit down)

THE KING.  Hemaprabhā, attend at the door.

THE DOOR-KEEPER.  As you command, sir.  [Exit].

THE HERMIT.  King, let this propitiatory water, sent by the revered sage for consecrating thee with thy wife after the night-vigil, be received by thee; [it is] left over from the expiatory rite, and magnified in efficacy by the benediction of the sage and teacher.

THE KING.  (With folded hands, in delight).  A great favour!

THE HERMIT.

May this holy and auspicious water, purified by evil-averting incantations, meant for augmenting heroic valour, and left over from the rite begun for allaying imminent misfortune, lead thee to prosperity, bestow happiness and remove all calamities.  (25)

(Sprinkles it).

THE KING.  (Acting as if feeling the touch).  Ah!

This [water] is that cause of the sprouting of the seed of valour into a blossom, through the favour of which kings of the solar dynasty held their heads high.  (26)

THE HERMIT.  Madam Saibyā, by the command of the revered preceptor special provision is to be made by you today for the worship of household deities and Brahmans.

SAIBYĀ.  (With folded hands).  As you command, sir.

THE HERMIT.  King, may all be well with you!  I now go to greet that revered sage and teacher, who has undertaken various elaborate rites.  [Exit].
SAIBYĀ. *(Aside, with embarrassment).* Hallo Čārumati, the night-vigil of my husband was directed by the revered preceptor. So I was turned into a wicked person by my wayward heart, which had been hard to convince. Well, let it be thus [said]. *(Folding hands, aloud).* Be gracious, my lord.

THE KING. *(Lovingly).* Beloved,

If this request of thine be acceptable to me, whose mind was made turbid by false apprehension of wrong, I would put the necklace on thine own neck and paint decoration on thy cheek. *(27)*

SAIBYĀ. *(Showing modesty).*

THE KING. *(Acting as if doing what be said).* Beloved,

On thy cheek there is perspiration with a thrill; on my hand there is tremor. So my effort, begun with eagerness, is indeed useless in both ways. Even placed on the neck, the necklace, heaving on the nipple of the breast, does not leave the tremor received from the close contact of my hand. *(28).*

SAIBYĀ. My lord, I will go to perform what has been directed by the revered preceptor.

THE KING. Queen, let it be so performed.

*(Both exit)*

THE KING. Friend, how then do I now amuse my ardent self?

THE JESTER. O friend, why dost thou not amuse thyself with topic concerning the queen, while I amuse myself with topic concerning food?

*(Entering)*

A FORESTER. May the master be victorious, be victorious! Here has indeed sprung up the chief of the herd of boars in the hunting ground. He has filled the ten quarters of the earth with piles of his own glory, acquired by victory over his enemies, by
scattering it in the guise of whitish Kaseru fragments somewhat ground inside his machine-like teeth. [These fragments are] thrown about by the breeze of his breath, which is scented by the emission of fragrance adhering to the ground of Mustā grass crushed by the tip of his formidable nose. He [thus] looks like a fresh rain-cloud throwing showers of hail. He carries ears resembling shells of pearl-oyster, [ears] which are erect in anger on hearing the roar of flocks of forest-lions put to flight by his heavy and arrogantly deep sound of grunting. He has an expanse of tongue, waving and creeper-like, which creates the illusion of a flame of great and glittering fire of wrath. He is resplendent like the eruption of an ever gleaming conflagration adhering to a forest. He has a bunch of bristling manes, tawny like the glare of dreadful lightning. He is dark-blue like a sharpened sword, like a spotless sapphire, like collyrium and like the Tamāla tree. He shows the agitation of throbbing, tawny eyes. He is massive like abundant ink. He is like a forest-fire with a residue of sparks. The hollow of his mouth is frightful with its formidable tusks, which shine like [white] lotus-stalks coiling up for fear of being crushed between his teeth. He is like a solid mass of darkness on the night of universal destruction, [but darkness] decorated by two crescents issuing forth from the orb of the moon, [while the moon is] crushed by the mouthful seizure [of Rāhu], which is made imposing by fierce wrath coming from long-standing enmity. He is like the divine Great Boar grace-fully arisen, with the globe of the earth [now] laid down. Having heard this, it is for the master to decide. I myself am also going there. (Exit).

THE KING. (With delight). An object for diversion is now found!

THE JESTER. (With anger). O friend, it a hunting expedition, which abounds in such evil as moving about in the forest, trampling upon hundreds of thorns jumping over ups and downs, hunger and

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1 In Sanskrit poetic convention fame is represented as white. It is here likened to bits of whitish Kaseru grass scattered about. The Kaseru is a kind of grass with a bulbous root (Scripus Kysoor).
thirst, be thy way of relaxation, what then again can be a matter of exertion for thee?

THE KING. Friend, hunting is indeed greatly beneficial to kings. Thus:

It brings diversion to the wearied, causes concentration of the mind on a moving target, and imparts lightness to the body. Hunting, which generates energy and intelligence and suits warlike activity, is wrongly said to be a vice of the kings.¹ (29)

So come, let us go there.

(Exeunt omnis)

End of Act I.

¹ Cf. Abhijñāna-Sah. ii, 39: mithyāva vyasanān vadanāh mṛtyyūṁ idaṁ vinodeḥ kuteḥ.
ACT II

(Behind the stage)

O chasers of the boar!

'He stirs up the mud, tramples upon the lotus-bed, eats up sprouts of Gundrā\(^1\) grass, makes uneven the Mustā\(^2\) grounds nearby, goes to the waters of which the Kaseru weeds are thrown up; he is found, found; he enters the thick of the forest; he vanishes, vanishes—in this way, chased by troops from behind, the boar enters the rugged forest regions. (1)

So blockade the woods on all sides! Thus:

Let the trappers, expert in hedging the forest, spread the capturing nets along the boundaries. Let the hunters set the dogs free from chains into the depth of the forest. Let the grounds be spread over by riders, who bear nooses in their hands, and whose horses are slack with fatigue [of the chase]. Let the woods be shaken by men bearing clubs and riding on buffaloes like the king of death [Yama]. (2)

(Then enters the furred King of Obstacle personified, in a fierce blazing dress)

THE KING OF OBSTACLE. (In fear).

He who created hindrance even in the profound meditation of Śāmbhu, in the sacrificial rites of Dakṣa and in the amorous sport of Siva and Sīvā,—I am [the same] great Obstacle, who is devoted to the capricious pastime of thwarting the fulfilment of all endeavour [means] for the good of the three worlds. (3)

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1 Variously identified as Cyperus rotundus or Typha angustifolia.
2 A species of grass, Cyperus rotundus.
Now then I,

Taking the sportive form of a boar, will today rescue the three Sciences (Vidyās), who could not be mastered by Hari, Hara and the Selfborn [Brahmā], from the great sage who would here secure them by means of powerful penance, just as the three worlds [were rescued] by Hari in the form of the primeval Boar. (4)

(Looking behind, with fear). Of me, who stand in the way of the world's welfare and who delight in obstructing the manliness of others, oh, the daring exertions are regardless of physical safety. For, feeling myself placed, as it were, between the teeth of death, I avoided with difficulty the reach of the arrows, and just brought this great king Hariścandra in this forest-region. Now then I lead him to the hermitage of Viśvāmitra. Since this severe ascetic, this Kṣatriya-Brāhman and priest of Triśaṅku, this first creator of a second world, has indeed begun the indescribably difficult task of securing the Sciences who, consisting of the three Guṇas, bring about creation, protection and destruction [of the world].

For:

It is the Creator [Brahmā] who creates the universe, and neither Hari nor Hara; it is Hari, the protector, who protects the worlds, and neither Brahmā nor Hara; while Hara, that destroyer, alone destroys the three worlds. How can all this in another sphere attain fulfilment in one person alone? (5)

(After reflection). Or, whatever is not possible for this [sage] of highly steadfast resolve? But since the nature of a sage is of easy irascibility, and since this has been undertaken by resorting to the operation of desire and anger, which hinder righteous deed, I know not what is going to happen here.

1 The word saṁbhika may also mean ‘one who strictly observes religious vows’. Perhaps both the senses are here meant.
CANDA-KAUSHIKĀ

(Behind the stage)

O you arrogant of your disappearance in the deeper forest! Stay, O vile boar, stay!

Ah rogue, seen for a while and lost again, I have been, under the influence of curiosity, carried far away by you, as if by the help of magic. If you now come within the orbit of my vision, you will then never again trample upon the lotus-beds. (6)

THE KING OF OBSTACLE. (Listening, with delight). Ah indeed, he is near at hand. Now I go out of here and show myself by means of the same trick of illusion. (Exit after hastily walking about).

(Then enter the KING in a chariot, carrying a bow, as if in pursuit, and the CHARIOTEER).

THE KING. (Repeating what is said before, looking in front, with delight). O worthy sir, sir, he cannot be very far away. For, look.

The forest ground is littered with lotus-stalks dropped from the bitten morsel. On the bank of the lake there are dripping streams of disturbed water. The dry lands have their fresh grass spotted by foam [of his mouth] given out in fatigue. By his breath the breeze here is dense and fragrant with [the scent of chewn] Mustā grass. (7)

(Looking carefully, with delight). Sir, here he is. Look, look,

With his neck curving with ease, he carries within his mouth a lotus, the dangling stalk of which is adhering to the feebly upturned sprout of its root. Like the sportive [primeval] Boar, with the lotus-seated [Brahma] on his lotus-navel, which is concealed inside but germinating,¹ he

¹ As Jaganmohana Tarkālaṃkāra remarked long ago, the line (antar-gūḍha-vrūḍha-nābha-nalina-präptasaṣāṃbhorubh) is difficult both in construction and purport. He attempted various ingenious explanations, but himself admitted that none of them was convincing or suitable to the context. He was driven to the belief that there was some error in the reading; but the
desires again to uphold the world clinging to the tip of his tusks. (8)

(With delight). Why, (having a look) he is falling towards me, (Acting as if taking aim with an arrow).

THE CHARIOTEER. (Looking with curiosity). O king, may you live long,—just look, look!

Approaching in arrogance, he turns back again quickly; being aimed at for the moment, he has his front foot extended, but withdraws the rear of his body which shrinks from fear. The sprout of lotus-fibre is dropping from the corner of his mouth, the hollow of which is expanded through excessive breathing. With his bewildered face, from which all shyness is gone, he presents, as it were, his tusk to you [in the shape of the lotus-fibre]. (9)

THE KING. (Acting as if discharging an arrow, withdrawing, and looking on all sides, with wonder). Oh, it is ill-timed that the arrow was discharged just at the moment he disappeared. For:

Now he disappears, now he comes within the range of vision; in a moment he goes to a distance, he comes near

few variants that we have recorded after collating thirteen MSS do not make any better sense. To make some sense, we construe the phrase—nābbi nalina-prāptāsanāmbhorubah as follows: āsyate asmiin iti āsanam ambhorubham yasya sa āsanāmbhorubh Brahmā, nābbi nalinaṁ prāpta āsanāmbhorah yasya sa (kridā-koṭaṁ). This is frankly clumsy. But the whole point is that even if this descriptive phrase applies to the primeval Boar, it does not apply to the boar under description; and the whole line becomes redundant for the comparison. Jivānanda Vidyāsāgara reads nābbi-nalina prāptasya pānikharubah. This is obviously an editorial emendation, but it is not authenticated by any of our MSS, and does not also give a much better sense. It should be remarked that the entire simile in the verse is not well conceived. For, while the earth clings to the tusk of the Great Boar, here the lotus (to which the earth may be compared) is swallowed up (vaktāṁsarāle vakanu) by the boar, only its stalk is dangling out with its root!

1 The conceit is that of a defeated king making presents to the conqueror.
again. He moves in every direction, in front, at the back and on the side. Then how can my mind fix an aim at him, who is unsteady like a streak of lightning? (10)

(Looking carefully, viewing from a distance, with delight). What,—it has, after traversing the vast forest, mounted to a clearer ground. O Charioteer, urge the horses quickly. Where now will he go?

THE charioteer. (Doing so, and acting as if speeding the chariot). O king, who will live long, look, look!

Having by its speed overcome the constantly dusty wind at the back, and following my mind which is urgent from intentness on the target in front, this chariot of yours, equal [in speed] to your arrows, touches the clouds with its motionless banner-cloth and rushes through various regions. (11)

THE King. (With amazement). Moreover:

Like a mass of darkness [receding] from the sun, the boar, dark like the radiance of a heap of pounded collyrium, is moving from distance to distance away from me, [even though I am] rushing [carried] instantly by chariot-horses, which spring in the air, and which by their speed overcome the wind and step, as it were, across the ocean. (12)

(Looking in front, dejected). Why, even the foot-print of the boar, whose sight is now lost after he passed over the vast forest, has also disappeared! Well, I will search this charming streak of forest in front. (Doing so, with delight). Ah, this must be the neighbourhood of a hermitage. For:

The field of Kuśa grass¹ is in some places uprooted, in some places cut asunder. The creeper, with its bough-end tenderly drawn for plucking flowers, is slightly bent. Because of prior severance of barks, these branching trees have

¹ The word ṣvam is the conventional word in Dramaturgy for a charioteer to address a king.
² Kuśa. Poe Cynosuroides.
developed scars, while these oozing trees show that they are chopped recently for fuel. (13)

(Looking around, as if listening, with curiosity). O noble sir, look, look!

The parrots, on the hollowed trunk of the Kadamba tree, are uttering [sounds of] welcome. The breeze, attractive to the smell with the fragrance of clarified butter, is carrying away the heart. Looking at us with startled eyes, these female fawns are drinking the spring-water, to which adheres the Kuśa grass of the sandy water-bank. (14)

But enough of this searching by roaming now in the vicinity of a hermitage! Charioteer, now give rest to these horses after a drink of water; while I myself, with only the bow as my companion, enter the hermitage and greet the sages. If those who are worthy of honour are passed over, they stand in the way of all good. (Acting as if alighting from the chariot).

THE CHARIOTEER. As you command, my master. (Exit).

THE KING. (Acting as if reflecting, with commendation). Ah, the joys of the dwellers of a hermitage are unsurpassed because of their unfettered charm. For:

The mind, desisting from desire, does not want [worldly] objects of enjoyment. For want of attachment the happy, who are rich in restraint place no tender feelings on moments of separation. As the difference of meum et tuum ceases by giving up the sense of self, they attain indescribably supreme tranquillity. (15)

(Walking about with humility, and acting as if frightened and apprehensive). Ah, how? Not having been seen before, the hermitages, painful to the sight of those who are not respectful, rouse fear in me, as if I am guilty. Or, the Brahmanic energy, consisting of religious austerity, excels all energies, because it overpowers all but cannot by any means be overpowered. For,
Though pleasant and tranquil, the woods bring fear to me at every step. As fire finding water, all energies become feeble on finding their own source.¹ (16)

(Walks about with fear).

(Behind the stage)

O noble sirs, help, help! These guiltless, poor, helpless, unfortunate women are being thrown into the fire. So help, O noble sirs, help!

THE KING. (As if listening, with agitation). Oh oh, not far from here the distressed wailing, apparently of women, is heard. (With amazement). O but this is a hermitage. How can such acts of insolence be possible here? Well, I will approach. (Acts accordingly).

(Behind the stage the words are repeated)

( [THE KING]. Listening, with haughtiness ). No fear, no fear for those who are afflicted with fear! (With anger). Oh,

Who is this wicked person performing a deed which is cruel, horrible, incongruous in a hermitage, and unbefitting of one's own self? I will offer as an oblation to the brightly flaming fire every limb of his after the neck is completely cut off by the arrows. (17)

(Thus walking about, and looking with surprise towards the tiring room). Along with three women of divine appearance, seated in the midst of the fire, and lamenting and overcome with fear, who is this occupying the fire-sanctuary, with materials of a sacrifice placed nearby? Surely this must be a heretic in the garb of a hermit.

(Then enter VISVAMITRA, as if offering an oblation, and the VIDYĀS or SCIENCES as indicated)

THE SCIENCES. (Acting as if perturbed, repeat what they said before).

¹ The idea is that Brahmanic energy is the source of all energy which is therefore inferior to it.
VISVAMITRA. (With wonder). Ah, alas, indeed!

Though it carries the oblation, purified by lowly uttered incantations, the fire does not yet show a favourable flame. Why is it that the Sciences, who have appeared here by the power of religious rites, do not yet come under my control? (18) (Acting as if in meditation).

THE SCIENCES. (Repeat what is said before).

THE KING. (Approaching swiftly). No fear, no fear for those who are afflicted with fear! Stay, you vile heretic, stay! What is this display of trickery of a disguised demon? For,

The garment is the bark of a tree; the hand is encircled by the string of a rosary; the head has matted locks; what is this assuming of the dress of one whose soul is composed and controlled by severe austerities? O you cheat, what is this pitiless design of yours as a wickedly inclined person, this sinful pastime of gruesome killing of women? Of this act of yours now reap the fruit. (19)

VISVAMITRA. (Acting as if controlling himself, with anger).

Acquiring a wealth of fuel; produced by the friction of most pungent abuse in the ears; its abundant lustre made blazing by the breath arising from the disturbed cessation of internal meditation,—let this fire, born of my wrath, which assumes forthwith the playful activity of the doomsday fire generated by the wind of universal destruction, quench its thirst for swallowing up the three worlds. (20)

THE SCIENCES. (With joy). This is pleasing to us, pleasing! Victory, victory to thee, great king Hariścandra! (Exit).

VISVAMITRA. (Looking, with anger). Ah, indeed! Is this the wicked Hariścandra who has become an impediment to my desired object? Stay, vile Kṣatriya, stay!

O fool, whosoever you may be, whether Hari or the Moon-god, or again Hara with the crescent moon on the
head, do you not become fuel to the fire of my wrath, the terrible blaze of which is magnified by the disappearance of the Sciences? (21)

Moreover, O fool,

This son of Kuśika will also do to you now in wrath the same as did wrathful Śiva by his glance on seeing Śmara with a drawn bow; Śiva whose face became dreadful with fierce frown appearing on the playful break of mature meditation, even though he could be full of love-play with his beloved, even though he was dispassionate and tranquil from compassion to all beings. (22)

THE KING. (To himself, with agitation). Ah, is this the revered son of Kuśika? And those the revered Sciences, to whose attainment my wretched self has become an obstacle? Acting inconsiderately, I, like fuel, have indeed struck with my foot, the brightly flaming fire.'

KAUSIKA. (With anger).

Of me, whose wrath is increased by interruption of the already commenced rites, the right hand rushes to curse. Remembering that [Kṣatriya] caste [of mine] which has indeed been long discarded, my left hand approaches the bow. (23) (Arises).

THE KING. (Approaching, with fear). Revered sage, I salute thee.

KAUSIKA. (Acts as if angry).

THE KING. (Falling at the feet). Forbear, revered sage, forbear! It becomes thee to forgive me, who did not know, and who was deceived by the illusion of women's distressed wailing.

KAUSIKA. Ah villain, what do you say?—'it becomes thee to forgive me who did not know'. O wretch, am I indeed not known to you?
Do you not know me, the son of Kuśika, the unique Brahman undaunted in assuming himself the [Brahman] caste [by his austerities], the priest of the Caṇḍāla [Triśāṅku], the [wild] forest-fire in consuming the sons of the proud Vasiṣṭha, the death-like terror to the world which was afraid of [his] bringing about a second creation.¹ (24)

THE KING. Be gracious, revered sage, be gracious. Thou shouldst not understand me in this way.

Who does not know thee, the treasure-house of austerities and energies, thee who during a famine arranged self-subsistence in a peculiar manner, whose mind was averse to accepting royal gifts, and who shook the world by the battle of Aḍi and the Baka.² (25)

But on hearing the afflicted wailing of frightened persons, this was done by me, who was unaware of thee, and whose mind was distracted by the sense of my own duty. So I beseech thee to forgive me.

KAUŚIKA. Villain, speak, speak, what is your duty?

THE KING. Revered sage,

That Kṣatriyas should give, protect and fight,—this is declared by ancient sages to be their constant duty. (26)

KAUŚIKA. What indeed? (Recites the words ‘should give’ etc.).

THE KING. Yes, it is so.

KAUŚIKA. If it is so, then say, to whom should be given, who should be protected, and who should be fought with?

THE KING. Revered sage, listen.

KAUŚIKA. Speak.

¹ For the allusions in this verse see our Introduction.
² The Aḍi or Aṭi is an aquatic bird, Tardus Gignianus, while the Baka is the Indian crane or heron, Ardea Nigra. For the combat described in the Mārkaṇḍeya-Purāṇa, as well as for other allusions in the verse, see our Introduction.
THE KING.

To the meritorious Brahmans [gifts] should be given, those afflicted with fear should be protected, and enemies are to be fought with,—I am sure of this in my mind. (27)

KAUSIKA. O villain, if you think so, then give unto us something worthy of [our] learning and religious austerity.

THE KING. (With delight). If that is so, the solar dynasty is favoured by thy revered self. So be gracious, revered sage, be gracious.

Even the whole world is not gift enough for thee. With my ability not sufficing [even] by a gift of all possessions, I offer to thee now, O son of Kuśika, this entire earth with all its wealth. (28)

KAUSIKA. (With astonishment, to himself). Well, let it be [said] thus. (Aloud). O king, may all be well with you! But they do not traditionally approve of a gift without a fee (Ḍakṣiṇā). So it is now proper for you to pay the fee.

THE KING. (To himself, abashed). What should be done now? (After long reflection, with joy). Well, let it be in this way. (Aloud). O revered sage,

I will give thy fee after collecting a lac of gold. Thou shouldst excuse me for one month's time from this day. (29)

KAUSIKA. This limit [of time] is allowed. But leaving aside this earth, you should pay by getting it from elsewhere.

THE KING. (To himself, with fear). What is the remedy now? (After reflection, with joy). Oh, oh, the remedy is found; for there is indeed the place which is supreme as the possession of the god Śiva.

It is called Vārāṇasi. The sages speak of it as a city in mid-air detached from the hood [of Vāsuki which lies].

The word ḍhoka means the hood of a serpent, but by a pun it also means earthly enjoyment, which is also implied here.
underneath this earth. Those who are seers of the traditional scripture know this convincing difference [between Vārāṇasī and the earth] to be as fine as the disposition of one-thousandth part of the point of a hair. (30)

I will pay by earning it there. (Aloud). Revered sage, as thou dost command. (Taking off ornaments). Revered sage,

All this wealth, also this goddess Earth, these weapons, this crown as the royal insignia,—dost thou, O son of Kuśika, favour with thy look, all this offered by me at thy feet. (31)

(So falling at his feet, then rising, to himself, with joy). Now fortunately my burden of kingdom, abounding in trouble, has received fruition. (With delight).

The very wrath of the sage, which was apprehended as a thunderbolt by me, has fallen on my head as a chaplet of flowers. (32)

O goddess Earth, I bid farewell to thee!

O resplendent (Devi) mother of men, you have indeed been protected by kings of the solar dynasty along with their heroic renown. Forgive this unique misbehaviour of mine that you are discarded by me out of [my] greed for [getting] a rare person [worthy of receiving you as a gift]. (33)

Now then, after going to Ayodhyā and fulfilling what is promised to the sage, I go to Vārāṇasī for earning the fee. (Aloud). Revered sage, thou shouldst permit me for earning the fee to go from here to Ayodhyā and complete all that is to be done.

KAUSIKA. (To himself, with amazement). O the fortitude and magnanimity of the wicked person! In a short while, villain, I will see your valour. For,

So long as I do not soon find you strayed from truth, as from your own kingdom, my wrath, intensely inflamed by your misconduct, will not be pacified. (34)

(Aloud). O king, what harm?—let it be so.

(Exeunt omnis)

End of Act II.
ACT III

(Then enters SIN personified, in a bedecked dress)

EMBODIED SIN. (Fiercely walking about and laughing loudly).

Extremely sweet only at the beginning; pungent in the middle because of sorrow and separation, mental and bodily pain; in the end ruthless because of abundant agonies of hell,—I am indeed hard to be borne. (1)

(Looking in front, fearfully retreating). O mother, I am destroyed, I am killed by this wicked city, whose name cannot be uttered! Leave alone entering it, I cannot even look at it. Then what indeed shall I do here? (After deliberation). Well, I will stay apart [for this purpose]. Although accumulated in a former birth, I am discarded by those people who enter; I will pursue them from behind when they come out again.

(Behind the stage)

The seal of the god Sāmbhu's lotus-feet is on [my] head, such is his kindness; there is Bhavānī's affection [for me] as for a son; [my] knowledge of scriptures is vast and religious austerity steadfast. Even [then] this skin-covered body, whose essence consists of sinews, bones and joints, is worn out. This shows how true it is that the culmination of natural acts¹ is hard to avoid. (2)

SIN. (With haughtiness). Ha, this would be so indeed if the depraved king Hariścandra were not of this wicked city. (With surprise). Who is that speaking? (Looking towards the tiring room). What! Here comes Bhṛṣī, the personal attendant of the three-eyed god [Śiva]. So I will go off quickly. (Exit).

¹ Instead of karmanāṃ prakṛtānāṃ, it is possible to read (with Nevāri group of MSS) karmanāṃ prakṛtānāṃ. But this reading does not seem justifiable. The story of Pārvati's curse on Bhṛṣī, and subsequently of the sage Kapota, which lead to repeated births, and of his ultimate attainment of the state of a Gaṇa by worshipping Śiva and Pārvati, is told only in the much later Kālikā-purāṇa (ch. 46-53) and is not found in any early Purāṇa. In the present context there is also no point in any such allusion.
BHRNGI. (Repeats 'The seal of Sambhu's' etc.; after reflection). Otherwise how can the god [Siva] relate today to the goddess [Siva] the adverse fate even of the royal sage Hariścandra?

While speaking of his marvellous deed, Siva's slender body was dense with thrill-dispersed particles of ashes; his three eyes appeared with agitated brows, and his shaking head with the trembling fragment of the moon. (3)

As today he will enter here, even the moon-crested god, along with the goddess, is filled with eagerness. Therefore, I will also be ready after completing the worship of the god. (Exit).

(End of the Interlude)

(Then enters the KING thoughtfully)

THE KING.

Having made a gift of this earth to the most venerable Brahmaṇ, my mind is tranquil with satisfaction. But remembering the heavy fee which, through the power of fate, remains unpaid, it is distressed. The money should not be earned within his province. As the place of Siva is said to be not [within the range of] the earth, I set out for Vārāṇasi. (4)

(Acting as if pondering, with deep sighs). Alas, oh, alas!

The wife, the son and this body are the three left over after the gift. The time-limit is reached today; truth cannot be abandoned; the sage is wrathful; and I am not able to give up this life affected by a Brahmaṇ's dues. To me, whose mind is perplexed to decide that to do, all directions are void everywhere. (5)

(Looking forward, with delight). What, is this Vārāṇasi? My homage to thee, revered Vārāṇasi! (Reflecting, with wonder).

What is desired by those intent on the contemplation of the Supreme Spirit, after their ignorance is dispelled by
continence, austerity and renunciation, [as well as] by sacred learning, tranquillity, restraint and religious fasting,—that liberating knowledge Hara imparts here at the time of death. By this [knowledge] a creature, after giving up his breath, ceases for re-birth. (6)

Again,

The firm fetters of worldly existence of living beings are unfastened here. The head of Brahmā fell down here from the hand of Siva. That god [Siva] who was bound by that sin became free. Therefore, this peerless place is never left by him along with his beloved. (7)

Now then by what means do I attain freedom from the debt to the sage? (With reflection).

Do I collect wealth by conquering the god of wealth [Kuvera], but what are conquests to one who has forsaken royal wealth? The Kṣatriyas do not assume the humiliation of begging which is feasible for the Brahmans. Trade is rooted in wealth, but today pauper that I am, I have no wealth. Everything requires time, but by the power of fate delay of time is not possible. (8)

So what can I do, ill-fated that I am? (After deliberation, with joy). Well, well, so do I now

Uphold the eternal [virtue of] truthfulness by a sale even of myself. If that [virtue] is not guarded, then surely [this and the other] both the worlds are unguarded. (9)

1 The term anāśaka=fasting or abstaining from food even to death. Cf. pūṇāna dānena tapasāṇāṣṭakam eva viditvā munir bhavati (Bṛh. Āraṇyaka U.p.).

2 For the Skanda-purāṇa legend of Kālabhairava’s beheading of Brahmā and expiation of the consequent sin, see our Introduction.

3 In this verse there is a play upon the word mukta (free) and avimukta (not free), which it is difficult to preserve in English translation. As the unfreed Siva was freed from sin there, he never left it free from his presence. The city itself is called avimukta because it is never free from the divine presence: avimuktaṁ sitābhyām yad avimuktaṁ tato vidvā.
(With resoluteness). So long as the queen, who is taking care of the child Rohitāśva and is Wearied through long journey, does not arrive, I go quickly and fulfil my own object. (Looking upward). What—the sun has risen to midday! For,

The hot sun is blazing like the fierce Kauśika flashing [with wrath]. Like my mind, the road bears heat all round. This shadow again, like the queen, reaching a miserable plight by the power of accursed fate, sinks underneath the trees. (10)

Now the expiry of the [time-] limit is imminent, or that of Hariścandra himself. Alas, I am undone, unfortunate that I am! (Throwing himself, rising up hastily, with despondency). O wicked, miserable Hariścandra,

Without fulfilling now the fee promised to the venerable sage, to what regions will you go, 0 cheat, by departing from truth and being consumed by a Brahman’s dues. (11)

So now I go down to the market-street and accomplish the matter in hand. The sage would be nearly arriving. (Hastily walking, stays on one side).

(Then enters KAUŚIKA acting as if angry).

KAUŚIKA.

My wrath, increased by the loss of the Sciences who were held in hand, but obstructed by the courteously refined conduct of that wicked person, is consuming me, just as a fire, rapidly blazing inside on dense and dry fuel, burns the forest drenched outside by showers of rain. (12)

(With impatience). O wicked, miserable Hariścandra! (Recites ‘So long as I do not find you’ etc.). (Looking, with wonder). Ah, here arrives the low-minded, or indeed the high-minded, person.¹ Well, I approach. (Doing so, with anger). Oh what,—my fees in gold have not yet been collected?

THE KING. (In agitation). Why,—the revered Kauśika! I salute thee, revered sage.

KAUŚIKA. Shame on you, you ignoble person! Do you still intend to deceive us by the charm of false words?

THE KING. (Covering the ears). Forbear, revered sage, forbear.

KAUŚIKA. (Acting as if in anger). O you rascal, who would make a display of false manliness by declaring the possibility of a pretended gift, stay, stay!

Though the time-limit has expired, you do not give me my fee. And yet you stand near with empty but sweet words. Let the terrible fire of a curse now fall upon you, discharged by me who am provoked by your not giving what is promised. (13)

(Then touches water for the curse).

THE KING. (Falling at his feet, with agitation). Be gracious, revered sage. Forbear, forbear!

If thou dost not receive thy fee before the sun sets, then this person is under thy control for deserved curse or death. (14)

So be pleased. We go down to the market-street.

KAUŚIKA. (Withdrawing the water for the curse). Well, just go there and pay me. In the meantime I will also come back after completing second Soma-hlibation. (Exit).

THE KING. (To himself, despondently),

Alas, shame upon this indebtedness of living beings, this singular cause of danger in both the worlds and terrible in its consequences! In the three worlds supreme alone is verily the person who has not seen the face of an angry creditor. (15)
(Walking about and looking, with delight). Why, this is the market-street. (Putting a blade of grass on the head, with resoluteness). O kind people,

For some special reason [and] finding no other way, I offer myself for sale for a lac of gold. (16)

So take me, noble sirs, take me. (Speaking in the air, to one outside the stage). What do you say? 'For what reason is this desperate act undertaken by you?' Why is this excessive importunity [to know]? Strange indeed is this world of the living! (Going to another side and reciting 'For some', etc). (In the air). What do you say? 'How much is your ability? What is your business? And what is your experience?' (Smiling).

I will do unhesitatingly whatever the master commands. A servant's supreme attribute consists of not faltering from the master's command. (17)

(Listening). What do you say? 'You have' demanded a much higher price; so let it be said again.' (With dejection). O noble people, we are Kṣatriyas; we do not know how to say it again. So please go. (Going to another place and reciting 'For some' etc.).

(Behind the stage)

O my lord, don't don't be so selfish indeed. Having made my wretched self a sharer of your happiness, now what is this aversion of yours to a division [of your misery]? So be gracious, engage me also in this task. This affection of yours is not yet in its last stage.

THE KING. (With distress). What—the queen has indeed arrived! Then my object is not realised.

(Then enters SAIKYA, showing timidity and followed by her little BOY).

SAICYA. (Uttering pathetically the same words, and walking gently). O noble sirs, buy me, with half of the price, as a maid-servant by stipulation.

1 As a sign of humility.
2 Literally, 'severe', 'cruel'.

[ACT III]
THE BOY. Noble sirs, buy me also.

THE KING. (To himself, heaving a long and deep sigh). Alas, oh alas!

Wealth, which is unsteady like a drop on a blade of grass drenched with showers, has been willingly discarded. Those friends have been abandoned. Those subjects, with their faces sad with tears, have not been consoled. Alas, after seeing the sale of wife and son that this cruel mind is now not rent asunder, methinks my heart is made of adamant. (18)

SAIBYA. (Listening in the air). O noble sirs, what do you say? 'What is your stipulation?' I can do all work except intimately waiting upon a man [other than the husband] and partaking of the leavings of other's meals. Such is my stipulation. (Again listening). What do you say? 'Who is going to buy you with this stipulation?' What is that to you? Be pleased to go. Some great Brahman who is kind to poor people, or some noble person, will purchase me.

(Then enters a TEACHER with his young PUPIL)

THE TEACHER. Kauṇḍinya, my boy, is it true that a maidservant is sold in the market?

THE PUPIL. Is the teacher falsely informed?

THE TEACHER. Then we will go there.

THE PUPIL. As the teacher commands.

THE TEACHER. (Walking and looking with amazement). How wonderful the charm of the market-street!

For its gold, it is like the land of [the golden] Mount Meru; for its gems, it is like the beach of the ocean; for its rutting elephants, which bear resemblance to young rain-clouds, it is like the Vindhya-region; like the wishing tree, with the divine blaze (āṃśuka) of its bursting blossoms, this mart, with the flowery display of its wonderful gar-
ments, fulfils in this way the wishes of those who desire anything. Whose mind does it not fill with desire? (19)

THE PUPIL. O teacher, I suppose she must be there where is seen a great crowd of people. (Approaching). Make way, sirs, make way!

THE TEACHER. O how very mighty is this crowd!

SAIBYA. (With distress). Purchase me, noble sirs, purchase (Says this repeatedly).

THE TEACHER. (Looking, with astonishment). Why, is this she? Lady, what is your stipulation?

SAIBYA. (Repeats the words 'I can do all work' etc.).

THE TEACHER. (With delight). This stipulation of yours is reasonable. Then have rest in our house on this very stipulation. As my wife is occupied entirely in tending the sacrificial fire, she is not capable of looking after the household properly. So receive this gold.

SAIBYA. (With joy). I am obliged to you. As the noble sir commands.

THE TEACHER. (Looking for a long time, with wonder, to himself).

Since the head is veiled, the face is diffused with innate bashfulness, the gait is extremely slow, the eyes are fixed on the edge of the toe, and the speech is measured with sweet and very gentle words, this lady speaks indeed of her own high birth. (20)

(With reflection). This altered condition of this noble appearance is not befitting. Then how did she come to this state? Well, let it be [said] in this way. (Aloud). Ah, is your husband living?

SAIBYA. (Signifies with a shake of her head).

There is a pun on the word divyāṃśukottalava, applying both to the Kalpa-lata and the Vipani.
THE KING. (Sighing, to himself). Does he live? Indeed, while he lives this is the changed condition of his wife.

THE TEACHER. Is he nearby?

SAIBYA. (Looks at the king with tears).

THE TEACHER. (Looking, with amazement). Ah, is this her husband? (Looking long and intently, with regret).

With shoulders like those of a bull, with broad chest, and with arms long and muscular like those of rutting elephants, this body is surely capable of protecting the world. But how is it that a blade of grass is held on the head which is worthy of a crest-jewel? Alas, who is there whom the adversely acting fate does not strike? (2:1)

(Approaching, with tears). O high-souled man, you should make me a sharer of your own sorrow. Now say, why is it that you have commenced this?

THE KING. (Reflecting, with dejection, to himself). It is not proper to violate the words of this good man. (Aloud). O thou noble-hearted, this is not the time nor the place for details. So I speak briefly, listen. I have commenced this, being distressed by the duties of a Brahman. More than this it is not proper for thee to press me.

THE TEACHER. Then surely take this our money.

THE KING. (Covering the ears). O good man, people like ourselves are not entitled to subsistence proper to the highest caste. If thou dost think me worthy of compassion, then thou shouldst give me what is proper for the price.

SAIBYA. (Approaching with agitation and folding the palms with humility). It is not proper for the noble gentleman to pass over me who approached first. So please favour me, I seek your protection.

1 Cf. Raghu i. 13: vyādbhoraśka yṣa-skandhaḥ.
2 That is, a Brahman can accept a gift, but not a Kṣatriya.
THE TEACHER. (With tears). Lady,

This half lac of gold is surely money belonging to both of you. Out of regard for each other do what is proper. (22)

(Gives the money).

SAIBYA. (Taking it, with joy). I am satisfied that through good fortune my husband has now only half the burden of the promise.

THE TEACHER. (To himself). It is not right to look upon the distress of these two. (Wants to go out).

SAIBYA. Wait a minute, noble sir, while I make my husband well beheld.

THE TEACHER. Lady, this Kauṇḍinya will stay. (Exit).

SAIBYA. (Fastening the money to the clothes of the king). Permit me, my lord, to become a maid-servant of this great Brahman.

THE KING. (With distress). Why, indeed it is permitted by powerful fate. (To himself, reproachfully). Well, O cursed fate,

If this [Saibyā], who was brought to the state of a queen, is made a maid-servant at a stranger's house, then the crest-jewel is reduced to be an ornament for the feet. (23)

(With great pathos). Alas, oh, alas!

Even the beautiful face of the Sun, whose appearance is exposed to the disgrace of his dynasty, is indeed soiled by this sale of son and wife by me, who is a fool destroyed by destiny. (24)

(Restraining himself. Aloud). O Beloved,

This Brahman, with his pupil, should be revered by you, and his wife served with a share of affection.

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1 The reading here is magna authenticated by most MSS; the variān namra (= humbled by) is obviously an ingenious emendation. Could the original reading have been lagna (= touched by), the letters l and n being indistinguishable sometimes in Devanāgari? The sense would then be that soiled by the stain of disgrace the Sun's face has become soiled.
[Your own] life should be guarded, and the little boy protected. Whatever destiny directs should be done. (25)

SAIBYA. As the noble sir commands. *(Wants to go out, and looking at the king, shows distress).*

THE PUPIL. *(With anger).* Come along, lady, come along. The teacher has gone far.

SAIBYA. *(With entreaty).* Wait a moment for me while I make my husband’s face well beheld.

THE KING. *(Showing distress).* Beloved, desist. The Brahman is uneasy.

SAIBYA. *(Slowly walks, looking at the king).*

THE BOY. Daddy, where is mother going?

THE KING. *(With dejection).* She goes where your father’s wife goes [as a slave].

THE BOY. O you boy, where do you want to take my mother? *(Takes hold of the edge of the mother’s clothes).*

THE PUPIL. *(With anger).* Away you, a born slave! *(So throws him down with a push).*

THE BOY. *(Looks at his parents with curving lips).*

BOTH. *(Look with tears).*

THE KING. O great Brahman, childhood is surely guiltless. So you should not act in this way. *(Raising the boy, kissing on the head, and embracing. With sorrow).*

O child, your lips are quivering with the weight of resentment. Why do you look at my face,—the face of a hard-hearted sinner? To the flesh-eating animals their cubs¹ are not dear, but even to them their mates¹ are the dearest. (26)

So why do you follow me, a Cāndāla? Follow your mother. *(Shows distress).*

¹ The words śīw and vaṁśa=respectively ‘cubs’ and ‘female kind’ of animals (in the lexicons).
SAIBYA. My lord, why are you slackening in the task of the great sage by grieving over my wretched self? (Taking the boy walks away).

THE BOY. Save me, save me. (Exit).

THE KING. (Looking long). Oh, I am undone! (Throws himself on the ground).

(Then enters KAUSIKA)

KAUSIKA. Ah what,—my fees in gold have not yet been collected?

THE KING. (Hearing and rising up in agitation). Revered sage, take now a half.

KAUSIKA. Ah, away with a half! If you think that what is promised must be given, give me in full.

(Behind the stage)

Shame on austerity, shame on this vow, shame on knowledge, shame on great learning, O Brahman, that Hariścandra is brought by you to this state! (27)

KAUSIKA. (Having listened, with anger). Ha, who are these again censuring me with the word 'shame'? (Looking upward). Ah, are these the All-gods moving in their aerial cars? (Acting as if angry, touching the water of the ascetic's bowl, and taking water for a curse). Shame on you, fools, for this partisanship of mean Kṣatriyas!

You all five will have your birth in a Kṣatriya family; but the son of Droṇa, a Brahman, will slay you while you are young. (28)

1 The all-inclusive Vedic pantheon of Viśve-devas.
2 The word anāśmajña need not imply the higher sense of 'one devoid of self-knowledge', but simply means 'a fool', as in Abhi. Saś. vi.-ad 3, mā tvād anāśmajñaḥ; Mālavikā i. ad 7: kathāṁ kārya-vinimayena vyavaharati mayi anāśmajñaḥ.
3 This refers to the treacherous killing of the five young sons of Draupadi by Aśvatthama, described in the Mahābhārata. The allusion is made clear in the Mahābhārata narrative of Hariścandra.
(Again looking upward, with joy). Ah, how they—

From their aerial chariots, tottering in the sky, which is filled with the twang of dangling bells that tremble, as it were, with fear at my glance,—how they fall, with faces downwards, with their ear-ornaments dropped and the edges of their crowns tearing the flapping screen of clouds. (29)

THE KING. (Looking upward, with fear). O the power of religious austerity! Justly does Hariścandra suffer. Revered sage, there is no need to think otherwise.

Take this, earned by the sale of wife and son. For the remainder I will sell myself, even to a Cāṇḍāla. (30)

KAUSIKA. (In wrath). Away with the half! Well, give me in full.

THE KING. O good people,—(Recites ‘For some reason’ etc.).

(Then enters RIGHTEOUSNESS in the garb of a Cāṇḍāla, with an ATTENDANT)

RIGHTEOUSNESS. (To himself).

By me are upheld these worlds, and Truth upholds me along with these. To test the truthfulness of this king, this caste [of a Cāṇḍāla] is taken up by me. (31)

(After long meditation, with amazement). Perceiving even with profound meditation I do not find any one comparable to the royal sage Hariścandra. Well, I draw near to him. (Walking, aloud). O you Sārameyaka,¹ have you taken the cash-box?

THE ATTENDANT. O chief, will it be placed by you in the gold-apartment, or wine be drunk [with it]?

RIGHTEOUSNESS. O, what is the need of your asking this?

(Walks about).

THE KING. (Recites ‘For some reason’ etc., and ‘For half a lac’ etc. Looks around, with dejection). No one is desirous of my ill-fated self! Alas, I am undone! (Falls down fainting).

¹ Literally ‘a dog’; this may be the name of the Attendant.
RIGHTEOUSNESS. (Listening and looking to himself). What,—is this great soul gone into a swoon? Well, let it be [said] thus. (Approaching hurriedly, aloud). Ah you, arise! I want to purchase you. Take this gold as desired.

THE KING. (Rising, with delight). O good man, let it be brought. (Looking at him, with sadness). Sir, do you want to purchase me?

RIGHTEOUSNESS. Yes, I want to purchase you.

THE KING. Then who are you?

RIGHTEOUSNESS.

Lord of all the cremation ground, I have the confidence of the officer in charge of the police station; I am the chief Cāṇḍāla appointed at the place of execution. (32)

THE KING. (Approaching with emotion and falling at the feet of Kauśika). Be gracious, revered sage, be gracious!

Let there be my freedom from debt rather by being a servant to thee. O Brahman, servitude [of a Kṣatriya] under a Cāṇḍāla is never heard of nor seen. (33)

KAUSIKA. Shame on you, you fool! Hermits are their own servants. What shall I do with you as a servant?

THE KING. (With entreaty). Revered sage, I will do whatever thou dost command.

KAUSIKA. Hearken, all ye gods, hearken! You will do whatever I command?

THE KING. Certainly, I will do.

KAUSIKA. If that is so, then sell yourself to this man who wants you, and give my fees in gold.

THE KING. (With distress, to himself). Oh, oh, what way is there now? (Aloud). As the revered sage commands. (Approaching the Cāṇḍāla). O chief of your own class, you should purchase me by stipulation.

THE CĀṆḌĀLA. Now, what is your stipulation?

THE KING. Listen,
Taking food obtained by begging, staying at a distance, and covering myself with rags from the street, I do unhesitatingly what the master commands. (34)

**BOTH. (With satisfaction).** Ah, this stipulation of yours is reasonable. Take this gold. (Gives from a distance).

**THE KING. (Accepting, with joy).**

Freed from debt, not cursed by the Brahman, and not faltering from truth, my servitude under a Cāṇḍāla is a matter of pride. (35)

*(To Kausika, with entreaty).* Revered sage, accept this entire money.

**KAUSIKA. (With embarrassment).** Will you give?

**THE KING. (With entreaty).** Revered sage, may it be received.

**KAUSIKA. (Receiving, to himself).** After this what is the need of importunity? 'Well, I will now go. *(Does so with embarrassment).*

**THE KING. (With folded palms, in humility).** Revered sage, my offence for the delay of time may be pardoned.

**KAUSIKA.** It is pardoned. *(Exit).*

**THE KING. (Approaching the Cāṇḍāla).** O chief of your own class—. *(With these broken words, covers his face).* O master, command what should be done by me, your slave.

**RIGHTEOUSNESS. (With satisfaction, to himself).** This is an act never seen nor heard of before. *(Aloud).* Ah, go to the southern burning ground, become a plunderer of tattered clothes of the dead, and keep awake day and night. I now go to my own house.

**THE KING.** As the master commands.

 *(Exeunt omnis)*

*End of Act III*
ACT IV

(Then enters the KING, thoughtfully, followed by two CĀNDĀLĀS)

THE CĀNDĀLĀS. Move away, sirs, move away. This is not a man to be executed, so what do you look at here? (Listening, in the air). What do you say, noble sirs? Who is he, and where is he being taken? This poor man has accepted slavery by taking a great deal of gold from the master. So he is being taken to the southern burning ground for the purpose of guarding it.

THE KING. (Sighing, to himself). Alas, never-ending is this fall on me of a successively severe series of misfortune! For:

This slavery of me today to a Cāndāla, residence in the more horrible big cremation ground, and the work of plundering blankets from dead bodies,—alas, fate is not allayed by these calamities! (1)

(With sorrow). Indeed, it is well said that suffering is veiled by sufferings; because now affliction from all sides torments me who have attained freedom from the debt of the fees. (Showing distress).

Do I mourn for the subjects who, after having me for their friend, are now left friendless? Or, for those very affectionate kinsmen and forlorn servants? Or, for the most beloved [wife, now] a slave in the Brahman’s house, or for the dear child? Or, for the life of my own wretched self now gone into the slavery of the Cāndāla? (2)

(Acting as if remembering, with dejection).

When that sage Viśvāmitra, who is the abode of great austerity, was hard to appease, then freedom from [his] debt came about with difficulty. At that time the sight of the young son, with his weeping face, thrown down,—that inward dart hurts me like a full-grown boil [on the heart]! (3)

1 bhṛn-marma-vraṇam, as Bhavabhūti puts it.
THE KING. (Recollecting, with depression, to himself). Oh, oh, what is now paining me intensely is that at that time,

When that Brahman [student], flushed with anger, urged forward because of devotion to [his] teacher, when the child, thrown down but clinging to the end of [the mother’s] clothes, wept,—her glance at me, cruel that I was, was at last withdrawn with difficulty, the pupils becoming benumbed by greatly restrained overflow of tears. (4)

-With distress). O queen,

If you are a worthy daughter-in-law of the dynasty of the Sun, if you are born in the unsullied family of the Moon, then why, O beautiful woman, are you thrown on me like the oblation of butter on a heap of ashes? (5)

Moreover, O princess,

You feel fatigued even when you make a garland of navamālikā flowers of the garden. How will you do all the work which is fit for a maid-servant, and with which you are not acquainted? (6)

THE CANDALAS. (Looking forward). Ah, the southern burning ground is not very far. So come quickly.

THE KING. (Looking, with steadiness). Oh, is this the great burning ground? For:

With the folded roots of their pinions, motionless and extended on the thrown-up tips of their tails, the vultures swoop down many times from a distance in hundreds of repeated circles in the sky, their pair of folded beaks being covered with the discharge of flowing saliva from hollowed mouths which are greedy for corpse-flesh. (7)

(Confused noise behind the stage)
THE KING. (Listening and looking). O the fierceness, made loathsome, of the great cremation ground! For:

With cruel howls these jackals, whose cries are like the beating of inauspicious drums, spread all over, harsh to the ear and carrying echoes inside. With steady and twisted tips these fires are burning, smeared with the brains which appear from the inner cavity of human skulls burst asunder by the heat. (8)

(Looking in front, with approval). This place appears desirable even if it is loathsome. O good corpse, you are fortunate that you are enjoyed at will by the wild beasts who, as your lovers, seize all you possess. For,

The crow, placing its feet on the head, is splitting open the seal of the eyes. The jackal is devouring the end of the tongue rolling out of the corner of the mouth. The dog is tearing the penis; and the vulture is enlarging the hollow of the entrails. So, O corpse, the wild beasts are doing what they like with you. (9)

Alas, the worthlessness of human bodies!

That waist, that bosom, that face, those eyes and those eye-brows,—all of them now consist of filthy blood, marrow, flesh, bones and saliva. It is frightening to the cowards, an object of shame to those whose mind is interested in [true] knowledge. What poor pride is taken vainly by the foolish worldly people! (10)

ONE OF THE CAÑḍALAS. (Looking in front). Ah, we pay homage to the goddess Caṇḍa-Kātyāyinī who lives in the hollow of the lofty tree.

THE OTHER. We do this. (They do the same).

O Kātyāyinī, protect me, you who crushed completely the rolling heads of demons; you whose body was rent by the great demon Mahiṣa; you who are clad in the skin of elephants; you who have the trembling pike in your hand! (11)
THE KING. (Looking all round, with amazement). Oh, the love of Kātyāyanī for loathsome requisites of worship! For,

Hanging down are the bells, which dangled on the neck of dead buffaloes and cows, [but which are now] decked with withered garlands; [these are] smart in making twanging sounds unpleasant to the ear. The crows, who are naturally greedy for portions of food-offering, are croaking on the trunk of the goddess's tree, the surface of which bears the mark of five bloody fingers. (12)

(Folding the palms, with obeisance).

O goddess Candī, you through whom an eminent goal [after death] is obtained⁴, you who love the palace⁸ of departed spirits, you who make the corpses jolly, you whose terrible appearance consists of the bones of the dead, and you who make a meal of dead bodies, O Bhairavī, obeisance to you! (13)

(Confused noise behind the stage)

THE KING. (Listening). O the loud noise⁴ of birds, coming from various directions, eager for their own nests, and indicating the end of the day! (Looking westward). To none it is not difficult to overstep the course of destiny. Thus,

Even this sun, the lamp of the heavenly courtyard, the crest-jewel of the quickly moving time-serpent, the momentary imitator of the form of submarine fire, falls afflicted into the ocean. (14)

(Looking all round, with amazement).

Ah, the whole universe has become a funeral ground for the display of the Kāpālika⁸ Destiny. It is red with the

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1 Some of the phrases of this verse are difficult. We construe prete as praṇītaṁ īśam gatīr yāyā, sat-sambodhane.
2 We take the word vimāna to mean 'a towering palace'.
3 We construe lasat-prete as lasantah pretā yaccī, sat-sambodhane.
4 The word sāmrāvīna occurs in Mālati-mādhava v. 11d.
5 A follower of certain Śaiva sect of the left-hand order, who practises gruesome rites on the funeral ground.
blood of the twilight as a victim. The dim disc of its sun
is like the slightly burning charcoal of a funeral pile. It is
strewn with stars which are like bones of the dead. Its bright
moon acts as if it is a piece of white human skull. It has
a multitude of happy nocturnal creatures. It looks grey
with dense darkness which has the appearance of abundant
smoke. (15)

THE CAṆḌĀLAS. (Looking). Oh indeed!

When the sun goes to setting as the victim goes to the
place of execution, this mass of darkness descends like a tribe
of [dark] CaṆḍālas. (16)

THE KING. (Looking all round). Oh, the branching trees
of the burning ground now appear deeply terrifying. For:

The owls, flying as far as the trunk [of the trees], are
screeching at the entrance of the large hollow of their abode.
The vultures fall on the top, beating their row of wings and
making mighty sounds of pleasure. The crying jackals,
whose mouths are like sparkling fire, multiply their howls
as they smell the terrible odour of the thick marrow of
withering corpses which hang from the end of the
branches. (17)

ONE OF THE CAṆḌĀLAS. (Aside). Oh, the southern
burning ground abounds in various kinds of goblins. So we will go
ever so quickly.

THE OTHER. We will do so.

BOTH. (Aloud). O you, by the command of the master you
are to remain vigilant in this burning ground, wandering about day
and night.

THE KING. (With joy). Very well, as the master commands.

(Confused noise behind the stage).

THE CAṆḌĀLAS. (With fear). O Mother, the confused noise
of the night is rising. So we take to our heels quickly. (Both exit).
THE KING. (With resoluteness, walking about and looking). Oh, the heaps of dead bodies\textsuperscript{1} are a disgusting sight. For:

These bear a body, the abundant unevenness of which is covered by thick sinews. They have fierce teeth, fierce faces, and high noses jagged with thin veins. The surroundings of the eyes have the appearance of decayed wells. The veined thighs\textsuperscript{2} are like trees, of which the hollow is comparable to the deep region of the belly. (18)

(Looking, with amusement). O the cleverness of the fiends in playful quarrels! Thus:

One, snatching away the drinking bowl from another, drinks thick blood. Another, with glowing tongue, licks dripping [blood] from the mouth of one who is drinking. Then some, with the neck uplifted for a moment, and with a long and playful tongue, tastes the drops of thickly collected blood fallen on the ground. (19)

(Looking with curiosity, with a smile). Oh, ho, indeed the amorous play of the stupid fiends appear like a joke and create a contrary sentiment. For:

What a difference there is, on the one hand, between the pleasant enjoyment [of human beings], amiable because of soft and sweet movement of the limbs, and on the other, the side-long glances at each other [of the fiends], which bear the blaze of meteors widespread at the time of universal destruction, the mode of kissing in which fire is inflamed by the friction of large fangs, the close embrace which echoes with the sound of the ribs of the chest. (20)

\textsuperscript{1} The phrase kaunapa-nikāya occurs in Mālati-mādhava v. ad 10: aho samprati pragābbhāmā-kaunapa-nikāya mabhāi īmaiśāna-vātasya raudrātā.

\textsuperscript{2} The reading could not have been nādi-jaṅgha-druma-(nādi-jaṅgha=a crow): since for the comparison there is no point in bringing in the crow, unless the phrase means ‘crow-infested tree’.

\textsuperscript{3} Cf. Mālati-m. v. 18.
(Looking, with disgust). Fie, this is very loathsome!

Drawing it out of the funeral fire as it is fastened on the point of a long bone, and repeatedly with hundreds of hisses flashing like the uncheckable wind of universal destruction, the ghost, with a terrible face wagging out of greed, devours the human head, but vomits it out as the cavity of the mouth gets burnt.¹ (act iv)

(Acting as if recollecting). Enough of the curiosity of looking at these! Now, abiding by the command of my master, I wander all round the funeral ground. (Wandering and acting as if observing). O the profundity of the night! Thus:

The darkness can be held within the fist²; the division of the four directions is concealed on all sides. The footstep stumbles on uneven ground; [and] throwing of glances is fruitless. Because of the disappearance of other tints, the concentrated dark-blue colour alone, which bears resemblance to a hill of collyrium drenched by rain, appears uniform all round. (22)

Well, I now proclaim loudly. O who, who is there? Listen to the utterance of my master who is the lord of the cremation ground.

No one should perform rites fit for cremation without my knowledge and without giving up the blanket of the dead. (23)

So from today by all indeed

With the words ‘just so’, this must be done here without negligence. There is none who can endure breach of the master’s command. Even for him who may be like [the gods] Brahmā, Indra, Vāyu and Varuṇa—let this arm of mine be a rival combatant. (24)

What,—no one is answering? Well, I speak from another place. (After walking about). Who, who is there?

(Behind the stage).

O this is I!

¹ Cf. Mālāsi-m, v. 17.
² Because it is so dense.
THE KING. (With resoluteness). What,—an answer! Well, I follow the sound and find out skilfully who is there. (Walking about and looking towards the tiring room, with amazement). Ah, who is this?

Holding a staff with a skull at the top,1 annointed with ashes, possessed of charming loveliness made bright by the adornment of human bones, and bearing a skull in the hand and a human skeleton on the head, he appears as if he is Siva himself in person. (25)

(Then enters RIGHTeousness in the garb of a Kāpālika)

RIGHTeousness. O this is I !

Living on such alms as come without asking, unruffled by the restraint of the five senses, and passing beyond the great cremation ground of worldly life, I wander about in this hedious cremation ground. (26)

(With reflection). It is befitting indeed that the god Rudra practised a great vow. Surely this is supreme excellence for those who move unrestrained. But

Living on alms, religious austerity and performance of an act,—entire devotion, without a second [objective], is easily attainable in respect of all these ; but the realisation of self, without a second, is rare. (27)

(Looking in all directions, with anxiety, to himself).

By me are upheld these worlds, and Truth upholds me along with these. To test the truthfulness of this king, this garb is taken up by me. (28)

(Reflecting, with amazement, to himself). It is wonderful that the career of the royal sage Harićandra [even] in a series of misfortune is not to be deplored. Or, this is the nature of the high-minded. For:

Whether happiness or sorrow,—what indeed is constant in this world? From the utter loss of discernment2 comes

1 This is supposed to be a weapon of Siva and is carried by Saiva ascetics.
2 Viveka-pradbesāṃśad upacita-mabā-moba-gahanah, Mālāti-m. i. 30.
the alternation between happiness and sorrow. Of great men in this world there is some conquering faculty of the mind by which sorrow does not become sorrow, nor happiness happiness. (29)

Well, now I go to him. (Walking and looking, with commendation). Ah, this is that high-souled person. Him then I approach. (Doing so). O king, may you obtain complete fulfilment!

THE KING. Welcome to one who is rigidly religious and observes great vows!

THE KAPALIKA. O king, we approach you as suppliants.

THE KING. (Shows embarrassment).

THE KAPALIKA. No need of modesty! We possess the insight of meditation, and have knowledge of your history. Still, even in this condition you are not [too] indigent to give us what we desire. For, look:

In no manner are good men not [ready] for the good of others. Even overtaking the new-moon night, the moon delights the big forest trees. (30)

So listen.

THE KING. I am listening.

THE KAPALIKA.

The goblin, the thunderbolt, the globular collyrium, the foot-unguent, the mode of female demons, alchemy and metallurgy,—think out how all these,¹ held [controlled] in my hand, are not screened off by obstacles, as if by a piece of cloth. (31)

So let removal of obstacle be directed.

THE KING. O thou possessed of supernatural powers, thou art aware, through the power of meditation, that this poor body [of myself] is not under my own control. So I would exert myself without opposition to the interest of my master.

¹ That is, supernatural knowledge and control of these things.
THE KAPALIKA. O king, how is there opposition to the interest of your master? Surely, what is desired by us can be accomplished by you by mere command. Not very far from here there is a great treasure of minerals. For this an effort is to be made by us. You are only to stay here, vigilant against removal of obstacles. (Exit).

THE KING. (With resoluteness, wandering all round). Keep off, obstacles, keep off; for your scope is obstructed in every way.

(Behind the stage)

O king, as you command.
The Felicities have opened their doors. The Sciences have come today to choose their mates themselves. The Fulfilments are moving unrestrained. Who can transgress your command? (32)

THE KING. (With delight). It is fortunate that with the words 'just so,' the obstacles have accepted our word. This is pleasing to us, pleasing!

(Then enter the SCIENCES in aerial chariots)

THE SCIENCES. (Approaching all of a sudden). King Hariścandra, we congratulate you.

We are the Sciences, who were at the root of those calamities which the harsh sage in his anger perpetrated on you, a royal personage.—we have come to you. (33)

THE KING. (Looking with astonishment, to himself). Well, are these the Science-goddesses on whom the severe religious austerity of the revered Viśvāmitra himself was powerless? (Aloud, folding the palms). Obeisance to the Sciences, the conquerors of the three worlds!

THE SCIENCES. King, we are under your control, so instruct us.

THE KING. If you consider me worthy of favour, then wait upon the revered Kauśika, so that I can justify myself as free from fault to the sage.
THE SCIENCES. *(Looking at each other, with amazement).*
O king, let it be so. *(Exit).*

*(Then enters the KAPALIKA followed by a GOBLIN on whose shoulders is placed the treasure)*

THE KAPALIKA. *(Approaching quickly).* O king, I congratulate you on the good fortune of recovering this great treasure of which enjoyment is assured. May the presiding deity of mineral wealth make you enjoy it.

By its employment those who have attained supernatural powers overcome death, and reaching instantly the way to the world of gods, amuse themselves on the summit of Mount Meru, where the blossoms of the wishing tree are in full bloom. *(34)*

THE KING. But this is against the state of slavery; in this way the master will indeed become deprived.

THE KAPALIKA. *(To himself, with astonishment).* O this is amazing! Well, let it be [said] thus. *(Aloud).* If it be so, then take this great treasure for the redemption of yourself with your wife.

THE KING. How will it be so? For, slavery is considered destitute of wealth. But, as this is not worthy of a refusal, I admit thy proposal in the interest of my master. Let this great hidden treasure be taken to the master.

THE KAPALIKA. *(To himself, with amazement).* O the fortitude, O the conscience, and O the magnanimity! Or:

Even the mountains forsooth move when struck by the wind of universal destruction, but the steady mind of the self-possessed does not indeed move even in hardship. *(35)*

So what is the need of my excessive persistence? *(Aloud, to the goblin).* Sir, go and accomplish the wish of this king.

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1. The Veta is a kind of spirit, particularly a ghost who occupies a dead body.
THE GOBLIN. As thou of supernatural powers dost command. (Exit).

THE KAPALIKA. (Looking all around). O king, the night is nearly dawning. So we will go now.

THE KING. O man of supernatural powers, we should be remembered when thou speakest of the miserable.

THE KAPALIKA. King, the gods will remember you. (Exit).

THE KING. (Looking towards the east, with serenity). Ah, indeed

The lord of the day [Sun], dispersing dense darkness and preceded by morning twilight, is rising to favour the world. (36)

So I go now to the bank of the sacred Bhāgirathī and carry out the direction of the master.

(Exit)

End of Act IV.
ACT V.

(Then enters the KING in soiled and tattered clothes)

THE KING. (Sighing, with despondency). Alas, oh, alas!

The hostility of the great sage, the forsaking of friends, the sale of wife and son, and moreover this slavery to the Cāṇḍāla,—alas, of what terrible misdeed indeed are these the irresistible fruits obtained by me, a hard-hearted foolish person? (1) *

(With distress). Oh, powerful is destiny! For:

With my neck humbled down, the angry and mighty sage, having severed me from royal glory, completely destroyed three things. Even in respect of these destiny who loves disaster became so cruel that my wife, son and myself, all indeed is lost in a moment! (2)

(With reflection, heaving a long sigh, with distress). Oh, oh!

Grieving at night, distressed by affliction and emaciated in body, she thinks every day in her mind of the redemption which should surely be effected by me, and supports her life towards reunion with me. Oh, alas, she does not know me, a wretch, who has now arrived at this state! (3)

(Sighing). O my child Rohitāśva,

O child, how do you, inclined to hundreds of wayward tricks on the lap of the nurses, [now] roll at last on the ground, having grown sleepy? The urchins, who are

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1 It would be better to read na trayam instead of nas trayam in the text, although this latter reading is authenticated by all MSS. The emendation would give better sense. It would mean that the sage, having severed the king from royal glory, did not completely destroy three things; but destiny completed the destruction. The translation would then read: 'the angry and mighty sage, having severed me from royal glory, did not completely destroy three things. In respect of these, however, destiny etc.'
harshly abusive to the ear, now order you about,—you whose order was greeted by hundreds of kings. (4)

(Pathetically, after long reflection).

This head is ready; let dangers fall, I welcome them. It is true to say that adversity is same as prosperity to those whose mind is contented after doing what is to be done. But, O child, you are distressing my heart today; for you, who should have been reared on the lap, have been bitten unexpectedly by the cruel serpent of destiny without having fulfilled your duty.¹ (5)

(With apprehension). May evil be averted!² [I should have said]

By cruel fate you have been brought to a grievous state without fulfilling your duty. (5a)

(Indicating quivering of the left eye and throbbing of the right arm).

The left eye quivers and the right arm throbs. This appears to speak that both adversity and prosperity are imminent to me. (6)

(With reflection). Or, what is the need of thinking even now of adversity and prosperity? The wicked and wretched Hariścandra is finished indeed! For,

After this, what is adversity is prosperity indeed. To me, evil that I am, verily the door of prosperity is death. (7)

(Enters without toss of the curtain a Cāndāla)

THE CĀNDĀLAS. Ah, of the son.³

¹ This is unconsciously anticipating the incident of serpent-bite befalling Rohitāśva.
² Cf. Vēṣi-s. i ad 6: sāntam pāpaṃ pratibatam amaṅgalam; on which Lagaddhara comments: sāntam pāpaṃ anākāṅkṣe (i.e. syntactically isolated) ॥ Bahrātah. Obviously it was a conventional phrase.
³ From the immediate context of the king's speech, 'death' of the son is indicated; hence the king's apprehension. In Sanskrit dramaturgy such a device of cleverly indicating an imminent future event of an unpleasant nature is called Patākā-Sṭhānaka. Cf. Uṣṭara-rāma-carita i. 38, where as Rāma
THE KING. (With apprehension). Sir, what of the son?

THE CANDALAS. Oh, I am saying that a woman, weeping most piteously, is staying by the side of her dead son. So, go ever so quickly and take the blanket of the dead. I am now going to the master. (Exit).

THE KING. (Walks about).

(Behind the stage)

O my child, where are you? Give me a reply.

THE KING. (Listening, pathetically). Alas, dreadful lamentation!

(Then enters SAIBYĀ as indicated, acting as if in distress)

SAIBYĀ. O my child, where are you? Give me a reply. (Acting as if stupefied and recovering consciousness). O my child, it is not proper for you now to abandon my miserable self as I have been abandoned by your father. (Becomes unconscious).

THE KING. (Listening and looking, with distress). What—is this unfortunate woman also abandoned by her husband? The cruelty of cursed fate everywhere and in every way!

SAIBYĀ. (Rising up, in agitation). How is it indeed! Where is my little son gone? (Looking, and embracing). O son, why don't you talk to me? Do you not see, this is a great and terrible burning ground; alone, I am afraid. (As if insane). What do you say? That you were bitten by a black serpent coming out of the hollow of the tree, while you had been gathering flowers for the sake

bursts into a sublime apostrophe to his wife: kim asyā na preyah param asabyas tu virabhā (‘what of hers is not dear, save only unendurable separation’) the Attendant enters and startles him by saying upasthitah (‘is come’), thereby indicating the immediately following separation from Sitā, which Rāma dreads so much. A similar situation occurs in Vṛṣiṣ. ii. ad 23, on the occasion of the breaking of the flag-staff of Duryodhana’s chariot. It is a kind of dramatic irony, which produces an effect not unlike that made by Iago’s Aside after an outburst of Othello (ii. 1. 185).
of the teacher? (In agitation). Why does it not bite me? (Looking around). False, false! Whence could this black serpent be here? (Sitting down, pathetically). O my child, rise up, fetch for the preceptor untorn leaves of the Mālūra and the sprouts of Kuśa grass growing on sesame field. The time for his offering of oblation is passing. All the students of the Veda, having returned, will now offer oblations. (Wants to raise up, with emotion). What! Have you truly gone far away, abandoning my ill-fated self? Alas, I am undone, unfortunate that I am! (Becomes unconscious).

THE KING. (With distress). Alas, these utterances would be very unpleasant even to cruel destiny.

SAIBYA. (Recovering consciousness, with reproach). O my husband, look now at the changed condition of the son who was once wayward on your lap. Always pitiless, where are you now, free with your unsuspecting heart? But then, I was asked by you that this boy should be guarded with care; that my wicked self has not been able to carry out.

THE KING. (With great pathos). Oh, the heart-touching lamentations!

SAIBYA. (Looking at every limb of her son). O my child, this strip of forehead of yours is indeed bright like the beautiful moon. These eyes, tender and white but reddish in the corner, have very well-knit eye-lashes. And this broad chest is strong with well-set frame of bones. What inauspicious sign then was seen on this body by accursed Death? Or, what fault was there of my truthful husband because of my unfortunate self? Righteousness is fruitless in every way! The indications are not trustworthy, and men versed in the science [of signs] speak false; for I was told many

1 The word kṣṇābi would also mean, by Nitya-samāsa, a deadly poisonous serpent.
2 Either Bilva (Aegle marmelos) or Kapittha (Feronia elephantum).
3 Tila or Sesamum indicum.
times by those, who are expert in interpreting signs on the body and who have proved their trustworthiness,—'this son of yours would become an upholder of the dynasty and a long-lived universal sovereign'. But everything has been falsified by the bad luck of my wretched self.

THE KING. *With apprehension.* Why, this utterance appears to agree! *Looking searchingly, with tears.* Oh indeed

This head is shaped like a parasol; the long eyes extend up to the end of the broad forehead. The feet have marks of circles, the hands of lotuses; the arms extend up to the knee. The waist is narrow; the chest is broad; the belly is small; and the hips are plump. Surely this child, marked by signs [indicative] of universal dominion, is the offspring of a royal family. (8)

*Acting as if remembering, with despondency.* Alas, by this time the child Rohitāśva must be at this stage of life; so my heart is apprehensive. Or, may all evil of my child be averted!

ŚAIBYĀ. *With reproach, in the air.* O revered Kauśika, your wish is now fulfilled!

THE KING. *With emotion.* What? She reproaches the revered Kauśika. There is nothing that does not agree in every way. So there is no need of suspecting her for another's wife; this is Śaibyā indeed. *Looking long, pathetically.* Enough of doubt now, for:

This is that voice, languid as it is with piteous bewailings, which sounds like a deep-toned string-instrument. And these are those hairs, though disordered, which are curled and black like a swarm of bees. These are those emaciated limbs which cannot be recognised by me all at once. This is that loveliness which, soiled like an old picture, can be inferred from the lines of features. (9)

O my child Ṛohitāśva, where are you? Give me a reply. *Falls insensible. Recovering consciousness and looking at the face of Rohi-
tāśva). Ill-fated I am, I recollect [his] infancy, when the sprouts of teeth have not appeared.

No longer shining forth is that face, decorated manifestly with auspicious and fragrant resin and adorned with slender and dangling locks, and [therefore] bearing the beauty of a lovely lotus crossed by bees. (10)

Alas, my child Rohitāśva! Alas, the young twig of the solar dynasty! Alas, the gladdener of the heart of Hariścandra! Alas, the chief price for the redemption of angry Kauśika's fee!

No worship with sacrifice has been made, no gifts have been bestowed, no happiness worthy of the family has been enjoyed, no renown has been widespread,—O my child, you have gone to heaven, imitating the sprouting seed of the Indian fig tree fallen on a barren soil. (11)

Moreover, O child,

Your head is not sanctified by the water of royal consecration, your hands by gifts and your feet by the bowing down of the heads of enemies. Your arms are not marked by the scar of the bow-string. You are lost like the first moon of the lunar fortnight just making its appearance. (12)

(With reflection). Should I here approach and reveal myself to the bewailing queen? Or, it is not proper to agitate the poor woman already consumed by grief for her son by [revealing to her] this other changed condition of myself. (Looking at himself). You wicked and cursed Hariścandra, why are you not dead yet? After this, what more would you see? (Becoming unconscious, and slowly awakening). You wicked and cursed Hariścandra, that you do not yet discard your wretched life,—is it because you want to save yourself from the after-life of a suicide? Fie on you, you fool!

It is better even today to plunge into terrible and utter darkness; the horizon should not again be seen bereft of the moon-like face of the son. (13)
Moreover:

Andham-tamas, Krakaca, Bhairava, Puya, Vici, the
terrible Asipatra-vana, Raurava and Salmali,—in these forms
of hell, there is no suffering which is equal to the sorrow
born of the loss of a son. (14)

No need of delay then! Well, consumed by fiery sorrow for my son,
I will extinguish myself by a fall from the bank of the Bhagirathi.
(Slowly walking, and as if remembering, with emotion). Oh, oh,
indeed, in degrees I forget myself as a slave. (Reflecting, with
despondency). Alas, indeed, alas!

Those whose course of conduct is under their own
control are fortunate; they can attain bliss by death. But the
wretched persons who sell themselves are not their own
masters even for discarding their lives. (15)
(Acting as if distressed). Then my unfortunate self is deprived even
of this desire. For:

Of this terrible suffering there is surely remedy in
fortitude. [But] this violation of the master's authority is a
great calamity which cannot be averted. (16)
(With resoluteness). I will now accept the authority of my master
by controlling myself, consumed as I am by fiery and unbearable
sorrow, by the pouring of the emollient of true judgment. For:

Manifested in the middle and unmanifested at the
beginning and at the end, by some caprice existing from
everting, the nature of this world, brought together in five
parts, is to attain that state of the fivefold [dissolution]. By
the revolving of the breaking waves of oceanlike existence the
incidents of union become the same as those of separation.
I am in perplexity to understand what reason there can be,
other than illusion of attachment, for the sorrow of wise
men. (17)

1 Self-descriptive names of various kinds of Hell. See notes to this
passage in the text.
2 That is, the five elements, namely, air, water, earth, light and space.
3 That is, successive births.
SAIBYA. (Regaining consciousness). What! this wretched life does yet forsake me. What then should indeed be done now? (Wiping tears). Well, I will kill myself by hanging on this tree of the burning ground. (Prepares a noose).

THE KING. (Looking, in a flurry). Alas, this is another fruit of the misfortune of living now befallen! So what should my unfortunate self do? (Reflecting). Well, let this be [done]. (Retiring apart).

The worlds of future existence have their paths well determined by the diversions of the maturity of one's diverse acts. By discarding the illusion of the unsubmitive, those who know the true nature of the future world, laugh indeed at this world. (18)

SAIBYA. (Listens with surprise).

THE KING. (Again moving on another side, utters the words 'Those whose course of conduct etc.).

SAIBYA. (Listening, and throwing away the noose, in agitation). Fie, fie! With my heart bent upon the festivity of death, even this state of slavery is forgotten by me, whose life is under the control of another. I will not be freed from this slavery even in another life [if I commit suicide]. (Looking upward, with a long sigh). O divine destiny, I cannot even receive death from your divine presence. Therefore, I am undone, ill-fated that I am! (Making herself fall, rising up hastily and wiping tears). How long should I bewail now in this adverse state, terrible and irreparable? After doing what the occasion demands, I should now purify myself by means of vows, fasting and religious observances and by pleasing the great Brahman by my service, proper to my state of slavery, so that my wretched self would not be reborn in this human world. (Arranges the funeral pyre).

THE KING. (Looking, pathetically). Ah, she has begun what is proper for the occasion. (To himself). Well done, O queen, well done! Nobility of birth has not been transgressed even under the circumstances. So I will now approach and carry out the com-
mand of my master. *(Doing the same, with distress and despondency).* O queen,—*(With the speech unfinished covers his face).* O noble lady,

No one should perform the rites fit for the cremation ground without my knowledge and without making over the blanket of the dead. (19)

So bring me the blanket of the dead. *(Restraining tears, stretches his hand).*

SAIBYA. *(Acting as if frightened).* Good sir, stay at a distance, I am bringing you.

THE KING. *(Stays, as if ashamed).*

SAIBYA. *(Drawing the cloth from the body of Robitāśva and giving it; looking at the hand, with surprise, to herself).* What,—this hand, marked as it is by the signs betokening a sovereign king, has been employed in this work! *(Looking by degrees at every limb, with recognition).* Why,—this is my husband. *(In agitation, Alas, my lord, help, help!* *(Making herself fall).*

THE KING. *(Moving away).* O queen, it is not proper for you to touch me who am defiled by servitude to a Cāṇḍāla. Recover yourself, recover yourself.

SAIBYA. *(Recovering).* Alas, alas, what is this?

THE KING. This is maturity of one's acts. So enough of lamentation! Bring me this [blanket].

SAIBYA. *(Makes over, with distress).*

*(Shower of flowers falls from the sky; both look at each other, with amazement).*

THE KING. What,—shower of flowers from the sky?

*(Behind the stage)*

O the liberality, O the character, O the fortitude, O the forbearance, O the truthfulness, O the wisdom of the wise Hariścandra! (20)
SAIBYA. (Listening with pride). Ah, who is this now comforting my heart by praising the qualities of my husband? But enough of words of praise! Even my husband feels this change of fortune. Righteousness is utterly in vain. Everything is crying in the wilderness. All knowledge is dancing in the dark.

(Then enters RIGHTEOUSNESS)

RIGHTEOUSNESS. O thou great devoted wife, thou great king Hariścandra, what! am I really in vain? Look then,

I have come now to make a gift of those worlds, sanctified by the presence of the Supreme Spirit, which are difficult of access to other kings by means of truthfulness, charity and energetic action. (21)

So there is no need of despondency. Child Rohitāśva, breathe [again], breathe.

THE KING. (Looking, with delight). What,—is he the god Righteousness? O god, I salute thee.

SAIBYA. O god, I bow to thee.

ROHITĀŚVA. (Awakens by slow degrees).

RIGHTEOUSNESS.

O child, protected righteously by your father, breathe again, in order to rule over the subjects for a long time by your life revived from death. (22)

ROHITĀŚVA. (Rising up). Why,—is it mother? But by whom have you been brought to this place?

SAIBYA. Dear son, by my own fate.

RIGHTEOUSNESS. O child, this your father, who is a guest of the world of the Supreme Spirit, is in front of you.

ROHITĀŚVA. Father, save me, save me! (Throws himself).

THE KING. O my child, defiled by slavery to a Cāndāia, I am not fit to be touched by you.
RIGHTEOUSNESS. O king, enough of such piteous words now! For:

That Brahman, with his wife, who purchased her [Saibyā], that Cāndāla, and where that kingdom of yours is, —O king, to understand all this secret in their reality, I give you now divine eye-sight. (23)

Who, who is there of the aerial chariots?

(Entering)

AN ATTENDANT. Let your divine self command.

RIGHTEOUSNESS. Be at this place.

THE ATTENDANT. Here I am.

RIGHTEOUSNESS. O great king, mounting the aerial chariot look at all this, as it is, with divine vision.

THE KING. As your divine self commands. (Mounting the divine chariot, as if in meditation). What an error, what an error! The revered Kauśika, satisfied by the service of the Sciences, has released our kingdom to the ministers.

RIGHTEOUSNESS. O king, the sage acted like that only for testing your truthfulness and not for the greed of kingdom. So you need not be agitated. Look at all this with a tranquil mind.

THE KING. (Again as if in meditation, with delight). O queen, I congratulate you.

That naturally kind-hearted Brahman, accompanied by his wife, who purchased you, was indeed no other than the two Sivas, husband and wife. That person, who was my purchaser, was verily the god Righteousness himself. Therefore, the dart [of sorrow] in my mind is now appeased. (24)

RIGHTEOUSNESS. Then anoint the child Rohitāśva in the kingdom of the earth.

THE KING. O revered god, as thou dost command.

RIGHTEOUSNESS. A throne, a throne; an umbrella, an umbrella; a chowrie, a chowrie; a pitcher, a pitcher!
THE ATTENDANT.

Here is brought this throne, studded with bright gems, and this [royal] umbrella resembling the full orb of the autumnal moon; this pair of chowries, white as the spread of moonlight, with their gold handles; this water in pitchers, brought together from seas on all sides. (25)

(Righteousness and Hariścandra act as if anointing Rohitāśva)

RIGHTeousness. (Looking upwards). The coronation festivity of the child Rohitāśva is being greeted happily by deities passing in aerial chariots. Thus:

These rivers bear pitchers filled with waters from places of pilgrimage. The sweet and deep sound of drums pervades all directions. These young divine maidens dance, throwing showers of Mandāra flowers. These guardians [of the four quarters] of the world are serving the king by their individual manifestations. (26)

All duty is finished. Now ascend the world of Brahman.

THE KING. O revered god,

When the angry Kauśika, biting his lips, was engaged in scolding, those of my subjects, who said to me with their faces afflicted with freshly flowing tears—O lord, where are you going leaving us, utterly undone (khalu gatān), without a protector, take us with you’—how can I, leaving them, go in selfishness, to the world to which I am ordained by you? (27)

RIGHTeousness. O king, how can such be the destiny of the subjects whose nature is high or low according to the diversity of their own acts?

THE KING.

With those subjects alone, I want to enjoy those worlds for a moment, for [even] half a moment. Or let those worlds ordained by you be theirs by the force of just my own merit alone. (28)
RIGHTHEOUSNESS. (With wonder). Oh, the extraordinary character of this royal sage! O king, the eternal worlds have been earned for yourselves and your subjects by this other store of merit brought about by this gift of your own merit. Then tell me, how can I again benefit you with what is desirable.

THE KING. O revered god, there is something desirable even after this? For,

By the acquisition of the Sciences, even the sage has discarded his false indignation on me. Even this child regaining his life, has attained universal sovereignty. O revered god, even you have been directly seen by me. I have attained also the same world with Brahman. Whatever desirable again would there be other than this which I shall pray for? (29)

Still, let this be

Let the earth be prosperous in harvest and bear good and contented people. Let the king be victorious. Let those who appreciate merit favour even the particle of merit, which poets put into their own composition. (30)

Moreover,

He, who having directed the staging of this play, himself intensely thrilled with joy, bestowed every day unstinted heaps of clothes, ornaments and gold,—let the fame of that Kārttikeya, son of a Kṣatriya, extend over this world, even beyond the milk-ocean, along with the fame of the poet preceding it. (31)

(Exeunt omnis)

End of Act V.

Here ends the drama THE FIERCE KAUSIKA composed by Arya Kṣemīśvara.
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   III: 1 muha-metta-mahula-mahule; 23 devi-bhāvaṁ nītvā;
     32 śavva-maśāṇādhivadi.
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   III. 11 pratiśrutāṁ samprati; 31 māya dhriyante (= var.
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5. Upendravajrā
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mūrchanty anāh; 9 bhinātry akṣṇor mudrāṁ; 11
jara-nirmālyāḥhyāḥ; 18 jara-kūpākāraiḥ; 19 pibateko
nyasmād; 20 kva ramyāḥ sambhogāḥ; 21 citāgne
ākṛṣṭām; 29 sukham vā duḥkham vā.  

20
INDEX OF METRES

17. Sloka (Anuṣṭubh)
   I. 5 dṛṣṭāṁ kim api; 6 dadāmi pālayan; 17 māna-granthau; 18 mayi yasyāḥ prabhāvas te; 20 yady api śriyam; 24 śānteḥ svastyayanād; 26 idāṁ tat kṣatra-bījasya.
   II. 26 dātavyaṁ rakṣitavyaṁ; 27 guṇavadbhyo dvijātibhyo; 29 samupāḥṛtya dāsyāmi; 32 mayā mune r ayaṁ.
   III. 9 ātmānam eva vikriya; 14 astaṁ ravau asampāpte; 16 kenāpi khalu kāryeṇa; 17 yad yad ādiśati; 22 lakṣārdham yad idaṁ; 27 dhik tapo dhig; 28 paṅcānām api vo; 30 gehyatām arjitam idaṁ; 33 tavaiva dāsatāṁ; 34 bhaikṣyāśī dūratas tiṣṭhan; 35 anṛṣaya mamedānim.
   IV. 23 akṛtvā mat-parijñānam (= V. 15); 27 bhaikṣyādvaitam; 30 parestāṁ upakārāya; 32 śreyāṁsi vivṛta-; 33 tvaya tiṣṭhitati; 35 calanti girayah; 36 tamo vibhidya.
   V. 6 spandate vāma-nayanam; 7 atah param yad vyasanam; 13 varam adyaiva; 15 maraṇāṁ nirvṛtiṁ; 16 dāruṇa-syāya; 20 aho dānam aho; 22 samāśvasihi. 36

18. Srāgdhara
   I. 1 devas traiṣugṇya-bhedat.
   II. 1 eṣa kṣubhāṇāti paṅkaṃ; 2 āstiryaṅtāṁ upānte; 20 eṣa prāptendhaṇo-śrīḥ.
   III. 2 saṁbhoh pādābja-mudrā.
   IV. 15 saṁdhyā-vadhyāśra-śonam; 17 ā skandhād utpantaṁ.
   V. 31 yenādiśya prayogam. 8

19. Hariṇi
   I. 2 aruṇa-nayanam; 28 tava sapulakah.
   III. 10 tapti tapanas tiksṇam.
   IV. 4 tvarayati gutor bhaktyā. 4

Total No. of Metres—19
Total No. of Verses—163
ERRATA

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Foot-note

p 149 omit Mālavikā vii. 5.
| ,, | 158 read ii. 5. for ii. 39 |
| ,, | 174 Mudra-r read vii ad 6 |
| ,, | 200 read preyo yadi param for preyaḥ param |