THE CANDA-KAUSHIKA

OF ARYA KSEMISVARA

Edited by
SIBANI DAS GUPTA

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

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# CONTENTS

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Critical Apparatus</td>
<td>1</td>
</tr>
<tr>
<td>Detailed Account of the Manuscripts and Printed Texts</td>
<td>i</td>
</tr>
<tr>
<td>Critical Survey of the Characteristics and Affinities of Individual Manuscripts</td>
<td>xi</td>
</tr>
<tr>
<td>The Nevāri Group</td>
<td>xii</td>
</tr>
<tr>
<td>The Devanāgarī Group</td>
<td>xxx</td>
</tr>
<tr>
<td>Proposed Method of Text-reconstruction</td>
<td>xxxvi</td>
</tr>
<tr>
<td>Reconstruction of Prakrit Passages</td>
<td>xxxix</td>
</tr>
<tr>
<td>Authorship and Date of the Work</td>
<td>xli</td>
</tr>
<tr>
<td>The Theme and Sources of the Drama</td>
<td>lv</td>
</tr>
<tr>
<td>Sources of the theme: The Hariścandra Legend</td>
<td>lviii</td>
</tr>
<tr>
<td>Reference to other Legends</td>
<td>lxvii</td>
</tr>
<tr>
<td>Treatment of Hariścandra Legend in other Sanskrit Plays</td>
<td>lxx</td>
</tr>
<tr>
<td>Literary Estimate</td>
<td>lxxv</td>
</tr>
<tr>
<td>The Plot</td>
<td>lxxvi</td>
</tr>
<tr>
<td>Characterisation</td>
<td>lxxvii</td>
</tr>
<tr>
<td>Style and Diction</td>
<td>lxxviii</td>
</tr>
<tr>
<td>Influence of other Dramatists</td>
<td>lxxiv</td>
</tr>
<tr>
<td>Conclusion</td>
<td>lxxvi</td>
</tr>
<tr>
<td>The Text</td>
<td>1</td>
</tr>
<tr>
<td>English Translation</td>
<td>145</td>
</tr>
<tr>
<td>Indices</td>
<td></td>
</tr>
<tr>
<td>Pāda-Index of Verses</td>
<td>213</td>
</tr>
<tr>
<td>Index of Prakrit Words</td>
<td>222</td>
</tr>
<tr>
<td>Index of Metres</td>
<td>234</td>
</tr>
</tbody>
</table>
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 Čanda-kausika of Ksemišvara, 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 *Mahābhārata*. 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-kausika*; 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-kauśika*, 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, Darbhanga, 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 unwearied 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 Canda-

kausīka are the following:

North Indian

Nevari

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 Saka 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 Sāmvat 1699 (=1643 A.D.).

D3 = Poona, Bombay Government Collection, deposited at the
BORI, No. 353 of 1884-87.
Dated Sāmvat 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 Sāmvat 1674 (= 1618 A.D.).

D6 = Calcutta, Government Sanskrit College, No. 223.
Dated Sāmvat 1857 (= 1801 A.D.).

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

$S_1 = \text{Tanjore, Sarasvati Mahāl Library, No. 4355 (Burnell Catalogue No. 5207). In Devanāgarī characters.}$

$S_2 = \text{Madras, Adyar Library, No. 21. C. 53. In Grantha characters.}$

$S_3 = \text{Madras, Government Oriental Manuscript Library, No. R. 4270. In Grantha characters.}$

2. Printed Texts

The following printed editions of the text are also utilised:

$\text{Pt 1 = Text edited by Jaganmohana Tarkālaṃkāra, Calcutta 1868.}$

$\text{Pt 2 = Text printed by Kṛṣṇa Śāstrī Gūjrara, Bombay 1860.}$
Abbreviations

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

N.B. The transcript of M1 (see Introduction, p. ii) was received or collation 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.
Size 9\textfrac{1}{2}" x 4\textfrac{1}{4}". Folios 44; 7 lines to a page, excepting the last page which has 4 lines. Devanāgari characters with frequent prśthamārā. Complete. Dated Sāṃvat 1660 or 1661 (=1604 or 1605 A. D.).

This is the oldest and most correct of our Devanāgari 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, upasarpāmi, sammaṛдаḥ, abarpataḥ, etc. The verses are numbered thus: I—29; II—34; III—35; IV—37; V—29. Although sometimes showing striking agreements with exclusively N1. 2 readings, it generally follows the text-tradition of the Devanāgari group of MSS, of which it is our oldest exemplar.


The MS is noticed in P. P. S. Sastri's Descriptive Catalogue of the Sanskrit Manuscripts in the Tanjore Mahārājā Serfoji's Sarasvati Mahāl Library, vol. viii (Nāṭaka), Srirangam 1930, p. 3392. From the description it appears that it is a Paper MS, written in Devanāgari characters; size 9\textfrac{1}{2}" x 4\textfrac{1}{4}"; 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 ळ for dental ट, of ध for ठ and ङ for ण, and doubling of sibilants in Samdhi. Excepting the Prakrit passages, where most MSS go wrong, the MS is fairly correct.

S 2


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 (अ-जिर्णम पत्र-समक्ष्याउसिनाम ग्रंथाक्षरार्थ लिखितम ताल-पत्राकोशान्ते द्रव्यात् लिख्याते) and that it is incomplete (सममप्तो यम ग्रंथबह). 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 14¾" 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 य-सूँ. 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 Ganapati Sāstrī Karattoluvu, 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].
   [Paper MS in Devanāgari, incomplete, containing only 5 folios].

3-4. Tanjore, Sarasvatī Mahāl Library, No. 4354 (=Burnell No. 5206).
     Tanjore, Sarasvatī 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, Sarasvatī 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 Tarkālamkāra].

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

Translations

Unfortunately, neither the German metrical translation of Ludwig Fritze (entitled Kausika's Zorn, Leipzig 1883), nor the Italian translation of Francesco Cimmino (Studi sul theatro 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-glaḥtitāḥ; ad 6 Bodhāyanena; 7b -mlāna-; ad 9 katham, añāṇa; 12c-sḥitāsya; ad 12 tummaṁ adikantar; 13c yad aṣṭikêteṇa; ad 14 avaṇaēhi, eddam, kīṭīja, tu; 15b tad añjanām, 15d ca; ad 16 raijīnī, dhide, ṇa; 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, pariman-
tharehīm; ad 22 atipraśāta; ad 24 -prajāgarāntante, abhi-
śecaniya-; ad 25 svastiyayanaṁ; ad 26 niama-jāro; ad 28 
bohanaththa-kadhāc, (the long Prakrit passage) -dantau-
tara-parivijjanta-. -parivakkaḥ-, -vicitta-, -sisirāśra-, -kalā-
-maṁsa-, -kara- (for -kavala-), -velānubandha-, vihanḍida-
bbhalla-, maṇḍalobhaaduttanta-, -kara- (for -kalā-), etc.; 29b 
srāme.

Act II. 2b -saṅkule; 7a taṭa-vanaṁ; 11c niṣkramyaya dhivaja-paṭa-
paromprasta-; 12a divam, 12b paṭitaḥ, 12c sa tu; 13c 
-valltnicayāḥ; 15b viyogān snehān vā; ad 15 anantarbhā-
vanīyamḥ; 15c kveyaṃ; 24c -bhūru-; ad 25 -cetasas tu tvāṇi; 
31b vastrāṇy amūni; ad 33 pratipādyā, mām anujñātūṃ, 
cirāt.

Act III 1b -majjho, 1d dussaho; ad 2 bhūṉgariṭhī, daśā-vidhi-
viparyayamḥ; ad 3 pāda-pūjaṃ; ad 8 bhavatu bhavatu; ad 
14 avatarāṇi (for nirvartya āgaracchāmi); ad 18 savva-kam-
maṇusāriṇa, satyaṃ eva paṇena; ad 19 grha-vārtukṣaṃ, 
bad upapadyātāṃ no dhanamḥ; ad 21 rājānāṃ haste gṛhitvā, 
vistareṇa, upapadyātāṃ, manyate bhavān tadā; ad 22 dāni 
(throughout); ad 25 ācchadu, devi, sa-kopaṃ are kapila-
makkaḍā; ad 26 kim evamḥ; ad 31 hagge; ad 33 suvarṇāni.

Act IV Before 1 uttarottara-; 10b -mālāmayaṁ; 13a pretālayādhivāsā; 
ad 16 catur-diṣaṃ; ad 17 hodayvaṃ; ad 21 idānim; ad 29 
arthi-jañāḥ; ad 31 svāmy artha-virodhena tu, ājñā-mātra-
sampādāna-samihitam, punas tenaiva; ad 33 -trailokyā-
ity uktvā, tadanu svādhinā vayaṁ; ad 36 bhāgirathim 
avatītya.

Act V. 2a rāja-śriyā; ad 7 ati-karunāḥ, māḍura-; ad 12 draśṭum 
icchasi, pātayeśam icchasi; 14a -vairaraṇisvavici-; ad 17 
labdha-saṁjñā, vimśya; ad 19 bāspa-stambham kṛtvā; 
before 20 paripākaḥ (for vipākaḥ); ad 20 kutah; 21b 
arjitaḥ; ad 22 śvapākādi punah punah paṭhati; 23c draśṭum; 
ad 23 avalokytāṃ, sacive, satya-jijñāsanena. abhinīya; ad 
28 lokottara- caritaṃ, puṇya-dāna-saṃcayena; 31d kṣīrāmbu-
sindbab,
(b) in respect of longer passages.

N1. 2. Act II. ad 27 anucanatm mamp manyase yady evam diyam
      Act III. ad 12 katham praapta evayam duratunvi/athavv (N2 om. word) na samyag bravinui mahatmaiva Hariiscandreo nisa af
danit.
      ad 19 janaasa sammadddo disaditai takkem talinu ti
      hodavvam.
      ad 25 jaya nam sudittam ajjauttam karaissam.
      ad 31 pranidhanato pi pasyan na rajarsher Hariiscandrasya
      tulyam pasyami.
      ad 34bc yad adivasi cat sarvam karoyami aham ahariniism.

Act IV. ad 3 sampratid drdhamp pidayati mamp devi (N2 om. devi)

Act V. 29d kum syad anyad yad aparam aho yat priya praethaye

(c) in respect of obvious mislections.

N1. 2. Act I. 12b-sambhiramah; before 19 ayaam (for iyam); 20b
      bhushanam addaraah; ad 26 vailakram.
Act II. 14c cakita-svadga (contrary to metre).
Act III. ad 3 praksaatiti; ad 24 dodha.
Act IV. 8d lasan-mastikakta (contrary to metre); 9d svapada-ganah;
      ad 29 evam avasthapi.

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.

N 1. 2. Act I. ad 26 ayaam.
Act II. ad 14 ahu.
Act III. ad 1 bragge (after -sancide); ad 12 sampraptaah; ad 18 muh
      before 21 rajanam; ad 22 sigrama, bhavatu gcchami,
      maap; ad 31 bho bho baddhavaah.
Act IV. ad 5 bho.
Act V. ad 7 tti, imaam (Saibya's speech); ad 8 karbau pidhayaa,
      sartaam papaam; ad 9 ha vataa Rohitava (before anudbhidyaa-
      maa-); ad 14 manda-bhagyaah; before 20 patati; ad 20
kathaya kathaya; ad 23 divya-vešam āsthāya, priyam naḥ
priyam; before 28 bhagavan; ad 28 adya.

(b) Omissions.

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

Act II. ad 4 guna-trayamayinām; ad 16 paṭhyate; ad 17 ko' yam;
ad 25 idam upakrāntaṁ; ad 28 idāṁ.

Act III. ad 15 sīrasi tṛṇaṁ dattvā sāvaśtamīham; ad 20 tatr kathām
imām daśām anuprāptā; ad 21 savaikhavyaṁ, idaṁ; ad 27
aye, ami.

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

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

(c) Transpositions.

N 1. 2. Act II. ad 17 bhayārtena and divyārupīṇā; ad 27 bhagavan
and prasīda.

Act III, ad 21 mam and padhamovagadāṁ.

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

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 marśāniyāh); punah
pranamārpayati/Kauśikāḥ/sa - vailaksyaṁ/ātma - gataṁ/aho
sthirayaṁ asya (N 2 āścaryam āścaryam)/arhaṁ/calantī
girayaḥ kāmam yugānta-pavanāhāthāḥ/kṛccchre'pi na calaty
ekaṁ dhīrāṁ niścalam manah//ataḥ param kim atinir-
bandhena/bhavatu gacchāmi/iṭi nīśkrāntaḥ//. Again a
little later (ad 35) insert: athaḥ Hariścandrad ṛc svāminn
iti ko vadati.

Act V. ad 22 insert; drṣṭvā/ayey kathām (N 2 om, this word) tato'py
atraiva.

Similarly, N 1. 2 omit two long passages;

N 1. 2. Act III. ad 30 omit: Kauśikāḥ/sa-krodham/kṛtam ardhaṁ/
nanv aśeṣam eva diyaṭam//Rājā/bhoḥ sādhavaḥ/kenaṁty ādi
paṭhai//; ad 35 omit: Kauśikāḥ/sa-vailaksyaṁ/dāsyasi//
Rājā/sanunayāṁ/bhagavan gṛhyatām//.
There are two interesting examples of change of sequence of text-units by transposition in N 1. 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 Caṇḍāla 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 N 1. 2, however, is better. It consists of the placing of the repeated stanza maranās niruṣṭiṃ 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 N 1. 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 N 1. 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 pravṛṣṇudhvam; N2 āvṛṣṇudhvam. ad 5 N1 tat; N2 tataḥ. ad 24 (before 25) N1 transp. sa-kalatrasya and bhavataḥ; N2 does not.

Act II. 9d N1 tubhyam anapavridā; N2 tu vyapanaayakride. ad 14e N1 yathādiṣṭi devah; N2 om. 34d N1 tāvan na śāntiṃ mama yāti manyuh; N2 tāvan na me maṁśam upaiti manyuh.

Act III. commencement. N1 prakṛti-vikṛta-bibhatsa-malina-veśah; N2 prakṛti-malina-veśah. ad 8 N1 tad aham idāniṃ; N2 om.
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 Nevārī group. Its independent agreements with exclusive N1.2 readings are indeed not many, but secondarily it appears to have derived, chiefly through such Devanāgari MSS (see below) of the Nevārī group as Ds and D3 (and even D7 where it agrees with N1.2), a large number of peculiarly Nevārī 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 D3 might have derived these N1.2 readings secondarily through M1. But since Devanāgari characters, rather than Maithili, could be read everywhere and could easily become (as Sukthankar has shewn in the case of Mahābhārata MSS) the source of contamination and conflation, the greater probability of such derivation of N1.2 readings would be through the Devanāgari D3 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 unā; 10d tadhā; ad 12 om. gamanām; ad 14 Saivyā (spelling); ad 18 om. tadhā, (Prakrit passage) gabbha, kalappo.
Act II ad 4 om. guṇa-trayarayinām; 7a kirṇam; ad 22 om. ayaṁ; ad 34 ins. bhavatv evam tāvat.
Act III. ad 2 kadham (for kaham); ad 3 adya cāsāvīha, sajjo bhavāmi; ad 14 om. tad yāvat; ad 17 jānāmi; ad 18 ins. mhi and tti; ad 19 om. punāḥ and idānīm; ad 26 ins. manda-bhāgyāḥ (after hato’smi); ad 33 om. prakāsāms; ad 35 om. bhoḥ.
Act IV before 1 ese; 8d lasan-mastukākṛta (unmetrical); ad 17 mahāmasāne; before 18 mādike; ad 32 ins. śrutvā; ad 33 anukampāniyāṁ; ad 35 sādhayāmah; 36a tamo-nirbhinnu-galana.-
Act V ad 6 om. tadhā hi; ad 7 dāni, kkhū; 13c tanayānanaendurahita (hypermetric); ad 17 transp. na and mam, reads masāṇa-vāvade; ad 18 daśā-visamvādo; ad 20 aāraṇaṁ; ad 22 sahasotthāya.

N1 M1 Act I ad 28 (Prakrit passage) -paribbhamāna-. Act II 23cśiva.
Act III 3d -sakala-pracalaś ca; ad 19 agni-paricaryaādhānatayā.
Act IV 21b nirvāpya; 22b viśamo.

Agreements with N1.2 through D1 are not so numerous:
N1. 2 M1 D1 Act I ad 12 ins. me; 15a loluponām; ad 23 ins. kutahi; before 25 sumahān; ad 28 (Prakrit passage) papanāṃ, jjeva. Act II 14c satīla-. Act III ad 12 -tigma-tejāḥ (in the repeated verse); ad 22 pātante; ad 25 niyadi; ad 35 grhyatām. Act IV before 1 ajjā osaladha; before 12 ins. bhagavatyāḥ; ad 17 mahāmasānaṁ. Act V ad 7 ins. tti after bālaḥ.

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 ādiśtaṁ; ad 7 ujjārā; ad 13 om. saslaghaṁ; before 19 om. iti (with D4); ad 26 ins. tat; 28b vyagra-
rambho; *ad 28 (the long Pkt. passage) -viddavida-. Act II 2c -hastair aśesāh; 5c yato vā saṃhārta; *ad 14 abhi-vādayisyca; *ad 17 om. iti; 28b saṃsva-mātra-; *ad 31 om. me; 34c -śigma-tejāh. Act III 8b śikṣitāh; *ad 22 om. jāva ajjauttam susaṃdiṣṭham karemi; *ad 26 om. manda-bhāinim; *ad 26 ins. saṃrodham, om. āh; *ad 29 klīṣyate; *ad 34 om. saparīcām; *ad 35 om. karma and aholattam, reads citṭhidavvām and tā ehi. Act IV 2c hā vatsa kim tvām śīṣum; *ad 16 gambhīrābluṣunāh; before 17 om. ati-. Act V *ad 8 kadatttho; *ad 12 yuktam idānīṃ; 18b vibhīma-mārgāh; before 19 om. mukham āvṛṇoti; before 20 ins. ajjautta before kim edām, and reads mṛta-kambalaṃ (for etat); *ad 23 viṃānam āruhyā; 29c tvam asi.

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

Nr. 2 M1 Dr. 3 Act I before 7 -mārgāh (for -vartmā); before 14 sa-śālghāṃ (for sa-harṣam); *ad 24 om. iti. Act II 2a upāntesi anūṣāiti-; *ad 9 tasmin; *ad 12 anyato; 14c -saṃśakta-. Act III 26d dayitā; *ad 26 ins. idāṃ (after tāvat); *ad 31 ātmānāṃ pāṭayati, om. moham upagatas tiṣṭhati; *ad 33 om. ahaḥa; *ad 35 prati (for upagamya). Act IV before 1 om. śāmim; 8b ghanāḥ; before 14 daśā- (for daiva-); 27c idāṃ (for etat). Act V *ad 7 om. tasya before vidheṣu; 16a api.

Nr. 2 M1 D7 Act I *ad 17 kriti; *ad 24 transp. kulapatinā and bhagavataḥ; *ad 28 (Prakrit passage) -saṃgalida-. Act II before 24 transp. bhavato and viditeṣaḥ; 29d kartum. Act IV 6c pariṣjana-vacano-citāni; *ad 28 ins. dārunāśv api; *ad 35 om. vetālaṃ prati. Act V *ad 7 daṃsesi, ujjha, vacchatthalo; *ad 8 ins. tumaṃ; *ad 12 kīm aham upaśyata; *ad 19 vṛtāṃ nācañya; *ad 20 daṇi, transp. me and hiśaṃ.

Nr. 1 M1 Dr. 7 Act II 10c punah. Act III *ad 16 vijñānaṃ; *ad 17 om. klaiyvyam nācañya; *ad 21 desa-kālāh; *ad 22 dāśitrānām; 26d priyata. Act IV *ad 8 saṃsva-prañavi-bhīh; 9a caraṇām; 9b vilulitaṃ; *ad 35 om. vetālaṃ prati. Act V *ad 7 om. na after jāda; *ad 14 parādhīna-jīvitaṃ.
Leaving aside N1.2, the MS M1 has many direct agreements with the exclusive readings of D1. Thus:

**M1D1 Act I**
- ad 24 bhaavam; ad 28 -mutthaa-tthali-, om. pi. Act II 10c kṣanam. Act III ad 14 dviṣṭya-savanaṁ; ad 16 nirbandhana; ad 21 tvayā prārabdhāṃ iti; ad 22 muhuttam; ad 31 om. all words from puṣcidaṇa to parikramaṇa, reads ayam for asau; ad 33 mahattaraka.

Act IV ad 6 tuliyaṃ tuliyaṃ, and tat (for idam); ad 9 ins. tathaḥ hi; ad 10 paṇamamḥ; 11c gaa-camma-vastiye; ad 21 śṛṣṭinirodham.

Act V ad 7 om. bhadra and reads tā (for hā), -vitthiṇṇa; ad 14 sūrtvā (for sūrtim abhiniya).

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

**M1 D3**
- Act I ad 3 transp. purāvidah and praṣastigāthāṃ; ad 4 vijayakoṣṭha-prañaptuḥ; 14d amalā; ad 15 aṉīsasanaṇāṇaṁ; ad 16 alīo; ad 28 om. kāśa ṃ, (the long Pkt passage), om. vanā, ins. visada before bhāṣura. Act II 26 pāṭa; ad 4 āśrama-padam; 7a taru-vanāṃ; ad 8 sānandaṃ avalokya; ad 9 bāṇa-mokṣya; 12d kolo; 16b tapovanani, 16d svāṃ yonīṃ; ad 16 om. ajjā; before 19 om. durātman; before 24 kṣudra-ksatriyāpasaṇa; ad 25 om. bhagavan; before 28 transp. praśiṣa and bhagavan; before 30 ins. idānim; ad 32 ins. ākāśe. Act III ad 1 ppaveso; ad 2 ins. śruṭvā; ad 16 anu-geṇhantu; ad 17 om. iti and sakarunam; ad 19 gaṇha-raaksākṣamā; ad 21 upayuṣyayāṁ (for pratigṛhyatāṁ); ad 22 transp. addhāvasida and dānim; ad 27 transp. dhik-sabhena and
māṁ; ad 30 om. sakrodham; ad 31 āscaryam (for sāscaryam), tatta (for bhadra); ad 33 yad yad ādiśasi; ad 35 om. sānumayam, transp. kim and atah param, om. gadua. Act IV ad 1 śoko; ad 22 śrūyatāmsmatsvāmināḥ śmaśānapate-vyāhārāḥ; 25c nṛkapāla-maulir; ad 25 -veśadhara; ad 29 vriḍāṁ (for lajjāṁ), vidica-vṛttānta evāhāṁ; ad 31 yad ādiśasi; ad 33 ins. eva after Kauśikam, and ayam (after bhagavān); before 34 lābhodayena. Act V ad 7 transp. Saibyā (after yathā-nirdistā), reads ettha (for edam), om. samantād avalokya and hā hadamhi manda-bhāīṇi, om. sampadaṁ, reads sāmuddaya-viakkhanēhiṁ, om. katham; ad 8 ins. rad avalokayāṁ tāvad enāṁ; ad 11 om. vatsa; ad 12 daśā (for svadaśā-), om. nearly two lines; ad 15 om. manda-bhāgyaṁ, before 19 om. idāṁ, ad 20 om. sāslāgham; 22d vardhayitum; 24d cetō'dhunā; ad 24 pithvī-rājye; 26c -mandāra-puspāḥ; ad 27 -prabhāvāṇāṁ; 29b labdhaiḥ prānair ayam api; 30c nije prabandhe; 31d kṣīrambu-raśeḥ.

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-śataḥ; ad 26 transp. rudra and bhagavān, reads idaṁ vratam; ad 33 bhagavatyāḥ (for bhavatyāḥ).


M1 D3. 7 Act II 25a anna-kśayāpadi; ad 25 ins. aja before muhutsaṁ. Act IV before 1 mahadalaa-; 17a -dari-dvāri. Act V 14a vaittāraṇiśu vici-.

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

M1 D2. 4-6 (with or without S) Act I ad 12 attāṇam (D2-6); ad 28 bhoana-kadhāc (D1-7); -muhamaṇḍalo (D4-7, with D1). Act II ad 10 do not repeat Śūta (D4-7). Act III 1d dukkale; ad 1 kalaiśaṁ (with N1. 2); ad 2 paṭhāti; 52 ayam (for idāṁ) (D1-7); ad 25 nirgantum icchāti. Act V ad 7 ins. paṭhitvā after iti, tilachetta- (D2-6); 23a yośyāḥ (Nā D4-7).
But, lastly, M2 is unique in showing the largest number of 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:

M2 Act I ad 4 rācēṇā; ad 5 om. sāsāṇkaṃ, reads gahoparāṃ, om. cintāṃ nātayitvā saharṣam; ad 6- sūcitāpadāṃ, priya-vayas- yena Bodhāykenopadiśta-mārgaḥ; ad 9 esa parihasah; ad 14 transp. garāṇa and se; 16b bhāṇau yat; ad 16 sakrodham; ad 18 transp. maye and mantidaṃ; ad 20 ujjāgaraṇa-; ad 22 ins. kkhu; ad 23 avicintyamānaṃ; ad 24 om. praviśya, and reads grhyarāṃ; 25a kṣayita-; 26c manvādyaiḥ; ad 26 ins. vāśīṣṭhasya and reads pūjā-satkāra iti, te (for bhavate), niama- ppajāgara-; 27c hṛḍi; ad 28 ins. kṛttīṇa, (the long Pkt passage) ins. deva, and reads viala- (for viaḍa-), -dantantarīda; daha-diha-bhāyo, ins. ghaṇa (before nava-), and reads -jurala- (for -puḍa-), viala-dāḍhīdā, roso bhava, ins. tti after bhavissi; 29a ādādhītī, 29b ślathē.

Act II 11 vanāṇi; 2b śrīnkalebhayaḥ; ad 4 om. sabhāyam and kathāṃ katham api, reads sāhasikāṇi and mahaduṣkaram; ad 5 parasmin naiśṭhike; 6c ṛṣaḥ; ad 6 ṛṣaṃ evāvasthiṃ, sūcaḥ (for sārathih), om. anusarāṇaṃ nātayat ratnastho; ad 7 om. saharṣam, reads ārya pāsyaṇam asau; ad 8 āpadaci; 9a sahaśā, 9c -viśīrṇa-; ad 9 om. sāscaryam, reads kṣaṇa-paricetena; 10c pāscād agre; ad 10 preraya, om. satvaram, and durato dṛṣṭvā sānandaṃ; ad 12 om. sakhedāṃ, ins. aye; before 13 aranyo- ddeśaṃ, om. sānandaṃ; before 14 āscaryam paśya; ad 14 athāniyāni sabbhajanaṃ; ad 15 savismayam (for savinayam), eva (for iva); 16a āharatau, 16d āśritya; ad 16 om. anādhdhāo, ins. śrutva, reads eva and iti, transp. atra (after avinītānāṃ), om. bhayārtānaṃ, reads punar nepathye; 17d udgata-sikha-; ad 17 adhyagny upāsino, tāpasa-veṣadhiśīṃ; before 18 om. yathānīrtiṣṭā ca and reads vidyāś ca; before 19 om. praca- channa-rākṣasasya; 20a krodha (for a-kroṣa); 20c pavana-rayai, before 21 om. aye; 21d nayāmi; ad 22 tāvatyo (for bhaga-vatyo) and atra (for apy asya), om. atra (after mayā); before 24 om. durātman; 24a -dakṣam; ad 25 om. durātman; ad 26
om. two lines, om. kathaya and reads kim nāma (for kasmī); ad 27 transp. durātman and yady evaṃ; ad 28 om. one line, tad arhati daksīṇām idam dānāṃ te; before 30 parigrahah paramām; ad 33 sajjibhavāmi.

Act III ad 2 bhilingī, avakkavāmi, bhringī; ad 3 ca (for eva); 4c transp. na and asya; ad 4 om. dirghaṃ; ad 9 om. aham satvaram upagamyam; ad 11 transp. tena and muninā; 12b viruddhah; ad 12 aye prāpta evārau durātmā Hariścandra-hatakah; ad 12 om. me, reads savismayaṃ aye katham ayaṃ, sakrodhaṃ (for dunik), -mahā- (for -mithyā-); ad 14 om. śāpa-jalam upasamḥītya; before 15 savailakṣyam; ad 15 transp. dṛṣṭvā and saharṣaṃ, om. katham iyaṃ vanig-vidhi; ad 16 samārābhdhaṃ, śrutaṃ; ad 17 susammatamaṃ, transp. maṃ jjeva and imassim kajje, reads avacchino dāṇi aṃ panao, ins. kinadhā after ajjā; 18d sphuritaṃ; ad 18 -pajjuvāsam, savva-kāriṇī, tummānaṃ, om. vā ṣāṣṇaṃ, ins. chi (after gacchāvah); 19b vindhyasthamānironnandaḥ; ad 19 ins. ñidiso me samaa vec; ad 20 transp. idam and avasthāntaram, ins. iyaṃ, om. kila; ad 21 om. sārṣaṃ, reads duḥkha-bhāgināṃ, kim ity evaṃ, ins. iti (after prārabdham) and ajja before nārīhadi; ad 22 nanv anumataḥ evaiṣa; ad 25 uajjhā, sudiṣṭham ajja-uttam karemi nātayati, rājānam avalokya svairam svairam gacchati; before 26 om. ca; ad 26 avuka parittāhī parittāhī, iti niśkrāmatah; ad 31 reads saḍrṣaṃ (for tulyaṃ), śālamēṣā, suraṇe, ins. avalokya sakhetāṃ, transp. sasamḥramam upagamya ṣand prakāṣaṃ, ins. svagataṃ before and prakāṣaṃ after vādham; 32b gumma-sthinadhiyīra-, 32d mahatulake; ad 32 om. bhagavan prasida prasida; ad 33 om. two lines; ad 35 ins. gheṣvāvā before gacchāmi and reads aparāḥ (for prakāṣaṃ).

Act IV 1cd krtyaṃ khalu śāntaṃ; ad 3 reads pūdayati mām; ad dūre; 5c ca patītāḥ; ad 6 ins. agrato’ valokya (after sūvaṣtambham) and idam (after mahāsmaśānaṃ), before 12 om. tathā hi; ad 13 ins. mahān; 14c viḍambica-caracara-vibhramah; 16b vajjha-sthānaṃ; ad 17 vividha-bhūda-vedāla-samkule, transp. appamattena and cītthidavvam; ad 19 savismyaṃ, transp. khalu and nu; 20c -samghata-kulīca-radaś; 23c brahmendra-rudra-murajita-prattimo’ pi; ad 29 aho vṛta cāritā; ad 31 ins. yathā, reads śārīraṃ, svāmi-virodhah, sambhāvanīyaṃ, tenaivā, om. bhavataḥ and second protsarata; ad 33 saharṣaṃ (for dṛṣṭvā). tivra-
It should also be noted that like D1 and D3 and like all our Devanagari MSS, M1 knows nothing of the substitutions and transpositions peculiar to N1. 2 which we have mentioned above.

All these considerations would go to shew that in the main M1, like D1. 3 and perhaps secondarily through them, follows the Nevārī
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 Nr. 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 Nr. 2, including insertions and omissions. Taking D₁ first, we select at random the following instances:

Nṛ. 2 D₁ Act I. ad 3 varṇayanti; 15c -lālas'o'yam; 29d rājno.

Act II. ad 4 -dantāntarvartinām; ad 6 ins. asya; ad 7 sotsāhaṃ; 8b transp. lola and nāla; 8d -dusthāṃ; ad 8 ālokya.

Act III. ad 10 Hāriscandra-haćakasya; ad 12 aṅkā-mādhuryaiḥ; ad 18 om. ajjā; before 20 ālokya; ad 21 ins. kila (after pratīṣiddhā), and transp. ajjo; ad 22 ins. me (after dānim), gantum (for nirgantum); ad 25 avukka; ad 33 om. tat.

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

Act V. ad 7 ins. ātma-gatam; before 8 ins. muhuttia-vatehiṃ; ad 18 susūsīe, and ins. tadha (Saibyā’s speech).

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

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

Act II. ad 22 esa; before 27 ins. durātman; ad 29 samāhṛtya; 3ac eva.

Act III. before 1 saṣopam; 10 om. kkhū; ad 5 om. vārānasi; ad 9 -adhva-pariścāntā; before 12 ins. sakrodham; ad 14 dvitiyam snānam; before 18 om. kṣāṭam bhoḥ kṣāṭam; before 20 anenaiva; ad 28 om. punah; ad 33 om. śrventu śrventu viśve devāh and read bhagavan vādhaṃ karomi, kṣatriyā vayaṃ na punar abhidhātum jānīmaḥ (for vādhaṃ karomi).

Act IV. 2b kim maula-bhṛtyān; 4b tathā.
Act V. 1a dvija-sattamasya; ad 7 vidheh (for hata-vidheh); before 19 omit ca; ad 21 sa-vismayam; ad 23 nātayicvā (for nātayan); before 29 om. tathā hi; 31b anudinām.

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

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

Act III. ad 19 om. drṣṭvā sāścaryam; ad 21 ins. idam (before no dhanam); before 23 ins. etat (after eva), and read hatavideh (for vidheh); before 29 om. aye; ad 35 ins. taye (after bhavia).

Act IV. 8a ami; 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 Nī. 2 and Dī. 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 Devānāgarī group.

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

Act I. 3a Nī. 2 ānanda-glathitāh; Dī (with Mī and other D MSS) śālhitāh; Dī 3 grathitāh, ad 4 Nī. 2 Vijaya-kostha naptuh; Dī vijaya-kostha-kaver naptuh; M1D3 vijayakostha-pranaptuh.

Act III. ad 21 Nī. 2 tvāyā dāruṇām karma prārabdham; Dī (with Mī S3) tvāyā prārabdham iti; D3 vyavasitam idam iti. Before 26 Nī. 2 sa-kopām are kapila-makkaḍā; Dī ale makala-valua; D3 ale vaḍua; Mī ale le va.

Act IV. ad 3 Nī. 2 samprati dṛḍham pīdayati mām devi (Nā om. devi); Dī samprati pīdayati mām; D3 dṛḍham mām samprati pīdayati; Mī pīdayati mām. 12a Nī. 2 -runda-lulicah; Dī -munda-lulithāh; Dī -kanṭha-lulithāh; Mī -kanṭha-lulicah (as in text). Before 22 Nī. 2 dṛṣṭi-virodham; Dī *nirodham (with Mī); Dī *rodham. ad 33 Nī. 2 tad anu svādhīnā
vayam; D1 tad anu śādhi nah; D3 atah śādhi nah; M1 atas tvam śādhi nah (as in text). Before 34 N1. 2 saṃsiddharasasya; D1 asya saṃsiddhasya; D3. 7 asya siddha-rasasya; M1 siddharasasya. ad 35 N1. 2 sādhayāmah (with M1); D1 sādhayāmi; D3 gacchāmah. 36a. N1. 2 tamo-nirbhinnagahana- (with M1); D1 tato nirbhidya gahanam; D3 tamo vicchidya gahanam.

Act V. Before 9 N1. 2 ins. tad alam avalokayāmi tāvad idāniṁ; D1 ins. tad avalokayāmi tāvat; D3 ins. tad avalokayāmi tāvad enāṁ (with M1). 14a N1. 2 -vaitaraṇīṣvavicī-; D1 -vaitaraṇīṣu sūci-; D3. 7 vaitaraṇīṣu vici- (with M1). ad 16 N1. 2 asahya-suta-śokāgni-dagdham; D1 asakyāṃ śokāgni-dahyamānāṃ; D3 suta-śokāgni-dahyamānāṃ; M1 asahya-śokāgni-dagdham.

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:

D1 Act I. ad 4 tvayābhinetavyāṃ; ad 9 guru-vacanānī; just before 19 jedu jedu; ad 24 om. kula-patānā; before 29 manovinoda-sthānām.

Act II. 3c hita-vyasanaśa Siddho.

Act III. ad 9 devi dirghādhvam anusrānta; ad 11 tathā bhavatu; 18c tac cetasa; ad 18 ins. suṇadhā (after tti), om. kim bhaṇḍāha, om. tā gacchadha pasidalha, reads paaena and om. sādhū; 19b vyasta-payoda-; ad 21 ins. khalu (after māṁ), reads kim evam, and vistara-śravaṇasya, ins. idgama (after prārabdham) and reads attra nirbandhayitum; ad 25 devo (for ajjho), bho devi accha, muhuttaṃ padīvālehi jāva naṃ ajjauttam sudīṭham karomi, gamyatāṃ gamyatāṃ; before 26 om. tat, reads kim tuvaṃ; ad 31 pranidhāna-topi nāṣya rājno Hariscandraśya tulyaṃ paśyāmi; before 32 a long passage is substituted for all words from bhoḥ sādho to bhadra bhavān arthi; transp. verse 35; ad 35 grīṇāmī
Act IV. 5d tviyam; 8b krośākrandaiḥ; 17a jalpanty ulūkā; before 20 parihāsa-pracaya-durvidagdhāno; before 21 ins. yataḥ; 21b -pracala-; 22 b pāda-nyāsa-skhalita-viśamo; 22 transp. śmaśānādhīpateḥ and svāmināḥ; 23 30 ins. api (after bhavān); before 34 grhyatāṁ (for upayujyatāṁ); 25 mahārāja, rajāni vartate (for vartate vibhāvari).

Act V. 2c yathā; 3a dīna-vadanā; 9d purāṇa-citra-likhitaḥ; before 10 alokya; ins. hā vatsa and reads dantāṅkurasya; 12 om. durātman Hariścandra-hataka; 17 ins. ajja vi (after kadhams) and reads edassā.

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

D3 Act I. 3c ghrna-ghimnitah; ad 3 lilā-samutkharāsēṣa-satrumandalena; 4 rācesīnā, and om. kila (after sa); 5 om. tan-nimittam and saharṣam; 6 ajjo (for piavaaso), om. -niyama-; 7 ins. vihasya, om. vayasya and idam; 14c -madhurā; ad 14 om. yathā-nirdiṣṭā and nippahala; 15a -lolupās te; before 17 ins. bho; 24 bhūyāḥ, satvaram, ins. a long passage janā devo ānavedi etc.; 28 (after the long Prakrit passage) vinoda-vistara-sthānam.

Act II. ad 6 -dalāni, ins. bahih, transp. darśayāmi and ātmānām, om. rathstho; 8d dantāgra-, katham ayam mamāpi mukharā; 9d vyapagama-kiṛḍā; 10c vrajati; ad 10 gamisyati; 14 ayuṣman (for svāmin); 17 divya-rūpeṇa, -homa-sādhanagni-; 22 yāsāṁ Siddhaye prāpto′ham antaraśā; ad 28 maniśīnāḥ śad-gunyaśāthu te tasyaiva daksināṁ dā tum arhasi; before 30 om. kila bhagavataḥ; 31d tubhyam adya.

Act III. 3d -sakalah pracalaś ca maulih; before 13 nārhasi, alika-dāna- mādhurya-sambhāvanakhyātaḥ; 19 om. garuo; 21 mahābhāga (for mahātman), and ayam (for idānm), mām
nirbandhayitum nærhasi; 25c bālakaś cāpi rakṣyo; ad 25 om. sānunayam, ins. ajjo (after maṃ), and gamyatām (for viramyatām); before 26 āḥ vādua kahim me ambā niadi; ad 26 upagacchasi; ad 29 mahānubhāvah; before 31 sānucaraś cāndāla-vesa-dharo dharmā-ṛā.

Act IV. ad 13 om. ākārnya, reads diganta-pātinām, vihāgānām sāmrāviṇām; ad 17 om. niśā-kaḷakaḷ; before 18 om. tathā hi; 18c -kuhara-dari-karna-vivara; ad 21 ins. idānīṃ; ad 24 ins. eva and om. ko’yaṃ iti; ad 29 vṛṣitena; before 34 om. mahā-nidhānasya; ad 34 splits up a sentence as a dialogue.

Act V. before 5 nirvarṇya (for vicintya); 7d śaraṇāṃ mama; before 8 sa-karunāṃ (for sāṣṭam); ad 8 om. bhagavantam; ad 9 ins. nṛpa-kula-bāla-prabāla; ad 12 om. (hapl.) kathāṃ adyāpi etc. (a long passage), but ins. it later; before 13 tat kim ataly param draṣṭum icchasi dhīn mūrkhetaī mūrchatā śanair utthāya; ad 19 ins. mubhetaṃ (after bhaddamulha); ad 25 vimāna-cāribhir devaiḥ; 27d muktātmambharīḥ.

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 kutah); 26c prabhāvāt.

Act II. 1b mustākīrṇa-sthālāṇī.

Act III. 7d kṣetram amalam.

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

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

It should also be noted that like M1 and like all our Devāṅgārī 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 Nevārī 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

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 Pe1 and Pe2 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.
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 Nr. 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 S1. 2** Act I. before 9 mām āpidānīm.
- **N1. 2 S3** Act I. ad 6 -Bodhāyanenopadesyamāṇa-. Act II. 30c antarāyam.

Sometimes these uncommon agreements with N1. 2 appear to have percolated through D1 and D3 of the Nevari 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 aranyāṇi. (with M1)
- **N1. 2 D1. 4** Act I. before 10 kopasya kāraṇam.
- **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 ālokya; before 27 repeat paśidadu.
- **N1. 2 D2. 3** Act I. before 23 sānyudaka-bhājanahataḥ (with M1).
- **N1. 2 D3 S2** Act III. 1d hagge; 29c vellad-dhvajāṇśuška-.  
- **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 Pts., which appears to have utilized 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 bālaḥ, 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 vihaṅgamānāṁ.

N₁. 2 D₁. 3 S₂ Act V. ad 7 nāṭayati.

N₁. 2 D₃ S₂ Act III. 1d hāgge; 29c vellad-dhvaḍāṁśuka.

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

S₂ Act I. ad 5 om. kuśīlavaiḥ saha. Act II. 1b sthaputayati nitarāṁ ghoṇayā camkhanayya; rcd jālāny uteṛṛya balvād ghurughurita - māhā - śabda - ghoraṁ dadhānā / dharmārane kuruta na kiṭṭh kāṇy ayaṁ yāni tāni//; ad 2 varāha-veṣah (for raudrojjvala-veṣah); before 24 transp. aham and viditah; 33d durnayam enam amba. Act III before 10 ardham nabhaḥ. Act IV. ad 31 bhagavān (for bhavān). Act V. 2b viślesam nayatāpi tena; 3d pāpaṁ tu samvetti mām; 5a padam.

S₂. 3 Act II. ad 15 sa-vitarkaṁ (for sa-vinayaṁ); ad 17 nepathye hṁśāṁ avalokya.

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

These discrepancies are not extensive; but they are striking enough to prevent us from including S₂ in a lump with D₄. 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 Pτ1 and Pτ2 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 Devanāgari group. The text of the two editions, however, are not identical in all details. Pτ1 has nearly the same text as D2. 4-6, although it appears to have used Pτ2 and notes some variant readings. Pτ2 shows certain differences and some better readings (occasionally adopting readings of Nτ1. 2 D7), but they are such as one would normally expect in two individual MSS of the same group. We would, therefore, take Pτ1 as having the value of two eclectic MSS, or rather as two eclectic codices impressi typis, of the Devanāgari group.

D7

The case of D7 is somewhat different. It is our oldest dated exemplar of the Devanāgari 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 Nτ1. 2 readings. For instance:

Nτ1. 2 D7 Act I. ad 6 ins. ayam (after katham); see page xix.
act II. 1b utkramenaiva.
act III. ad 6 duddha-
act IV. ad 17 anāc; 21c nālam.
act V. ad 7 om. še; 10a grathita-māngala-; 18c sarvathā (for bhūr iyam); cakkavatti-lacchana-; ad 21 do not repeat śanaiḥ; ad 22 ins. te (after ayam); ad 23 om. divyam (with S3); ad 29 bhavatu (for astu).

Some of such agreements come apparently secondarily through which Devanāgari MSS as D1 and D3, which, as we have seen above, are more closely akin to Nτ1. 2. For instance:

Nτ1. 2. D1. 7 Act I. ad 11 ins. sa-khedam. Act III. 14d tadā; ad 22 me (for mamḥ); ad 33 om. me (after dāsena).
Act IV. ad 1 sutarām sokāh (for ā sokāh); ad 31 siddha-rass-mahāniddhānām; ad 33 yato'naparādhyām. Act V. ad 7 (Saibya’s speech) ins. sa-vyāmohām (after utthāya).

N1. 2 D3. 7 Act II. before 12 ins. āscaryām (after sa-vismayam); ad 29 ins. me (after parīhṛtya). Act III. before 3 ins. bhāvinām; ad 25 ins. vatsa (before yatra).

N1. 2 D1. 3. 7 Act I. 3 gāpīta- (with S2). Act II ad 9 om. kṛtah. Act IV. ad 31 ins. kathām (before yoga-balāt).

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

D7 Act I. 14c nirasah; ad 24 mahārāo; 25c nrpate.

Act II. before 15 tapovanānām; before 17 tad eva; ad 26 om. bhagavan śrūyatām; ad 28 ins. maniśinām.

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

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

Act V. ad 5 sāntam śāntaṁ; before 8 (Saibya’s speech) alakkhaṇaṁ samdiśṭham; ad 17 jīvita-phalam; ad 19 om. hā; 21d brahma-lokān; 27d sahāśā; 29d kim syād etat param api mātām.

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 Nevāri group. It belongs substantially to the Devanāgarī group, but since it agrees in some cases with the textual tradition of the Nevāri 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 Nevāri group. The interrelationship of the Devanāgarī group of MSS may now be graphically represented thus:
We can now summarise and coordinate the results of our critical survey of the characteristics and affinities of the various MSS of the *Canda-kausika*, collated by us, by classing them finally according to the following *stemma codicum*:

The Archetype of the *Canda-kausika*
PROPOSED METHOD OF TEXT-RECONSTRUCTION

It is clear from what is said above that the MSS of the Canda-kausiika, 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 Nevâri and the Devanâgarî. 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 Nevâri MSS, N₁ and Na, 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 Nevâri group, such as noted above, are peculiar to itself, and are not supported by the general tradition of the Devanâgarî 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 Nr. 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 Devanāgarī 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 Devanāgarī 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. As the work itself was presumably composed in the Devanāgarī 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 Devanāgarī 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

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 Adi-parvan. Our apparent exception is that the Maithili and two Devanāgarī MSS are allied to, and are therefore grouped with the Nevārī, while the two Grantha MSS go with the Devanāgarī 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 a priori the best, but 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 Nevâri and the Devanâgari MSS. Here the documentary evidence being conflicting, we have to prefer, for reasons of intrinsic probability, the reading of the Nevâri 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 Devanâgari 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 emendation.
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 Cānda-kausika appears to employ only two forms of Prakrit, namely, Sauraseni and Māgadhī. Barring common blunders and occasional intrusion of y- and u-śruti, 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 ciiṭṭhāi (for ciiṭṭhadi), jujābio or jujbdābivai (for juj.bdādivo or jujbdādivadi), vavcbattbalo (for vakkhatbalo), viccbobo (for vikklobbo), jaha, taba (for jadhā, tadhd) from Māhārāṣṭrī; odālida (for odārida), kālāndō (for kāraṇādo), alle malaya-valua (for alle makada-vadua) from Māgadhī; and even kaṣaṇābi (for kaḥbābi) from Apabhramśa. These are, however, sporadic instances, such as are sometimes found even in the best MSS of Sanskrit plays. But the Māgadhī Prakrit, as presented by our MSS, is a more difficult proposition. It is spoken, both in prose and verse, chiefly by Cāndaḷas in the play. That the dialect is Māgadhī is not only recognised by Pischel (Grammatik & 23), but it is also clear from such undoubted Māgadhī characteristics as ś for s, ś, l for ṛ; nominative singular of a-stems in e; and bage for abam. But even here the MSS are not uniform; for they show frequent confusion of ś and s, s (e. g. ess for eśe, visame for visame, samae for samed etc.), sometimes of ṛ and l (e. g. D2. 4 dāruna for dāluna); and the use of bagge (N1. 2), bakke (D1), abakke or bae (D7), abage (S2. 3),—and even abam pi (D1. 2. 4-6 S1 P1 1. 2) for bage vi! For Skr. mṛtaka we have variants like maṭṭhāe, maadda, madalad, "miadda. All this is indeed confusing. At the same time, when we find that rarer forms of Māgadhī are sporadically, but correctly used, e. g. D4 peshadba, D7 laskana, 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 dukkala substituted for Māgadhī dukkala; S jjeve for Mg yyev; S vajjhatbhāne for Mg uyyhastāne; S ciiṭṭhadi for Mg.
ciśthadi; S āṇṇāe for Mg āṇṇāe, and so forth. Not only do the MSS confuse the two dialects Sauraseni and Māgadhi, 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 Māgadhi verses III. 1, III. 32, IV. 11 and IV. 16, where the MSS are uncertain, and even reckless, not only about Māgadhi 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 Māgadhi 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 Sten 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 Mudrārāksasa. 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 gacca, 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 Māgadhi 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 Māgadhi Prakrit) passages
in general accordance with the rules of Prakrit grammarians like Vararuci⁴ and Hemacandra⁵ and in the light of the readings of authoritative texts compiled and discussed by Pischel in his Grammatik der Prakrit-sprachen (Strassburg 1900). Our 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 Magadhi, but a modified form of Magadhi which is called Candāli by some Prakrit grammarians. As the dialect is spoken chiefly by Candālas, the argument would at first sight appear plausible. According to Markandeya, the so-called Candāli Prakrit is a union of Sauraseni and Magadhi.⁶ It is described by Purusottama⁷ more vaguely as māgadhī-vikṛtib or modification of Magadhi. 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 Candāli Prakrit are: e- and o- nominative singular of a-stems; genitive singular in -īsa; locative singular in -mmi in a-stems; no change in śva group; va also for iva; gerundive suffix in -ia (e.g. genhiia); and frequent employment of grāmyokši or vulgar expression (grāmyokṣto babulam). While the suffix -mmi is also found in Mahāpāṭha and Ardhamagadhi, and -ya or -ia (-sna being more common in Magadhi) is found in Sauraseni and other dialects, it is noteworthy that the characteristics which can be regarded as peculiar to Candāli

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⁴ Ed, P. L. Vaidya, with Bhāmaha’s commentary, Poona 1931.
⁵ Ed, Pischel, Halle 1877.
⁶ Prakrit-sarvasva of Markandeya, ed, S. P. V. Bhaṭṭanātha Swami, pt. i., Visagapatam 1937, p. 107; candāli māgadhī-saurasenibhyām pṛayaśo bhavet. The characteristics of the Candāli given in this work agree generally with those given in Purusottama’s work.
⁷ Le Prakpīannāsana de Purusottama, par Luigia Nitti-Doki, Paris 1938, pp. 21, 95-6.
exclusively, are not found in the Magadhi of our play; and there is also no va for ivā (except once in IV. s6d), nor any vulgar expression anywhere. Similar Magadhi Prakrit (mixed, as presented by the MSS) is also found in the Mudrā-rākṣasa, spoken not only by the Cāndāla in Act VII, but also by other types of character like the Kṣapaṇaka, just as it is the speech of the Pāpa-puruṣa also in Act III of the Cāṇḍe-kauśika and of the Rākṣasa and his wife in the Veni-sambhāra. Puruṣottama deals with two other dialects called Sakāri, and Sabari, which he describes respectively as viśeṣo māgadbyāh and māgadbhi-
viśeṣa 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 Cāndāli, 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 Mrochakaśīka, the name of the Prakrit itself being probably invented therefrom.

If Cāndāli were really a dialect in actual usage, consisting of a somewhat loose and vaguely described admixture of Sauraseni and Magadhi, 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 Apabhramśa and modern vernaculars; and Rājaśekhara informs us in his Bāla-rāmāyaṇa that people in his time read Prakrit with the help of the Sanskrit Chāya. It is no wonder, therefore, that MSS of much later times could not distinguish between the different dialects; and in the case

1 It is true that Cāndāli is mentioned in Bharata's Nāṭya-sāstra (ed. Kāshi Skt. series 1929, xviii. 36-37; ed. Gos, vol. 2, 1934, xvii. 49-50, 54) as one of the many so-called Vibhāṣās along with seven Bhāṣās (Magadhi, Sauraseni etc.); but the information is meagre. Its characteristics are not given, nor is its relation to Magadhi indicated. Abhinavagupta in his commentary does not help us. The evidence of the Nāṭya-sāstra, 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 Māgadhī they were easily tempted to substitute the more familiar forms of Sauraseni. In this way presumably arose such confusion of dialects as we frequently find in the MSS of Sanskrit plays. The grammarian's distinction of Sakārī, Sabārī and Cāṇḍālī, 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 Sakārī and Cāṇḍālī in particular perhaps arose from the supposed attribution of such dialects respectively to characters like the Sakāra in the Mṛcchakātika and the Cāṇḍālas in the Muddrārāhsa or Cāṇḍa-kauṭiṣṭha. 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 Māgadhī 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 Māgadhī 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 normalisation, 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 Prakritis, 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 (Praṣasti-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 Kāṇṭās whom Mahipāla conquered were incarnations of the Nandas vanquished by Candragupta. The author's name is given as Ārya Kṣemīśvara, although some MSS make it Kṣemēśvara (D1 S2), Kṣemīra (D4) and even Kṣemendra (D7 S1), the last name being obviously a confusion with that of the more well known Kashmiran poet Kṣemendra. He is described as a nāpṭ (which in classical Sanskrit means 'grandson', i.e., son's or daughter's son) of Vijayakośtha. Some inferior MSS read this last name as Vijayaprakośtha, and make our dramatist his pra-nāpṭ 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 Kārtīkeya, 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 Naiśadbāṇanda, by Kṣemīśvara, which appears to deal in seven Acts with the story of Nala, is noticed by Peterson. 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 Kṣemīśvara. 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 Naiśadbāṇanda the epithet given by the MS is Ācārya for Ārya.
2 P. Peterson, Three Reports of a Search for Sanskrit Manuscripts, Bombay 1887 (Extra No. of the IRAS, Bombay Branch), pp. 340-42. This Paper MS from Boondi is described as consisting of 59 folios, dated Samvat 1667 = 1611 A.D. No trace of the work can now be found.
benedictory verses, the Śūtradārā says: \( \text{alam ati-vistareṇa/ādiṣṭo'smi} \) pariṣadā yathā kīla Vijyapraḳṣṭha-praṇāpṣuḥ hauver ācārya-Kṣemiśvara-
ṣya kṣīr abhinava-nāṣadhānandam nāma nāṭakam nāṭayitavyam iti //
It is also noteworthy that the same concluding verse (yenāḍīśya
prayogam, Caṇḍa-k. V. 31), which speaks of the dramatist's indebted-
ness 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 Caṇḍa-kausika (III. 30, grhyatām arjitaṃ idam) is
quoted anonymously in Viśvanātha's Sābitya-darpaṇa (ad VI. 95a),
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 Caṇḍa-kausika, 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-karṇāmṛta,²
compiled by Śrīdhara-dāsa in 1205 A.D. In the first citation, stanza
I. 3 of the Caṇḍa-kausika is quoted (i.14. 3) anonymously (kasyacit)
with just a slight variation (ānanda-stimitāḥ for ānanda-slatbitāḥ). In
the second citation, stanza III. 20 (śīro yad avagunātītam) is given
(ii. 11. 4) as Lākṣmīdhara'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 Naṣadhānanda,
the first stanza:

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¹ S. K. De, Sanskrit Poetics, i, pp. 234-36.
² Ed. Ramavatara 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 Śiva'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 asthi pānī pānī kim aparāma bhasmaiḥ bhasmaiḥ sac
caṃ kartām khalu caṃ karmano hi save jītam yenaṃ utāmyātī/
nātvam dbīrte panikharaṇo satam aṁbūtvā sititāṃ śāhnavim
ity evaṃ Śivāya senarm-gadito dyāte Harāḥ pān vah//
is quoted (i. 67. 4) with trifling variations and attributed to Kṣemēśvara (Kṣemēśvarasya).

This would fix the lower terminus of the date of the Caṇḍa-kauśika at 1205 A.D. But the upper terminus is not known. The negative evidence that it is not cited in the Daśarūpaka of Dhanāñjaya 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 Bhāṭṭa-nārāyana’s Veṇi-sāmbhāra, which is frequently cited for illustration in the Daśarūpaka. Nor is Caṇḍa-kauśika mentioned or cited in the Nāṭyādarpaṇa1 of Rāmacandra and Guṇacandra (c. 1100-1175 A.D.), although Rāmacandra himself wrote a curious play on the Hārīscandra legend, called Satya-bāriscandra (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 Mahipaladeva in the Prologue of the Caṇḍa-kauśika. If this Mahipaladeva 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 Gūrjara-Pratihāra Mahipāla I of Kanauj (c. 914-945 A.D.) or the Mahipala 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 Jāhnu’s daughter that rests over thy crest. May Hara protect you, Hara to whom Śiva thus spake playfully when they played at dice”.

1 ed. Gackwad’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 Arya 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 Kārnāṭas.

It is clear that this verse makes Mahipāla an incarnation of Candragupta (Maurya) and his enemies the Kārnāṭas incarnations of the Nandas; but it is not clear as to who these Kārnāṭas were and what the points of comparison are with regard to the mention of Arya 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 Kārnāṭas? 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 Tarkālāṃkāra in 1867, as well as from Jīvānanda Vidyāśāgara’s more accessible edition of 1884. But in 1893 Haraprasad Sāstri claimed its discovery in an old Nevāri MS (our N1) of the Canda-kawṣika 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*, lxxii, 1893, pp. 250-52. Sāstri here reads the date of the MS wrongly, but it was corrected in his *Descriptive Catalogue* mentioned below.
have driven away the Karnāṭas who, in Sastri’s opinion, were the Colas who invaded Bengal under Rājendra Cola I between 1021 and 1023 A.D. This opinion was vigorously supported by R. D. Banerji, who even went so far as to suggest, on the strength of this very evidence, that “though Mahipāla (I of Bengal) was defeated by Rājendra Cola when he crossed into Rādhā 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 argues that Cānakya and Kusumanagara should be taken as common to Candragupta and Mahipāla, because Mahipāla I of Bengal was, in his opinion, the lord of Kusumanagara (= Pāṭaliputra), 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 Karnāṭa invasion of Bengal, Ghosh thinks that the Bengal inscriptions show that there was no dearth of Karnāṭas in Bengal at that time.

Unfortunately these views of Bengali historians, who would like to appropriate Kṣemiśvara and his royal patron Mahipāla to Bengal, are not accepted by other scholars, who would rather identify him with the Pratihāra ruler Mahipāla 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, 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 Karnāṭas of the Caṇḍa-kauśika could not have been the Cola forces of Rājendra Cola I,

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1 Or, in the alternative, “the Karnāṭas who came in the train of the Cedi Emperors later on” (Descriptive Catalogue of Skt. MSS. in ASB, vol. vii, Calcutta 1934, p. 252).
who were mostly Tamils, but they must refer to the Rāṣṭrakūṭas, the only reigning Karnātas of the time, with whom Pratihāra Mahipāla I of Kanauj came into serious conflict. Influenced, however, by the comparison of Mahipāla and his Karnāta enemies to Candragupta and the Nandas, Aiyangar further puts forward the theory that the overthrow of the Rāṣṭrakūta 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 Rājendra Cola’s northern expedition,\(^1\) agrees generally with Aiyangar’s view\(^2\) that the verse in the Canda-Kausika refers to Pratihāra Mahipāla I of Kanauj and the Rāṣṭrakūta-Karnātas; but he points out that there is no tangible evidence for the theory of a Rāṣṭrakūta 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 (Śadrēya) but some resemblance in the midst of the difference between two objects of comparison\(^3\). With regard to Rājendra Cola’s expedition he shows at some length that the expedition, lasting for less than two years, was led not by Rājendra 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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2. JOR, vii, Madras 1933, 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 Mahipala 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 Mahipala. There is also no support for R. D. Banerji’s hypothesis of a Karnata 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 Mahipala I of Bengal had a minister named Cañaka or Cāṇakya, Nilakantha Sastri shews that it need not be seriously considered, as it is based on a misreading of Tārānāth’s information on which Ghosh relies. Cañaka (and not Cāṇakya) is said to have been the regent, or rather the king, during the non-age of a distant descendant of Mahipala, named Bheyapala; he lived many years after Mahipala and could not have been his minister. Regarding the allegation that the Karnataścas are mentioned in the Pāla inscriptions, it is shewn that the reference to Karnataścas occurs only in the Bangarh Copper-plate of Mahipala I in a complimentary jingle on the king’s servants: Gaṇḍa-Mālava-Khāṇa-Hāṇa-Kuliṇa-Lāṭa-Caṇa-Bhaṭa-svākādin—“which is not history but court-poetry”. It should be added that Mahipala I of Bengal admittedly had dominion over Magadha, but nothing is known about its being lost and regained from the Karnataścas.

It is, therefore, maintained that the Mahipala of the Gaṇḍa-kauśika was none other than the Gurjara-Pratihāra Mahipala I of Kanauj, under whom Rājaśekhara wrote his Bālabhāratī (i. 7) and whose conflict with the Rastrakūṭa-Karnata Indra III is well known from contemporary records. The identification is not new, but was suggested by

*Indian Culture*, vii, 1935-36, pp. 798-99
Pischel as early as 1883.1 But there is some difficulty. While Kṣemīśvara asserts his patron’s victory over the (Rāṣṭrakūṭa-) Karnāṭakas, the inscriptions testify on the other hand, that Indra III put Mahīpāla to flight and devastated Kanauj, to which Mahīpāla 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 Mahīpāla’s defeat. Following Pischel, Sten Konow, therefore, writes: "The Rāṣṭrakūṭa-king Indra III, of whom we possess inscriptions of the years 914 and 916, and who accordingly was a contemporary of Pratihāra Mahīpāla of Kanyakubja, says at all events of himself that he conquered Mahodaya (Kanyakubja). Since, however, Mahīpāla’s successors continued their dominion over Kanyakubja, 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. Mahīpāla’s victory over the Kārnāṭakas 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 Rajendra Cola as a Karnāṭaka, the Pratihāra king Mahīpāla undoubtedly had a life-and-death struggle with the Karnāṭakas under Indra III. It is true that Mahīpāla was defeated, but the retreat of the Karnāṭaka forces and the re-occupation of Kanauj by Mahīpāla could easily be magnified by the court-poet as a glorious victory of Mahīpāla over the Karnāṭakas; 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 Canḍa-kausika regarding the victory of the Pāla ruler over the Cola army."

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1 Göttingische gelehrte Anzeigen, 1883, p. 1310f (reviewing Fritze’s German trs., entitled Kaniika’s Zorn).
2 Das indische Drama, Berlin and Leipzig, 1920, p. 87 (Translated here).
3 History of Bengal, Dacca University, Vol. 1, pp. 143-44.
In addition to the arguments given above against taking the Canda-kausika 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 Nevāri, 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 Canda-kausika did not know the proper construction of an Utpreksā and redundantly referred to the conquest of Kusumanagara and Arya Cāṇakya'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 Kṣemīśvara,—which is hinted by the poet himself by the mention of Ārya Cāṇakya'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 celebrated 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 Canda-kausika and Naisadbānanda, to Kārttikeya, son of a Kṣatriya, as one of the munificent patrons of the dramatist. Who this Kārttikeya was is not known. Jaganmohana Tarkālakāra, in

1 As a search through the catalogues of MSS in the libraries of Calcutta and Dacca, and the notices of Rajendralal 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-kausika*, believes from the terms of reference that he was a royal personage whose court Kṣemiśvara adorned. But this would be inconsistent with the explicit reference and panegyrical of Mahipāla-deva in the Prologue of the *Canda-kausika*. As the verse in question refers only to the Prayoga or production of the play, it is possible that Kārtikeya’s appreciative patronage helped the production, and nothing more; but it is not clear in what relation he stood to Mahipāla-deva.¹

While admitting that the weight of opinion is in favour of identifying Kṣemiśvara’s Mahipāla with the Pratihāra Mahipāla 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 Kṣemiśvara 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 *kṣatra-prasīteb kārtikeyasya kirtim* by the words ‘the fame of that scion of heroism, that god of war’, who bade the drama to be performed, apparently meaning Mahipāla himself. That this is not correct is shown by the repetition of the verse at the end also of the poet’s *Naiśadbhānanda*, where the interpretation would be inapplicable, inasmuch as the Prologue there makes no mention of Mahipāla-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 Harīscandra of Ayodhya, 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 Harīscandra 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 Śaibyā might misconstrue his keeping away at night. With his companion he approaches Śaibyā, 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 Śaibyā to make special offerings to Brahmans and the family gods. Śaibyā 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 alacrity 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-raja, 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 Brahmins, protection of those who are overcome with fear and fight with those who are hostile. Visvāmitra 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 Vārānasi which, being the city of Siva, is considered above and beyond the rest of the world.

Act III. The scene, laid at Vārānasi, opens with the entrance of embodied Sin (Pāpa-puruṣa) who is apprehensive of Hariścandra’s coming to the city, just as Bhrīṇgrīti, Siva’s follower, is glad that Siva and Sivā are eagerly awaiting it. After this introductory scene (Praveṣaka) 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 Saibya 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 Saibya away. The Kauśika, 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 Kauśika 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 Cāṇḍāla for the redemption of his pledge. As if hearing this, the allegorical figure of Dharma in the disguise of a Cāṇḍāla 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 Cāṇḍāla 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 Cāṇḍāla, 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 hideous horrors of the place. Dharma enters again in the guise of a Kāpālika 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 Vētāla, 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 Kauśika, 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 Kāpālika 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 Candala 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 Siva and Sivā themselves, while his own master the Candala 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-kauśika. 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 Ikṣvāku) 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) and the Śaṅkhyāyana 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 Śaṅkh. Sr. Sūtra in Appendix), and in A.B. Keith, *Rgveda-Brāhmaṇa*, Harvard Orient. Series, Cambridge Mass., 1920, pp. 299-309. The Rgveda contains merely the statement of Sunahśepa's deliverance by divine help, while the Taittiriya Saṃhitā 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 Purānas, 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 Rājasūya sacrifice. The Rājasūya 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 Rājasūya 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, Vasiṣṭha or Viśvāmitra there is nothing.

It is not until we come to the Purānas 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 Devi-bhāgavata and the Mārkaṇḍeya-purāṇa.

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


Pargiter attempts to show (IRAS. 1913, p. 885f; 1917, p. 46f; Ancient Indian Historical Tradition, London, 1922, p. 106) 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 Vasishtha 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 Ayodhya. 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 Vārānasi and at last paid up half the amount of the Dakṣiṇā by selling his wife Saibyā 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 Saibyā in vii. 26, 33, 53. The sale was made on her advice, as in Māranḍeṇya.
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 Candāla, 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 Candāla. The Candāla 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 Satākṣi (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 Kṣemīśvara; 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 Kṣemīśvara. Some of these are: (i) The very motive underlying Viśvāmitra's cruel treatment of Hariścandra, which springs from his ancient feud with Vasīṣṭha. (ii) The meeting of the king and the sage is not accidental but
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 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 Śaibyā 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 Candra (Dharma); sending the deadly snake for slaying Rohita; refusal of permission to Śaibyā to go to her dead son; his presence at the final dénouement, etc. (iv) The episode of Śaibyā being taken as a night-walking fiend and the Candra'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 Śatākṣi, whose glorification is the general theme of the Upa-purāṇa itself. (vi) Appearance of Indra and the gods, along with Dharma and the pacified Viśvāmitra, at the end. These, among other, details of the Purāṇa legend are indeed not trivial, but they change the entire aspect of the story, which is obviously not known to Kṣemīśvara in this particular form.

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

2 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 Mārkandeya, which is one of the oldest and most important of the extant Purāṇas, probably belongs to the 3rd-4th century A.D. (See Pargiter, introd. to his Eng. trs., Bibl. Ind. Calcutta 1904, pp. xiv-xv; R. C. Hazra, Purānic Records, Dacca 1940, pp. 8-13). That it is known to the Devī-bbā is clear enough from the latter's account of Candi's fight with the demons (v. 21-35), which is based upon Mārkandeya's better known narrative; and also from an unmistakable reference to it as the Saptasati Stotra (ix. 50, 86). If the
The dramatist makes certain alterations apparently to suit his dramatic purpose. The Puranā narrative in outline is as follows:

Once upon a time, chasing a deer in the forest, king Hariścandra 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 Vighna-rāj, 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 Dharmasāstras, 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 Devī-bh. probably derived many details of the Kausika-Hariścandra story from some other unknown source; but, at the same time, where the theme is common, the Devī-bh. directly appropriates many passages from the Markandeya: e.g. Devī-bh. vii. 20. 16-17 = Mark. 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 = 80-8a etc.

In the Puranā legend Viśvāmitra appears to be completely estranged from Hariścandra, to whom he is friendly in the Vedic story of Sunahśēpa and Rājasūya sacrifice. In the Puranā, 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 Hariścandra, and his severity is the dominant feature of the story. Kṣemiśvara 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 Viśve-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 Saibya and young son Rohita, reached the divine city of Varanasi, the choice (parigraha) of Siva 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 Saibya 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 Cañḍāla who, however, was no other than the god Dharma, and gave Viśvāmitra all the price. Hariścandra, as the Cañḍāla'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 Saibya, now a slave woman, brought the corpse to the burning ground. The king hastened to gather

1 The name of the Cañḍāla is given as Pravira in both Devi-bb. and Märk.-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.

Kṣemīśvara, 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**

<table>
<thead>
<tr>
<th>Ś</th>
<th>datavyam rakṣitavyaṁ ca dharma-jañena mabikṣitaḥ/</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>cāpam udyamya yoddhavyaṁ dharma-sāstrānusārataḥ/</td>
</tr>
</tbody>
</table>

**Caṇḍa-k. ii. 26**

| | datavyam rakṣitavyaṁ ca yoddhavyaṁ ksatriyair api/ |
| | gitaḥ purāṇair munibhir eṣa dharmaḥ sanātanaḥ/ |

**Mārk. P. vii. 20**

| | datavyam vipra-mukbyebhyo ye caṣye kṣa-urṣṭaṁ/ |
| | rakṣyaś bhiṣṭāḥ sadā yuddham kartavyaṁ paripanthibbhiṁ/ |

**Caṇḍa-k. ii. 27**

| | ganavadbhyo dvijāśibhyo deyaṁ rakṣyaḥ bhayārditāḥ/ |
| | arātibhiś ca yoddhavyaṁ iti me niṣcitā matib/ |
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 Mārkaṅdeya of the motif of the boar-hunt; but since Kṣemiśvara 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 Rājasūya sacrifice is omitted in the drama. (iii) The Vighna-raj enters the king and leads him to Viśvāmitra’s hermitage, but not in the form of a phantom boar as in the drama. (iv) Kṣemiśvara omits, perhaps as unworthy, the incident of the belabouring of the queen by the sage; and the censure of the Viśve-devas, 

1 u. 1, vaṭaraṇiṣu (or śva) vici-.
which occurs at this point in the Purāṇa, is transposed later to the scene of the slave market at Vārāṇasi 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 Kāpālika, 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 Mārkaṇḍeya 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 Sabālā and the slaying of Sakti 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. Kṣemīśvara’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 Trīśāṅku, who had become a Cāṇḍāla 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 Ṛgveda 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 Kauśika. In later Vedic literature he is a mythical sage who acts as Hotṛ priest in the Sunahṣeṣpa sacrifice of king Hariścandra. There is, however, hardly any trace of Viśvāmitra’s kingship or Kṣatriya origin in the Ṛgveda. But the Aitareya Brāhmaṇa refers to his lordship of the Jahnus, although in a similar passage in the Sāṅkhyayāna Srauta-Sūtra this reference is omitted. The Pañcavimśa Brāhmaṇa, however, mentions Viśvāmitra as a king. Thus, the tradition of kingship seems to have been of

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. i. 164-66 (=Bomb. ed. i. 174-76) and in the Rāmāyaṇa, Bomb. ed., i. 52-56. For other references see E. W. Hopkins, Epic Mythology, Strassburg 1915, pp. 182-83 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 Sabālā. The Mārk. Purāṇa also states (ix. 5) that Viśvāmitra destroyed Vasiṣṭha’s hundred sons. For other Purāṇa references (Vāyu, Brah- māṇḍa, Brahma, Harivāma, Siva and Liṅga), see Pargiter in JRAS, 1913, p. 8866, at p. 889.
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 Triśaṅku is narrated in some detail in the Rāmāyana (i. 57-60), which gives a fairly full account of some of Viśvāmitra's exploits. The Ikṣvāku king Triśaṅku 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 Triśaṅku 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 Triśaṅku; 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 upheaval of the two enraged sages in the forms of a gigantic heron and a śarālī appears to have been known to Kṣemīśvara from the narrative of the Mārkaṇḍeya 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-

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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'. 
patel 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-kauśīka III.7 to the Skanda-purāṇa legend (Kāśī-khaṇḍa, Adhy. 31) of the beheading of Hiranya-garbha 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 Varanasi 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 Varanasi, where Brahma-hatyā left him and the head fell from his hand.

Treatment of the Hariścandra legend in Other Sanskrit Plays.

Although the Kauśīka-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, Kṣemiśvara's Caṇḍa-kauśīka 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-bariscandra

The earlier of these two dramatic works is the Satya-bariscandra, 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 Hariscandra’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 Śaivyā 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-darpāṇa (Gackwad Orient. Series, Baroda 1926, 1929). An indefatigable polymath, he describes himself as the author of a hundred works (prabandha-sata-kartṭī). No less than eleven of his plays are cited in his dramaturgic work Nātya-darpāṇa. His other published dramas are: the Nirbbaya-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 1911; Kauimgud-mitrānanda in seven Acts, ed. Muni Punyavijaya, in Jaina Ātmananda Granthamālā, Bhavnagar 1917. The drama Nalavilāsa 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 Vārāņasī with his wife Sutārā and son Rohitāśva, and earns the amount by selling his wife and son to a cruel Brahmin called Vajrārdaya and himself to a Niṣāda named Kāladaṇḍa. Cases of untimely death occur in the city. A magician, called in by king Candraśekhaṇa of Vārāņasī 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 Candraśekhaṇa, disbelieving the parrot, orders the Niṣāda’s servant Hariścandra, who is now employed at the cremation ground, to kill her. The parrot again declares that the Niṣāda’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 Vārāņasī, in which Hariścandra substitutes himself as a victim for Candraśekhaṇa’s young son Mahāsena, and assists a Vidyādhāra 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 Cauḍāla, 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 Nābhinandana Jina, 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 Vidyādhari 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 Nābhinandana Jina! 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 Ksemiśvara's work is not clear.
2 JIAS, 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 Rāmabhadrāsārmān.
without much embellishment; but the queen’s name here is Madanā-vatī 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 *Hariscandra-yāṣaṭ-candrikā*, but he gives us no further information about it, and the work is not otherwise known.

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1 G. Oppert, *Lists of Sanskrit Manuscripts in Private Libraries of Southern India*, vol. i, Madras 1880, No. 6704, p. 505.—A Kāvyā called *Hariscandra-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 Hariscandra’s greatness, his marriage with Saśilekhā, birth of a son, meeting with Viśāmitra, Nārada’s visit and advice to him to perform a sacrifice.
LITERARY ESTIMATE

Whatever may have been the actual date of the Canda-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. Winternitz², 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 Mālaś-mādhava (Act V); but Kṣemiśvara's poor power of pathos and heavy kāvya-style, with its love of long compounds (!), do not enable him to attain the excellence of Bhavabhūti. Sten Konow³ gives a summary of the theme, but does not offer any critical remarks on the play. Schuyler⁴ briefly expresses his opinion that though less known the drama is "admirable". A. B. Keith⁵, 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. De⁶ 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 Kṣemiśvara." 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 charac-
teristics, 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 (Avasthānukṛtī), 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 possi-
bilities. It is no wonder, therefore, that the Sanskrit dramatists, with
just a few honourable exceptions¹, show little fertility in the con-
struction of plot, invention of incident, contrivance of situation or the

¹ The exceptions, of course, include Śūdraka's Mrčchakatika, Viśakhadatta's
Mudrārākṣasa 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 Kṣemīśvara 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 Mārkandeyā-Purāṇa as his chief source, we find that he does not take great liberties with the original narrative; but accepting its general outline he does not hesitate to make such changes as would systematise the devious range of a mere narrative 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 dramatic form what is given by the Purāṇa as a narrative. He wants to establish, as far as possible, a necessary sequence of the various experiences 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-kanśika, as well as a summary of the Mārkandeyā-Purāṇa narrative;¹ 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 calamities. 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 *Veni-sambhara* 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 Kṣemīśvara's presentation is neither frivolous nor 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-dārsāna scene of the *Uttara-carita*. It lends pathos to Saibyā's later outburst in Act III: 'This your love is not yet in its last state' (avacchimo de dānim aṃ paṇao) as a fitting reminder of her husband's love for her. Kṣemīśvara'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, Kṣemīśvara does not keep strictly to his original source. In the *Markandeya-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-
bbhāgavata, however, which could not have been Kṣemisvara'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 Kṣemisvara 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
Mārkandeya-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;
this being unsuitable in the present context, is naturally omitted and
replaced by the different motive of a Dakśinā, 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 mere dramatically removed in the play to the
scene of the slave-market at Vārāṇasī. It will be seen, therefore, that
most of Kṣemisvara's departures from his source are necessitated by his
dramatic purpose of attaining a unified plot.

The scene at Vārāṇasī, presented in the third Act, generally accepts
the Purāṇa narrative, except in one or two details. The entrance of
Pāpa-puruṣa, another allegorical figure, as well as that of Bhṛṅgiriti, a
mythological being, is invented; but, as we have said above, they
serve no useful dramatic purpose. The dramatist does not accept

1 This would refer to the Sunahśeṣa sacrifice. But the sequence of incidents
in the legend is uncertain. At the time of that sacrifice, according to the
Aitareya Br, Rohitāśva 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?

2 It may be said that Bhṛṅgiriti is introduced to indicate that Siva and Sīvā
are taking great interest in Hariścandra, but we are not told why they are
taking so much interest.
the Purāṇa account that it is Saibyā’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. Kṣemīśvara 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 Vārāṇasī 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 Mālati-mādhava (Act V) is suggested, but a comparison would show that the suggestion is hardly justifiable. It is possible that Kṣemīśvara 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, Kṣemīśvara 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 lamentations, 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 *Mṛcchakātika* 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 *Bālavāmāyana* 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, Kṣemisvara gives us a unified play, and not a mere panoramic procession of disjointed narrative incidents.

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 (Avasthas) and five junctures of the Plot (Samdhis) 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 Canda-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 Siva and Sīvā 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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1 That Kṣemisvara 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 Rāvana by the latter’s discomfiture as a suitor at Sītā’s Svayamvara and her betrothal to Rāma. Rāvana’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 Mālyavat, Rāvana’s minister, which leads to the crafty instigation of Manthatarā who is no other than Sūrpanakhā in disguise; to the winning over of Parashurāma 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 Rāvana, 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 Purana 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 Čandāla 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 Saiibya, 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.

Saibya 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 Saibya, 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, inordinately 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 Visvāmitra 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 Visvāmitra of the Devi-bhāgavata narrative, even if he is not more engaging. There the motive underlying Visvāmitra's heartless treatment springs from his ancient feud with Vaiśiṣṭha; and because of this original hostility Visvāmitra himself acts as the cruel destiny of the king. Everything moves round this central pivot. It is Visvāmitra'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 Vidyās. 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 Saibyā 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 Visvāmitra 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 Devi-bhāgavata, presumably a later compilation, was perhaps not known to him.

Among the minor characters, the Vidiśaka 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.

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1 For a summary see above.
In this connexion it is necessary to mention that the Canda-kausika
is one of the few Sanskrit plays which not only invokes divine machi-
nery but also makes use of allegorical (Dharma, the Vidyās, Vighna-
ṛīj and Pāpa-puruṣa) and mythological (Bhrīgūrīti) figures as a subsidi-
ary 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 charac-
ters Kṣemīśvara places abstract personifications of virtue or vice, some-
what in the manner of the Moba-parājaya of the Jaina Yaśāhpāla of
Gujarat (13th century) or the Caitanya-candrādaya of the Vaiṣṇava
Paramānanda Kavi-karṇapūra of Bengal (1572 A.D.); but of course
his drama has no motive of religious propaganda for introducing allego-
rical characters. Nor is it in any sense a purely allegorical play of
the type of Kṛṣṇamīśra's more well known Prabodha-candrādaya (11th
century). This mixed type, however, is not an altogether novel
feature; for we have an early example in one of Aśvaghoṣa'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. Śaibyā’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.”

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

\[\text{S. N. Dasgupta and S. K. De, History of Sanskrit literature, p. 446.}\]
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 Kṣemiśvara is neither prolix in description and declamation, nor effusively sentimental, nor given to extravagance of grandiose expression as Bhaṭṭa Nārāyaṇa, Rājaśekhara and Murāri often are. In Kṣemiśvara’s stanzas there is not much of far-fetched conceits and complexities of expression, hardly any straining after effect or unnecessary elaboration regardless of proportion or propriety, little stylistic display of skill and learning. Even the lamentations, 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 Kṣemiśvara’s Hariścandra shows more moderation than Bhavabhūti’s Mādhava or Rāma.

The rapidity of action and clarity of characterisation are, therefore, ensured, inasmuch as Kṣemiśvara 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. Kṣemiśvara’s Canda-kauṅśika has a total of 163 stanzas (barring repetition) in five Acts, with an average of about 33 stanzas in each Act. But Bhavabhūti’s Mālayāmādhava (in ten Acts) and Uṣṭara-carita (in seven Acts) have respectively 238 and 257 stanzas, while Bhaṭṭa Nārāyaṇa’s Venīsambhāra (in six Acts) contains 207 stanzas. This is moderate enough when we compare the numbers with 780 of Rājaśekhara’s Bāla-
rimayana (in ten Acts), 540 of Murari's Anargba-rāghava (in seven Acts) and 392 of Jayadeva's Prasanna-rāghava (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-rāmāyana 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 Sārdūla-vikrīḍita metre and about 90 in the still longer Sragdharā. One of the Acts of the Anargba-rāghava 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-rāghava includes 94 stanzas. In the length of their boastful Prologues also these authors appear to vie with one another. Kṣemiśvara's modest Prologue contains only 7 stanzas; but Rājaśekhara (Bāl.rām.) has 20, Murari 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. Kṣemiśvara 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 Kṣemiśvara'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; Kṣemiśvara'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 bboga in II. 30a and daivābinā in V. 5d is not ineffective as an artistic device. Of other rhetorical figures Upamā, Rūpaka and Upeprekṣā are, of course, to be expected; there are also some pleasing instances of Vyatireka, Dipaka, Nidarānā and Arthāntara-nyāsa; but on the whole Kṣemiśvara 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-vikṛidita in twenty-five, Sikharini in twenty; but Sragdharā and Mandākrāntā are each found respectively in eight, Hariṇī in four and Prthvī in one stanza only. Of uneven or moric metres the Aryā and the Puṣpītāgrā occur seven and six times respectively, and Aupacchandasika once only. Of shorter syllabic metres, we have twelve instances of Indravajra-Upendravajrā-Upajāti metres, three of Sālinī, two of Druta-vilambita and one of Mālinī. Except one unusual metre (Aparāntikā) in a Prakrit stanza¹, 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.

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 Narāyaṇa. Kṣemisvara's accomplishment is smooth and even; he is admirable, as Schuyler puts it, but not excellent. The Canda-kauśika 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 Kṣemisvara 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. Kṣemisvara 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 Śrīharṣa’s Nāgānanda; but there is nothing in Kṣemīśvara’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 Kṣemīśvara’s own Purāṇic source the question of borrowing does not arise. Of Bhāṭṭa Nārāyaṇa and Bhavabhūti, in relation to Kṣemīśvara, we have spoken above; and there is nothing here to justify any direct influence. Kṣemīśvara avoids Bhāṭṭa 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 Sudraka Kṣemīśvara should not enter into a comparison. He cannot claim the wit and wisdom, the poetry and pathos, the kindliness and humanity of Sudraka; 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 Sudraka or Kālidāsa, condense a world of emotion in a few pregnant phrases of concentrated passion, Kṣemīśvara does not, like Bhavabhūti, Rājaśekhara 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 Mudrā-rākṣasa eschews the erotic motif more severely and entirely. Like Viśākha-
datta, 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 Canda-kausika 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-
sekharā, Murāri, and Jayadeva, not to speak of a host of other imita-
tive 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 anugṛhyatāṁ guṇajñaiḥ.

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

अघोरः

देवस्मीगुण्यभेदात्सजति वितनुते संहरत्येष लोकाः
नस्वैव भ्यापिनीभिस्तनुभिरपि जगदयाप्तमष्टामिरेव |
वन्धो नास्येति पर्यशिव शरणगतः पातु पुष्पाजलिर्वः
शंमोरंखवाषलारे बलयफणिफणापूलते्िमकीणंः it
अपिच
अरुणनयनं सभ्रूभङ्गं ब्रस्पुःरिताधरं
शरितः fut कान्तिं करोतु तवाननम् |
कृतमनुनयैः कोपोऽयं ते मनखिनि वर्ष॑ता-
मिति गवितवासिक्रो देव्या शिवाय शिवोऽस्तु या ॥ ॥

N1 begins: नमो नागयेश्वराय ; N2 नमो लोकनाथाय ; M1 श्रीगुण- 
विशाम; D1, 4. 6 S1 P2 भ्रीगदेशाय नमः; D2 भ्रीगदेशाय नमः; D3 
भ्रीघाय नमः ; D5 सलिल श्रीब्रह्मराजस्व (sic); D7. श्री नव व्रीभावाय। 
भ्रीगदेशाय नमः।

The passage from the beginning up to the end of नाये 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 P2 श्रीहरि—b) D1 (before corr.) चन्द्रशालि- 
रे—c) D1. 7 विनवरहङ्गाः. S2 न: (for नि:).—d) D7 कुक्तकि—.

St. 2—b) M1 श्रीकृष्ण. N1 D1. 7 वोरेि—d) D4 om. िक्षो. M1 
वेश्वरिक्रो by transposition.
द्‌ चरडकौशिक्म्‌
अपिच आनन्व्छयथिताः समाधिषु मुखे गौर्या विलासोद्रमाः
संभनाम्ताः क्षणमद्भुताः क्षणमथ स्मेरा निजे वैहसिे।
क्रुराः कृष्टरारासने मनसिजे दग्धे घृणाकूणिता-  
स्तत्कामासद्रवितेः श्रुत्पूर्तरकः वांमोद्रं वा पान्तु वा। |
(नान्यन्ते)

सुन्धारः। अलमतिविलसितः। भाविद्योतिसिः वीलासमुद्रावतोपकष्पक्षः  
समरसागरान्तिः समुद्रावतोपकष्पक्षः । यस्येमां पुराविदः प्राणसिमाग्या-  
स्मृतिरन्ति—

L 1 D3 om. अवि व
St. 3—(a) N1. 2 आनन्यग्लिषितः; D3 अविषितः; M1 D4. 5 S2. 3 Pt 2 विलासोद्रमः. —(b) M1 D4 Pt 1 वाणुयूक्तः; D5 (before corr.) 
स्मरमः —(c) S3 कर्ट्टसः; D3 वाणुयूक्तः। —(d) D7 पूर्वकक्ताः; S3 हन्ते वै पूर्वकक्ताः. Cited anonymously in Saduki-karnāmāta (i. 14.3)

L 6 D7 adds gloss on margin: आविद्योतिसिः निचोलो नामो। तस्या  
भोगे धृत्यचारो वस्ति.

L 7 D4 -विलासितः. After भाविद्योतिसिः, D4. 5. 7 S2. 3 Pt 1. 2 
ins. हुदामायुक्तिसिः पुराविदः सिंहः भूमित्वसतोलासमुद्रः। D3 वीलासमुद्रावतोपकष्पका- 
शुद्धनक्षेत्रः. D2 drops all words from शुद्धनक्षेत्रः up to यस्येमां (l. 9).
S2 drops from हेन (in कट्टनें) up to सागरः.

L 8 N 1. 2 om. रंजकः. N1. 2 M1 D3 om. स्वच्छः.

L 9 N1 D3. 7 S1 भीमा (for श्रो). M1 D3 transp. पुराविदः and 
प्राणसिमाग्या.

L 10 N1. 2 D1 गल्ल्यितः (for वाणुयूक्तः). All words from इरिति 
त्र (in इरिति in verse 4) lost in S2.
(प्रभावित)

पारिपाश्वकः। अतः किं उण तेन राणा समाविद्धः।

सुल। हत्वप्रभावितथा किं विजयकोष्ठः कवीरायायेवास्मिष्टः नाम नाटकं नादिभिष्यम्। स किं विजयकोष्ठः कविरायायेवास्मिष्टः लोकार्थभाषास्याशः प्रवेष- मुक्तवाचः—

St. 4—a) S1 संभूसः।—b) N1. 2 M1 D3 इल्ला (for लिल्ला).—c) M1 D7 कार्यः। Pt. 2 कार्यः। The Ms D6 begins from इल्ला' (see v. 1. St. 1). All words from तानेव to दोर्द्रः (in d) lost in S2.—d) S1 दोर्द्रः। S3 दोर्द्रः।

L 5 N1. 2 ins. ततः ब्रह्मचर्यः।
L 5-6 Pt. 2 om. ब्रह्मचर्यः पारिपाश्वकः।

L 6 N1. 2 Pt. 1 पारिपाश्वकः। N1. 2 किं उण। M1 राणा। D3 राणा। D5. 6 राणा। N2 M1 D3 संदर्भः। D4 संदर्भः। D7 संदर्भः। S2 संदर्भः।

L 7 N1. 2 M1 D3 om. हत्वप्रभावितः। All words from शास्त्रः to लोकः lost in S2। D1 विजयकोष्ठः। M1 D3 विजयकोष्ठः। D4. 5. 7 S3 Pt. 2 विजयकोष्ठः। (D4. 5. 7 विजयकोष्ठः।) ग्रंथः। S1 विजयकोष्ठः। D1 S2 वाच्योदेशस्यः। D4. 5. 7 ोसमीः। D7 S1. 3 ोसमीः।

L 8 D3 कार्यः। D4 कार्यः। M1 वाच्योदेशस्यः। D1 लोकार्थभाषास्याशः। (for नादिभिष्य)। D3 om. शास्त्रः। दिवः after स।

L 9 D5 om. किं। D3 शास्त्रः। स्वतपवशार्यास्याशः। All words from वि (in विष्णु) to लोकः lost in S2। N1 विजयकोष्ठः। D5 विजयकोष्ठः। (for लोकार्थभाषास्याशः।) D3. 7 लोकः। (for लोकार्थभाषास्याशः।) D4. 5. 7 S1-3 Pt. 2 एवः (for एवः।
दर्शि किमपि निर्मिति न निर्मिति।
भावायुबभो निर्मिति नामभवनिष नुलोकः | ॥ ॥
तत्पारिपाश्वैक किमिति नारम्भस्य कुशीलवः सह संगीतम् ।
पारि। ( साशङ्कमधोमुखं स्थित्वा )। चुणाव बजः। तवा गोवरार्य
जस्स विभवस्त्रम अज्जेक विकिरणा पविरणासा सो श्रावि
तपालित परिकुमरदे सि समानो ज्ञेपूर्वीवेजः पञ्चाको।
शु। ( अयस्मिन्मय चिन्तां नातयित्वा शाखेपूर्व। )। मार्गिच चलस्य
पर्यङ्गकल्यत्वा। अयस्मादिवानीम्।
द्राबाबि पालयमल्स्य शाक्षणय श्रविहवलम।
हरितमीदु इतादेइ पुव्वारात्यामविक्षिप्ताय।।

St. 5—(a) D3 (before corr.) [च]स्मिनमिदोषं; D4 [च]स्मिनमिदोषं।—(b)
D1 नाः (for न)। D3 om. न।—(c) N1 नासुपूर्वं।
L 3 N2 तत। (for तत)। The text reading पारिपाश्वैक in D1-6 Pt2
S2 om. कुशीलवः। सह। N1.2 om.; M1 संगीतमानि; D3. 4. 7 S1
संगीतमानि (for संगीतम)।
L 4 M1 om.; D2.4.6 Pt1 सराह।; S2 सातश। N1.2 S2
विकिरणासा। D1 तत। (for तत)। S2 गोवरार्याय; M1 गोवरार्याय।
L 5 N1.2 D2 विकिरणासा। D4 S3 Pt2 विकिरणासा। D5 विकिरणासा। N1.
2 D1 शब्द।
L 6 D3 om.; S1 विकिरणासा। (for सातश)। D2. 4 Pt1. 2 विकिरणासा; S2
परिकुमरदे। D6 सि (for सि)। D1.2.5 S1. 2 सेव्य। D2.4.6
S1 Pt1. 2 कुशीलवः। All words from ज्ञेपूर्वीवेजः पञ्चाको। (in पञ्चाको) lost in S3.
L 8 D1 सब्द। (for सब्द)। M1 om. चिन्तां नातयित्वा शाखेपूर्व। D3 om.
अवहः। D1 चलस्य (for चलस्य)।
L 9 D4 विकिरणासा। D4 om. सराह। D1 चलस्याविक्षिप्ताय।
Ss 6—(d) D5.6 पुव्वारात्यामविक्षिप्ताय। Some letters and words lost in S3.
(ततः मविवालि प्रजागरणेऽद वात्यनुजो विदृषकम्)

विदृषकः। भो ववस्त पजालारमनघारूविल्लोध्वेषिं वयविग्यंजुलो विष कुमो उम्मेसणिमेशार्व करेतो हि गमां अणेश्वस्तो अन्यपुस्तो विष इनो तदो परिवििमसि।

राजा। कवित्व कित्ता हि नाम प्राणिनां प्रथमिलं धारीर्घारण-निमित्तम्। कुतः।

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 Pt2 जागरणेऽद। S2-वेदाभिनयं।

L 2 M1 विभव्वस्त। N1. 2 M1 D3 उजारार्; D1. 6 Pt1 पजार; D4 प्रजारर्; D7 पजारर्। S3 om. लोम्मो। M1 वर्ह; D4 वर्हिगणर्; D7 वर्द्मुयणर्। D5 विश।

L 3 D1 om. कुमो। D7 कुमो। N2 उम्मेसणिमेशार्व। D1 विभिमेशार्व। S2 उम्मेसणिमेशार्व। D1. 4. 5. 7 S1 भक्तो विष (D4. 5. 7 S1 हि); D6 करेतो हि। S2 करंधो पि। D3 om. all words from हि to अणेश्वस्तो। D7 संबस्वैवेहस्तो (for संग अणेश्वस्तो)। N1 अणेश्वस्तो। S1 अणेश्वस्तो। S2 अणेश्वस्तो। S3 अणेश्वस्तो।

L 3-4 M1 करेतो + + बन्ध परि + + + हवो तदो।

L 4 D7 अंदार्। N1. मुणिए। N2. दूसर। D1. दूसर। D3. मुणिए। D7. मुणिए। S2. मुणिए। N2 परिवििमसि। D1. 2. 4 S1 Pt1 परिवििमसि। D5 परिवििमसि। D6 परिवििमसि। D7 दद्विपििमसि।

L 5 D3 ins. विविध after राजा। N1. 2 M1 D1. 7 ins. वोधायन (M1 D1. 7 वोधायन) after वघाः। D3 om. वघाः and हि। D4 एद- (for कारी-।)

L 6 D1. 3 गति। (for कुतः।)
भव्यप्रदेशकम्‌
बिर्ध्र प्रसादवति नाचनमान्यताति
प्रसादमुचुरङ्गवति प्रतिभाविक्षेपम्‌।
कौषानुस्यति कारोति व पातुसम्य-
मात्रमयोपयति योगविशेषययम्‌॥८॥

तन्ममापीदानीं धेि
निद्रावशं मक्षुपौरि गामे
खेदातिमारसिमित मनसं
मुद्दमुखज्ञुपौरि जुम्बां
पालाबालासोकस्वा न दिति:॥९॥

(विविन्य व्यवसायं)। कः पुनर्गज बिमामवासामार्थितो मन्यत: ।
कुलपतेरभिन्मायं। अथवा न विचारमहिन्ति ग्रुवप्राणनाम।

सौ वानस्स आई उष जिन्तमस्ती वासवसज्ञ देवीय वषणा-
वान्यादो अत्यन्त वि वि देवश्रामिक।

St. 8—b) S3 प्रतिभाविशेषः—d) D4 om. the entire line. S2. 3
गोपाविशेषभोग्यं.

L 5 N1. 2 S1. 2 मायपोदादि।.
St 9—a) D3 निधारम। S2 निधारमादि—d) All words from लोक to
दृष्टः lost in S2.

L 10 N1. 2 कथां; M1 कृष्ण (for कृ). N1. 2 D1. 3 ins. वे after
पुनर्गज. N1. 2 प्रजागरणं (for विभागांगम्‌).

L 11 D2. 4. 6 S2. 3 Pct. 2 ins. सप्तत: अरे भवम्राप्राप्य। D3 विचार-
महान। D1-वचानि; D3 -वचापित (for-शासनानि)। The word शासनानि
lost in S2.

L 13 N2 om. उषा; D1 पुषा; D7 पुषा. D4 जिन्तमस्ती; S2 वियंभंदो।
D1 ins. विष्णु; D3 ins. वि after जिन्तमस्ती। D6 S1. 3 Pct वासना-; D2. 4
वासना-; D5 वास-। D7-वासाः। D2 देवीय; S1 देविम्‌.

L 12-13 D3 om. ब्रह्मवागः; S2 ब्रह्मवागः; S3 ब्रह्मवागः.
L 13 S1 वि; D3 वि वि खा; S2 खा वि।
राजा। वयस्य, श्याम परिहासः।

विदू। भो तव उण एसो परिहासः। मम उण भणावश्वस्त्र मणासो जोश।

राजा। ( लोकान्तरास्त्रां नाथविषया।) वयस्य कर्म युनरंगगच्छि फिं श्रावासपत्वते देवीति।

विदू। परिकुशिदे फिं तथुः फिं।

राजा। पवेत्तक सन्देहः। नायविषयं कोपकारणं श्रव्यः। तथा हि फिं द्वः। स्विवैरथ प्रणिनां गोष्ठिरसेलाहतः। फिं वा कामपि बद्धामामभिष्कृतो धूलुङ्गः नायापलसो।

दृश्य कोपकालोजनालहार्याप्रायुधेनानल फिंङ्ग्य निवया शाटे मथि तथा फिं न संभावितम्।१०॥

L 1 The line is lost in S2. N1. 2 D1. 3 ins. सविस्मयं as stage direction after राजा. N1. 2 om. वयस्य. M1 एस परिहासः।। D1 marg. भो वयस्य।

L 2 N1. 2 M1 om. भो और उण ( after राजा ). D5 ins. बाध्वस्त्र after भो। S2 तुए ( for तव ). D7 om. रणः। D2-6 S1-3 Pt1. 2 शाष्याः। D2-भ्वस्त्र; D3-वयस्य; D4-6 -व्वस्त्र ( for -व्वस्त्र।। D3 ins. एसो before ब्रह्माण्यो।

L 3 N2 बेवः। D1-7 ( except D4 as in text ) S1. 2 Pt1. 2 श्रवः।

L 4 S2 पाशा। ( for प्रारंभः।। D3 फिं। ( for कर्म।। The words from कर्म to गच्छ lost in S2।

L 5 N1. 2 D1 S2 om. इति।

L 6 N1. 2 कुज्वरे। D2 कुज्वर ( omitting परि।। D7 परिकुशिदे।

Pt2 फिं। ( for फिं।।

L 7 D4. 5. 7 S1 Pt2 ins. व्वस्त्र before एसेत्तक। N1. 2 D1. 4 वेष्टण्या।

S6. 10—१) फिं हः। लोक्य in S2।६) N1 D2.7 श्वस्त्रो।। N2 बनि एतो।—२) N1. 2 M1 तवः।। D3 फः। ( for तव।।
लीखासंभृतमण्डनोत्सुकतया नीतः प्रतोषस्तया अन्मागौर्पितनेल्ञया च गमितो यामस्तथैव प्रदानांवत्
नावात् ब्रह्म सभ्यूस्मृति विकलं व्याख्यू भूषाविषि
शाय्योपाम्तविवर्तनैरूप्य निवासोऽयृङ्क वर्ष वापितः॥१२॥

"चिन्तां नाटिष्ठां"। अहह नूनमसी नतस्त्रोऽभिपतति जगे मदागमासा
चिन्तामण्डनसंभृतमण्डनोत्सुकतया नीतः प्रतोषस्तया अन्मागौर्पितनेल्ञया
गमितो यामस्तथैव प्रदानांवत्
नावात् ब्रह्म सभ्यूस्मृति विकलं व्याख्यू भूषाविषि
शाय्योपाम्तविवर्तनैरूप्य निवासोऽयृङ्क वर्ष वापितः॥१२॥

"सहासः", मो वर्षस्त किरु वर्षस्तमप्ययोग्यस्तो अतिरिक्त
यामस्तथैव। ता वर्षस्त तर्ही जेब गदुः देरी प्लंगबेर्न।

राजः। "सहासः", सम्माग भ्रान्त। तर्ही तर्ही गथ्याव।
"(इति परिकामितः‌)। (स्कंदेय नि:भक्षः‌)। द्वारणी भृहा-

S1.11—a) S2 होलामण्डनसंभृतमण्डनोत्सुकतया—b) तन्मार्गायिते—c) D4 विविष्यः
—d) S2.3 -विविष्यः (for -बिक्षिता‌
L 6 N1. 2 D1. 7 Ptc ins. वक्षेढ after नाटिष्ठा।
L 11 D3 om. सहासः। N1. 2 युग्म तबिक्षणः। M1 D2.5.6 Ptc
-मण्डनसंभृतमण्डनोत्सुकतया। S1 -मण्डनसंभृतमण्डनोत्सुकतया। S2 विविष्यः। M1 D2-6 S1-3 Ptc.
2 प्रतापः।
L 12 N1. 2 om. एव। S2 एव (for तर्ही‌। D1 S1 जेब। D2-4.
6. 7 Ptc जेब। Ptc2 जेब। M1 जेब। S1-3 जेब। Most Mss प्लंगबेर्न।
S2. 3 प्लंगबेर्न।
L 13 N2 om. एऽ
L 14 Some Mss निवासः।
वसरख्यै लेखकारणं गमनम्। तथा हि
विचित्रामुद्राधिति मम कथां ममार्गवामोऽसः
मन्वाना सुरुवी बच्यापि दृशे मामानं सा भया।
ताकीर्त्या यद्विकल्पिते निश्चूतं पश्चातुपेत्यावदरा-
पश्चात्या नवनीत्तिरजनि मद्ये करायम् द्रवः॥१३॥

विढुू। (परिक्रमे नेप्यासमुद्धारोलेपि लक्षाचारम्।) मो वनस
पेक्षा पेक्षा। प्रसा बु देवी उवनीदिपसान्नोऽयोगमणे
वाह्यः सद चः प्रिप मन्न्कर्ती उवविद्या चिठ्ठिः।

राजाः। (हुष्ट्म तत्तत्स्रू।) अये कथम।

10
tयम्बकः जातीयोऽपि रिहिता पकालवली गण्डयोऽ
वर्णस्माययतः: वा मृदुहं दर्शं दशौस्यानम्।
व्यालोकः जंगी निर्लंकितत्तला विवाध्यं धूमर-
निर्माण सैव तथापि कालितम्बः बङ्गोच या मण्डकम्॥१४॥

| L1     | N1.2 M1 D1 ins. | मे after प्रप्राप्तसन्तम्। D7 लेखकारणं मे देवोवर्णोऽन्
| L2     | गमनं। N1.2 M1 om. | गमनं। D6 भागमण्। N1.2 M1 om. | गमनं। |
| L3     | सत्र.13—b) D7 परिक्रमे ( marg. as in text ) (for मन्वाना)—c) N1.2 वाह्यः | परिक्रमे। N1.2 M1 D3 om. सर्थ्याः। |
| L4     | ए) D4 S1 P2 यस्यत्र। |
| L5     | N1.2 M1 D1.3.7 om. परिक्रमे। N1.2 M1 D3 om. सर्थ्याः। |
| L6     | N1.2 M1 D3.4.6 S1 P2 कुश। N1.2 पश्चा। |
| L7     | N1.2 D1.3 repeat मिये। | व. D2.5.6 उवस्या; D3.7 उवस्या। |
| L8     | N1.2 D1.3 repeat मिये। | व. D2.5.6 उवस्या; D3.7 उवस्या। |
| S2     | सदा सुस्या। S3 चित्थिः ( for सदा ग्रहिः।) |
| S3     | मे १६ अंस्नया। D7 परिक्रमे मे देवीदशं। D6 गमनं। N1.2 M1 om. गमनं। |
| S4     | सत्र.14—a) N1 D1.4.6 तन्वणा। N2 मन्वाः। D4 परिक्रमे। N1.2 न विषयमा ( for एरुङ्खा)। N2 डूं: ( for मृदुहं।)।—b) N1.2 नवनीदिपसान्नोऽ
| S5     | नीमसः। D4 धूमाः ( for दर्शं।)। The word नवनीदिपसान्नोऽ
| S6     | नीमसः। ( for धूमाः।)।—b) N1.2 नवनीदिपसान्नोऽ
| S7     | नीमसः। ( for धूमाः।)।—b) N1.2 नवनीदिपसान्नोऽ
| S8     | नीमसः। ( for धूमाः।)।—b) N1.2 नवनीदिपसान्नोऽ
| S9     | नीमसः। ( for धूमाः।)।—b) N1.2 नवनीदिपसान्नोऽ
चरुमदि अवणेहि पदं।

लौऽकमां न तु मूियां ते॥९५॥

अहो से गर्मो अहिणिषेसो ।

परिमवस्थानमेव ते प्रसाधनाभिनिवेशो निसारिकपुराणामः।

स्खार्थः स तेषां न तु मूियां ते॥९५॥

All words from विन्तां to शम्या lost in तु मूियां ते।
१९. चरडकैरिकम्‌

राजा। वस्स, हतोसल्लहिति हृणुवस्सास्या विग्न्माजविपति।
(इति तथा स्थिति)

शौचा। (निभ्वत्स साध्यम्‌)। इत्ये चालमति तथा समासासिस
अज्ज्वतो मृ विप्यसम्भोजारं करेदि सि सख्या ज्यो को
अस्वसस्तीमाणं अस्षणो भावगधेभाणः।

राजा। अति मनलिनि
अल्लसरप्पलान्ति काँदि मानी क्रणम गता नलिनि।
तथा न विप्यसम्भो नोपाल्लसमोध्यं मानोः ||१६||

खाय। मध्यिनि अर्थ सत्ताविवेचण | बहुस्थानं ख रासानो।

L 1 N1.2 D3-5 वर-( for वर.)। Some Mss -सया; S2 अत्यन्त
उपस्थान।

L 2 D3.4 om. वळः। D3 transp. हतोसल्लहिति and शुभृतः।

L 3 D3.4 S1 Pt1 तथाविस्थिति।

L 4 S2 सैठ्या throughout। Some Mss निरस्थान। D4 चालसाध्यए। N1.2
D3 ins. से before तथा। S2 om।। M1 D4 तथा ( for तथा)। M1 समासिस।
D3 समाश्च ( for समासासिस ).

L 5 D1 om।। S2 विष्वलम्भ।। N1.2 S2 करेदि सि। D5 सब्बान।
N2 does not repeat शानो; S2 नयो शानो।

L 6 N1.2 अविस्तारिकायां ( )। M1D3 अविस्तारिकायाः। D7
अविस्तारिकायाः। S2 अविस्तारिकायाः। D2 repeats शस्त्रो मार्शेवेष्याः। D4
अशेवेष्याः।

L 7 D3 ins. सङ्गि after राजा।
Sr. 16—६) M1 मानो यदि ( for यदि मानो )।

L 10 N1.2 रथिनि ( for रथिनि )। N1 M1 D3.7 सम्बोध्येन; N2
सम्बोध्ये। D1 सम्बोध्ये। All Mss ( except D2.3 as in text ) कह।
S2 राध्ये। M1 D3 ins. होणि। D7 हुषि after रासानो।
व्रतजोतिरम्

सिद्धौस्त्रेष्णु निपाथ्याय कम्भोजनेबुद्धिनाथम्याय।

धन्याः प्रयान्ति कान्तानां मिथ्योपापस्माप्नताम्। ॥ १।

प्रतिपोष्टते कान्तानां। ॥ २।

प्रजायन्ते सरोषं। रोशं ॥ ३।

पर्रत्येकर्षणेऽवन्यकार। ॥ ४।

प्रलोक्यन्नपि न लोक्यतीबं (sic) ब। ॥ ५।

पलोष्दम्बो-। ॥ ६।

पलोभरभन्तो। ॥ ७।
वामनोरियसम्

दीप्यम्। किं तिः वेद पार्वमण कारित्सः। जाह विष्टे महाजनसे एकस्य दुग्धेऽ
अभस्त पविःसि।

राजा। ( सत्यसुपुप्ति )। मिथ्ये
मथि वस्याः। प्रामाकस्ते हृदये मध्यराये।

त्वमात्रस्ते विदाशालाति कथं न प्रभव्यपसि।

चितृः। लोकविभोधीय।

( उभे संसाध्यमुप्यनिष्ठतः)

हृद्यम्। ( लगतम् ।) कथं महाजनसे। भोदु पद्ये दाव। ( ग्रन्थासु।)
जानयु जानयु महाजनसे।

ताह। ( साशकमात्मयतम्।) कथं महाराभो। हज्री हज्री सुरं

L 1 N1.2 M1 D7 किंलि; D1-3.5.6 Pt1 फिंलि ( for किं लि )
D4 किं लि वेदवाणेऽ। N1.2 कर्मसि। N1.2 जनि; D4 जपि। D7 दिने।
S2 विन्दु समाजसे। N1.2 हाँ; M1 उँ; D1 बटः; D4 Pn2 बुँ ( for हुँ- )

L 2 D2 पविःसि।

L 3 D5 उत्स्बल; S2 उपेक्षे ( for उपेक्षा )। D3.4 om. मिथि।
S8. 18-4| N2 ब्रह्मे ( for मथि )।

L 6 N2 सोमादि ( ?); D7 लसिष्ट ( for सोलिनि )। N1 ins. दाव after लसिष्ट।
D5 मोहोंवे; S2 होदिए ( for मोहोंे )।

L 7 D1-4 S1.3 Pt1.2 स्वरतिः। ( for द्वितिः। )

L 8 D2.3.6 Pt1 कर्म्। S2 (throughout) चक्षुमात्रे। N1.2 D1.7 S1
एवं। D3 एवं ( for एवं )।

L 9 N1 D2 जनु जनु; D3 जेनु जेनु; D7 जयवि जयवि; S2.3 जेनु
(once only)। D3 S2 महाराभे ( for बालके )।

L 10 Carumati's speech is entirely om. in S2। D4 ins. बालके before साशः। D2.3.6 Pt2 कर्म्। D4 हरि हरि। S1 Pt1.2 हरे हरे। D3
om. ( hapl.) all words from दाव up to बालु ( p. 15. 1. 2 )।
राजा। (निर्वाच्य सात्तुलयम्।)। भिये मसीद मसीद
परिलुठति करादे मध्यारा भूलता किं
मदनजयपताकाविश्नमं बिंधतीयम्।
स्पष्टति व फिमफाने विषिव बिस्थाधरोः
मदुपचनविधुतोमिन्द्रमुषुकम्: ||२१||
(अनितिन बद्धता)
चानिष्ठ परिलोक्षि किं मुख्य
नांतथा नांतथा परिशास्त्रे माम।
दुष्कश वराङ्गि भव्या भार्या बाजारे ते
प्रिणोपेकुपस्पिंगायाम्यासान।||२२||
(प्रविष्य)
प्रतीतिहारी। जेबडु जेबडु महाराजो।
प्रोकुलविश्वेताहेवो तावसो
पुस्तो।

L 1 D4 om. भिये प्रसीद।

St. 21—ा) D3 S2.3 transp. महुरा और भूकल। Some letters damaged
and lost in S2.—b) D6 resumes from संजिझीवीं ( see v. 1. to line 6,
p. 11 )—c) N2 बलल ( for विषिक )—d) S3 मुख्यविनिविधोभिः। N1.2
D3 मदुपचनविधहोभिः (contrary to metre).

L 6 N2 om. भव्यि कद्भु।

St. 22—ा) N2 बलल ( for विषिक )। The letters भव्यि कल लो
lost in S2.
D2 धर्मकायसिः। D3 परिकाल्पि। D4 S1.3 Pct1.2 परिकाल्पि ( for परिकाल्पि )—b) N2 बल( for बलल )। D5 तथा ( for यथा )—c) S3 नें
वराङ्गि। S2.3 न करम ( for करम )—d) N1 D3 मदुपचनविधोभिः। N2 यो बलले।
D3 धर्मकायसिः। S3 करमकायसिः।

L 11-12 D4 प्रविष्य प्रतीतिहारी। D2 om. all words from प्रविष्य up to
eविनये ( L. 23d )।

L 12 N2 जमुद जमुदः। S3 जमुद जमुदः। M1 ins. कहः। D7 ins. हि after
eविनये। D1.3 इवम। All Miss except N1 D1.3 तावसो।

L 13 N1.2 भापहो। D3 समाधायो ( for पदार्थो )।
राजा। हेमघरभें सादरमबिलम्बं प्रती। ( हित निकान्त)।
(तत्र प्रविाति शान्त्युदकापसः)
तापसः। (सविस्मयं)। अहो २ बुझो भोः
अपर्षितेयेवेदोः किमपिस्त्युतम्भा भोः
विधाय वाणो गोरः किमिति चतुर्ये खम्बिता।
धिनयुक्तापसः किमिति सवितुमष्ठमहो
महोत्यादोकृः । क दच परिपानो हस्ताविधः॥९३।
अथवा शुक्लरुपुदकस्तस्तापसः सविस्मयातकापसः
शास्त्रोः सवितुमष्ठमहो सवितसबनानाः।
कुम्भोवातरामरस्तं वर्णात्रिषु चानुकरीनात्॥१०॥
मतर्यास्य कृपयतिना भगवता भारवधस्वयमनकम्यः केषभृतः

L 1 N 1.2 प्रविाति; M 1 D 1-3 अविलम्बित (for अविलम्बित).
L 2 N 1.2 D 3 देवो (for महाराणो)। D 3 S 1 Pt; सविस्मयात। D 6
is. फै; M 1 S 2,3 ins. फै after शास्त्रवेदि। N 1.2 D 6 S 2.3 om. हिति।
L 3 N 1.2 M 1 D 2.3 शान्त्युदकापसः भारवधस्वयमनकम्यः; D 4 शान्त्युदकापसः
L 4 D 3 om. तापसः। D 1 ins. प्रतिहारिः च after तापसः। Pr 2 om.
M 1 मस्मण ; M 1 places it after भोः।

St. 23—a) D 3 कममहो।—c) D 3 भिनत्युल्का– N 2 काण्डः। N 2 बुझः। (for बुझः)।
D 5 om. (hapl) भोः।—d) D 7 महोत्यादोकृः। D 1.4 इह (for इह)।
L 9 M 1 शान्तिसम्मिल्या। D 1 शान्तिसम्मिल्या। D 3 शान्तिसम्मिल्या। D 5
विचिन्यः। N 2 विचिन्यः। D 5 सवितुमष्ठमहो। D 4 सवितुमष्ठमहो
M 1 सवितुमष्ठमहो। (for इह)। N 1.2 M 1 D 1 ins. काण्डः; D 3 ins. भवः before the
verse 24।

St. 24—a) N 1 D 7 शान्तिसम्मिल्या।—b) D 3 बिनाता। भाज्यातः।—d)
S 3 भाज्यातः।
L 12 M 1 अविचिन्यः। D 2.4-5.7 S 1-3 Pt; द्रवाः। N 1.2 M 1 D 7 transp.
कृपयतिना and भाज्यातः। D 1 om. कृपयतिना। N 1.2 शारवध–
विचिन्यः। D 4 काण्डः।
सर्वौत्यादशमनं शान्तुप्रकृतियो राहो हरिहरद्विवाह शैवावाह सताः प्रहितः।

(अभिष्य)
समहारी। एदु एदु भवं (श्लुकपद्यनि)।

5 तापसः। (उपश्रुत)। राजनितिः भवते।
राजा। (सर्वभावसूच्य)। भगवसभिवाद्ये।
शैव्यः। अंवं वणामामि।
तापसः। राजनिविजयी सवं। स्वरति वीरसुर्यः।
राजा। (सर्वभावं)। आसनमासनम्।

प्रती। (आसनसुपादितः)।
राजा। आसनसमोपविचारण सराणं।

(इति सवं उपविशालितः)
राजा। हेममें हार्ष्यविहिता भव।

L 1 D₄ S₁ P₃₁ -प्रशासनं (for -शमनं)। N₂ -शमनशान्तुप्रकृतिः। S₁ P₃₁ om. हरितरक्तवर्णः। D₄ om. (hapl.) शैवावाहाः।
L 3 M₁ om. प्रविष्य।
L 4 D₄ हरो हरो (for एदु एदु)। N₁₂ एदु एदु एदु; D₅ does not repeat एदु; S₃ एदु एदु एदु सवं। M₁ D₁ मववं (for सवं)। M₁ D₄.5.7 P₃₁.2 उपप्रेक्षः।
L 5 D₄ S₃ om. उपश्रुतः। S₃ om. राजम्।
L 7 N₁ D₄ सवामि। S₃ वणामि (for पञ्चामामि)।
L 8 D₃ भूवाः (for सवं)। D₃ om. स्वरति।
L 9 D₃ सवाः (for सर्वभावः)।
L 10 D₃ जः देवो वाचविदि (विज्ञान् आसनमासनीव)। एवं वाचवं (for शास्त्रशुपादितः)
L 11 D₃ om. शास्त्रायन। D₁ S₃ सवामूः (for सवामूः)।
L 12 N₁₂ M₁ D₁.3 om. इति।
प्रती । अमु भाणेदि । (पद्म दिखायता।)

राजञा। (सार्वमभिनीय।) अये

हर तस्कन्ताश्रीय स्वस्तवाकुरकारणम्।

यस्य प्रसादार्थमवेद्ये 'पैदिजेूटूऽ संदिग्धं द्विः॥२५॥

(स्त्रिमिश्यति)।

राजञा। (स्त्रममिनीय।) अये

ल। D2. 4-6 S1. 3 Pct.2 भवं; D7 महाराजो ; S2 वेदि (for महा)।
D2. 6 Pct2 शेषवेदि; D5 S Pct1 भाणेदि. S3 सि (for हि)।
L। M1 दुधाता; D7 प्रद्यता। D2 मन्त्र (for मन्त्र)।
L। N1.2 -प्रजागरणान्ते। N1 transp. सज्जनस्य भवतोऽभिकेजनाय
prभगवतः प्रहित शाम्प्युदकम्। |
L। No.2 -प्रजागरणान्ते। Nu भवः ; 05 सकलस्य (for aetate)।
L। मोम भवतः (for भगवतः)।
L। D7 महाराश्रो ; S2 देवो (for भष)।
L। S3 ति (for इति)।
L। L2 महाराजा। (स्त्रममिनीय)। अये

ल। D2. 4-6 S1. 3 Pct.2 भवं; D7 महाराजो ; S2 वेदि (for महा)।
D2. 6 Pct2 शेषवेदि; D5 S Pct1 भाणेदि. S3 सि (for हि)।
L। M1 दुधाता; D7 प्रद्यता। D2 मन्त्र (for मन्त्र)।
L। N1.2 -प्रजागरणान्ते। N1 transp. सज्जनस्य भवतोऽभिकेजनाय
prभगवतः प्रहित शाम्प्युदकम्। |
L। No.2 -प्रजागरणान्ते। Nu भवः ; 05 सकलस्य (for aetate)।
L। मोम भवतः (for भगवतः)।
L। D7 महाराश्रो ; S2 देवो (for भष)।
L। S3 ति (for इति)।
L। L2 महाराजा। (स्त्रममिनीय)। अये
वायुक्षित्वम्‌

तापसः। भवति दौष्ट्ये तथापि भवतः कुलपतिकोपेदेशायक्षिकोपेदेशायन्त्रित्वो गुहेऽवताऽन्तः व्रत्ष्यायणो भवताः॥

शौभ्या। (भृद्धिः बद्धूः)। जे मध्ये माण्डवे।

तापसः। राजांमति मांतः। अहंपि मार्गमविधीविधियांसारां भवतः कुलपतिसेव संघायपारः। (इतिनिष्कासः।)

शौभ्या। (सर्वज्ञमगच्छति)। इसे सबसम्पन्न मध्यहि कुलपति समाविष्ठे अजुस्तत्त्व विलायपाबधे। ता दुर्मिरुद्रिधि

L 1 M1 ins. बिराज्य्या after भवतः। N1.2 om. कुलपति। N1 समाक्षेत्र (for भारेयायतः)। S2 विषयः (for साप्तसेवः)। N1.2 ins. वल्ला after प्रधि।

L 2 D3 प्रस्तरायायः। D4 प्रस्तरित्वम्‌। The letters यृह्ये lost in S2।

M1 पुरुषार्थस्य इति।

L 3 D3 om. राष्ट्रियं बद्धूः। N1.2 तत्त्वा (for बद्धूः)। D2.4-6 S1.2 Pt1.2 मर्म (for मर्मं)। D2.6 S1 Pt1 भावान्वेदि; D5 अभावान्वेदि; D4 अभावान्वेदिः।

L 4 D5 om. सत्कार। M1 मै (for मध्ये)। N1.2 M1 D3 ins. तदः। D7 तदः before सतः। N1.2 M1 D1.3 om. -विवि-। D4.5 प्रारम्भविविष-विसारः। The letters विवि भविष्या lost in S2।

L 5 D4 om. एव।

L 6 N1.2 वेलदयं। D4 सवेक्यं (for सवेक्यं)। S3 om.। D1 जानान्ति (for जानान्ति)। N1.2 D3 भाविति। M1 D1.4 S3 Pt2 भाविति।। D1.3 इवत्सः।

L 7 N2 S1 Pt1 समाविष्ठे। M1 भाविति। D3 भावित्ते। D3 त्रानुपूवः। श्रवाश्र्यस्तिः and विशापाब्याः। N1.2 ins. पर्याहे। D7 (corrupt) विशिष्याब्याः। D2.5.6 S1.2 Pt1.3 कुलपतिभिः।
Act 1

इमिणा दुष्पश्चयण दुष्पश्चयण। भोजु एवं हाच। (प्रकाश-मञ्जरि बद्धु)। पलीदुदु भजुतो।

राजा। (सानुरागम्)।

प्रकाश: भिवे यरि मयादिनुस्थतवार्थ
मिथ्याराजसकुवीतिहेतसापि।
आरोपयामि तत् हारला त्वंकान्ते
पलातां विरचयामि कपोलदेवसे॥२०॥

श्रीमान। (त्वांं नाट्यिति)।

राजा। (नाज्येन तथा कुठू०)। भिवे
तत् स्यारुः स्यायो गम्ये करे मम बेपथु-
स्यारुषमन्त्रिकिर्मारचमो मुच्छे मम धमः।
अर्य विनिहितं कण्डे हारः स्ताभरतरिसो
सम करपरिक्रमां न मुखायं बेपथुम॥२८॥

L 1 D3 एविषा (for इमिणा)। N दुष्पश्चय। M I जजः। D4 S1
P c1 कुरु; D2 दद.; D3 दद.. D1 दुष्पश्चयं। D7 दुष्पश्चयं (for =
दुष्पश्चयं)। D2.4 S.2 P c1 एकं; D3 एवं। D7 S.2 om. प्रकाशः।
L 1-2 D5 om.; D2.4.6 S1 P c1.2 transp. प्रकाशः and विवरितं बद्धा।
L 2 N.1.2 D1 S3 repeat पतीदुदु। D6 वसीदु। M 1 पलीदु।
L 3 D1 जसुव्रघं

St. 27-०) N 3 तवारम्।—c) M 1 छवि (for तव)। N 1 D 3 इरामो; N 2 M 1 तवारः। D 4 S 1 P c1.2 कुरुः। S 2.3 एं कुरुः (for तवारः)।—d) N 1.2 D 1.3.4.7 S 2 P c2 वसीदु। N 1.2 D 1.3 एवं रथव्यामि (D 1 विरचयामि)
न्यायवेदिते।

L 9 D 3 चतित (for कुठूः)।

St. 28-०) D 2.4.6 S 1-3 P c1.2 दुष्पश्चयं (कुरुः गवः। D 1 समस्वाप्तः।—b) S 3 दुष्पश्चयं परार्थमो महामो महामो। D 1.2.4-० S 1.2 P c1.2 -विवरितवराने (D 4-
विवरितवराने)। D 2.4-० S 1 P c1.2 कुरुः (for महामो)।—c) D 2 विवरितवराने। D 4 विवरितवराने। N 1.3 अस्ते सेलपुर। D 7 प्राप्ते (for प्राप्ते)।
राजा। देशि, ऐवं निवासम्। ( इन्हें निकालो )
राजा। स्वयम धर्म पुनिष्कर्तवानी सोकण्डामस्तान्य विनोदायामि।
5 बिहु। मो वामस्तु तुम्हें देवीतवंद्वाय बधाय कीस त् भद्रारणंविभो 
देलिः। तत्त्व पि मोहणधाय बभारणं विनोदुस्तर्।
( प्रविष्य )
बहेचार। जाटहु जाटहु महात्। पसॊ फरु विभाग-घोणमा-फिलःधिल-धुव- 
त्यलि-लाग-परिमलुमारा-सुहः-पीलास-माल्य- परिषिफस्।

L 1 D1.3 कुलकार। Ni.2 D1.4 काटार्। Mi भार। S2; 
बहार। N1.2 M1 om., D3 S2.3 तह (for तथा)। D4 om. श्रुतित्वम्।
L 3 D3 om. वेधि। N1.2 हति निवात्स्। M1 हति निवादः।
D1 हति निवात्स् रीब्या शामलि। C; D3 शैव्या निवात्स्।
L 4 D5 विनोदधिः।
L 5 Ni.2 -संबन्धाएः; M1 -संवहाएः। D5 om.; S2.3 कहाए (for 
कहाए)। M1 D3 om. कोष या। S2 om.; D4 उन्ह (for उन)। N1.2 
D1.7 transp. या and बहारस्। M1 D3 S2.3 सताए; D4 बालाए। M1 
ins. किलिण after this word.
L 6 Ni.2 मोहनत्थपुष्कारः; S2 विमोहुए कहाए; S2 भोधणाएः। M1 
D3 S2.3 सताएः। D1 विमोहितस्।
L 8 D7 जाभिः जाभिः; S2 जेदु जेदु। D4.5 do not repeat जाभिः। D3 
om. जाभिः जाभिः धारः। D2 om.; S2 भो (for भो)। M1 ins. देश before 
एतो। D4 om.; Pt3 या (for या)। M1 विभातः (for विभात)। N1.2 
( N2 somewhat corrupt )-भोज़ुरुभावसदिवस। D7 -किलिणिविद्वै। In this 
passage, some words and letters are damaged and lost in S2.
L 8-9 M1 D1 -सृत्यभ्रत्यलिद-, D3 S2.6 -सृत्यभ्रतिद-, D4 -सृत्यभ्रतिद-; 
D7 -सृत्यभ्रतिद-, S3 -सृत्यभ्रतिद-।
L 9 D4 -परिवण्डगार-; D5 -परिवण्डगार-; S3 -परिवण्डगार-। D7 
-परिवण्डगार-। S2 corrupt; S3 -परिवण्डगार-।
ल 1  
Si Pt1.2 -तित-( for -दन्त- ). N1.2 -दन्तन्तरपरिविभाजन- ; D3
-दन्तन्तर (I) बन्त-. M1 -दन्तन्तर-(om. -दन्तन्तर-). D4 -दन्तन्तरपरिबंधन-;
D7 -दन्तन्तर- त सर्वंभाजन- . N1.2 D1.7 -स्वर- ; S2 -बन्त- ( for -पदर- ).
D4 -सुकक- ; D6 -कक- ( for -कक- ). D3 -समा- ; D4 Pt2 -समा- ; D7
-समा- . D4 -समावेश- ; Pt2 -समावेश- .

ल 2  
N1.2 -विविक- ; D6 -विविक- . N1.2 -विविक- ; D1 -विविक- ;
M1 D2.3.7 S1-3 Pt2 -विविक-( for -विविक- ). [विविक=मकरद]. N1 D1
-सज्जन- ; N2 -सज्जन- ; D3 -सज्जन- ; D4 -सज्जन- ; D7
-सज्जन- ; Pt1.2 -सज्जन-. D5 -सज्जनारा-. M1 -सज्जनारा-.

ल 3  
N1.2 -विलधितरारो ( for -विलधितरारो ). M1 ins. वण before वण-.
D1 वण-. D4 वण-. N1.2 M1 -वण- ; D1 -वण- . D2.4 -वण- ( for -वण- ).

ल 4  
D3 -रचन- ; D4 -रचन- ; D5 -रचना-( for -रचना- ).
N1.2 M1 D3 -रचना- . N1.2 D1.7 -सिक- ; M1 -सिक- ; D3-6 S1.2
Pt1.2 -सिक- . D3 om. -सिक- . D1 -सिक- ( for -सिक- ).
N1.2 -सिक- ; M1 -सिक- ; D2 -सिक-( for -रच- ). N1.2 om. ; D1
-रचज्ञान- ; M1 D2 -रचज्ञान- ; D3 -रचज्ञान- ; D6 -रचज्ञान- ; D5
S1.2 Pt1.2 -रचज्ञान-( for -रचज्ञान- ).

ल 4-5  
N1.2 D4.5 Si Pt1.2 -रचनाविधिविद-( for -रचनाविधिविद- ).
D2.5 -रचनाविधिविद- ; D3 -रचनाविधिविद- ; D6 -रचनाविधिविद- ; S2 -सवविद-.

ल 5  
S2 om. -सवविद-. M1 -सवविद-. D5 -सवविद- ( for -सवविद- ). D7 सवविद-.
S2 सवविद-( for -सवविद- ). D1 विपज्ञा- ; S2 विपज्ञा- . D4 -विपज्ञा- .
वर्णकौमङ्कम्

सिहा-संदेहिजन्त-तरलत-जोहा-पहा-विथ्यारो, जितत-परे
पुरस-वण-लग-शायाणाजुलगार-भाऊरो, बिने-तरिक्षाऱ
कादा-मेल-सहा-कहपो, जिसिस-कर्वाळ-विमलन्दणिकेक्ष-जमल-सामलो, परिपुर्ण-पिन्हिकी-बिढारो, बहु-
मलंकेंदलो, पुलिकेसेतो विच वाराणारो, डॅग्न-कण्ण-मह-कण्णनिर्नेंजन्त-विकुण्ड-भाऊर-बिवाळ-ला-कराल-मुज-
कन्व्रो, चिराल-संघडिद्-बेराणु-विभूर-रेखुम्भड-कवल-
गग-विखण्डिद्-चन्द्रमण्डुशवरन्त-कल्ज्युभलु-सोहा-अने
लॉ ओम. -संदहिजन्त-तरलत-जीहा-; मिसंदहिन-जोजीहा-, न,
-रत- (for-तरलत-). S2 -वण-,

L.1 N2 om. -संदेहिजन्त-तरलत-जीहा-; M1 संदेहिजन्त-जीहा- N1
-रत- (for-तरलत-). S2 -वण-,

L.1-2 N1 M1 -परिभःमण-; D3 -परिभःमण-; D7 -परिभःमण-(for-
परिपुर्ण-).

L.2 M1 D3 om. -पण-. M1 D3 ins. विब्र before भाँजरो. M1
विखण्ड-(for-विखण्ड-).

L.3 D7 om.; N1.2 -कराल-(for-कराल-). N1.2 M1 -कण्ण;
D1 -कण्ण; D3.4 -कण्ण; S2 -कण्ण (for-कण्ण). D6 -कण्ण.
D3 -बिभूरेण्ड; D4 -बिवृमण-

L.4 N1.2 परिभःमण- D4 -विखण्ड-. N1.2 -बिखण्ड-. M1 -विखण्ड-.
D5 -विखण्ड-. D5 विखण्डो.

L.5 N1.2 -मंस-(for-मंस-). S2 -मंसलो (for-मंसलो). N1 D1
मंसलो. N2 इलावो.

L.6 S2 -कुरडली किद्-(for-कुरडली-जन्त-). M1 -बिखण्डण्डा-.

L.6-7 N1 -सुबमण्डरो- N2 -सुबमण्डरो- M1 D1 (after corr.) 4-7
S1.2 Pt1.2 -सुमण्डरो-; D2 -सुमण्डरो-; D3 -सुमण्डरो (for-सुमण्डरो)
L.7 N1.2 M1 D7 -संगिजल-; D1 -संगिजल-(for-संगिजल-). D3
om.; N1.2 -बेलाजुभल-(for-बेलाजुभल-). D4 -सुभन्द-. D3.4.7 Pt2
-सोमध-; M1 -सोमध- N1.2 -सर-(for-सर-)

L.8 N1.2 -बिवाहिक-; M1 -बिवाहिक-; S2 -बिवाहिक- (for-
विवाहिक-). D3 -राह-(for-राह-). N1.2 -बिवाहिक-; M1
-बिवाहिक-; D2.5 -बिवाहिक-; S2 -बिवाहिक- N1.2 -कर-(for-
कर-). D7 -सुभन्द-(for-सुभन्द-).
चरडदमैशिकम्‌
विभ, पलप-णिसा-तिमिर-संघामो भोदारिद्‌-घरा-बङभ-सलीका-
समुस्थिदो विभ भभवं महावराहो उप्थिवो धराह-जूधाभिषदी
mथव्वभूमि। ता पं after wer पमाणं । महं पि aft
jेव गच्छामि। ( इति निष्कातः )।
राजा। ( सहर्षम्‌ )। इत्य अन्यकर्मानि विस्तृतरः।
विधु। ( सरोषम्‌ )। भो ब्रह्मवर्धनकुमारकामको वहुपुष्ठापाय-विबिक्षास-पिबासा- दोष-तृतक्के वहुपरायाय
अह मथ्यं विषोषोषायं। ता किं उप ने अदायसाहुंचं
अविभाद्य।

L 1 D1 -1; M1 D7 -1; S2 -1. M1 -1; D1.
3 -1; (for -1). N1 D3 -1; D1. 7 -1; other
Mss -1; D2. 4 -1; (for -1).
L 1-2 N1. 2 (N2 somewhat corrupt ) -1; M1 -1; D1.
-1; D1 -1; D3 -1; (for -1).
L 2 D2. 4-6 P.t.2. om. ममर्च; N1 D1. 3 -1; M1 -1; D5 -1; (for -1).
-1; N1 M1 ins. रेव; D1 ins. रेव; D3 ins.
-1; महा- before वराय। M1 वरायविनव। N1 -1; D3 -1; D4 -1; D6 -1; other Mss -1.

L 3 N1 -1 ममादूम्‌; N2 corrupt; M1 ममभुभुम्‌; D4 -1 (for ममभुम्‌).
M1 om. ता। N1. 2 एव; M1 D1. 3 एव
(for एव।) N1. 2 M1 D1 -1; M1 D1 om। D3 वि (for वि।)
L 4 N1. 2 M1 D1 -1; D2-7 S1 P.t.2. 1; एव। N1 गच्छामि।
S1 P.t.2. 2 om. इति निष्कातः।
L 5 N1. 2 तादार्; D1. 3 -1; (for -1). N1. 2 D7 repeat;
D4 om. इत्या। D1 -1; D3 -1 (for -1).
L 6 N1 M1 D1 -1; D3 -1; D4 -1; (corrupt); D4
-1; D7 -1; D2 -1; (for -1).
L 7 D2-4 S1 P.t.2. -1; (for -1).
L 7-8 D3 -वियंवियंविदा- मथ्यं, omitting जा।
L 8 D4 -1। N1. 2 (corrupt) जह मथ्यं विषोषों फि उप ने। D1 जह मथ्यं विषोषों फि उप ने। D2. 6 -1; D3 -1; D4
-1; (for विषोषोषायं। N1. 2 D4 -1; M1 -1।
L 9 M1 ins. ति after मविभाद्य।
राजा। वरस्य सुग्रया हि नाम सृंगासुपकारिणी राजाम।। पश्चात
किस्' बिनोदपति मानसमातिनति
स्वरूपः वसे बँधि लाभमादुपति।
उलसाहुपदिजननि रणवस्मयोथ्यां
राजा सुधैव सुग्रया व्यस्तं वदन्ति ||२९||
(इति निष्कान्तः)
(इति प्रथमः समाप्तः)

L 1 D4 om. वरस्य and हि. D3 ग्रूप्येन्द्र नाम युधिः। D2. 5.6 Si. 3
PDr. 2 तथा हि। D4 ता हि (for परशः)

St. 29—d) M1 भाषिति ( for भाजनति )—b) N1. 2 अने। M1
कवे ; D1 अने (for चते)।—c) N1. 2 M1 D1.3.7 उलसाहुपदिजननि
(M1 D1. 7 अनि)। N1. 2 D3 त-भेोगि।—d) N1. 2 D1 रको-N1. 2 सुधना।

L 7 N1. 2 इति निष्कान्तः ; D2. 4-6 Si. 3 PDr. 2 इति निष्कान्तः: इति।

Colophon. N1. 2 M1 D2. 5-7 Si. 2 प्रथमोऽ्; D1 इति प्राप्ये नाम अनोऽ्; D3 भाषितमयो नाम प्रथमोऽ्; D4 इति भीतधवस्मयो-पाखे प्रथमोऽ्; PDr. 2 इति भाषितमये पाखे भीतधवस्मयोऽ्; S3 इति प्रथमोऽ्।
द्वितीयोऽङ्कः
(नेपथ्ये)

भो भो बराहाम्बेषिणः
पष श्ुभ्नाति Ts दलति कमलिनोमतति गु्राप्रोहा-
खपुटयति जलाम्युकसेरूणि याति।
प्राप्तः प्राप्तः प्रविष्टो घनगहनमयं याति यातीति सैंथः
वशाविस्थिथमाणः प्रविष्टार चिपमाणाक्षानात्मात्राः॥१॥

tदवहम्यन्तवसमन्ताजग्नानि। तथा हि
आस्तीप्रवर्त्तामुपानि ववहूतिलिपिजोजिलिपिजोज़ार्णम्
गुणि वन्नान्त्र्यां भुक्तिवायः: भवविनिररत्ववीगः सार्वेयः।

Some letters and words are lost through damage in S2; they are generally ignored in the critical notes here; only variant readings are noted.

Pt2 भीमोजाय नमः:
L 2 S2 om. भो मो वराहान्वेषिणः. S1 Pt1.2 do not repeat भो. D1 ins. सैनिका: after वराहान्वेषिणः.

St. 1—b) D1.3 [न्‌] मुलाकीणंश्लानि; D6 [भा] रामुहास्तानि; Pt2 [भा] सारामुखानः. M1 बालि (for बलि). N1.2 D7 जम्मणैः; S1 Pt1.2 उक्तेरूणि (for उक्तेरूणि). M1 D1.3 वैयति (for वैयति). S2 श्ुभ्नाति नितरा जोकाय वंदभन्यं.—c) D4 om. all words from प्राप्त: up to तथा हि. N2 विसति (for प्रविसति). D6 बनिवाच्यम्.—d) गवाच्य (for विषमान्‌). For cd) S3 subst.: बराहायुक्तम बलवद्धविद्विशिष्ठायामयोर दयाना चर्यार्थे क्रमत
न हिर्द्: बनिरया बालि श्वायः।

L 7 N1.2 M1 D2.4-6 S1 Pt1.2 दरस्मयः; (Text-reading in D1.3.7 S2). N1.2 M1 D1.2 चरश्वानि (for चर्वानि). D2.4.5 S1 Pt1.2 om.; D7 सयावाबङ्कः (for तथा हि).

St. 2—a) N1.2 M1 D1.3 अस्त्रायण्यः। निपुः: lost in S2.—b) M1 अक्षरेष्म्यः. D1.2.6 अनुभावितः. ; Pt2 कथितः. N1.2 -इस्ले (for -इहै)।
वाक्य: खलानि सादिभिः पाशादस्तैः।
ईऽधूयन्ताः कृतान्तैरिव मदिषचरवैण्डिभिः काननानि ॥२॥
(वतः भविदाति शौद्रोऽञ्वलबेषः संभ्रान्तो विघ्नराट्‌)
विघ्नराट्‌। (सार्क्‌)

9 समाधिरपि येन इतान्वरायो
दक्षस्य चाध्वरविधिः रियोश्व फेरः।
irse जगलुयदितव्यवसायसिदि-
विभ्वंसविच्रमपरः परमोऽसि विघ्नः ॥३॥
(पवाद्विकोक्ष समथम्‌)। भद्रो मे जगलक्याणपरिपन्धिनः परपौक्षान्तराय-

St. 2 (contd.).—c) D6 ब्राह्मीवन्तो। (for ब्राह्मीवन्तो)। D7 प्रवेशा:। (for ख्वाबि)। N1.2 M1 D3 प्राश। (M1 D3 पाश)। D1 D5 रैिरित। (for इवानतः)। S2.3 -वैः। (for -वैः)। D3 विविधान्।।
L 3 N1.2 om. रैः and संभ्रान्तो। S2 वराहवेषः। (for रौद्रोञ्जलो)। D3 -वेष्वरः। (for -वेषः)।
L 4 D2.3.6 om. विप्राराद्। M1 ins. बाटमल। D3 ins. खयत after बाटमल।

St. 3 The first two pādās are lost in S2.—d) N1.2 वारि।—e) D2 om. हित। D1 -हितस्मानाय सिद्दो।
L 9 D5 तदाव तदानो।।

St. 4—d) D4 हरिविछाच; D5 हरिहरि।। Much of this verse is lost in S2。
L 14 M1 om. समव। D1 वर्ताद्विभाषाः। D3 om. ज्ञायः। N1 पर्व(—)।
वर्डसेरिषम्‌ रसिकलयानपेक्षित्ारीराणि साइसानि। यतः ताम्तदन्तान्तरवतिनमात्मानं अन्थमानेत मया कथं कथमपि शरगोखरं परिस नीतस्ताबद्यमपि महाराजहर ए्ममरण्योरेशम्‌। तचावद्विभ्वामितस्याधमममु प्रापयाभि।

यतस्तेन किल तीघ्रतपसा क्षतरियग्राहमणेन सगौन्तरप्रथमपरजञापतिना तिप्रलयविधापिनीनां राण्रयमयोनां विचानां सिद्धवे किमपि दुष्कर्मारध्य वर्तते। तथा वि यतो यताता किमं कृति न हरिलोच न हरी।

हरिलोचा कोषानवति न विरिञ्चि न हर।

ततः हाराजसी हर हर एकादिव्याणं

तदेकतिन्विंदिति मज्जलि कथमत्वत निधिलमु॥५॥

L 1 M1 साहिनिकानि. D3 ins. भवन्ति after सादतानि. N1.2 D1 न्वामानेतितिविति; D4 इतान्वामानेतिति; D7 ins. भवि before श्रास्यामानि.

L 2 S3 अम्मानेतिति। D1-3.7 S1 Pct.2.2 om. यथा here and place it before महाराजा-।। M1 S2 om. यथा। M1 om. कथं कथमपि। D3 om. भवि। N2 अभागस्त (for अभागस्त). N2 damaged from परिलय to हरिलोचा। D7 परिलय (for परिलय)। N1 M1 D1.3 परहिलानीति। D1 तदर्व (for तदर्व)। D3 om. भवि after तदर्व।

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

L 3 D3 ins. हरो after यथावत्। म1 D3 भाष्यपर।। S3 om.। N1.2 M1 D3.7

एकं (for एकं)।। D3 प्रबेशयामि।। D4 प्राप्ति (for प्राप्ति)।।

L 4 D1 यह (for यहः)।।

L 5 M1 श्राद्ववाला। D5 अवन्यवालानां (sic)।। N1.2 M1 om.

गुणविविधानि।। D6 om. विचानां।

L 6 D7 ins. यथावत् after भवि।। D3 वुष्ठी भार्यपर।। D1 महाराजमुर।।

S3 ins. विचारिवाहरे before वर्तते।। D5 अत्तर्वते (for अत्तर्वते) and om. तथा वि।

S3-5—d) Much of first two pādams lost in S2।। D5 हर (for हर)।। D4 ins. भवि before वर्ति and om.भि after it।।—b) D4-6 विचारिवाहरे।

S3 विचारिवाहरे—c) N1.2 M1 D3 राजा न सिद्धि-।—d) D1 महाराज।
गहनतरवनान्तरान्तभन्तार्यं नात्वनेतृथनिमानस्तमश्च।

d) संभावनां नात्वनेतृथनिमानस्तमश्च।

1. जानासि (for जाने). D3 पतिष्यति; D5 मविष्यति; D3 फल भविष्यति (for फलिष्यति).

11 दशंयामि and आत्मान, Nu.2 ins. wa before sieatd

13 M1 om. [भ] avg aerated. D3 om. रथस्थो, 24 a tree

15 N1 गहनतरवनान्तरान्तभन्तार्यं; N2 बानातरस्वयंस्वयं. S2 आनंदि (for -नि). D4 transp. (first) र्तित and रें. D1 repeats (first) र्तित.

St. 6—4) D5 चाननारगि.—c) M1 इसि.—d) N1 D1 मनासि; N2 मलासि (corrupt). D3 मनासि (for चाननारगि). D3-दलानि (for -वनामि). N1.2 D3 om. इति.

L 11 D3 ins. र्तित before नर्तक. N1.2 तानेव; M1 र्तित (for तानेव). M1 आश्रिति (for आश्रिति). D3 transp. दुर्बाययाय्रो and चालान। N1.2 D1 ins. क्रिया before चालान।

L 13 M1 om. [ए] खुशरहुनात्त्वयास्य। D3 om. र्तितो। D4 स र्तिति। M1 खुश (for शानिः):
राजा। (पूर्वां पदिस्पालकोस्तोऽवलोक्य सहर्षम्।) भावे भाये नाति-
परव्यन्तिता तेन मन्त्र्यम्। तथा हि पश्य
मुनालीभि: कौर्चि: कवलमेधितास्मिन्बुषः
सरस्त्रीरे धाराः: भ्रमितबलस्मिन्‌विस्माण्‌।
अनोद्रीüzः: फलेछि: शाललास्वाया: खलस्मयो
गनासलिङ्गालंसेवेत्‌ हि सुभाषरधय।॥७॥
(निपुणमवलोक्य सहर्षम्।) भार्य अभयसोऽत्य परः पश्य
हेलाौषकितकन्याः: सरसमोत्साहतत्वभारुि-
व्यासालकुकलोकान्तिनिं वर्णास्तरः द्वन्दु।

L 1 D1 दूरे कूलस्वादिति पूर्वकं पवं पतिताः; D3 गहनास्वाभिन्निः
पतिताः (for पूर्वकं पतिताः). Pt2 reads सतो (for सार्थि: ?) as stage
direction after पतिताः. D3 पुरोदशः (for सार्थि: ) D2.7 भावे; D3 पबे; N1.2 M1 D1 S3.3 भाय only once. D5 ins. यथा after
d second भाये।

L 2 D4 -दूरे वर्तिता। S3 om.; D4.5 repeat पवय।

St. 7 Parts of first two pādas lost in S2.—a) N1.2 M1 कोशः।
N1.2 तदवः; D1 तहन्नृः; M1 D3 तबसं (for तबसं: ).—b) N1.2
d प्रेता। D3 भ्रमितास्मिन्‌विस्माण्‌। N1 -निःस्मयः; N2 -निःस्मम्‌; D5.7
-निःस्मयः। Pt2 -निःस्मयः।—c) N4 राशिवनशाया: (शाया: ?); N2 corrupt;
D1.4 राशिवनशाया:। D3 -नवपुष्यः। D7 -नवपुष्यः। S3 -नवपुष्यः।—d) D3
gनासलिङ्गालंसेवेत्‌।

L 7 M1 om.; N1.2 D1 शोषाः (for शायं); D2.4-7 Pt2.2
repeat भाये। N1.2 do not repeat पवय। M1 भाय परायमसौ।

St. 8 Part of the second pāda lost in S2.—a) S1 Pt2.2 हेलाौषकित-
कन्याः। D1 भरसं: भोकातिकन्द्रुः। D7 भरसमोत्साहतत्वभारुि:।—b) N1.2 D1
transp. लोक और नायक; N2 corrupt. D2 om.-नायकः। N2 M1 D3.7
व्यासाला।
अन्तर्गृह द्वितीय स्थानां निम्नलिखिताः
चौड़कोड एम्परियार्टित पुनः श्रापाल्याः अथवे॥
( सामन्तः )। कर्मं ( अपाोक्य ) सामाप्तमावतितः। (ढिल्ली
शरसंधान नायकति )।

5 सुतः। ( सक्तीकरणवर्यम्)। आयुपन्थस्य पश्चा
गर्भेदिका पुनर्यक्ष्य मर्यादा दक्षिणस्तरक्ष्यम्
वास्तवार्थस्य अन्तर्भावः शाश्वमान्यक्ष्रयां।
शास्त्रोप्रकाशविवेदिकं पुनर्यक्ष्यमान्यनि
क्षणतीय ते व्ययमहीनाविलक्ष्यान:॥५॥

10 राजा। ( व्रजोमोक्षे नायत्तुपपायत्त्व समन्ताक्षरोक्ष सामायम् )
कर्ममन्तरत् वैवैक्षरतिरीविभूलितसिन्धामोक्ष:।
( तथा विः }

M1 D1. 2 -नामिनितितः; D4 -नामिनितितः।
N1 -निहीतान्नमानोढः; N2 D3. 6.7—निहीतान्नमानोढः (D3 कांजी); M1
t+ सनायोढः; D4. 5 -नासायोढः; S2. ' -नासायोढः।—d) M1 D7 कीयकायोढः. D3 वर्तमानतः (for वर्तमान)।
N1 2 D1 -धुलः; M1
t+ (for -धुलः)

L 3 M1 D3 नामविनायक भूमिन्त: (M1 भूमिन्तः) समापि (M1
tभूमिन्तः) सुभाष। D7 ins. भूमिन्तः। धूर्णी (for धूर्णी)।
M1 ब्रम्हातितः; D1 ब्रम्हातितः (for ब्रम्हातितः)।

L 4 M1 D1. 7 भूमिन्तः (for भूमिन्तः)।
L 5 D1 ins. कोशित्तां (for कोशित्तां)। D3 does not repeat पर वसायः।

S. 9—c) M1 निवालः; D4.6 निवालः। M1 वालः; D4.6 वालः (for वालः)।
—b) N1. 2 D1 भालः (for भालः)। N2 भालः (for भालः)। D1 भालः; D7
tभालः। D1 कालांतः।—c) M1 निवालः -निवालः (for निवालः)।—d) N1
tव्यस्यनवीयम्; N2 व्यस्यनवीयम्; D3 व्यस्यनवीयम्; S3 व्यस्यनवीयम्।

L 10 N1. 2 ins. राजा (for राजा)। D2. 3 Si Pt1. 2 व्रजोमोक्षः।
M1 D2. 4. 6 S1.2 Pt1. 2 उपसंहृ (for उपसंहृ)। N1. 2 D3.7 ins. भूमिन्तः।
कर्ममन्तरतलयः। M1 D3 भूमिन्तः। D7 भूमिन्तः। N1. 2 D1. 3. 7 om. इत्यः।
D3 वर्तमान (for वर्तमान)।

L11 S3 वर्तमान (for वर्तमान)। N1. 2 एम्परियार्टितः; D1 एम्परियार्टितः। D3
tवर्तमान। N1. 2 एम्परियार्टितः। M1 निहीतान्नमानोढः। N1. 2 M1 D1. 3 तिघितः (for
tः। M1 D3 भूमिन्तः। D7 भूमिन्तः। N1. 2 D1. 3. 7 om. इत्यः। D3
tविः (for विः)।
क्षणादृन्त्धे क्षणमथ इशोरेति फरे
मुह्‌ र थातो भवति पुनरण्यम्तिक्रः |
पुरः पाश्वं पशचाद्मति परितस्तस्कथममु
स्फुरदविधुष्ोलं करयति यु लक्षयं मम मनः ॥१०॥

विषुणमवलोक्य बूरो दष्टा सानन्दम्‌ )। कूथमिमामरण्यानीमतिषस्य ४
प्रसन्नां भुषमधिरूढः। सूत सूत सत्वर प्रेषयाश्वान्‌। इ पुतरिदानीं
याष्यति। ( तथा कृत्वः रथकेगमभिनीय ) | भायुष्पन्पश्य पश्च
अवाजजित्वा पश्चात्सततरजसः ene:
पुरो लक्ष्यासततित्वरितमनुधावम्मम मनः | 10
ते निष्कस्पभ्वजपरपरासृष्टजरवो
रथरस्वास्तान्देशानमिपतति तुल्यं सदिषुभिः ॥११॥

Sl. 10—b) S3 तुनलातिक्रवर:-—c ) N1. 2 M1 D1.7 पुः: ( for पुः: ). M1 पवादः ( for पाधः पवादः). D3 भवति ( for भवति). D4 द ( for द ). M1 D1 द्रु ( for द्रु).—d) N2 स्कुलसातोकरति नहु मवमा
सम मनः: M1 भवति. N1 M1 D1. 3. 6. 7 न; S2. 3 भ ( for भ ). D5
e ( submetric) ( for दम).

L 5 D1 निषुण. N1.2 भालौक ( for भालौक ). D3 द ( for
dृतो ). M1 om. दृतो स्त्रु मनः. M1 om. दृतो स्त्रु मनः.

L 6 D6 सक्तु ( for सक्तु म ). M1 D4-7 do not repeat दुः.
S2.3 दृि ( for दृि दृि ). M1 om. दृि and reads श्रेर ( for श्रेर ). S2
ing. श्रेर्य प्राणमे श्रेर्य प्राणमे. M1 M2 om. क.

L 7 D3 तविन्नति ; D5 विन्नति ( for विन्नति).

L 8 D3 om. रघशेयवावीय. N2 D3 do not repeat गाव.

St. 11—a) D1 विवस्त; D2.4.5.7 नतस्त; D6 वति ( for वति ).
D6 द्रु ( for द्रु ).—b) D5 पश् ( for पश् ). N1.2 ( N3 corrupt ) दुः
समपतिति; D7 विन्नति. D5 om. मम.—c) N1.2 निजम्व अहम्पतरी-
नंदमयौ. D4 अन्न; D6 वति ( for वति ). S3 अवतरान्नद्वसम:-d) S2 रहस्ते.
\(\text{अन्नम्‌) । भयुष्मन्‌ (for स्वामी). ०४ om. ईइति. । ।}\\n\text{देवः; D3 भयुष्मन्‌ (for स्वामी). ०४ om. ईइति. Nu.2}\\n\text{देवः; D3 भयुष्मन्‌ (for स्वामी). ०४ om. ईइति. Nu.2}\\n\text{देवः; D3 भयुष्मन्‌ (for स्वामी). ०४ om. ईइति. Nu.2}\\n\text{देवः; D3 भयुष्मन्‌ (for स्वामी). ०४ om. ईइति. Nu.2}\\n\text{देवः; D3 भयुष्मन्‌ (for स्वामी). ०४ om. ईइति. Nu.2}\\n\text{देवः; D3 भयुष्मन्‌ (for स्वामी). ०४ om. ईइति. Nu.2}
राजा। (चिन्ता नाटित्वा सम्मानम्)। अहो निर्ग्रं निरावश्ययते निरिताधारिणि तरोकनवालिन्ता सुबांधि। कुतः। मनः संमोगिः व्युधार्थि न संक्लेषितं वियोगेशु स्नेहाध्यावति न ता निमतंत्रता।
ाईवं भागचाराणांगकरविभागामुष्यते परं शान्ति प्रातः। किमित्र सुबिनः संबंधपनः।
पृष्ठ १५॥
(सविनयं परिक्रमण नाभालमिनीत्व सचारुकृतम्)। अहे कर्मातीस्य सावधसुपवेशनमथयमथयुरालोकान्यददृष्ट्वता तथो
बनानि। तथवा स्वाभाविक फिर्मिनमिनिकरिनिर्मित्रस्वरूपिने तेजसामुखिरित तथोगवे
प्राहुऽतेजः। कुतः।

L 1 D3 om. the stage direction. D7 om. चिन्ता नाटित्वा। N1.2 M1 D3.7 नित्वः (for निरिता-). D4 रसीयता (for रसीयता).
L 2 D3 निरिक्षणात्वः D7 तपोवनानि (for तपोवनानि)। D6 om. कुतः।

St. 15——a S3 संमोगाय (for संमोगिः)। D4 संबंधः (for संबंधः)। S3 संक्लेषितरेत—b N1.2 वियोगान्तुहंसमा (for वियोगेशु स्नेहाध्यात्म)। S3 लेह (for स्नेहाध्यात्म)। D4 च; D6 च (for वा)। N2 निमेशलया। M1 वियोगेशु
राधा द्वारा पुरविनमित्वम्। D3 वियोगेशु नामभिनिता नामो निर्मिताम् (unmetrical)। D7 वियोगेशु लेहहंसमा बद्धति न पुरविनमित्वम्——c D2 om. भार्गवे—
S2 -विविधानेषु कुरसे—d D5 दुःखितः। Pt2 दुःखितः। D4 संयमिष्यानि।

L 7 M1 नविन्तं; S2.3 वायत्तं (for वायत्तं)। D3 लसी।
L 8 M1 एव (for एव)। N1 M1 D3 ins. शे before स्वाभाविक। D2 वायत्तं (for बायत्तं)। D4 -बधिः (for -बधिः)। D3 om. all words from बधिः to स्वाभाविक। D5 om.; D4 -बधिः (for -बधिः)।
L 8-9 D3 स्वाभाविकम्। N1.2 बलबन्तविनिवयं (for बलबन्तविनिवयं)। D3 आहारायू मो वायत्तं (for all words from वायत्तं to स्वाभाविक)। D4 आहारायू (for स्वाभाविक)। D6 स्वाभाविक—
L 10 N1 मातः शेषः। N2 मातः शेषः। D3.5.7 S2 मा तशः केशः। D5 repeats कुतः।
परिताम्यावन्यां वेदोऽनानि। सर्वोपि मेघानिः परिवर्तिक्षाणां यथाश्वितः ॥ १६॥

(अर्थम्‌ सलाष्वसं परिक्रामति) | 5
(नेपथ्ये)

अज्ञापति आदाभो अणवराधमाणाभो अणस्वाभो असर्वाणि खयोनियाः यथाश्विरम्भः ॥ १०॥

परिताय श्रवरजः प्रसा भ्रवरश्रो;  भ्रवरकरध्याः । ता अपनाभिः परिक्खिषिभमो मन्दभारणीभो। ता अतिदूरे योषितामि- योषितां प्रलापः। (साश्चयै)। अमृतमायम्यभारो।
क पुनर्चेदानामविनीतानां संभवः। मयुष उपस्थापित।
(तथा करोति)।
(नेपथ्ये तथैव पढ्यसे)
(शुच्या सावधमम्)। अथवामयम्य मयार्थानाम्। (संकोष्ठेष)।

द भाषा:

कोरयं तथोऽनुविष्ठ्वमनार्मीं
भरो नुशालस्तुतिहति कर्ते धोरस।
तस्मै अणपरिलूकस्तिरोपरवसि
प्रयत्निनुजतिको वगलने ज्ञोतिः।

10 (हि परिक्रम नेपथ्यामिमुखवयीकष्य सविस्मयं)। अये कोरयं
मध्यमंधुपासीनेम् विलयत महार्तेन विष्णुपिणा नारोक्येन सह
संविशिष्टोद्विमसाधकोंवियालाम्यासे। नूर्त्त तापसाहवारिणा
पाप्प्पठणेवनेन मन्त्वाक्यम्।

L 1 N1.2 D3 क (D3 कुम.) पुनरीशानाम (D3 इत्थानोन्)। N1.2
विनीतानां संभवः। M1 transp. बाहुलयीजनानां। S3 प्रस्पामित (for
उपस्थापित)।
L 2 M1 ins. हि before तथा।
L 3 M1 ins. पुलः before नेपथ्ये। M1 om., D3.4 पुलाचैव; D7 सदेव
(for तथैव)। N1.2 M1 om. पढ्यसे। After नेपथ्ये M1 ins. the entire speech
of the Vidyās with v. l. as noted before (p. 37, v. l. to line 7-9).
L 4 D3 om. शुच्या। M1 om. मयार्थानाम्।

St. 17—b) D3 कृः। N1 क्राक्षतिः समुस्ततिः; N2 corrupt.—c)
D2.3.6 तथैव—; D4 तथैव—; D5 तथैव; S2.3 तथैव—;—d) N2 उद्धृतृ
शिखि; M1 उद्धृतिशिखि; S1 Pt1.2 उपस्थिति। D2 ज्ञोति।
L 10 N1.2 M1 D3 om. हि। S2 हि परिक्रमातिः। D5 transp.
परिक्रमा and नेपथ्यामिमुखम्। S2.3 नेपथ्ये विष्णुपिणाक्य विविधारः। D2 ins. य
after n.p.r.। N1.2 om. कोरयं।
L 11 N1 D3 मध्यमंधुपासीनो; M1 प्रथमम्युपासीनो; D7 मध्यमंधु
पासीनो; S3 प्रथमम्पग्नानेन। N1.2 transp. मम्बर्तेन and विष्णुपिणा.
D3 विष्णुपिणा
L 12 D3 विष्णुपिणाक्य। N1 विष्णुपिणा—; N2 विष्णुपिणाक्य (corrupt); M1 विष्णुपिणा; (for विष्णुपिणा)।
L 13 N1.2 D3 पाप्प्पठणेव। S2.3 पाप्प्पठणा।
विष्वामिबः। ( साश्र्यम्‌ ) | अदो जु खलु मोः

वहति इविर्पांशुमन्व पूतं

भवति तथापि न दक्षिणार्चिरभ्निः। 6

किमिदमुपगताः क्रियाप्रमावाः

मम वरित्वमिमाः प्रयान्ति विद्याः ॥९८॥

( इति समाधि नाटयति ) ।

विद्याः। (पूर्वोक्तं पठन्ति )।

राजा। (arava)! अमयममयं तिष्ठ रे ।

दुरात्मन्‌ पाषण्डाधम तिष्ठ । क पष ते प्रज्ज्वलराक्षसस्य माया-

पश्चः। तथा हि

वासो वलक्लमश्वस्वरलयो पाणिन्दाळं दिशारः

कोठे भेषपरिमिश्रा गुलक्ष्णान्नन्त्रय शान्तात्मनः।

केवल ते ब्रह्म मुनिरक्षणा बीस्तसनार्यवरेः

कोडापातातिकी मतिर्भज फलं स्थाप्यतु वर्णेण: ॥१९॥

L 1 D7 क्रेम ( for होमं ). D3 कौशिक: ( for विभासिनः ) this is

the reading of D3 of the name throughout. M1 om. वधानिर्दिष्टाः.

M1 विभासि ; D7 नाथेन ( for विभासि : ).

L 2 M1 D4.7 श्रावः में D3 पूर्णिनः.

S8. 18—c ) N1 उपरताः ; N2 corrupt; D4.6.7 उपरताः. D4 तपः-

( for किया - ).—d ) M1 D4.6 बशलः.

L 8 N1.2 om. हृति.

L 9 D3 पूर्णिनः.

L 10 N1.2 मा D3.7 उपगम्य ( for उपल ).

L 11 M1 D3 om. हुरात्मन्‌. N1.2 D3 S3 पाषण्डाधम, which N1.2

transp. after तिष्ठ। D2.4.6 repeat तिष्ठ। S2 पाषण्ड पाषण्ड ( for पाषण्डाधम

तिष्ठ ). D4 एव ( for एव ). M1 om. प्रज्ज्वलराक्षसः.

S6. 19—b) N1 सुकस्त्र: ( for सुकस्त्र: ).—c ) N1.2 कौशिक—d) D6 [ भा ]

कोइ; M1 corr. to भीत्रा. पहा lost in S2. N2 स्पातु ज; Pt2 कारवाणः.
विष्णुमित्रः प्राज्ञनवर्णी: अवभकृताय कोशलं चक्षुं नमस्त:।
लक्ष्मीसाधथ सचः क्षयपवनसूचितक्षयतः।
तत्र नारायणमनोहिः समाधिष्मनामोख्यमानोऽथिः।
हरिश्चन्द्रः। (इति निखार्यः)।
विभव्याः। (हर्ष सक्रोधः)। अये कघसो दुरासम्।
हरिश्चन्द्रः। (सहर्षम्)। भियः। नः भ्रियः।
विजयतां विज्ञातां महाराज इरिक्षः। (हरिश्चन्द्रः)
विभव्याः। (हर्ष सक्रोधः)। अये कघसो दुरासम्।
हरिश्चन्द्रः। (सहर्षम्)। भियः। नः भ्रियः।
विजयतां विज्ञातां महाराज इरिक्षः। (हरिश्चन्द्रः)
"यशोमन्तरायः संवृत्ताः। तिष्ठ रे क्षलियापसद् तिष्ठ
कारम् हरिस्ववेद भवाव जन्मः।
कंद्राँ तैव भवेन जन्मः। जयतां जयतां महाराजः। (इति निष्करान्ताः)
विभव्याः। (हर्ष सक्रोधः)। अये कघसो दुरासम्।
अथ च रे मूर्त

कात्यायिन्यः चूतकान्तः जातीयः शनिमयोऽपि ताथ करीडारुढः समाधिभङ्कर भङ्कमीमानः।
हपुदुः कृत्यवादासः यदवरोकुजः विनाक्री सारः
शामयथ द्वा ततेषु कुलेऽ कु चार्यः कौशिकः॥२२॥

राजा। (संस्कृतमात्रात्मा)। कर्ष य भगवान्कौशिकः कौशिकः तवाम्य सिद्धयेऽहम पापोऽन्तरायः

(कौशिकः)। (संकोभम्‌)।

प्रारंभसाधनविधातविवृद्धमन्योः
शापाः धावति करो मम दक्षिणोऽयम्‌
ज्ञाति सर्पं विहार स्वयं संज्ञेऽर्थ सः
सन्त्वेतस्तु मम चापमुपैति पाणि:॥२३॥

(हस्ताःपुत्रिते)।

St, 22—a) Pt2 भूरिभवः। D3 अयो (for भवलो।)—b) D3 राज्यान्राममात्रात्मा।। N1.2 M1 D3–विलासः भेद (D3 अयो) भीमः (for -विलासः भेद

St, 23—a) D7 भारथम्‌—e) N1 M1 भव (for भवलो।)
राजा। (समयसुपस्यत्व)। भगवद्विवादवे।
कौशिक। (कोः नायकः)।
राजा। (पादयोर्निपय)। भगवद्वर्मवण्य। क्रीजनानांमालापा-
मायाश्रितस्याविज्ञानतो मे धनुमभिषिषिः।

कौशिक। दुरात्मन् कि नामाविज्ञानतो मे धनुमभिषिषिः। अरे रे
छुद न किर नाम सवतोऽहें विनिदिषत।
जाति मनस्तम्रहुदुततिष्ठतैकविवम्
इत्यज्ञानिष्ठुतकानान् धूमकेतुम्।
सर्गान्तरार्थवन्तीविज्ञानतंत
धन्दालयाज्ञानमविद न कौशिकञ वाम।॥२७॥

L 1 D4 सत्वर् (for समायः). N1.2 D3 उपस्य (for वस्या).
L 2 N2 om. the whole line. D5 सकोध (for कोधः).
L 3 D3 does not repeat मर्यं. S2.3 क्रीजनानांसालापा-
L 3-5 N1.2 arrange the dialogue (from राजा पादयोर्निपय to
d धनुमभिषिषिः on l. 5 ) thus :
राजा। पादयोर्निपय। भगवद्वर्मवण्य।
कौशिक। दुरात्मन् कि नाम।
राजा। क्रीजनानांसालापा
विज्ञानतामे धनुमभिषिषिः। (N2 for this line :
राजा। ओ भे धनुमभिषिषिः).
L 4 S2 -वश्चनतायान्तिश जानतो मे.
L 5 M1 om. दुरात्मन्। D3 वश्चतामानान्तो मे। D4 धनुमभिषिषिः भवानाह।
N1 D5 om. रे।
L 5-6 D2 om. (hapl.) all words from मे to भवतो।
L 6 N1 चूकवलियः; M1 D3 चूकवलियास्पदः; D7 चूकव
भवतो। N1.2 M1 D7 transp. सवतो विदितः; D3 om. सवतो। S2 transp. भविष
उँगणिदिषतेषः।
St. 24—d) M1 -एङ्ग (for -वित्वा)।—b) D4 तन्पुर्द- (for तन्पुर्द-। N1.2
d D4.5 -सिद्धः (for -विष्यव)। M1 -कल- (for -कल-)।—c) N1.2 -मोर- (for
भीत-।। D7 -धविन्ता (for -धविन्त्-।—d) D3 बास्ताल। D2-4 S1 P1 कौशिकः।
राजा। भगवन् प्रसीद भस्येद्वत सैववथमाल्यहसि। अवक्षान्तिसु तथाधिष्ठितांसन्ति। नामविष्ठा प्रमानस्य त्वम्। आदिवबन्धुकल्यक्षान्तां कस्ते जीवलोकं। कास्तेजसां च तपसां च निधि न षेति ॥२५॥

किं तु स्वामनाशंब्रमसेवसुरायुक्तसायां। स्थरान्तिशेरेदसस्यां। भविष्यातिबद्धं त्वाम्। ॥२६॥

राजा। भगवन्। द्वात्मम वनिलब्ध च भोजनं वधिवेदिति। गीतः पुराणस्य निधियुक्त। राजा। भगवन्। वात्यं रक्षितव्यं च योद्धभ्य क्षत्रियैरिति। ॥२६॥

कौशिकः। फिं नाम ( भावयमेविशार्दः पठित )।

राजा। अथ किम्।

L 1 M1 S3 do not repeat प्रसीद। D5 om. all words from नैवं to प्रहर्म्। N1 M1 सा मैव; N2 corrupt ( for नैवं')। D2 मैव गस्ती; D3 सैव मामवस्ती। D7 बैव मामवस्ती।

St. 25—a) N1 M1 D3.7 अत्थाश्मपरि; N2 असुधीश्यापरि (corrupt)। D4.7 -विछिन्ता- (for -विछिन्ता- )—c) M1 भालीवक; D7 भाळीवक; S2 भालीवक।

L 6 D3 ब्रजनार्ते। D7 om.; S2 [ भा ] हि- (for [भा] हि-)। D2,6 उपवास्येद्। N1.2 om. इदसुक्तान्। N1.2 -बेतसस्य त्वा; M1 -तेजसस्य; D3.7 -बेतसस्य; D4 -बेतसस्य; D5 -बेतस स।

L 7 D5 भविष्यान्तो (for भविष्यान्तो)। M1 भविष्यापरि।

L 8 M1 om. पुरातनः। N1 D2 do not repeat क्रमः। Pt2 repeats क्रमः। N2 कु ते साध्यं इति; D7 क्रम ते साध्यं इति।

L 9 M1 D3 om. भगवन्। S1.2—b) D7 ब्रि (for इति )।

L 12 N1 ins. सङ्कृतं after कौशिकः। D3 om. नाम। N1.2 इति (for इति)। M1 om. both lines 12 and 13.
कौशिक: । यद्वर्य कथय कस्मै दत्तव्यं कथय रक्षणय: केन तद्य योऽद्यम।।
राजा। भगवन् धूयताम।।
कौशिक: । कथयताम।।
राजा। गुणकर्तो ब्रजालिः गर्त्य रक्षया भगार्थितं।।
�यारतिष्ठः योऽद्यमिनि मे निधित्वा मति॥२७॥
कौशिक:। द्वितामत्र यथेव मन्यसे तदर्य द्रीत्यालमलयं विचारापत्तुल्रुं किंचित्।।
राजा। ( लर्धैर् )। नवनुगद्रीत्तसिंहि भगवता वैव्वतिर वंश:।।
तत्त्वसीद भगवान्मतीत्।

नात्मन्त्र सर्वेष्णाय प्रृत्तियापि सर्वेष्णाविनिवेष्णकुण्ठदाशकः।।
पूणाः धनेः कुशिकनम्ब तुष्यमध्युक्ष्मामिनां बसुभूतां विनिवेष्णासिः॥२८॥

L 1 D3 om. स्वेच्छः कथय। M1 कि नाम ( for कथय कस्मै )। N1 D3 ins. ते अर्थतः कथय। N1 M1 D4 ins. इति after योऽद्यम।।
L 2 D7 om. भगवन् अयावत।।
L 3 M1 D7 S2 om. the whole line। N1.2 D3 ins. द्वितामत्र before कथयतां।।

St. 27—(a) D5 द्विजालिः—(b) D3 समार्थाः: ( for भगार्थिता: )—(c) D4 अयातिष्ठः।।
L 6 S3 om। द्वितामत्र। M1 transp। द्वितामत्र and यथेव। N1.2 अनुचानं मै मम्म। स्वेच्छः वीरभद्रं। D3 वदी मांसवश्वाम मन्यसे तद्य धौतायाः ( for यथेवं मन्यसे तदर्याः धौतायाः )। M1 अनुब्रह्मं मन्यसे ( for मन्यसे )। D6 om. तदः।।
L 8 D5 om। भगवत।।
L 9 M1 D3 transp। first प्रमीऽ and भगवन् । N1.2 transp। भगवन् and second प्रमीऽ।।

St. 28—(a) N1.2 M1 D3.7 वथा ( for यथेवाः )—(b) N1.2 M1 D3 ख्वेलामात्—( for द्वितामत्र )। N1.2 कन्यायाः: ( for कन्यायाः )।
कौशिकः। (साध्यमात्मगतम्)। भवलेखं तावत्। (प्रकाशम्)। राजन् सति। किं तु तावत्तिणां दानमात्मगतिः। तत्सत्तिः दृष्टिः दातुमिदातनीम्।

राजा। (समड्यमात्मगतम्)। किमल प्रतिपद्यम्। (विरं विविवष्ट सहवम्)। भवलेखं तावत्। (प्रकाशम्)। भगवन्। समुपालस्य वास्यामि हेष्टन्त्व च दृष्टिपालम्। आयमात्मस्य मे मासविच्छिन्नकं जन्माहि।

कौशिकः। अनुमोदयमववचिः। किं तु परिहित्य जन्मात्मीजन्यो समुपालस्य वास्यामि।

राजा। (साध्यमात्मगतम्)। कथमम प्रतिपद्यम्। (विविवष्ट 10)

1. L 1 D2 om. कौशिकः। S3 om. अधमगता। S3 ins. बा किमल प्रतिपद्यम्। विरं विविवष्ट सहवम्। हेष्टन्त्व च दृष्टिपालम्। (लिङ्ग परिवर्तनम्)। कथमत्र प्रतिपद्यम् | (विविवष्ट 10)

L 1 D2 om. कौशिकः। S3 om. अधमगता। S3 ins. बा किमल प्रतिपद्यम्। विरं विविवष्ट सहवम्। हेष्टन्त्व च दृष्टिपालम्। (लिङ्ग परिवर्तनम्)। कथमत्र प्रतिपद्यम् | (विविवष्ट 10)

1.2 N1.2 om. इश्वरी द्। D3 ins. सवन्ति।

1.4 N1 सवमं; N2 सवमं; S2 सवमं। (लिङ्ग परिवर्तनम्)। D3.4 सवमं। (लिङ्ग परिवर्तनम्)।

1.5 M1 D3 om.; S3 सवमं। (लिङ्ग परिवर्तनम्)।

St. 29—b) D3 om. आधमगता। N1.2 M1 D7 S3 सवमं। (लिङ्ग परिवर्तनम्)।

L 8 N1.2 D3.7 ins. सा नाष्टं।

L 8-9 N1.2 D3 समाहितं। (लिङ्ग परिवर्तनम्)।

L 9 D3 दानमित्रं। (लिङ्ग परिवर्तनम्)। After दानमित्रं। D5 ins. बार् विविवष्टमाणि सवलेखं तावत् but deletes the words by means of enclosed brackets (see v. l. to line 1).

L 10 S2 om. साध्यं। S3 om. अधमगत। D3.4 सवमं। (लिङ्ग परिवर्तनम्)। N2 M1 सवमं। (लिङ्ग परिवर्तनम्)। N2 om. विविवष्टमाणि।
सादर्षम्‌। हन्त हन्त युस्मगं दो बिदुर्नामलं बिदुर्नामलं। यतोऽस्ति किल भगवतः

वाराणसीति षञ्जहतकलमोगभिन्नां

यामन्तरिक्षनगरीं सुनयो वदन्ति।

८ शद्धेयमागमददो बिदुरान्तरालं

भगवन्‌ यदादिक्षसि। (भा-

भरणान्यवतायं।) भगवन्‌

पताः धियो भगवती अगर तथेयं

श्वागमविदो बिदुरान्तरालं

(इति पाद्यपालितोऽयाम सह्येमार्गमसम्‌।) विद्या फलितांत्वाती-मायासभूयिष्टेनापि स राज्यभारेण। (सान्नद्यम्‌)।

L 1 Na om. दद्रव्यः। M1 D2-4 S2.3 Pt2 do not repeat हन्त। M1 D3 ins. दद्रव्यः। मूर्तिक्षुणे। D3 om. किल भगवतः।

L 2 D3 शिवस्य परमं चेवें। M1 परिमहः। चेतं परमं चेवें। D2.4.7 S1-3 Pct.2 परिमहः। चेतं। D5 परिमहः। चेतं। D6 परिमहः। चेतं।

Ss. 30—a) D3.4 S3 भावनिण्णो।—b) N1.2 भ्रातृरूपो।—c) N1 भागमविन्दो। N1.2 S3 यान्त्रवर्णः।—d) D6 श्रवणम्‌।

L 7 D2.6 S1 Pt1 ततः। D4 S2.3 Pt2 ततः। (for ततः।। D4 om. भगवतः। and ins. इति after भावनिषिद्धो।

L 8 D4 उत्तरायं। (for उत्तरायं।। D3 om. भगवतः।

Ss. 31—d) D5 सब्जी। (submetric)। (for श्रावद्रोहो।। D4.7 शब्दविद्या।—b) N1.2 स्वाभाविक। S2 सब्द। (for श्रावद्रोहो।।—c) N1 स्व वर्णानात्। N2 शब्दानात्।—d) D3 शुम्यात्। (for श्रावद्रोहो।।

L 13 N1.2 om. इति। D3 ins. क्षि after उत्तरायं। S3 om. भावमयं।

L 14 S3 मया श्रावशृविष्टेनापि। (for श्रावशृविष्टेनापि।। N2 D3 om. इति। N1.2 M1 D3 om. मे। D4 om. शास्त्रम्‌।
मया सुनेरयं मभ्युथो इति।
वेचलैैहृ पतिस्मीः किल लोकवाचि
तवः देविः बीरयशाला यह रक्षितासि।
व्यक्ता मया यद्वसि वर्त्तभागेलोमावेष्म स्मरः मम दुनैव्येनेवेव।

तद्यावद्योध्यां गत्वा भगवतः पतिश्वतं संपाद्य वक्षिणोऽपाजैनाय वाराणसीमेव गच्छामि। (प्रकाशम्)। संगवः इतोवोध्यां गत्वा हनुक्वः निष्परे दृक्षिगोपार्जनाय ममाधायपितुम्बध्वति।

काशिकः। (साध्येमायिनयमा)। अहो उरातसनः र्यायं महानुभावता

St. 32—b) D3 om. येन—c) N1.2 D3 एव (for एव।)
L 3 M1 D3 ins. ब्राकायो before समिवत। N2 तद्रिसं मया र्यायः।
D4 तदंद्राम्धायतः; S2.3 तदंद्राम्धायतः।

St. 33—c) N2 चाह्यायतः; D4 S3 लोक्यायो।—b) N2 राजिष् बीरवपापा
(stc) वर्धिताति।—c) N1 D3 S3 -लामात (for -लामात);—d) S2 एव
(for एव।) N1.2 D3.5 दवर्यः N1 M1 D3 एलः N2 एलः D7
dानमः; S2 एलमः (for एलमः।)

L 8 D3 ins. लग्यः before तवादवः। N2 प्रतिपवः (for प्रतिव्यर्वः।)
N1.2 प्रतिपवः (for संपादः।)

L 9 M1 सादिमाधमः (for वाराणसीमेव गच्छामि।)

L 10 D2 om.; N1.2 M1 D3.7 दवर्यःनित्तरः (for दवर्यः
नित्तरः)। N1.2 मामः; D3.5 मामाधायपत्तुः।

L 11 S3 om.; D3 लग्यः (for वाराणसी।) S3 बा वहो। M1 मनुनारितः (for महादेवानयं।)
च। दुरात्मन्व अचिराद्भवन्तम्। तथा द्वि

चरडकौशिकम्। तथा द्वि

पद्मार्न स्वायत्तिन्तं स खला

नर्याविर खस्त्रिवर्धङ्कन्तम्।

त्वहुर्योऽहीरिपितास्मैत्वं

स्वहुनेयोऽदेवपिततीवतेजा

स्तावन्न मे शान्तिमुपैति मन्युः॥२४॥

(प्रकाशम्।) राजन् एवमस्तु को दोषः।

(शति निष्कान्ती)॥

शति ब्रह्मचिरोद्भः समासः॥

L 1 N1.2 चिरात्; D6 चिरार (for चिरारत्). N2 शोदीयर्; D2 शोदीयर्; D5.6 शोदीयर्; D7 चि. M1 शोदीयर्।

St. 34—4) N1 चिरात्; N2 चिरात् (for चिरात्)।—c) N1.2 D2 चिरात्. D2-चिरात् (for चिरात्). N1.2 M1 D3-चिरात्।—d) N1 ताबन्न शान्तं मे मन्युः। N2 ताबन्न मे मन्युः॥

L 6 N1.2 M1 ins. समतेव ताबन्न before प्रकाशः। N1.2 om. राजन्।

L 7 N1.2 निष्कान्तत।; D3 S2 निष्कान्तत।। ऐं (for निष्कान्तत।)।

Colophon. N1.2 ब्रह्मचिरोद्भः समासः। D1 missing। D2 S3 ब्रह्मचिरोद्भः। M1 D3.5.6 S1.2 ब्रह्मचिरोद्भः। D4 ब्रह्मचिरोद्भः। D7 ब्रह्मचिरोद्भः। P1 ब्रह्मचिरोद्भः। P2 ब्रह्मचिरोद्भः।
ढृतीयोऽङकः
( तत: प्रविशाति बीमत्सवेः पापपुष्यः )

मुहम्मतमहाधारणे शोभविभोभदिवाहिकडमय््े
बहुणलकदुःखदाहणपरिशामो दुष्करः AY अहम्‌ ॥

L 1 N1 प्रकृतिविकृतप्रक्रिया भरमिलनवेशः ; N2 प्रकृतिमलिनवेशः ; D2.5 S2.3
Pt2 कृतमलिनवेशः ; D3 प्रकृतिमलिनवेशः ; D7 विकृतिबीभत्सवेषः. N1.2 पुषः
( for पापपुष्यः ).

L 2 D3.5 om ; N1.2 पुषः ( for पापपुषः ). N1.2 D3 साटों
( for विकें ). S3 ins. समयपुष्यः after बिहस्य.

St. 1 Māgadhī 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 Māgadhī. As far as possible, we have restored the recogni-
sed Māgadhī forms, but the Mss variants are also noted in each
case.—This verse is lost in S3.—a) D2 महमेत्त- ; D4 गुलो ; D5 गुलो ;
D7 सहिन्त.- D2.4.6 S1 Pt1 -हुलमुहुले.-—b) Parts of the verse are lost
in S2. All Mss ( D1 missing ) and Pt सो- ( for सो- ). D2.6 S1 Pt1
-विलोधासि- ; D7 -विलोधासि- ; S2 -विलोधासि- वाहि lost in M1. D4 om.
D5 -विलोधासि- (for -विलोधासि-). D2.3.7 -कृद- (for -कृद-). N1.2 -समसो
other Mss ( D1 missing ) -समसो.-—c) D7 -सालक.- D2.4 S1.2 Pt1.2
-ङ्ग- ( for -ङ्ग- ). M1 हुलमुहुले। D2.6 -बाखस-—d) N1.2 दुस्ताहो
M1 D2.4-6 S1 Pt1.2 दुस्ताहे। D3 दुस्ताहे। N1.2 D3 om. ; D4.7 खं ;
D5 खं ( for खं ). N1.2 D3 S2 हुसे। D7 corrupt for this passage.
For the Māgadhī form in the text ( sk forṣk ), Hemacandra 4,
289 ; Pischel, Grammatik § 30a.

The Sanskrit Chāyā of the verse would be:

मुहम्मतमहाधारणे शोभविभोभदिवाहिकडमय््े
बहुणलकदुःखदाहणपरिशामो दुष्करः AY अहम्‌ ॥
(पुरस्कारलोक सम्पवयस्क)। हा मादिय उच्छारिते शि
वायाविदे शि इमाय दुनाग्नानामाजेश्वर उद्वासालीय। चित्रहुँ
दाय इस प्रबते, परशुिँगँ ति ता पालेशि पल ता कि तु
कु त्रु पत्र कलिणि। (संधारय)। भोदु दाय पनिे भविक न
खिलयां। तेश पवित्रान्देखि येनि यम्मन्तोदशायि पलिकिे

L 1 D3 om.; N1.2 M1 परि: (for पुरि:)। D6 उद्वास। N1
मादिके मादिके; D3 Pt1 मादिए; D7 मादिके। N1.2 M1 उच्छारितिदिशि; D3
उक्लादिदम्हि; Pt2 उक्लादिदम्हि।

L 2 N2 D5 om.; N1 M1 D3.7 वायाविदि शि (for वायाविदे शि).
D2.3 S1 Pt1.2 उमज़े; D4 हुगोकः ए; D5 हुगोकः; D7 हुगोकः; S2
उमज़े; other Mss (D1 missing) हुगोकः। D3 S2 -हामेशेबाए। N1.2 D7
हुझः; M1 हुझः; D2.3.6 S1.2 Pt1.2 हुझः; D4 हुझः; D7 हुझः; for
the Māgadhī form in the text, Pischel § 303. All Mss (D1 missing)
खिलिहुँ; for the Māgadhī form in the text, Pischel § 185, 303, 323.

L 3 D3 हः; S2 श्व (for हः)। N1.2 D4 S1 Pt1.2 पवेसे; M1 D3 पवेसे; D7 पवेसे। D3 पेक्खिदुँ; the remaining Mss (D1
missing) पेक्खिदुँ; for the Māgadhī form, Pischel as above। D4 om.
रि। N1.2 एं ए वालेमि (for एं पालेमि एर्ति)। M1 transp. य पालेमि and
एर्ति। S2 वालेमि (for पालेमि)। D3 om.एर्ति। S2 की शि (for कि शि)।

L 3-4 N1.2 वातिषि (for शि कशि एर्ति)।

L 4 All Mss (D1 missing; lost in M1) घः। D4 S2 घः (for
घः)। D2.4 एतचः; S2.3 घः (for एतचः)। N1.2 M1 D2.4-6 स
कलिस्य; S1 Pt1.2 कलिस्य; D3.7 कलिस्य। M1 भोदु भोदु; S2 होदु होदु;
S3 होदु (for भोदु)। दाय लोसे मि। D7 इसे पग्तिे। S2.3 इसे पग्तिे;
Pt1 इसे पग्तिे। (for दाय पग्तिे)।

L 5 D7 खिलिषि; S2 खिलिषि; the remaining Mss (D1 missing)
and Pt खिलिषि। N1 D2-6 S2.3 खिलिषि। M1 खिलिषि। other Mss खिलिषि। For
Māgadhī य for न, Pischel § 236। All Mss (D1 missing) and Pt
पवित्रान्देखि जेनि (M1 om.) and -संिषिे (with palatal ज and dental श)।
N1.2 D2.6.7 S1.2 Pt1.2 जम्मन्तर; D3.5 जम्मन्तर; D4 जम्मन्तर।
N1.2 ins. इसे after -संिषिे। D2.6.7 S1 Pt1.2 पविषिे। D3 पविषिे;
D4 पविषिे। D5 पविषिे। S2.3 पविषिे।
(Act III)

मानान्तरं पञ्चाख्यं नेपथ्ये। शंभोः पादाब्जमुद्रा शिरसि भगवतस्तस्य तादक्प्रसादः वुबपीतिर्मवान्याः धतमतनु तथा नैष्ठिकं मे। सायस्थित्रन्थिसारं तक्पि वपुरिव जजैरत्वङ्निषयं ई यत्सत्यं दुर्विलङ्गया भवति परिणतिः कर्मणां प्राङृतानां॥२॥

लूकयः (सावष्म्भं)। आः अस्ति व्रेषं परं वात्वि एथा वुस्त्राधलीपे ने लागे वुलावाले हलिवने ण होदि।

L 1 S2 ताणं ताणि; S3 ताणं ताणं (for ताणे). N1.2 M1 D3.7 Pt2 transp. पुणो वि and गिक्रमिताणि. All Mss (D1 missing) and Pt पचा (S2 पचा; S3 पच्छ) अशुलिमसंसं. After अशुलिमसंसं, N1.2 read: विमृद्धि। भा अस्स्ति जजेव जजिद (N2 भ्रष्य) एमाए दर्गकानी ए शुलिमसंसं सुना बालिष्णवस्त्रम् या होदि and omits the passage as found below from सावष्म्भम् भा: अस्ति to गा होदि (1 7-8).

St. 2—

(a) D3 -सुदार; D7 -माला; S2 -मह;-b) N1.2 transp. निर्यं and तत्समे।—c) D4 S1 Pt3 जजेव तथाविवर्ध।—d) N1.2 M1 D3.7 S2 पाक्नानां (for प्राङाीनां).

L 7 M1 D3 ins. भुत्स्त before सावष्म्भम्. D7 om.; Pt2 भा (for भा). All Mss and Pt (D1 missing) अस्ति जजेव or जजेव (for अस्ति व्रेषं) and जझ (for उदि). For अस्ति in Magadhi, see Pischel § 498. M1 एदं (for एदं) and एदा (for एदाए).

L 7-8 N1.2 om. all words from भा: अस्ति to गा होदि 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 दुस्त- (for दुस्त-) and ले (D7 एद) (for ले). M1 यान्ति; M1 बसालिबेन; D3 S1 Pt1.2 लाक्ष; D7 दुसालिबेन (for लाक्ष). M1 दुसालिबेन. In S2, passages from यान्ति उप to नामस्तिति (p. 55.16) lost on missing toler. D2 दुसालिबेन; D4 दुसालिबेन; D5.6 दुसालिबेन (Pischel § 301). M1 ins. भाषाम before होदि.
(सतिस्रयम्।) के पले मन्तेदि। (नेपध्याभिमुखमर्गलोपणम्।) रिह
कहं अनवचि विशालालोकास्य आश्यानपतिथासके स्मृति द्वारे ग्रह
चेय आपकारिह। ता तुमारे अवक्कमामि। (हरित विस्मान:।) गृ
(तत्त: प्रमियालि शृदिकिरिहि!)
श्रुक्षि। (संणिरियावि पतिला विक्षिप्त)। कथमन्यथा राजवें
हरिश्राद्रावा वशाशिखरस्यस्य सदैव देवे देवे निवेदितव्यान्।
वशालुकं कथ्यतकारिहि समस्या
रोमांभिकणमुक्तवाले कोः।
श्वाला नवनथाराविद्वारी
हेलण्डशाराकलामथापल्लि मौखि।॥३॥

L 1 N1.2 ins. आपा before सतिस्रयम्। N1.2 ग्रहे के उण (N2 om.
उण) एसे (for के एसे)। All Mss (D1 S2 missing) एसे (for एसे)।
D4 om. बीच में वेद (in मंते) to ह (in स्मृति, I 3)। N1.2 ins.
समय; D2 ins. च after आपकारिह।

L 2 D3 om.। N1.2 M1 चर्चा; D7 चर्चा (for चर्चा)। N2 om.
अनवचि। The dental श in विशाल and आश्यान is in all Mss (D1 S2
missing) and Pt। D2.4-7 S1 Pt1.2 -पदिवालके; D3 -पदिवालए। M1
D7 ins. समय before बिन्रि। M1 बिन्रि; D3 बिन्री; D4 श्रुक्षि:
S3 हिशी।

L 3 N1 M1 उवेश; D3 उवेश; D2.4-7 S1 Pt1.2 एक्य(for एक्य)।
All Mss (D1 S2 missing) and Pt धारासबूदृढ़। N1 D7 repeat; other
Mss (D1 S2 missing) and Pt तुलित्र। M1 धाराप्रवाहम। D3 निष्कामि।

L 4 N1.2 विशिकितः। M1 चं; D2.5.6 शृदिकितः।

L 5 D2.3 om. श्रुक्षि। M1 D2.4-7 S1 Pt1.2 पतिति (for पतिति।)

L 6 N1.2 D3.7 ins. शान्ति before दक्षा।। N1.2 शान्तिविधिदिव्यत्रेष्।
S3 दक्षाविधिदिव्यत्रेष। D3.7 ins. एक before शिक्षा। M1 om. देवी।

S। 3—d) N1 D3 तह (for तह।—c) D4 धाराधिक नव्य—। S3
d) N1 M1 -शान्तिप्रवचन); N2 corrupt; D3 -क्षण।
प्रवचन।
चराडकरोशिकम्‌ ५३
अचासाविह प्रवेक्ष्यतीति समं देव्या देवो शशाङ्कमोलिरपि पर्युत्सुक एव। नद्यावदहमपि भगवतः पूजां निषेध्यं सजीववामि। (धति निष्काम ति)। प्रवेशकः।

(तत् प्रविष्टति सचिन्तो राजा)
राजा। द्व्येवता बिद्यतमय सस्त्राय पीर्या पल्लवः मनं नन्दुत्ता ताम्यति दृश्यिन्यां विपिवेशां वैभवांगिहिताम्। करौयो न धनागमोक्ष विपिये स्थानं भवानीपते-राहुवेऽव बलुंधतेति तद्रहाराणिः प्रशिक्तः॥

(विन्तं नाट्यितवा दौराचं निष्कम्बः)। कष्टं भोः कष्टम।
दाराः खुू़ुरियं शरीरुकशिस्ति यागावकशिं वर्य समागेतीविरघर तत्यमपरिवर्तन्य मुनि्ति। कोपः।
शास्त्राधिक्षुल न जीविताधिकृ न लक्षणुपुस्ते
विकेतविचारानुमन्त्वस् समेत शून्यां दिशः।॥

L 1 N1.2 M1 यव चासाविह । D3 यव चासाविह। N1.2 प्रेरितानि (for प्रवेशकतीति)। M1 देवोरं। M1 D7 नुगानं (for शशाङ्क-)। N2 M1 om. धरि्। D2 om. all words from पर्युत्सुक to प्रवेशकः। (१३)। M1 न (for एवल)।
L 2 N1.2 दृवृत्तां निकर्षः (for पूर्णं निवर्त्यंरं)। N1.2 M1 D3.7 ins. तार्किकावाक्षण्य अ dgः।
L 4 D1 resumes from सचिन्तो राजा (see v.1. on p. 35, 17)।
L 5 D3.7 om. राजशा।
St. 4—५) D5 द्वैतेऽ (for द्वैतेऽ)।—b) M1 निपिवास्तिः। N1 गुवीं गुवीं गुवीं; N2 गुवीं। गुवीं गुवीं। D1.5 गुवीं गुवीं गुवीं; D3.7 गुवीं गुवीं गुवीं।
—c) M1 transp. न and नमकः।—d) D1 झुगम्।
L 9 M1 om. होः। D3 ins. व after होः and om. the first कष्ट्र।
सा om. the second कष्ट्र।
St 5—५) M1 D1.7 S1.3 Pt1.2 यवं (for हुज्जं) and हुश्च (for हुश्चि)।
५) द्वारधिशित्।—b) D1 सुंधरशि् (for सुंधरशि्)। S3 सुंधरानाशिचिस्या। D6 विपिरण (for [व] विपिरण)। D4 द्रारु (for दारु)। N2 M1 D1.3 कोपणा for कोपणा।—c) D4.6 S3 शार्योपाधितः।—d) S3 एसा (for एसा)।
रामदासादि

(संधिकर्म सहयोग)। हन्त हन्त तदहं-तदपि

आत्मामेव विकीर्ण सत्यं रक्षामि शाख्यताम्।

तसिस्यर्धिते नूनं लोकक्षयमरक्षितम्॥१॥

(सावष्टम्भ)। तदावदेव बलं रोहितामुपालयन्ती दीर्घं

विविधता देवी नाग्न्यति तावदेवां नागरुपालयामन समीहितं

संपादयामि। (उच्चवलोकन)। कथं मध्यमः समारूढो भाखान।

तथा हि

तपति तपस्तीर्ण्यां चण्डं स्फुरक्चिव कौशिको

वहलति परिबत्तां पत्थर यथा यया मम मानसम्।

इमापि पुनःक्रिया दीर्घं द्वारं समुपाधिन्ता

हन्तसिस्यर्धिते दीर्घविवाहियो नियमद्रम मूहः॥१॥

तदिदानीं प्रत्यासन्नवधेः पराकारणाम्। अथवा हरिष्ठन्द्रस्वेव। हा

L 1 M1 om. तहं। N1.2 मध्य भवेत (for हन्त हन्त)। S1.3 Pt1
do not repeat हन्त। N2 om. तहं।

L 2 N2 D4 om. इदानीः।

St. 9—c) D3 नूनं (for नूनं)—d) D7 अयम्यितं (for अवरभिन्तं)

L 5 N1.2 om. सावष्टम्। D3 om. एव। N2 बलरोहिताश्वं।

L 5-6 D1 देवो दीर्घच्छति तावदेवाहं (for दौरोहिताविभाति देवी)।

L 6 N1.2 D3 परिखायता। M1 परिस्थिता (for विविधता)। S2
resumes from तावदेवाहं (see v. 1. to line 8. p. 51)। M1 D3

उपक्रमम्। D3 उपक्रमम्। D4 उपागम्य (for उपागम्य)। M1 om.

सत्यरुपागम्य। D1 श्रात्मसमीहितं (for श्रात्मसमीहितं)

L 7 D2 मध्याः। D5 मध्याः। S2 मध्यं नम्। (for मध्यमः)। D4 ins.

मध्यां भवेत् भाखान। D7 संघानु (for भाखान्)।

L 8 D4-5 om. तथा हि।

St. 10—d) N1 तीव्रः। N2 तीव्रः (for तीव्रः)। Pt2 transp. तीव्रः

and बच्छ।—c) D2.4-6 S1.3 Pt1.2 समुपाधिन्त (for समुपाधिन्त)।—d)

N2 न सीदति (for निषीदति)।

L 13 D1 तदिदं (for तदत्त)। D2.4-7 S1.2 Pt1.2 तदिदानिस्सम्भ (for
tदिदानीं प्रक्षालस्य)। N1.2 D1 हरिष्ठन्द्रस्वेव।
हतोऽसि मन्दभागः। (श्वात्मानं पातयित्वा सहस्रयायणं लिखितम्)।
दुरात्मन् हरिश्वरायणं लिखितम्।

5
प्रतिनिधियान्त संगति दक्षिणा प्रा-
गमिष्यसि स्वं शाट कान्हकरायण। ११॥

तथार्थोऽसोऽसि मन्दभागः। (श्वात्मानं पातयित्वा सहस्रयायणं लिखितम्)।
(ततः प्रविष्टति कौष्ठी मायकक्षिश्च)।

10 कौष्ठी। प्राणाश्रियानां करतलगतामुपचिती निष्ठो दुर्विशेषविशेषतः दक्षिणः।
शिश्री ब्रह्मन्त्रिविदित्याप्राप्त्यविधानातो 
ब्रह्मविद्यान्त स्विनितमिव मन्दयुग्मात्म मायम्। १२॥

(लाम्पं)।

L1 D6 हतोऽसोऽसि मन्दभागः। D5 मन्दभागः (for मन्दसर्वः)।
D6 om. इति। D3 ins. च after उत्तायः।

S. 11—d) D5 drops संगति—c) दुर्गमिष्यसि (for स्वं शाट)।
N1 D1.7 न लोकान्; D3 हि लोकान्; D5 लोकान् (submetrical) 
(for लोकान्)। M1 तथा भवतु हि लोकान् (unmetrical)।

L 7. D1 तथा भवतु (for तथातत्)। D1 शिक्षितः; D3 शिक्षितः (for श्रवलोकणं)।
D1 प्राकृतम्युपनिधामि; S2 प्रकृतम्युपनिधामि। N2 om. तेन। M1 
transp. तेन and तेना।

L 8 N1.2 शोषः (for शोषः)।

L 9 N1.2 om. कौष्ठिकः। Pt2 om.; M1 D1.3.4 कौष्ठिकः (for कौष्ठिकः)।
L 10 D3 om.; M1 विधिमितः (for कौष्ठिकः)। N1.2 D3 ins. तेन after कौष्ठिकः।

S. 12 Some words and letters of this verse are lost in S2.—a) D4 विधामि (for विधामि)।—b) M1 विधामि (for विधामि)।—c) D4 शिक्षितः।
M1 D3 शिक्षितः (स्वं शाष्ट्रं)। D4 शिक्षितः (स्वं शाष्ट्रं)।—d) M1 D2.3.6 
विद्यायातिकः; S3 शिक्षितः।

L 14 N1.2 om. लाम्पि। D5 om. all words from लाम्पि to 
श्रवलोकणं (12 प 57)।
धर्मशीलकमः

पूर्णवधावपि द्वारिः न वृक्षिन्नस्मे
वाक्षः पृथक्कुमुलरासिद्धस्योऽसि।

dताच्छवानुकृपितेन मया विचिनुकः।
शापानस्तत्तथविष्य पतत्वयमद्य घोरः।
॥३॥
( इति शापजलं युः।)

राजा। (सतश्चर्म पाद्योनिपितः।)
भगवन् प्रसीद्दि मर्पय मर्पय।
अस्तं रचवहसंपाते यत्र नामोत्ति दृष्टिमां।
शापाहो वा वधवो वा खाधीनो जनस्तव।

॥४॥
( इति शापजं गृहाति।)

राजा। (ससंश्रमं पादयोनिपत्य।)
भगवन् कत्वा मर्य मर्य,
अस्तं रवावसंपराप्ते यदि नाप्नोषि दक्षिणाम्।
शापाद वा वधां वा खाधीनो जनस्तव।

॥५॥
( इति निष्कास्तः।)

राजा। (सनिन्वेद्मात्मगतम्।)

St. 13—\(a) D6 पूर्णवधावपि—\(b) D5 न (for तु)।—\(c) D4 द्वारिः।
N2 मर्पय। M1 प्रसीद्दि।—\(d) D4.7 S3 पतति (for पततु)।
L 5 M1 om. इति। D1 ins. तत् after इति। N1 शापजं।
L 6 N2 पादी युः। (for पाद्योनिपितः।) D1 om.; N1 M1 D3
S1 Pr1 repeat प्रसीद्दि। N2 om. मर्पय मर्पय। D1 gives मर्पय thrice। S2
does not repeat मर्पय।

St. 14—\(d) N1.2 D1.7 तव (for तव)।
L 9 S2 om. तत्। N2 ब्रह्मरामः। D1 चन्द्रस्वरः।
L 10 N1 शापजं। D1 शापकुल; D3 संहः; D5 (before corr.)
उपंस्य (for उपंस्य।)। M1 om. शापकुलसंहः।
L 11 D5 तव (for तव)। N1.2 M1 om. ब्रह्मराम। N1.2 D3 द्वितीयेंक्रान्ति;
M1 D1 द्वितीयेरवेत (for द्वितीयेंक्रान्ति।)। D1 S2 निष्क्रान्ति। N1.2 ब्रह्मरामि
(for निष्क्रान्ति।)
L 13 M1 साह्सः (for साह्सः।)। N1.2 om. ब्राह्ममत।
लोकदयप्रतिभयेकनिदानमेत- 
कथमिर्य वजिबोधीः ( शिरसि तृणं दृश्या सावष्टम्भम् )। मो मोः साधवः 
केनापि खलु कार्येण गत्यन्तरमपपत्तता। 
लक्षेणां छव्वर्णानामामया विक्रीयते मया॥१६॥

अकादो। किं भूष। किमवचिकत्व्यात्रां दृशाम कर्म प्रारथमध्यिति। किमनेनातिनिर्बन्धेन्नेन चक्षुषः क्लवय जीवः।

St. 15—a) D5 लोकदयप्रतिभयेकनिदानमेत-(hypermetric); D6 लोकदयप्रतिभयेकनिदानमेत.
b) D3 परिणामके (for परिणाम-).
-c) N1.2 D4 परिणामके लोके; D3 परमस्ति लोके; D7 S3 परमस्ति लोके।

L 5 M1 transp. दृश्यां and सावष्टम्भम्। N2 om.। N1 मोसाह (for मोसाह)। M1 om. कथमिर्य वजिबोधी। N1.2 M1 om. the stage direction शिरसि तृणं etc.

L 6 D4 दृश्यां (for दृश्या)। D3 ins. हन्त हन्त before मो। D1 S3 do not repeat मो। D5 om. साधवः।

St. 16—a) M1 चान्न (for चाम्यिका)।

L 9 M1 D3 चान्न (for first चान्न)। N2 S2.3 om. मा। M1 D3.4 S2.3 om. second चान्न। D4 reads the passage from का एकः up to जानन्ति (p 60 1 2) after किं भूष here, and repeats it in its proper place। M1 D5.6 किमवचिकत्व्यात्रां दृश्या। D1 किमवचिकत्व्यात्रां; D3 किमवचिकत्व्यात्रां; D4 किमवचिकत्व्यात्रां (for किमवचिकत्व्यात्रां दृश्या)।

L 9-10 D2.4 S2 Pt2 transp. दृश्यां and दशां कर्म।

L 10 D5 places एकः after कर्म। M1 समारथम् (for समारथम्)।

N2 M1 om. इति। D1.3 ins. इति before किमनेन। N2 om. किमनेनातिनिर्बन्धेन।

M1 D1 निर्बन्धेन (for निर्बन्धेन)।
वेदविशारदः [ Act III]

ते (पुनर्गतिभो गत्वा केनापीलयादि पठित्वा भावासे)। कि ब्रूय। का शाकाँ हि च ते कर्ते कीदशं च राजनिमति। (विलव)।

यद्यद्‌ादिति खामी तत्करोम्यविचारितम्‌।

शासनालंघनं मर्त्य्यूः त्वय परमो गुणः॥१७॥

आक्ष्यै (आक्ष्यं)। किं ब्रूय। भूरित्व मूल्यमुक्तवानिसि तत्पुनस्तावः-भिषीयतामिति। (वस्तेद्रम्‌)। भो भोः साधवः शाबिषया वयम्‌,

न पुनः पुनरभिधातुं जानीमः। तद्धस्यताम्‌। (पुनरवतो गतवा केनापीलयादि पठिति)।

1  N1.2 om. गत्वा। M1 S2 पठिति; D1.3 पठिति युनः (for पठित्वा)।
2  D2.4 S1.2 Pt1.2 ins. ते before शाका। M1 ins. समारब्धं after कर्ते। D3 om. second च। M1 D1.7 S2 Pt2 ins. ते after कीदशं च, N1.2 M1 D1.7 Pt2 विन्यासं (for शान्ति)।
3  N1 D3 om.; M1 भूरितं; D7 राजा (for विलव)।

स्त्र. १७—b) D1 अविचारितः—c) D3 शासनालंघनं; S2 शासनालस्वलनं।—d) N1.2 D3 भूरितं; M1 भूरितं; S3 भूरिताः।—ab=III 34 cd.
4  N6 om. तव before अक्ष्ययः। D1.3 त्राविषि (for ब्रूय)। D2.4 भूरितयमुक्तयः। D3 भूरितययमुक्तयः। D5 भूरितयो मीलयः।
5  L7 M1 D3 om. हितं। D7 ins. राजा before सकेकं। N1.2 om.; D1.7 भोः; D3 भोः साधो (for भो भोः साधवः)। N2 om.; N1 ज्ञात्रियोश्च (for ज्ञात्रिष्या वयम्‌)।
6  L7-8 D3 पुनरभिधातुणे जानामि तथु पर्यते (for ज्ञात्रिष्या वयम्‌ न युनः etc. up to तद्धस्यतां)।
7  L8 D1 पुनरभिधातुं न जानामि: (for न युनः पुनरभिधातुं जानामि:। S2.3 युनः (for युनः युनः। N1.2 M1 जानामि (for जानामि)। S3 दृश्यमतः (for दृश्यमतः)। D1 om. युनः। N1.2 om. गत्वा।
8  L9 The passage from केनापीलयादि up to राजा सवैलयः (p. 61, 15) is partly lost in S2.
Ace Uṣṭhakorikṣa

(नेपथ्ये)

(ततः प्रभावति वालकेनानुगम्यमानः कृत्यं नात्यकाली शैव्या)

(सकरणं तुदेव पाठवा मन्वं परिक्रम्य)

किणव में अथा द्वो अब्दुल्लेन समभवालिं।

L 2  N1.2 ins. हा before ब्रजउतः । N1 M1 D1.3.4.6 S1 Pt1 वशु (for तु both times). D3 does not repeat मा लुः। D3 गुस्वरो; M1 D7 भ्रमं (for भ्रमं). Pt2 तथा (for तथा). N1.2 D1 सुहाबं; M1 गुमानं; D7 सुहाबंकालिं (?) ; Pt2 सुहाबं (for सुहाबं). S3 om. में।

L 2-3  D4 om. में सन्द्रायिं। N1.2 D1 मन्दभविः।

L 3  M1 संभावणं-; D1 दुस्संविभावः; D7 धविभावः; Pt2 धविभावः (for संभावणं). D6 -परिमुहं। D4 व्यस्तो। N2 om.; N1 M1 उच्ये; D1 लुः। D2-7 S1.3 Pt1.2 जेबं (for जेबं).

L 3-4  M1 transp. में उच्ये and धवहिं कर्जे।

L 4  N1 ins. अभार्यो; N2 ins. अभार्यो after कर्जे। D6 अभार्यो; 13 भवास्त्रो। N1 अभार्यो शाय के अर्थ वशु; D1 उजाभिः दार्श वे भ्रमणं; D2 में अर्थ पशु (omitting अभार्यो के)। D7 अभार्यो दार्शन भ्रमणं श्रविष्ठयं। D4 transp. देव and धारिण। M1 om. देव, and reads धारिण for धारिण। Pt2 om.; N2 D6 S1 Pt1 अ (for अस्। D6.7 अवश्यम् (for अवश्यम्)।

L 5  D3 ins. बुद्धा before सब्देलचम्। D1 सब्देलचम् (for सब्देलचम्)। D1 om. ए। S3 om. न। D4 अभिलष्टि। D5 अभिलष्टि (for अभिलष्टि)।

L 6  N1.2 M1 D1.7 om. कृत्यं नात्यकाली। D3 5 S3 Pt2 बैकलम्; S2 बैकलम्। D4 नात्यवरी।

L 7  D2.3 om. शुभम्। M1 D3 om.; N1.2 D1 संभवं (for शुभम्)। N1.2 मन्दं (N1 मन्दं मन्दं) परिभाषामति। N2 om. में। D7 किणं शंकर्यते ग्रामं किणं (for किणं में ग्रामं)। M1 ins. a second किणं after ग्रामं।

L 8  D4 अभ्यमूङ्क्ष्यं। N1.2 समक्षामिषं; D4.5 भविष्यमां।
वालकः \( \text{बालकः} \) अज्ञा में पि किणध।

राजा । (दीर्घेमुण्य व निःस्वाभास्यामगतम्) । कष्ट' मोः कष्टः।

धारासिकलम्याप्रविधुत्तरतः, कामं मिरस्तं, निःस्वाभास्यामगतम्: प्रक्रमं।

द्वरानां तनस्वधिकरणोऽपि विक्रममहो द्विते प्रचेतुसा

क्ष्मे एकतरं न गृहेत दुर्योग वज्रेन सम्मते हस्तम् (१४८|)

शीघ्रः। (आकाशो कर्णं दृश्वा)। अज्ञा किं मणाध। कोदिसो रे समाबो लि। परपुरिसपुरफ़ुशासां पराहिरिष्ठखवकम्मकारिणी पि हृदितो मे समाभो (पुनः कर्णं दृश्वा)।

किं भणाधः। को तुम्हं द्विता समयं किण्डस्ति दि। ना

L 1 D7 बालः (for बालकः). S3 भ्रष्ट (for भ्रजा). M1 D3, 6 S2.3 om. स्त्र. N1.2 repeat देशुः।

L 2 N1.2 M1 D1.7 S3 om. उष्णं व; S2 उष्णं वि. D4 om.; N1.2 S2.3 सरितं (for आसमगतं). N1.2 D3 om. कष्टं मोः कष्टः।

St. 18—a) D3 धारासनकृ—c) D6 विक्रममहो. D1 तवेलमाः—d) M1 स्फूरितं. N1 नित्रितं (for दृष्टं)

L 7 M1 (before corr.) देवी. N1.2 om. भ्राकाशे. D1 कृत्वा (for दृश्वा). N1.2 D1 om. भ्रणा. D1.5 S3 भ्रणा; S2 भ्रणा; Pt2 भ्रणा; S2 om. (hapl.) all words from कोदिसो up to भ्रणा (I 10 Pt2 om. हे)

L 8 D1 ins. सुणाम after लि. M1 बालः (for लि). N2 M1 परपुरुसः—D4 परपुरुसः. N1—परपुरुसः: N2—परपुरुसः; M1—परपुरुसः; D6 परपुरुसः. M1 परपुरुसः; D1 परपुरुसः; D2-4 S1 Pt1 परपुरुसः; D4 परपुरुसः; Pt2 परपुरुसः. N1 ins. च्र before भ्रणा. D3 भरणिरि

L 9 N1.2 सम्यकम्माकारिणी: M1 सम्यकम्माकारिणी: D1 सम्यकम्माकारिणी: N1.2 M1 ins. स्त्रिः before लि and लि after लिस्त्रो. S3 अदितो (for अदितो). D1 कृत्वा (for दृश्वा)

L 10 D1 om. श्ररणा. D5.6 Pt भ्रणा; D4 भ्रणा. D5 जु मं (for जुमं). D4.5 Pt2 समयेन. D5 किण्डस्ति. D1 om. ता।
गच्छ पतोद्र सं किं तुम्हारा दिव्या पतों। दिव्या तुम्हारा तुम्हारा दिव्यी कल्याणकम्पी ना अण्ड ना को न तुम्हारा में करिप्त्तग।

(तत: प्रविष्टाध्यायो वदुक

उपाध्यायः। वस्त्र कौण्डिन्य सल्मेनिपणे दानी विक्रीते।

उपादायः। तेन हि तबै गच्छावः।

उपादायः। (परिक्रमण हरूँ साध्यमेः)। अहो रामणीयकं वणिग्वीयः।

L 1 N2 M1 D7 गच्छ; S2.3 गच्छ (for गच्छ)। D1 om. गच्छ वस्त्र। D7 ins. पौर्ण्य before पतोद्र। N1 पतोद्र; N2 पतोद्र; S2.3 पतोद्र। M1 तुम्मानं। D1 पतोद्रेण। D3 ins. ति after पतोद्रेण। M1 ins. भरवण before दिव्ये। S3 यदि अवरो (for अवरो)। N1.2 D1.3.7 ins. वा after दिव्ये।

L 1-2 D1 दीशावाणुकम्पी; D3 ।नानादुक्ते।

L 2 D1 S3 om. शत्रू वा। M1 om. वा जवाणो। D1 om.; N12 S3 माणु; D3 साहु (for साध्य)। Pt2 कौण्डिन्य।

L 4 N1.2 सल्मेन रखों दानी।

L 5 N1.2 श्रीविश्वा। M1 ब्रम्हाण्य; D2 S1 Pt1 ब्रम्हाण्य; D4 Pt2 ब्रम्हाण्य। D5.6 ब्रम्हाण्य। S3 ब्रम्हाण्य। N1.2 M1 सहितविद्वदि; D1 विग्रहप्रदि; D6 विशेषविद्वदि।

L 6 M1 ins. एहि after गच्छावः।

L 7 D3 तं (for तं)। M1 D2 S1 Pt1 उपमाण्याः; D4 उपमाण्याः; D5 अवव्रो; D6 अवव्रो; S2 उपमाण्याः; S3 Pt2 उपमाण्याः। After अवव्रोदि, D2.5.6 S1 Pt1.2 ins. ए हु ए हु उपमाण्याः (D5 उपमाण्याः; D6 उपमाण्याः; Pt2 उपमाण्याः) हु ए हु (D6 does not repeat; Pt2 om.); D7 ins. हु ए हु उपमाण्याः। The passage is lost in S2.

L 8 Na परिक्रमण शाख्यमायम्। N1 रामणीयः; N2 रामणीयः; D4 रामणीयः; D5 रामणीयः। After रामणीयः, S3 ins. तथा हि; D7 ins. but strikes off the passage beginning with क्रि विक्रुद्ध (Act iii, before 21) and ending with शाख्यमायमि (Act iii ad 21)। N1 ब्रम्हाण्याः; D2 4.6 S1.3 Pt1 कौण्डिन् (for वणिग्वीयः)।
हेम्ना मेदवसंधरेव जलधेरेव रत्नरिवः
नागैतल्पसोदितिभ्रमपरिवर्त्यखलीवोन्मदेःः।

dr मेख्वसुधरेव जलधेवेलेव रल्नैरियं
नागैर्वाटपयोद्विभ्रमधरर्विन््यस्थलीवोन्मदैः |

dित्थं भरार्थितमथिनां विदधती दिव्यांशुक्रोत्पह्टवा
सेवय कलिपलेव कल्य विपंगलैः न धते मनः।॥१९॥

6 चढः। उवज्ञावज जाति एसो गहतो जगासंमहो दीसवति ताहि नीए
होदव्वति ति तंकेमि। (उपसव्य)। अज्ञा अन्तरर्अ अन्तरर।

उपा। अहो अतितल्बाजःनसंबरः।

dीव्या। (सत्तैल्पुरः)। किणज्ञ में अज्ञा किणज्ञ। (ह्यान्ति गुणः पठति)

उपा। (ह्यस्ता साधस्याः)। कथमियं ता। मवत्ति कीदशस्ते समयः।

St. 19—b) D1 व्यस्त— ( for बाल- )। M1 विन्यास्नीरोन्मदेः।—d) M1
D2.6 S1 P1 विनायतः ( for न धते )। Parts of the verse are lost in S2.

L 5 D2.6 S1 P1 उवज्ञावजः; D4 ब्रजः; D5 उवजः; S3 ब्रजः;
P2 उवज्ञावजः। D1 om. एसो। D3 om.; D4 S2 गणोऽश्र ( for गणोऽश्र )
After गणोऽश्र, S2 is fragmentary up to कथमियं सा (19)। M1 संमहो (for जगासंमहो)। D2.4-6 S1 P1 दौवदे। M1 तए; D1 तए; D5 तए; D7
P2 तए ( for तए )।

L 5-6 N1.2 जज्ञासंमहो दीसवति ताहि नीए होदव्वति।

L 6 M1 होदव्वति ति; D3 होदव्वदसंदित ( for होदव्वति ति )। N1.2 repeat ब्रजः। S3 does not repeat ब्रजः।

L 7 D1 om. अहो। N1.2 D3.4 अहो बलवान्। N2 D6 S1 P1
संस्फः ( for बलवान् )।

L 8 N1.2 om. सोवैक्षण्यः। D1 किणज्ञ किणज्ञ ब्रजः में ह्रति गुणः पठति।
D3 किणज्ञ में ब्रजः ह्यांदि पठति। S3 om.; D5 ins. में after second किणज्ञः।
N1.2 ह्रति ( for ह्यांदि )। N1.2 M1 S3 P2 om. गुणः। D4 transp. गुणः
and पठति। After Saibya's speech, D5-7 S1 P1.2 ins. बालः। में वि
(P1.2 में पठति ); S3 ins. वा। में किणज्ञः।

L 9 N1.2 D1.3 om. ह्यस्ता साधवः। M1 D4 om. साधवः। D1 ins.
उपसव्य as stage direction before अवति। D3 मवति कीदशः समयः ह्रति।
विन्यरकेरिकम्‌ ६५

उपा। (सहवृम्फ)। छपु अक्षयं ते समयः। तदसुपूर्वं सम्बन्धानसंहस्तियो विभूत्याम्‌। पञ्ची ममतापरिवर्तवयोपाधितात्मा अति सम्बन्धाविभूत्यामाम्‌। तदसुपूर्वतां सुर्यंक्षे।

उपा। (सहवृम्फ)। अणुगृहिष्ठिनि जं भजो ब्रजबदिः।

उपा। (चिरमवलोकः सबिसयामात्रमतम्‌।)

दिरो यद्वपुष्टिनं सहस्रविलाङ्गवर्तं गतं च परिस्थितं च वरणकोटिमयर्धटः दशो। चरः परिमितं च यम्मुरनन्दनमनुवः सेवतं तबिष्यमानवन्‌ बहवति नृत्युष्ने कुलम्‌॥२०॥

L 1  N2 M1 -गयस- (for -गृहस-).  D1 S2.3 परस्परस्वाधितिपतति। D3 परस्परस्वाधितिवादिः। D4.5 Pt2 परस्परस्वाधितिपतति। D6 S1 Ptx परस्परस्वाधितिनायसं परिवहितामाक्षरभोगस्य परिवहितः सम्बन्धकारिणीति। After Saivyāśa's speech, D6 S1 Ptx ins. भाषा। सं पि; M1 ins. हिंदिसो मे संभोगीति।

L 2 S2.3 ins. चिरमवलोकः before सहवृम्फः। M1 D5 om.; N1.2 सपरितोषं (for सहवृम्फः) and ins. भवति before छस्तः। D3 ते बलु समयः (for अक्षयं ते समयः।) N1.2 D3 श्रेणीव (for अणुवृत्ये)।

L 3 M1 D4 S2.3 विशाल्यास्तः। N1 M1 भ्रमिकारिणीवीयोनया; N2 भ्रमिकारिणीतया; D7 वर्णरीरविशाल्यास्तः। S2 श्रुतिज्ञानिवारी। D1.3 Ptx om. न।

L 4 S2.3 सत्यः (for सम्यं)। N1.2 रुपसारिणीवः। M1 D3 गृहवातकषमा। D5 गृहवातकषमा। N1.2 तदुपपशच्चतौ नो वर्तं (for तदसुपूर्वतां सुर्यंक्षे)।

L 5 N1.2 सपरितोषं (for सहवृम्फः)। N3 om.; N1 M1 D1.3.5.6 Pt1 भ्रमिकारिणीविष्ठः। D4 भ्रमिकारिणीविष्ठः। D7 भ्रमिकारिणीविष्ठः। S2 प्रयुक्तसारिणीविष्ठः। D2.6 S1 Ptx चरः (for चरः) and ins. ति after भ्राष्टीविष्ठः।

L 6 N1.2 D1 अक्षयः (for अक्षयः)। S2.3 अक्षयः (for अक्षयः)।

St. 20—) S3 सबिस्यामात्रम्‌। N1.2 M1 D1.5.7 -सम्बन्धात—b) M1 D5.6 -कृद्वित्रे—c) D4 मुरुरन्दाद्वारादान्त—d) M1 D4 तस्मिन्नात्मा।
(सचिन्तम्)। न युक्तस्यायतस्यावस्येवक्ष्योऽवस्थान्तरम्। तस्मिनी
श्यामंशुष्या। सक्षेपे तास्तु। (शकाश्च)। अथ जीवति ते मनः।
श्रीया। (पिरतिर्य संबंध द्वारति)।
राजा। (निभ्यस्यायतम्)। कथ जीवति। अविवः फिल कल.
स्येवक्ष्योऽवस्थान्तरम्।
उपा। अथ लंपिनितिद्वैत। वात।
श्रीया। (साष्मः राजानमव्याकरणति)।
उपा। (ह्य शक्षस्यम्)। अथे कथयमस्य ब्रह्म। (सिरं निविन
श्चिद्वम्)।
वृक्षकर्णम् मसेविर्वकपीनायतस्युज
बुधुप्यहोरस्य गातु युक्तस्यायतमव्यस्म।
द्वारं मौतश्च बीमांसद्वृत्तिते हिं तियवमहो
नरं वथारमस्मः कथित न विदाता प्रहरति॥२१॥

L 1 N1 विभिन्नासाकल; N2 विभिन्न (for शिविन्न)। N1.2 तम
(for न)। S2 युक्तस्य: भाकिि।। N2 भाकितविषयः। S2.3 हंग (for हंग।
M1 transp. हं and यस्मान्यः। M1 ins. हं after कथ।
L 1-2 N1.2 om. तक्षयमिवं श्यायमान्यः। S3 तक्षयमिवं समस्याम।
L 2 M1 Pt2 om. प्रचार।। N1.2 अथ (for चाथि।। N2 जीवितो
मति (for जीवति ते मति)।
L 3 S3 शिरसा। D5 नाटवति (for द्वारति।।
L 4 Some Mss निवन्न। D3 समां (for चात्मकः।। M1 om. खं।
L 6 D4 om. बाह्य।। D4 सम्महति।।
L 7 D1.3 ध्रातोकलों; D6 ध्रातोकस्य।
L 8 N1.2 ins. राजानं before ह्य।। M1 Pt2 कथमा।
L 9 D4 om. शाखे।

St. 21—(a) D5 मातपोवायतहुः (submetric).—(b) S3 हिं थिरस्य, (d)
D1.2.6 S3 Pt1 वायस्म।। N1.2 कथित; D1 S3 द्विविन्न।। This पादा
appears worm-eaten on upper margin in D7.
(upasutra sthakram). Mo mahatman kha:dharaktivamidam mo karuno smaisi. tatha:yatahyo kimaryo goyair drstamit.


upas. le :hi pratiyukta no pana.

L 1 N1.2 upapada raja:na hasteyo yudhita (for upapada saha). M1 om. 


D1 mo klu (for ma).

L 2 D5 om. tata:varvata: M1 kimaryo; D1 kimaryo; D4 kimaryo (for kimaryo). N1.2 taya davena ramy praradd; M1 D1 S3 taya praradd:mitya; D3 vibhajabha praradd:mitya (for taya praradd:mitya). A part of this line is lost in D7.

L 3 N1.2 om. kshayagha: D4 kshayagha (for kshayagha).

L 4 N1.2 bilreya; D1 bilbhaksya; P:2 bilbhaksya. D3 prar (for bhagaha).

N1.2 M1 D1.7 darsa:na.

L 5 D3 tata (for tata). N1 om. bhagaha. N1.2 M1 om. bhagaha.

L 5-6 D3 prar (for bhagaha).

L 6 M1 ins. et; D1 ins. ha:na after praradd. M1 om.; D7 ins. tu before ha. D6 S1 Pct: sam (for no). D3 ma vibhajabha:naidhiy; (for no sthakarya:bhiy). D1 vibhajabha:naidhiy; D5 pratinirvana:naidhiy; S3 pratinirvana:naidhiy (for pratinirvana:naidhiy).

L 7 D1 om. hi. D2.4-6 S1 Pct: samy before pratiyukta: N1.2 upapada: D1 gurvata: M1 D3 upapada (for pratiyukta). N1.2 D1.3 ins. ha:na before no. D5 om. no.
राजा। (करों विवाह)। श्री: शारी ग्राममें विरिवविगहनि मरुनागान। तथार्ग श्रायुगमनिर्यथ रस्त्ये तथ्यकत्सनकावे रामवाहिनि।

श्रीवा। (सर्वप्रजाश्रुपणस्य सविनयमिति बहु)। शारिरिकं मं घोषोऽधि रत्नोधि। सा आयुषयिङ्ग मं। एवरिहि दे सरणावाव।

उपा। (सासुम)। मस्ति

श्राशष्ट रहिमयं हेशां युवयोऽव तदमा।

परस्परार्थ० भोज कुङ्क ताक्षियोऽताम ॥२२॥

(हसि जनमयैः)

1. डॉम om. शो: शारी। D2.3.6 S1 Pt1 repeat शो। D7 S2 प्रध्युवति। N1.2 D1 ins. कि after प्रतिविशा।

2. N1.2 श्रमङ्गे वाणु तस। (for मन्यङ्गे तस)। N1 ins. एव before मुखसंवष्टेन।

3. M1 मामुन्तानु (for दादु'।

4. D5 उपखळ (for उपखळ)। M1 ins. एव before धारिहि। N1.2 शारिरिकं धारिहि; D2.5-7 S1 Pt1 धारिहि; D3 धारिहि; D4 धारिहि; S2 धारिहि।

4-5 N1.2 transp. भां and पशोऽवास्य।

5. D4 पशोऽवास्तरं; D5 पशोऽवास्तरं; D6 पशोऽवास्तरं (sic)। N1.2 D1 om. भां here and place it after धारिहिष्। D1 om. ता। N1 आयुषयिङ्ग; N2 आयुषयिङ्ग; M1 आयुषयिङ्ग; D3 आयुषयिङ्ग (आयुषयिङ्गः; S3 आयुषयिङ्ग। N1 ins. भां after '। N2 अप्रभातिः नित्यं (for एवरिहिः दे)। Some Mss. एवरिहि।

6. D1 शरणावाहि; D4.5 Pt2 शरणावाहि।

7. D7 S3 भां (for ममि)।

St. 22—४) N2 शरणावाहिः हेशां वास।

10. D7 om. इति।
शैत्रैः ( यूहीला लहर्म्।) विद्विब्धा अस्सरसरस्रिप्रविश्वामारे वारिणि
अज्जुर्वोऽ ता केतुधिष्ठि।

उपा। ( सगात्म्।) न युक्तानीन्द्रेऽभैः कृप्यमवलोकाक्यितुम्। ( हरि
निर्मान्तुस्कन्तिति)।

शैत्रैः भूलचनं पवित्रालेदु भजो जाव अज्जुर्व सुसंदित् करेमि।

उपा। भयति एष कौण्डिपसततिति। ( हरि निर्खान्तः।)

शैत्रैः ( राज्यः पते धन्य बद्धुः।) अणुमण्डु म एदस्स विभवरस्त
दासितपणे अज्जुर्वोऽ।

राजा। ( सवैक्षयम्।) नन्युनमस्तेष्व प्रभवतो विधिः। ( सोपालम्भक-
मारायगम्।) न भो इति विधिः

L 1 N1.2 ins. शीघ्रः before यूहीला। D5 om. यूहीला। D1.3.4
प्र2 विद्विब्ध।; D2.7 विद्विब्धा। M1 D3 transp. अवबाविद्र- and शारी ( M1
भिग)। N1.2 अवबाविद्रमारे; D2 Pt1 अवबाविद्रप्रविश्वामारे; D3
दासिशषो मारे; D4 अवबाविद्रप्रविश्वामारे; D5 अवबाविद्रः; S2.3 अवबाविद्र-
वनमारे।; Pt2 अवबाविद्रप्रविश्वामारे। N1.2 शारी; D4 शारीः। N1.2
D1 ins. में after शारीः।

L 2 D2.6 S1-3 Pt1.2 किंद्रियः; D5 किंद्रियः।

L 3 D4 कामः; D5 कामः। N1.2 M1 om. इतान्तः। D1 बालोक
भिगः। N1.2 ins. में गच्छि after बालोकभिगः।

L 4 N1.2 D1 गच्छः। D5 निरांक्षितः ( for निर्गान्तः।)

L 5 M1 D1 गच्छः। D3 ins. में before पवित्रालेदु; N1.2 में before अंगः।
N1.2 M1 D3 om. जाव अणुमण्डु सुसूविष्ठ करेमि। S2 om. जाव।

L2.6 S1 सूतिन्तः।; D4 Pt2 सूतिन्तः। S3 सूतिन्तः। S2 कार्णः।

L 6 D2.4.6 S1 Pt1 om।; N2 में ( for मरति।)

L 7 N1.2 M1 D1 पटान्ते। D3 पटाबले। N2 transp. परम and बुधः।
D1 ins. पादोनियता after पटान्ते। M1 om।; N1.2 D1.7 Pt2 में ( for में।)

L 8 N1.2 M1 D1.7 Pt1.2 शासितं। D4 शासितं।; D5 शासितं।
N1.2 om. अवस्तगो here and place it before एदस्स (1 7.)

L 9 D1 वचान्तं ( for वचान्तम्।)। M1 चनुमणः। N1.2 D1.3 ins.
एतं; M1 ins. एत तद्दे after एत।। D3 अहर्वसो ( for प्रभवतो।)। N1.2 D1.3
हतििः ( for विधिः।)

L 9-10 D7 S2 सोपालम्भमाक्याः।
L 10 D2.4.6 S1.3 Pt1.2 ins. वामः after वास्तम्भ।। M1 बहो (for मे)।
देवीभावं नीत्वा परणग्रहपरिखारिका हुता विविषम्।
तदिवं चुडारतं बरणाभरणान्यवस्थापननीतम॥२३॥

(सविशेषकारणम्)। कष्टं भोः कष्टम्।
मम विचिनिहत्वस्मय नन्दवुद्धे-
अद्वमुना खुदवारविक्षेपः।
निजकछुपपरिवालनमूर्ते-
रपि सवितुर्मितिलिङ्गाः मुख्यः॥२४॥
(वात्मानसंस्माय मकाशम्)। सप्तेभेः
आराध्योऽयं ब्राह्मणस्ते सशिष्यः
वच्छुद्विक्रयेण निजङुरुपरिवादनमूते-
रपि सवितुर्मलिनीछृता ॥२५॥
(आत्मानं संस्थ्य भ्रकाशम्)। प्रिये
विधिनिहतस्य मन्दवुखे-
श्याम छुतद्विक्रयेण।

St. 23—b) M1 drops हुता।
L 3 D2.4-7 S1.3 Pt1.2 om. first कष्ट। S2 om. second कष्ट।
St. 24—a) N1.2 D1 (before corr.). 5 -निहत्व।—c) M1 D4.5-7
S2.3 Pt1.2 -परिवादनमूते:।
L 8 N1.2 शोष (1) (for सप्तेभेः).
St. 25—a) N2 महामायक्षेरस्ते शिष्यः (for महामायक्षेरस्ते शिष्यः) —b) N1 प्रितिवादोपचयः; N2 corrupt; D4 प्रीतिवादोपचयः।—c) D3 बाल्यबापि रक्षो।
—d) Fragmentary in S2.
L 13 D1 श्याम (for श्याम)। N3 om. हुति निर्गुणमितिलिङ्गाः। D1 निर्गुणमितिलिङ्गाः; M1 D2.4-6 S1.2 Pt1 निर्गुणमितिलिङ्गः। D2 निर्गुणमितिलिङ्गाः। N1.2 D3 सशिष्यः (D3 om. this word) राजामहाद्विक्रयः।
L 14 N1.2 बल्लं (N1 बल्लं बल्लं) परिवारवितः (for बल्लं नातवितः)।
वासुकीलिखितम्‌

इंद्र। (सक्रोधम्‌) । भाराचक्षरोऽरेकोशिकम्‌ ७१

भृगु। (सायम्‌)। मुहुर्तं पवित्राक्षेत्रम्‌ में जाय भर्ति मञ्जरस्मृतं

अरोग्य। (वैस्तुल्य नादित्यिन्त्य)। पिये विरम्यताम्‌। दुःखमाते

मारणः।

मौङ्ग। (राजानन्दलोकस्वरी शान्तैः परिकामस्थि )।

बालक। आवुक, क्रियों अम्बवा गत्वादि।

राजा। (सक्रोधम्‌)। वष ते पितुः कलं भूर्या गम्यते।

L 1 M1 om.; D4.5 Pt2 सकोष (for सकोष)। N1.2 भाराचक्षरोऽरेकोशिकम्‌

both times (for भाराचक्षरोऽरेकोशिकम्‌)। D1 नो हेदि भाराचक्षरोऽरेकोशिकम्‌। N1.2 D1.2.4.6 S1.2

भोजी; S3 हेदि (for भोजी)। M1 om. second भाराचक्षरोऽरेकोशिकम्‌। N2 दुरस्तवोऽरेकोशिकम्‌।

D3 भोजे गदो। M1 उष्मोमालाम्‌; D4 S3 उष्मोमालाम्‌; D5 उष्मोमालाम्‌; Pt2

उष्मोमालाम्‌।

L 2 D3 om.; D4 सातां सामुन्यं। M1 D3.7 ins. भ्रम before महुर्तं।

D1 महुर्तं। D1 पवित्रावेशिं; S3 पवित्रावेशिं। D3 ins. भ्रम after मं।

M1 D7 om. भ्रम। D7 महुर्तं प्रभेदात्मकस्स। Pt2 प्रभेदात्मकस्स भृदी।

L 2-3 N1.2 भ्रम यं भ्रिंदि 'भ्रमावरं कर्जसं'; D1 भ्रम यं भ्रमावरं भ्रिंदि

करेमि; M1 भ्रम भ्रिंदि 'भ्रमावरं करेमि'।

L 3 D5 भ्रिंदि'; S3 भ्रिंदि'; (for भ्रिंदि')।

L 4 D3 om.; N1.2 सैंवेकां (for बैंकां)। M1 नादथि; D1

नातयं। N1.2 श्रेदि (for प्रिये)। D1 गम्यतां गम्यतां; D3 गम्यतां

(for विरम्यतां)।

L 6 N1 मदं मदं; N2 मदं (for श्रेये)। D4 repeats श्रेये। M1

राजानन्दलोकेश्वरे स्वयं तेरं वष्ष्वति।

L 7 N1.2 D1 भ्रातु; D5 भ्रातु; D6 भ्रातु; S3 भ्रातु। D4 कर्जं;

Pt2 कर्जं (for कर्जं)। D4 मा्य (for मा्य)। N1.2 M1 D1 श्रीदि

(for श्रीदि)। D3 भां भ्रिंदि कर्जं ने भ्रम्या श्रीदि for the whole line.

L 8 D4 om. स्वैरेः। N1.2 D3.7 ins. भ्रम before भ्रा। D6 Pt1

ins. भ्रम before भ्रम्या। S3 वष्ष्वति (for गम्यतां)।
वालकः। भरे बहुर कांि तुमे अर्थे भेदुपितस्यलि। (दृत माहुः पदार्थ धारयति)

वालकः। (कोपम्)। अवेहि गम्भ्वास। (दृत किन्युः पातयति)

वालकः। (साधरभङ्गा पितरौ पश्यति)

उमौ। (साधरभङ्गा पितरौ पश्यति)

राजा। भो महाभाष्यः, अनपरावर्क फिल बीशाभ्यः। तस्य राज्यमेः कर्तुम्। (बालकमुनाय धिर्याभापालिन्द्र शवेश्लयम्)

किं बस्त मन्युरविस्फुरितापरार्धः। पाषाण द्वारस्य मम सर्वस् निष्ठूः पत्यति।

पेर्ष मिया न दिवावः। पिषितारामानां तेनामिपि मियतमा पंचिता लिरिधाम्यः ॥२६॥

L 1 N.1.2 सकोर्ण। भरे किम्लभाभा। M1 भरे के व + +; D1 भरे मकलचुः। D2,4-6 S1 P1 भरे बहुम्। D3 भरे द्वुम्। D7 भरे बहुम्। Pt2 भरे बहुम्। N1.2 om. सुम्। N1.2 D5 भ्रम्य। D6 संब्। D2,5,6 भो०ि० (for भो०ि०).

L 1-2 N1.2 माहुः पदार्थमाक्षेतिः (omitting दृत).

L 2 D5 पदान्तः.

L 3 D6 om. सकोर्ण। D2,6 भवे एहि; D3 S2 भरे; D4 भरे। D7 गकदेहि; S3 भवे (for भवे्हि)। M1 D1.3 गक्ष शाल; D2 गम्भ्वास। D6 Pt2 गम्भ्वास; S2 गम्भ्वास। S3 गम्भ्वास।

L 4 N2 om. all words from बालकः up to कर्तुम् (17)। N1 ins. सात् before पितरौ।

L 5 D1 Pt2 बालोक्षवः (for भ्रवोक्षवः).

L 6 N2 S1 P1 भागः। D4 महाभाष्यः (for महाभाष्यः)। N1 पन्तरावः। M1 D4 भरुः (for किषा)। D1 om. तत्।

L 7 M1 om. शृणुभायः। S1.26—४) D1 S3 -निरुरितापरार्धः। D7 म्योऽ्रे०; S2 म्योऽ्रे०—५) D2.6 एवाः (for किषा)।—६) N1.2 M1 D1.7 भ्रम्यः। N1.2 M1 D1.3 भविता (for बिनिता)।
Act III

were fare ७३

तत्किं मां चाण्डालमनुगच्छसि । मातरेवातगच्छ । ( हति नाथति माटवति )।

श्रीमा। अज्जउत्त कि मं मन्दमादणिं अणुकोभ्यो महेसिणो कह् लिखितेि। ( हति वातकी गुहीयते परिकामाति )।

वालक। परितताहि परितताहि। ( हति लिखिता: )।

राजा। ( विरमालोकस्थ )। हा इतोसकिः। ( व्यासानं पात्यति )।

( ततः प्रविष्टाः कौशिकः )

कौशिकः। श्रामधाय न संस्कृताम से उक्षिणासुखोमि।

L 1 D5 S3 बच्चाः। D3 उपगच्छसि ( for अमुः )。

L 2 N1.2 श्वक्षिः (१)।

L 3 N1.2 चियेः। D1 कि तुः ( for कि )। M1 om. M. N1.2 M1 D3 om.। D1 मन्दमायी ( for मन्दमायी )। D3 ins. एवं before ग्रन्थोमन्तो। D1 अणुकोभ्यन्तो। N2 महितिणो।

L 4 D6 लिखितेि। N2 om. हति। S2.3 परिक्रमा परिक्रमा ( for परिक्रमा )।

L 5 N1.2 हा अणुक परितताहि। M1 अणुक परितताहि परितताहि; D1 अणुक परितताहि परितताहि; D2 परितताहि। D3 अणुक परितताहि; D4.5 अणुक परितताहि। D7 S2 अणुक परितताहि। Pt2 अणुक परितताहि परितताहि।

For the stage direction, N1.2 शैवा मन्दमायी निष्कामता। M1 हति निष्कामता। D6 S1.3 Pt1 om. this whole line, but Pt1 gives it as गृधान्ताः।

L 6 D2-5 S3 Pt2 व्यासान ( for व्यासान )। N1.2 M1 ins. संस्कृताम after इतोसकिः। D1 विरमालोकस्थ ( for व्यासान )। Pt2 transp. व्यासान and पात्यति। D6 S1 Pt1 om. this whole line, but Pt1 gives it as गृधान्ताः।

L 7 S2 विष्णुसइः। ( for वैश्विन्द् )।

L 8 D3.7 om. श्वक्षिः। N1.2 M1 D3 ins. संस्कृताम। D1.7 ins. संस्कृताम before श्राम श्राम, which M1 om. D2 S1 Pt2.2 ins. अधुना after कह्।

D2.4.6 S1 Pt1.2 transp. श्वक्षिः। मै। M1 om. मै।
राजा। (भुत्वा सर्वामसृष्ट्याय)। मगवनु, गुष्ठार्तां तावदर्शम्।
कौशिक। आः इतमचे न। यति प्रतिभुतमवाच्यं देयं मन्त्ये मवाल्लकः।
होपसेय प्रवचन।

(नेपथ्ये)

चिह्नो प्रभवताबिं चिह्नार्थ चिह्नधुस्थुतम्।
नीतवानिस यद्वन्हरार्थिनंमयम् क्वायम।

कौशिक। (भुत्वा सक्रोष्यम्)। आः के पुनर्म ह चिक्षादेन मां
गह्ययमि। (ञ्ज्यंवल्लक)। अभे रथमधी चिमानवालिसे
चिक्षेवेनाः। (कोषं नाटपित्त्वा कमण्डलवारिणोपस्यसु
शापजलो गुहितवा)। चिन्नामत्स्य वनेन सुदुर्यजिशस्याप्तसेने।
पालनामी वो जनम क्षययोनि भविष्यति।

तथापि ब्राह्मणो द्रौपिने: कुमारान्वे हत्यधिति।

सू. 27 इस वर्ण लागू नहीं।—b) न्य. 2 मृ. 1.2 तव a के। Da महो।

सू. 28 पार्ट्स इस वर्ण लागू नहीं।—c) न्य. 1.2 मृ. 1.6.7

वसापि (ल कल्पापि)।
राजा। (उत्तरमकोश्य समथम्)। अहो प्रभावस्तपालां। खाले बलु हन्दवति हरिद्वारः। मगवन्, अलमन्यथा शाक्षितेन।
मुखार्मितिमिन्म भार्यांत्वविक्वकाव्य।
प्रेष्यार्यों अत्रियांमल चाण्डालेष्वालामविक्वकाव्य।
कौशिक। (सकोष्ठम्)। क्षतमर्पिन्। नव्यःप्रेमवेश दीयताम।
राजा। भो: साधवः (केनापीवादिः (१९६) पठति)।

L 1 N1.2 D3 om. दुः। N1.2 D1.3 om.; D7 प्रिये (१) (for भो।).

St. 29—b) D5 त्वलितो।—c) N1.2 D3 S2 वेष्टु救护ुसुसुविद्ध—; M1 वलितो।++ जनार्मुकुष०; D1 वलितो।जनार्मुकुष०। D7 Pt2 वलितो।जनार्मुकुष०।
After the verse, N1.2 continue Kauśika’s speech by inserting सवेशा
प्रिये न: प्रिये।

L 6 D3 सहेर्न (for सन्धे।). D3 महामात्मलपसाठ; D5 प्रभावलपसाठ।
N1.2 ins. तस्कर्या before खाये।

L 7 N1.2 M1 D3 क्तिस्थते। M1 ins. हस्त अर्थ हिरिधन्नः। N1 ins.
राजा। सवेशा; N2 ins. राजा before मगवन्। M1 D4.5 Pt2 संभावितेन
( for शाक्षितेन।)

St. 30—b) D4.5 विकरियात्।—d) D5.6 S3 चर्चाले। D4.5 -विकरिया।
Much of this verse is lost in S2. Quoted anonymously in Sāhitya-
darpāna (ad vi 95a)।

L 10 M1 D3 om. सकोष्ठ। D1 निः (:) शेष (for नन्वदष्’।). N1.2 om. all words from कौशिक: up to पठति (१११)।

L 11 D2.4.5 repeat भो।.
सत्यं च तत्सहितं बिमर्ति। ( परिक्रम्य पकाशाम् )। अले शालंभका गहिरे तथ अस्तपेदालकेः।

L 1  D3 तत् प्रविषाति सारुवरागंडालेबंधरो धमः। S3 सगालेकेः। D5 om. सान्द्रो।

L 2  D3 om. धमः।

St. 31 The passage from St. 31c to परिक्रम्य ( p. 77, l 2 ) are fragmentary in S2. This verse is repeated later in IV. 28 ( with a variant ).

L 7  M1 D3 भाषयं ( for सालंभे )। M1 अश ( for श्रेर्त पर्यवस्था )।

L 7-8 N1.2 प्रशिषान्तोद्धविनं पर्यव सर्वं हरिः हरिथन्यस्य तुल्यं पर्यामि। D1 प्रिषान्तोद्धविनं नास रासी हरिथन्यस्य तुल्यं पर्यामि।

L 8  M1 तहर ( for तुल्यं )।

L 9  N2 धस्यामः। ( for धस्यामि )। D1 ins. हरि before परिक्रम्य। N2 om. परिक्रम्य। The Prakrit appears to be Māgadhī। M1 धसे ले; Pt2 धसे ( for धसे )। N1.2 D5.6.7 Pt2 सालंभका। M1 शालंभका; D1 शालंभका। D2 तह; D4 S3 Pt2 तुल्यं; D7 एस ( for तुल्यं )।

L 10  N1 धस्यंस्यके। D1 सालंभके। M1 D2.5.6 S1 Pt1.2 शालंभके। D3 शालंभके। D4 धस्यंस्यके। D7 एस। N2 om. all words from धस्यंस्यके up to परस्पर ( p. 77, l 3 )। For rtha=Mg sta, see Pischel $290.
Act III]

वान्धवेषिकम्

अनुवरण। 
महारका किं तुष युवणागाले काव्ये भावू शुशे पाव्ये।

घरी। 
अते किं तच्च परिणा पुजूवेग पनोष्णां। (हित परिकामति।)

राजा। 
(केनापीत्यादि पठति।) स्नातनेश्वरिश्च पठति। (२।१६।)
स्वर्त तथा कण्डन्भागेन न कहिष्टियाँ। हा इत्येदिस्स। (हि मूँचित पठति।)

L 1 N1 D1 3.5.6 S3 महरका। M1 किं दे (for किं तुषे)। D4 ins. वा after किं। D4.5 Pt2 तए (for तुषे)।
D4 S3 Pt2 युवणागाले; D5 युवणागाले। D3 -गोरे; D5 -गोरे (for -गोरे)। N1 किं आशुपालास्य पनोष्णां; D1 किं रावसे युवणागाले; D7 किं आशुपालास्य युवणागाले विष।
D4 काव्याः। N1 वर्ध; M1 वर्ध; D3 वर्ध; Pt2 गा (for तुषे)। N1 S3 Pt2 शुशे; M1 शुशे; D1 शुशे; D3 शुशे (for शुशे)। M1 पाव्या। D7 वर्धे पठिते (for काव्ये भावू शुशे पाव्ये)।

L 2 Pt2 गा (for गा)। D1 तुषे; D2.3 तुषे; M1 तए (for तए)। Pt2 तए किं इत्युक्त युवणागाले। All Mss (M1 D1 om.; S2 missing) and Pt पुजूवेगादित। D7 Pt2 om. पाव्यां; M1 D1 om. all words from पुजूवेगादित to परिकामति। N1 परिकामति।

L 3 N1.2 ins. भो भो साधवः; M1 ins. अवलोक्य नमेव (repeating the words in their proper place) before केनापीत्यादि। For all words from केनापीत्यादि तौ पठति न, N1.2 repeat the entire verse III. 16 (with बृह. I. लक्ष्येष तथा कण्डन्भागेन न कहिष्टियाँ। D6.7 पठित; (for the first पठति) and om. व (after the second पठति)। M1 D3.5 Pt2 om. लक्ष्येष तथा कण्डन्भागेन न कहिष्टियाँ।

L 4 D3 शातांग (for शातांग) and om. भवः।

L 5 D2.3.6 S1 Pt1 इविषयोः। N1.2 ins. पश्चाते after पश्चाते and मन्नायः after हतोऽसि। D7 om. इति। N1.2 M1 D1.3 भातांग पाव्यां; D5 मूँचित पठिते (for भातांग पाव्यां)।
धर्मः। (अक्षर्य हस्तमः साधितमः)। कथमसि महासि बोहसुपस्मलिन्दित्वः। भवत्वेष्व ताधवः। (सत्संभ्रस्मय प्रकाशाम्।)
अते उचितः। हुने तुह असि। ता गेष्य एवं यथाप्रसिद्धं श्रुवणम्।

5 राजा। (सहसूपमुद्ययः)। भोः साधो उपनीयताम्। (हस्तम सरविशयः।)
अत्र भवानयः।

धर्मः। वार्त हेने तुह असि।

राजा। तत्को भवान्।

L 1 N1.2 D3 om. अक्षर्यः। D3-4 om. हस्तः। N2 om. स्वर्णः।
M1 om. कन्यः। N1 कथमसि। M1 D1 अन्यः। (for वर्षः।)। D3 महासि।।

L 1-2 N1.2 M1 D1.3 om. बोहसुपबायत्वः।

L 2 N2 उपस्पस्तः। (for सत्संभ्रस्मय प्रकाशः)। M1 transp. सत्संभ्रस्मय and प्रकाशः।

L 3 D3 om. ; Pt2 ब्रह्मः। N1.2 N2 om. ब्रह्मः। All Mss and Pt उत्तेजः। (N1.2
अन्यः। उत्तेजः। D1 उत्तेजः। उत्तेजः। D7 उत्तेजः। उत्तेजः। S3 उत्तेजः।)
N1.2 हुने ;
D1 हुने ; D2-4.6.7 S1 Pt1.2 ब्रह्मः। D5 ब्रह्मः। S3 ब्रह्मः। (for हुने।)
D1 हुने ; D3 S3 Pt2 एवः। the remaining Mss and Pt1 एवः। All Mss and Pt अन्यः। (Skt.
अन्यः)। M1 om. ता. S3 अन्यः। D4 एवः। N1.2
बधापच्छः। other Mss and Pt बधापच्छः। (Skt.
बधापच्छः)।

L 4 M1 D1.4.5.7 S2.3 Pt2 श्रवः।

L 5 D4 मामुपस्नितामः। S2 उपनीयः। (for उपनीयः)। N1.2
विविशयः। (for विविशयः)।

L 5-6 For all words from भोः to भवानयः, D1 reads भोः साधो
उपनीयः। उपस्पस्तः। चाराहः।। गेष्य एवं पस्तः। पस्तः। राजा।
हस्तः सरविशयः। भरभवानयः।

L 6 N2 om. ; M1 D3 एवः। (for एवः।)

L 7 M1 ins. स्तम्भं before and प्रकाशं after अक्षर्यः। D1 ब्रह्मः। N1
हुने। N2 ब्रह्मः। D1 हुने ; D7 ब्रह्मः। S2.3 ब्रह्मः। Pt2 ब्रह्मः। D4 S2.3
Pt2 एवः ब्रह्मः। (S2 ब्रह्मः।)। remaining Mss एवः ब्रह्मः।

L 8 D1 om. ता।
L 1 S2 om. सानुनयं. D4 om. भगवन्. M1 यथत (for यथत). N2 भादिशाति ; D4 भादिष्ये. D1 तत्वः’ (for तत्व). L 2 D4.5 S2 do not repeat श्रवणं. N1.2 D3 om. श्रवणं श्रवणं विस्ते देवः. D6.7 यथादिशामि. D7 तत्तः (for तत्तः). N1.2 D4.5-7 Pl2 करोः (for करिष्यति). M1 om. lines 2-3. L 3 N1.2 D3 राजा. भगवद्वर वाष्ट्र करोः। विष्णु यथां न पुनरिधारितां जानीम् (for the whole line). L 4 D4 om. एवं. D1 om. अभिनिः. N1.2 transp. विक्रीय and ब्रात्मान्. D1 om. मे. L 4-5 N1.2 श्रवण्यानि. M1 D1.3 सुवणि (for विभूतिश्वरः). L 6 N2 om. संश्यमात्मतात्मतः. D3 S2 वनवं (for वालमिकः). N1.2 M1 D1.3 om. चारुः. D5 om. चारुः. N1.2 M1 om. चारुः. After this line, N1.2 ins. passage transposed from नेपथ्येऽनिः (p. 74, 14) to हरिबन्धः (p. 75, 17). L 7 N2 om. (hapl.) all words from यथादिश्याय to स्मर्याधारः (p. 81, 12). M1 D3 यथादिशामि ; D6 यथादिशामि. N1 M1 D3 वयं; D7 यथाभवः (for यथाभवः). D1.3 श्रवणि (for उपगम्य)। L 8 M1 D1 -सहस्त्रः ; D6 -पहल (for -पहल). M1 क्तु (for क्तु)। L 9 N1 पधः (for वास्तवः वधः). N1 Pl2 क्रिष्ये; M1 D6 क्रिषिः। D7 om.; D4 ते (for ते). N1 M1 D4.5 वयं.
Act III ]

राजा । भूयताम्‌।

मैल्याढी बृत्तदर्श्याम्यकरपरिच्छदः।

यद्यव्यः स्वस्तम्‌ तस्य तपस्यविचारितम्‌।

भैश्याशी वुरहस्तिष्ठन्‌थ्याम्बरपरिष्छब्‌ः |

यद्यव्यः दिशति खामी तत्करोभ्यविचारितम्‌ ॥३७॥

उभौ। ( सपरितोषम्‌ )। शे परो दे चेण्ड पतं

श्ुवण्णं। ( इति दराद्पैयति )।

राजा। ( गृहीत्वा सहम्‌ )।

अनुवादमध्येश्च प्रत्याख्यातामऽविवावच।

अपरिवर्ग्यविरुप्ष्यस्त्रापणाऽवाणालवासता ॥३५॥

( कौशिकं परति सायुनयम्‌ )। भगवन्‌ प्रतिगृह्यतामिवमदोषधमम्‌।

L 1  नै। D1 om. भूयताम्‌।

St. 34—d)  नै। मैल्याढी; D3.4 मिश्याढी।—b)  D7 -परिच्छदः; S3 -परिच्छदः।—c)  नै।.2 बृत्तदर्श्याति तत्स्वस्तः।—d)  नै।.2 भैश्याशी; D7 तस्य तপस्यविचारितम्‌।—d)  नै।.2 D7 बृत्तदर्श्याति; D1.3 भैश्याशीः; M1 D4 S3 बृत्तदर्श्याति; D5 Pt2 भैश्याशीः।

L 4  D1 वृहित्वा उभौ; D3 वृहित्वा ( for उभौ )। N1.2 M1 D3 om. सपरितोषम्‌। D1 ins. वृहित्वा: before वृहित्वा। Pt2 वृहित्वा। N1.2 M1 D1.5.6.7 S1 Pt2 उभौ; D4 उभौ; S2.3 उभौ। D3 om.; N1.2 M1 D1.4.7 S1 Pt2 उभौ ( for उभौ )। M1 उभौ by transp. N1.2 om.; Pt2 उभौ ( for वृहित्वा )। N1.2 M1 D1.4.5.7 Pt2 समेभ्। D1.3.7 ins. ता before गृह्यतां। S3 गृह्यतां। N1.2 ins. ज्ञाप्तयुगस्त्रभौ after एवः।

L 5  M1 D2.4.7 Pt2-श्रुवङ्ग। remaining Mss and Pt श्रुवङ्ग as in text। N1.2 अभिभि।.

L 6  D1 ins. भूम्मत्त्र after सहम्‌।

St. 35  D1 om. this verse here but transposes it after गृह्यतां on p. 82, l 2.—b)  D2.4.5 Pt2 द्रुज्यातिना ( for द्रुज्यातिना )।—c)  D2.4-6 S2 -प्रधावेद्यः ( for -प्रधावेद्यः )।—d)  D3.5.6 S1 Pt1 अवमा। D4.7 S3 Pt2 दृश्यातिना।

L 9  M1 D3 om. भूयताम्‌। D3 मैल्याढी वृहित्वा। N1.2 M1 D1 अवमा ( for अवमा )। D1.4.5.7 Pt2 उभौ। M1 उभौ। अवमा।

After ज्ञान, D7 ins. क्षेत्रपक्षात्तस्यपराः मात्रा प्रति ममियः। ( repeating it in its proper place, p. 82, 1-5-6 )। इति प्रणवम्‌ बनमयमालि।
राजा। ( सावत्त्यम् )। भगवन् यूक्तात्मक्।
कौशिकः। ( परिपूर्व सामग्री )। क्षमा। परं निर्भरित। सम्भव गच्छामि।
( स्वेलक्यम् तथा करोति )।

5 राजा। ( सविनयमुक्ति ब्रह्मा )। भगवन् कालशेषकाुपस्थरात्मो मां गच्छामि।
कौशिकः। भास्त्मृ। ( श्रम निकायः )।

L 1 N1.2 om. the whole line. D1 om. सवेलक्यम्। D7 repeats दास्यति।
L 2 N1.2 om. the whole line. D3 om. सावत्त्यम्। D1 सावत्त्यांगम्। D4 repeats युक्तात्। D5 S3 भ्रतिरायातबंधुस्तन्त्र भ्रतिमर्षणीयः।
D7 om. D1 सवेलक्यम्। D1 सवेलक्यम्। D3 om. भ्रतिमर्षणीयः।

L 3 D3 om. परिष्ठिषा। D1 सवेलक्यम्। D7 om. सवेलक्यम्। M1 D1.3 transp. क्षमा। भ्रति मर्षणीयः। D1 भ्रतिमर्षणीयः। M1 ins. गच्छामि। D1 गच्छामि।
L 3-4 N1.2 om. lines 3 and 4 ( see below ).
L 4 D1 om.; M1 D3.4 इति निकायः। ( for सवेलक्यम् तथा करोति )।
After l 4, D1 ins. प्रकाशः। ब्रह्मा। इति गच्छामि। भ्रतिरायातबंधुस्तन्त्र भ्रतिमर्षणीयः। न हृदं न भूतो न भविष्यति।

L 5 N1.2 om.; D1 पावयोनिमल ( for सविनयमुक्ति ब्रह्मा )। D3.4 om. ll. 5-7. N1.2 om. भगवन्।
L 6 N1.2 ins. युक्त्मिकायः। प्रार्मकामयति after सवेलक्यम्। D3.4 om. ll. 5-7. N1.2 om. भगवन्।
L 7 N2 om. this line. D1 निर्भरित। ( for दास्यति )।
राजा। ( बाण्डलसुप्रत्य)। भोः खजातिमहसर। (हव्योके मृदकसाधायोति)। भोः खातिन्, भाषापय फं मया हासेन दर्त्त्वयम्।

घमे। (सपरितोषमास्मगतस्)। यय प्रकारां न यथा भ्रुद्धपूर्वं कर्म। (प्रकारां)। अले विविधसद्वधारण गदुम मलधवाललकेन भविष्य अहोलक्ष वि चतुर्व्य। हयो बिहवन्मेन वेतन गायकामि।

L 1 Some Mss चवहाले। N1.2 M1 D1.3 प्रति ( for उपवन्म् )।
N2 D3 om. all words from भोः वार्त्ययोति। 1.2। D6 हत्ययोकेन।

L 2 N1 लज्जा नाठभिवता ( for मृदकसाधायोति)। N1.2 M1 om. भोः।
D1 om.। D3 भाषापयान। ( for भाषापय )। M1 D1.3 भ्रेन् ( for मया )।

L 3 D1 कर्तव्यमिति।

L 4 N2 om. सपरितोष। N1.2 D3.4 खल्ल न ( for भाषामलस् )। D6 om. यस्। D1 दे'पुः। D3 om. न। D1 om. न। D1.6 भुसं पुः। N1.2 M1 D3 om. कर्म। After कर्म which is omitted, N1.2 ins. सपरितोषमास्मी भविष्य देति।

L 5 N1.2 D1 द्वितीयः। प्रकाश कर्म ( for प्रकाश )। D2 om. all words from अऽ लेने to गदुष्पुर। Pt2 अऽ ( for अऽ लेने )। N1.2 Pt2 द्रविष्क्र-।
M1 D1-3.5.6.7 ( D2 om. ) S1 Pt1 द्रविष्क्र-। D4 S3 द्रविष्क्र-। M1 Pt1 मलधवालकेन। D1 मलधवालकेन। N1.2 प्रकाशं।
M1 D1 मलधवालकेन। D1 मलधवालकेन। N1.2 मलधवालकेन। D2 दक्षिणाभरण।; D1 दक्षिणाभरण।; D3 दक्षिणाभरण।; D3 दक्षिणाभरण।; D1.2 दक्षिणाभरण।; S1 Pt1.2 दक्षिणाभरण।; S2 दक्षिणाभरण।

L 6 N1.2 M1 D3 om.। D1 दक्षिणाभरण। ( for दक्षिणाभरण )। N1.2 M1 D3 फिट्टकरम्। D1.2.4-7 S1 Pt1.2 फिट्टकरम्। S2.3 फिट्टकरम्। N1.2 M1 D3 भर्तिधे। D1.2.4-6 S1 Pt1.2 ब्रह्मण ( for हयो बिच )। N1.2 M1 D3 ताहिः। D2.4-6 भविन्म्। D7 सं भविन्म्। S3 सं भविन्म्। Pt2 सं भविन्म्। N1 M1 भवे। D1-6 S1 Pt1.2 भवे। S3 एव। N1.2 D3 गध्वम्। the remaining Mss गध्वमि। D4 गध्वमोलि।
राजा। यथाहायपति । खाम।। ( धति निष्कान्तः सवे )॥

धति द्वृतीयोऽङ्कः समाप्तः॥

L 1 N1.2 D3 om. this line.
L 2 D2 om. इति.

Colophon: N1.2 D2.3.5 S1.2 Pt2 द्वृतीयोऽङ्कः ; M1 हरिबन्धविको नाम द्वृतीयोऽङ्कः ; D1 विको नाम द्वृतीयोऽङ्कः ; D4 इति बचक्षेणिन्यकृते द्वृतीयोऽङ्कः ; D6 S3 इति द्वृतीयोऽङ्कः समाप्तः ; D7 बचक्षेणिन्यकृते द्वृतीयोऽङ्कः। चौं कम: विभाग ||;
S1 Pt1.2 इति वांछनेतीर्थरकृते बचक्षेणिन्यकृते द्वृतीयोऽङ्कः।
Before this Act, S2 ins. some Namaskriyā in prose and verse to Sri-Rāmacandra—obviously a scribal addition. As S2 is extremely fragmentary and contains numerous lacuna, large and small, they are ignored, and the Ms is sparingly used.

L 1 D4 ततः प्रिदाति चरडालाभ्यामनुगम्यमानः सचिन्यो राजा। D.3.6 S1 Pt1 सचिन्यो।
D5 transp. सचिन्यो and राजा।

L 2 SOME Ms चरडालाभ्यां and चरडा। D1 चरडा। N.1.2 M.1 D1 चरडा (both times). All Ms and Pt चरडा। S2 चरडा। S.2.3 चरडा।

L 3 D1 एवं। D3 एवेत। for एव। N.1 चरडा; remaining Ms (except D4 as in text) and Pt चरडा। S3 चरडा। N.2 D7 चरडा। remaining Ms and Pt चरडा। D.1.5 Pt2 चरडा; S.2.3 चरडा।

L 4 N.1.2 M.1 D.4.7 एवेत। M.1 D.2.4-6 S1 Pt1 om.; Pt2 सि।
(for ति)। D1 ins. स्रावण before एवेत। N.1.2 M.1 एवेत; D7 एस। N.1.2 M.1 D.1.7 ततस्तो। N.1.2 M.1 D.1.3 om।; D4 शामिषो। (for शामिषो)।

L 5 N.1 महेलाम्यस्य; N.2 corrupt; D1 महेलाम्। D.2.5.6 Pt2 महेलाम्यस्य। M.1 D.3.7 महेलाम्यस्य। D4 महेलाम्यस्य। N.1.2 D.1.5.7 सचतायी।
M.1 बहुलस्त। D5 बहुलस्त। (for बहुलस्त।)। D6 S1 Pt1 बहुलक्षुष्यवण।। N.1.2 D.1.3.4 बहुलस्त। M.1 D.2.6.7 बहुलस्त। Pt 2 बहुलक्षुष्यवण।। D.4 नेपिषो। D.7 नेपिषो। S.2.3 नेपिषो। N.1.2 M.1 D.4.5 बालस्त।। D1 बालस्त।।

L 6 N.1.2 विषयान्तो। D1 विषयान्तो। D.3 विषयान्तो; D.6.7 विषयान्तो।
All Ms (except D7 as in text) and Pt तस्त।। D.1 नगिमं। D.2.6 S1 Pt1 नगिमं। N.1 ins. व। N.2 न after -गिमित्त।। N.1.2 D.5 गिमित्त।।
M.1 D.1.2.3 Pt2 गिमित्त।। D.4 गिमित्त।। D.6.7 S1 Pt1 गिमित्त। (for गिमित्त।)। N.1.2 M.1 D.1.4.7 Pt2 -गिमित्त।। D1 ins. ति after गिमित्त।।
राजा। (निष्ट्वालसंगम)। कठमनवचरित्यय पयोतरस्वायत्ने से
व्यसनस्यस्यपरापातः। तथा हि

हर्षस्य मम भवाकरघिर्य वलतीतिर्यांर्य महाशान्तम्।
मुनक्षमहारापिता च कर्मे परिशास्य व्यस्नेवयोः न दैवम्॥१॥

(समाकृति)। चुंबु विषविनुत्तथे कुमं क्षैतिरविन्यप्त
हित। यतो इविशिनित्वनिविन्त्व मामिनानीम् अा शोको बाधते।

(वैहृत्यं नातपि)।

किं श्रीवामि महाश्यस्यस्यत्वा समप् लि्याना: प्रजा;
किं बन्र्नतनित्वस्यस्यस्यस्यपरापानिभिध्बुष्यानभाम्।

किं वासोऽविसर्वस्यनिष्ठमय वत्त्वं च किं वा विनु च।
किं चाण्डालस्यज्ञापितामुष्मपात: पापो नित्यं जीवितम्॥२॥

L 1 N1.2 D3.5.7 निष्क्रम as in text; D4 निष्क्रम; remaining
Mss निष्क्रम, N1.2 भारा।- (for भारा।-). D1 ins, भार after मे.

St. 1—a) N2 यद्यस्यस्य; Pt3 इवमस्य सम.—b) D1 वासो (for वसति:).
D4 वासो वारते. D4 महाशान्ते.—c) M1 कृत्यं (for कम:)—d) N1.2
(Na corrupt) D1 आन्त्य मे; M1 क्रम शान्त; D3 वारत मे; D7 शान्त मे
( for परिशास्य ).

L 5 D1 शोकवत्; D7 Pt2 शोकवत् (for सनोक). N2 इहो न; D3
इवशुद्धिस्य (by transp.)(for इहो न:).

L 6 D1.3 om. हित। D7 दिष्मामृत्यु—N1 D4 -निवृत्तं; N2 -निवृत्तं;
Pt3 -निवृत्तं. D4.5 S3 Pt2 ins, युन: after इसानोः. N1.2 D1.7 तीरा
शोभे; M1 D3 शोभे; D4 Pt2 वाष्यशोभे; S3 यात्रिकोदित्वोऽय (for
शो शोभे). D4 चालवियाने.

L 7 N2 S.3 नादविति.

St. 2—b) N1.2 D3 किं श्रीवामि लित; M1 किं मोलि; Pt3 किं ताप
व्यसन ( for एतोथ व्यसन ).—c) N1.2 M1 D3 प्रमतमस्य हा वत्त स्विं त्
लिस्युः; D1 प्रत्यवय वा वतस्य दा विनु:—d) D2.4.6 S1 Pt1 चाण्डालस्—
D7 उपासने.
अभुध यदि पीड़ित प्राणपि यदा मृत्युधृति गुरूसपति
वाय प्रददित बालतनय अग्री मां वमिव विरूढं ग्छपयति
चाण्डालौ। (पुनस्तदेव पठतः)। राजा। (फा फा सखेवमात्मगतम्।) भह दं पीडयति मां संप्रति
तव्‌ यत्तदा
तसिन्दिजन्मनि रोषाये तसिन्परमतपसां धामनि तवा
मुनौ फा फा कथमपि यदा्ण्यमभवत्‌
वर्त्त बुरारा्ये तसिन्परमतपसां धामनि तवा
मुनौ मां वमिव विरूढं ग्छपयति वाय
चाण्डालौ। (पुनस्तदेव पठतः)। राजा। (फा फा सखेवमात्मगतम्।) भह दं पीडयति मां संप्रति
तव्‌ यत्तदा
तसिन्दिजन्मनि रोषाये तसिन्परमतपसां धामनि तवा
मुनौ फा फा कथमपि यदा्ण्यमभवत्‌
वर्त्त बुरारा्ये तसिन्परमतपसां धामनि तवा
मुनौ मां वमिव विरूढं ग्छपयति वाय
चाण्डालौ। (पुनस्तदेव पठतः)। राजा। (फा फा सखेवमात्मगतम्।) भह दं पीडयति मां संप्रति
तव्‌ यत्तदा
तसिन्दिजन्मनि रोषाये तसिन्परमतपसां धामनि तवा
मुनौ फा फा कथमपि यदा्ण्यमभवत्‌
वर्त्त बुरारा्ये तसिन्परमतपसां धामनि तवा
मुनौ मां वमिव विरूढं ग्छपयति वाय
चाण्डालौ। (पुनस्तदेव पठतः)। राजा। (फा फा सखेवमात्मगतम्।) भह दं पीडयति मां संप्रति
तव्‌ यत्तदा
तसिन्दिजन्मनि रोषाये तसिन्परमतपसां धामनि तवा
मुनौ फा फा कथमपि यदा्ण्यमभवत्‌
वर्त्त बुरारा्ये तसिन्परमतपसां धामनि तवा
मुनौ मां वमिव विरूढं ग्छपयति वाय
चाण्डालौ। (पुनस्तदेव पठतः)। राजा। (फा फा सखेवमात्मगतम्।) भह दं पीडयति मां संप्रति
तव्‌ यत्तदा
तसिन्दिजन्मनि रोषाये तसिन्परमतपसां धामनि तवा
मुनौ फा फा कथमपि यदा्ण्यमभवत्‌
वर्त्त बुरारा्ये तसिन्परमतपसां धामनि तवा
मुनौ मां वमिव विरूढं ग्छपयति वाय
चाण्डालौ। (पुनस्तदेव पठतः)। राजा। (फा फा सखेवमात्मगतम्।) भह दं पीडयति मां संप्रति
तव्‌ यत्तदा
तसिन्दिजन्मनि रोषाये तसिन्परमतपसां धामनि तवा
मुनौ फा फा कथमपि यदा्ण्यमभवत्‌
वर्त्त बुरारा्ये तसिन्परमतपसां धामनि तवा
मुनौ मां वमिव विरूढं ग्छपयति वाय
चाण्डालौ। (पुनस्तदेव पठतः)। राजा। (फा फा सखेवमात्मगतम्।) भह दं पीडयति मां संप्रति
तव्‌ यत्तदा
तसिन्दिजन्मनि रोषाये तसिन्परमतपसां धामनि तवा
मुनौ फा फा कथमपि यदा्ण्यमभवत्‌
वर्त्त बुरारा्ये तसिन्परमतपसां धामनि तवा
मुनौ मां वमिव विरूढं ग्छपयति वाय
चाण्डालौ। (पुनस्तदेव पठतः)। राजा। (फा फा सखेवमात्मगतम्।) भह दं पीडयति मां संप्रति
तव्‌ यत्तदा
तसिन्दिजन्मनि रोषाये तसिन्परमतपसां धामनि तवा
मुनौ फा फा कथमपि यदा्ण्यमभवत्‌
वर्त्त बुरारा्ये तसिन्परमतपसां धामनि तवा
मुनौ मां वमिव विरूढं ग्छपयति वाय
चाण्डालौ। (पुनस्तदेव पठतः)। राजा। (फा फा सखेवमात्मगतम्।) भह दं पीडयति मां संप्रति
तव्‌ यत्तदा
तसिन्दिजन्मनि रोषाये तसिन्परमतपसां धामनि तवा
मुनौ फा फा कथमपि यदा्ण्यमभवत्‌
वर्त्त बुरारा्ये तसिन्परमतपसां धामनि तवा
मुनौ मां वमिव विरूढं ग्छपयति वाय
भाषाली। (अभस्मोऽवलोक्य)। अन्य गाळ्युलाए विकरणस्थापे। ता
तुलिङ्ग आभासः

राजा। (हद्दूः सावस्स्मृ)। अन्य कथस्वर्ण महाश्रमस्स्स्मृ।

तथा हि

विदुरवास्ते तैतोवायति बबुहो मण्डवशतैः
पत्तन्येऽगुर्जः वापपिंतोऽत्तान्तुसा-
गल्कालेक्ष्मितिनिजनिष्ठनिजसमुपुर्टा।

L 1 N1.2 ins. श्रवः before राजपुत्र।

St. 6—a) Pt1 अपनतः (for अपनतः). N2 D4 S3 —स्वर्णका- (for
—स्वर्णका-).—b) D1 परिखिद्यसे—c) N1.2 M1 D7 परिजनवशनोवितानि;
D5 परिजनवशनोवितानि।

L 6 N2 चरादलौ; D2.4.6 S1 Pt1.2 चरादलौ। D7 om. अभस्मोऽवलोक्य।
D2.6 Pt2 बबे; D4 बरे (for बरे)। N2 गाळ्युलाए; D2.6.7 वापपिकृतैर; D3-5
S1 Pt1 वापपितैर; Pt2 वापपिकृतैर। N1.2 ins. एसे। D1 ins. एसे after वापपितैर।
N1.2 D5 दर्ज्ज्ञाता; M1 D1-3.6 S1 Pt1.2 दर्ज्ज्ञाता; D4 दर्ज्ज्ञाता; (D7
as in text.). N1.2 M1 D1.4-7 Pt2—सानाये। D3—महाराजःके।

L 7 N1.2 repeat; M1 D1 तुलिङ्ग तुलिङ्ग; other Mss and Pt
तुलिङ्ग (for तुलिङ्ग)। All Mss and Pt भार्वभाष (for भार्वभाष).

L 8 M1 ins. अभस्मोऽवलोक्य after सावस्स्स्मृ। M1 D1 ततः (for ततः)।
D7 Pt2 ins. ततः after ततः। M1 places ततः after महाराजःकाः।

L 9 D2.4-7 S1 Pt1 om. तथा हि।

St. 7—a) D3 स्वर्णका: (for स्वर्णका:)। N2 महाश्रमस्स्मृ।—b) S3
—स्वर्णका-।—c) D3 गल्कालेक्ष्मितिनिजनिष्ठनिजसमुपुर्टा।
N1 M1 D1.7 स्वितः। N2 मुख्य (contrary to metre) (for स्वितः)। D2 स्वितः।
Act IV ]

राजा। (कणै' दृश्यावलोक्य त )। अहो भीमसेनीज्ञता भधाक्ष्याक्ष्य।

राजा। (कणै' दृश्यावलोक्य त )। अहो भीमसेनीज्ञता भधाक्ष्याक्ष्य।

राजा। (कणै' दृश्यावलोक्य त )। अहो भीमसेनीज्ञता भधाक्ष्याक्ष्य।

राजा। (कणै' दृश्यावलोक्य त )। अहो भीमसेनीज्ञता भधाक्ष्याक्ष्य।

राजा। (कणै' दृश्यावलोक्य त )। अहो भीमसेनीज्ञता भधाक्ष्याक्ष्य।
रत्नस्यमुङ्ग्वं विनासित बरणी न्यासः करतः
शिवा चक्कोपाल्ये प्रसति रसाणं विलुप्तितम्।
विनासी भ्या मेधा प्रथेति न युज्योऽन्त्रविवरं
घ्यथेयापारास्त्राय सुण्ड्र वन्द्यार्गणम्।।६॥

अहो निःशार्ता दरिडरानाम।
तन्भथ्य तुप्रभृते वदति ते लोचने ते भ्रु दो
आर्य नस्यमे न्यस्यानितवलां सांख्यवाक्याम्।
शीर्षणां भयं च भापस्पार्थन्त विद्याहिनोदानां
तन्मूलां किर्ते ध्या चित्विनिः चुद्रोसमितमन्मः।।७॥

वाण्डलः। (अप्रतीकयोक्य)। अले पण्वेम्ब पर्व तुप्रभृतुक्लहल-
वातिनिः भवाविधि चण्डकुछारणं।
अपर। परं करणम। (हति तथा कुलात)।

$10$—९) निःखारता शरीराणां। तन्मध्यं तुरस्तदेव वदनं ते लोचने ते
जातं सर्वैं भद्यानि स्वभूमिः। भीरूणाः वाद श्रपास्पदमिवं विद्याविनोद्यां
तन्मूदः कियते चथा विषयिः शुद्रोऽभिमानः।॥१०॥

$11$—$12$ अग्रतोऽवलोक्य। अश्व पण्यस्य परं तुप्रभृतुक्लहल-
वातिनिः भवाविधि चण्डकुछारणं।
अपर। परं करणम। (हति तथा कुलात)।

$13$—$14$ निःखारता शरीराणां। तन्मध्यं तुरस्तदेव वदनं ते लोचने ते भ्रु दो
आर्य नस्यमे न्यस्यानितवलां सांख्यवाक्याम्।
शीर्षणां भयं च भापस्पार्थन्त विद्याहिनोदानां
तन्मूलां किर्ते ध्या चित्विनिः चुद्रोसमितमन्मः।॥१०॥

$15$—$16$ अग्रतोऽवलोक्य। अले पण्यस्य परं तुप्रभृतुक्लहल-
वातिनिः भवाविधि चण्डकुछारणं।
अपर। परं करणम। (हति तथा कुलात)।

$17$—$18$ निःखारता शरीराणां। तन्मध्यं तुरस्तदेव वदनं ते लोचने ते भ्रु दो
आर्य नस्यमे न्यस्यानितवलां सांख्यवाक्याम्।
शीर्षणां भयं च भापस्पार्थन्त विद्याहिनोदानां
तन्मूलां किर्ते ध्या चित्विनिः चुद्रोसमितमन्मः।॥१०॥
The Mss are uncertain with regard to Mg Prakrit and metre of the verse. Our text is frankly eclectic and conjectural.—

The Sanskrit chāyā of the verse would be:

The metre is Aparāntikā of the Vaitāliya class. The Vaitāliya scheme has: 6 Mātrās+रग्वा+श्च in uneven Pādās, and 8 Mātrās+रग्वा+श्च in even Pādās. All the four even Pādās of Aparāntikā (like the even Pādās of Vaitāliya) have 8 Mātrās+रग्वा+श्च. See Jayadāman, ed. H. D. Velankar, p. 157 (no. 7) and references cited therein.
राजा। (करीतोऽरवलयञ्च सत्वसामयः)। अहो वीरस्तोपचारप्रियतां
कालायन्यः। तथा हि
जराब्राह्माल्याया वृत्तमहियापण्डिताः
प्रस्मन्ते प्रवणः। अवराकुर्वकारपतः।
तद्वतमेव देव्यः। कुतविशिर्पाद्याकुरिताः
रथमेते पशिन्यास्तितिलिंलोला वधिमुखः॥१२॥
(सप्रणाममःखर्व बद्व यत्र)
भगवति चण्डे प्रेते प्रेतविमानग्रिये प्रेतमेते
प्रेताशिरोरूपे प्रेताशिनि मैरवि नमस्ते ॥१३॥

राजा। (आकष्यः)। अहो नानाधिवस्तपातिनां खनीउपस्थलकानाः

L 1 D3 om. राजा। D7 om. करीतोऽरवलयञ्च।
L 2 N1.2 M1 D1 ins. सत्वसामयः। भगवः before कालायन्यः। D3-5
कालायन्यः। M1 om. तथा हि।

St. 12-a) N2 जलन-(for जलन-); S3 -निमाल्याय्यः। N1.2 -हएलुलिताः;
D1 -मुक्तलुलिताः; D3 -कुर्लुलिताः; D5 Pt2 -बबलुलितिः—c) D1
tस्रब्रुपे—d) D4 रत्नस्यातसिन्। M1 तसिन्। (for तसिन्)। D1 श्रृद्ध-(for
d्रृति)।

L 7 N2 प्रणामाजलिं। D4 ins. भविः after बद्वः।

St. 13-a) M1 चरके; D1.3 चालुः। (for चरके)। D4 S3 om.। N1.2
M1 रतालायालिवासे; D3 प्रेतालिवासे; D6 प्रेतालिवे (for प्रेताने)।—b) M1
प्रेतावासे; D6 विमानावासे (for प्रेतावासे)। N1 लक्षवः। N2 लक्षीवः
M1 अल्लासले आ; D1 लक्षवे।—bc) D3 बलस्य दासिरीरूपे (for बलसः
प्रेतास्रीरूपे)।—d) S2 repeats नमस्ते।

L 10 M1 ins. सहानूः। before कलसः। S3 फलः। (for कलसः)।

L 11 D3 om.; D1 कर्‍ष्णः। (for राक्षसः)। D2 बिगन्यस्तपातिनाः। D3
बिगन्यस्तपातिनाः; D4 नानाधिवस्तपातिनाः। (for नानाधिवस्तपातिनाः)। D4
खनीउपस्थलकानाः।
Act IV

विस्तारणान्तरविश्व विद्यामण। (अस्तीती रूपा)। न कल्याणाम्न दुरतिकमा ईषपरिपाटि।

तथा हि

अमसौ गनातिप्रक-
स्तरलकाढाङ्गविविषय:।

इणविधिकालविपत:।
पति वारिनिवो बिषुरो रवि:।

( समन्तावलिक्षण विविषयम्।)

क्षणविडम्बितषाडषविग्रहः
पतति वारिनिधो विधुरो रवि॥१४॥

( समन्तादवलोक्य सविस्मयम्।)

तारानारास्थिकोणै' विशद्नरकरायं कालकापाणिक्षण॥१५॥

वाण्डलो। (हर्षा)। कथम्।

L 1 D1 शिना (for -लिना). M1 संचिरणा (corrupt); D2.6 S1 Pt1.2 सारणं; D4 सारविणा। N1.2 D7 संबिहानां; D5 विहानां।

D3 विहानां सारविणा। D4 ins. कलकलोयं after विहाना।

L 2 D1 बालोक्य (for हर्षा)। N1.2 D1.3 कम्य (for क्षिति)। N2 ins. भवित कमायेव; D6 S1 Pt1.2 ins. न after नाम (as in text). N2 om.;

D3 दुरितकमा (for दुरतिकमा)। N1.2 M1 D1.3 दष्टा (for देव)।

D1 Pt2 -परिपाटि।

L 3 N1 D2.4 S1 Pt1 om. तथा हि।

St. 14—a) D7 बछो (for बसी)। S3 गनातिप्रक। N1 दोपन। N2 -प्रोपन (contrary to metre) (for -प्रोपका)।—c) N1 D1.3 -विधिमत्रायं विबधिक्रमः। N0 -वादविक्रमः; M1 -विधिमत्रायं वर्धिक्रमः।

St. 15—a) D6 संबिहाना। D7 -बच्चा। N1.2 D1.5 [उ] अवरोक्यः।—b) N1 सारास्थिकोणै'।—c) N1.2 M1 D1.3.7 -सहायस्यथां भूमि।—d) D7 ins. सम्याद्वे before जात (hypermetric).

L 13 D1 वाण्डला; D6 चार्दा; a few other MSS वाण्डला। D4 om.

हर्षा। D1 om.; D2.5-7 S1 Pt1 कम्य। D4 बछ (for बछ)।
राजा। (सर्वेषोऽवलोक्य)। अदो अतिगम्भीरभीषणां: संग्रहित वतन्ते
हेमशानाशिनिः। तथा हि

आ स्कन्धादुपत्तनं गृहद्वाराः कृमन्तुलकूका
धुन्तः पक्षपाली: नवलकिलकिला मूर्धिः गुर्गः: पतति।
शाखालालिनिश्शीर्यकुमारवल्लभाग्यमाग्नाय रौढः
कन्दुः स्फारयस्त स्वरुबनिलसचा: पैरवः भैरवतानिः॥१६॥

St. 16—a) N1 M1 D1.3.4.7 S3 अल्भः (for अल्भः). D1 गदवः;
S3 गदवः; other Mss गदवः (for गदवः). N1.2 D4 Pt2 गदवः;
S3 गदवः—b) M1 बस्केताः; D5 बस्केताः; S3 Pt2 बस्केताः; other Mss
बस्केताः. D3 transp. गदवः एवं यथा. S2 जहा; other Mss जहा.
D4 Pt2 जहा; D5.6 जहा; S2 जहा; other Mss जहा.—c) N1 D7 Pt2
dे; D4 दे. N1 D7 जमूकाः; D1 जमूकाः; D4.5 Pt2 जमूकाः; S2
dेवारसी.—d) D4 बमारस्त्रमाले. D4 Pt2 व (for व). D1 बशाचर; D2.4-
6 S1 Pt1 बशाचर; D3 बशाचर; D7 बशाचर; Pt2 बशाचररि. N1.2
( corrupt ) बमारस्त्रम तथे सल्दः; M1 बमारस्त्रम व्य बशाचरि।
The Sanskrit
chāya of the verse would be:

अल्भः गदवः सूरे बस्केताः गदवः जहा कथे।
एष तमःसंपादकादुपत्तनम् अक्ततम।

L 3 D1 om.; N1.2 गदवः दे (for सवर्ते:). D3 ins. व; D4.5
Pt2 ins. सवर्तमां after बशाचरः. N1.2 M1 D3 गम्मीरिनिष्यः: (for अतिगम्भीरभीषणः).

L 4 D1 महासंपादकादुपत्तनम्.

St. 17—a) N1.2 D1 गदवः; M1 D3.7 -बोद्धरि (D7 -रिः) (for गदवः).
D2-6 S1 Pt1 कृमन्तुलकूका ( contrary to metre ); D1
cकुमन्तुलकूका.—b) S3 पक्षपाली। D1 -किलकिला.—c) M1 -बस- (for -बन-).
D1.5 -बशा- (for -बशा-).—d) S3 कन्दुः। D2.4-7 S1.3 Pt1.2 -बस्केरि.
D3 केवलः.
एकः। (उनान्तिकम्)। अले विविधवेदालशंकुले यसे वसिष्यममायणे।
ता विरघ्व विरघ्व गवद्य।
अन्यः। पर्व कलेम्ब।
उमी। (प्रकाशम्)। अले महोदरवज्ज्ञान अवश्याय पर्व महाराण
बाहिरण्डेय भ्रोलं तथा अध्रुवमे विचरकम्।
राजा। (सत्यम्)। पर्वम्। वाराजनासिति सामी।

(नेपथ्ये कल्पल:)
राजा। (सावधान परिक्षय हट्टा)। अहो वीभत्सदशौनाः कोणप-निकाया। तथा हि

अतकुपाकरैन्यपरिवेशसत्तुसिरा-वरालोकै घोणा: कुटिलदनः कूरवदनः।
अभो नाडीजहाँकुलहरिन्दरसुधोऽग्रन्थात्मकस्पुष्टपटलं बिना चयु:।
(सकोतकमलोक्य)। अहो कीडाकलहसौशिलों पिवाचानाम्।

पिष्येकोन्यस्मततथिमाल्लियो चचरख़ि वक्र्यावगतिसम्परो एवं पिख़ा।
ततस्यान्क्षिदमुचि निपिताश्चृष्णारोगितकणा-न्द्रणातुषः नियो रसिपति रसत्वीयर्षसनः।

L 1  N2 चराल; D4-6  S1  P1  चरालो। D3 om.; N1.2  M1 Pt2 समुद्रके (for मादिए)। N1.2  M1  D4-5.7  S1  P1.2  सृष्टिस्वे; D1 सुसरिप्पे; D2 सुसरिप्पे। D1 ins. पूर्वे before विशालक्लके। D3 om.;
N1.2  विशालक्लो; M1  अग्रके; D1.2  5.6  S1  पीन विशालक्लके; D4 विशालक्लके; D7 विशालक्लकलकः। Pt2 सिकारके।

L 2  S3 om.; N1.2  सिक्ष; D4  विक्ष; D7  सिक्ष; (for विक्षे)। M1  उपविषम्भ; D3  पताल; D5  पताल; D7  पताल; Pt2  पतालभान।

L 3 D3 ins. ब after हट्टा। D1 बोभास्वानीयः। D3  बनानाः: S3 बनान। (for बनान।)

L 4 D3 om. तथा हि।

S1. 18—a) Some Mss -परिवेषैः। N1  M1  तनुशिरः; D7  तनुशिरः।—b) D7  एही; S3  एहो (for एहा:)। N1.2  कुटिलदन-कूरबनः। D4-5. S3  कुटिलदनः कूरबनः।—c) N2  D7  -कुहारोकेसुङ्ग्रः। M1  -कुहारोकेसुङ्ग्रः। D3  -कुहारोकेसुङ्ग्रः।—d) D7  श्रुंच्छु। D7  Pt2  -खुपटवनः।

L 9  D5 om. सकोतकमलोक्य। N1.2  D1  तोलके (for तोलके:)। N1 एकेहलोकुङ्ग्रः। N2  एकेहलोकुङ्ग्रः। D7  एकेहलोकः। (for एकेहलोकः)।

S1. 19—b) D1.3  सावधान।—c) N1  ततस्यानः। N2  तत्स्य। D6  तत्स्यानः। N1.2  निपितास: निविपितकणः।—d) D1.6  रसत्वीयर्षसनः।
Act IV ]

(लक्ष्मणविवाहोपकरण सत्सम्पत्ति)। बहो न ब्रह्मोऽपि। परिश्रमहि
सुकौतुकमवलोक्य सस्मितम्। काययोवन्न्ति कालिः सतामस्मानम्।
तथा हि

6 राम्: संयोगो मृदुपुरुषोपक्षकलुमः
काराकः काञ्चोद्वितीयोपकृष्मितः।
5 वस्तु तस्मिन्यलितदबन्धणमनविधि-
ध्यानादेवः काल्यन्त्रदुर-पञ्चवर्गः।
(सघृणमवलोक्य)। धिगतिबोभर्समेतत्।

विसानेराक्रः नलविसारोपोस्ताद्वः
स्तुतिक्रियार्थीमयमलयवने: फुक्तः।
पिरो नाम भेत: कन्हलको चणावचालवः
तकरास्थः: लुक्कानकुक्कस्तुपुग्यरतिः।

L 1 N1.2 ins. अन्ववत: alter सङ्गीतः। D1 भालोक्य (for भालोक्य)।
M1 सन्नियर (for सन्नियर)। M1 transp. न and खलु।
L 1-2 D1 परिहासप्रचयदुविंदग्धानो।

St. 20—a) N1DiP2a-विशालविलास। N2 corrupt.—b) N1
cथाः; N2 corrupt. D1 काश्योर्त्तत्रवितोक्तकः। D2 काश्योर्त्तत्र
पतितोक्तकः। S2.3 -वृद्धिः।—c) M1 रुद्रकक्षितद्रस्य। D2.5.6 P1 मुक्तेवर-
विधि। S3-वसलितवन्न युथानिविधि।—d) N1 प्रतिलकुरः। N2 प्रतिलकुरः।
M1 प्रतिलविरुदः। D3 परिलमुरः।
L 8 N1 ins. अन्ववत: alter मथुः। M1 D4.5 S3 हि (for जतै-)।
D1 ins. वव: alter इत्यत।

St. 21—a) N1 अनलितविलास।—b) N1 M1 सहरुप्रियकोऽ; N2
eषुविन्नानवः। D6.7 S3 हरुप्रियकोऽ। D1 -पञ्चवर्गः। M1 D6.7 S2.3
-पञ्चवर्गः। N1 द्रष्टाननस्ति। N2 दृष्टाननस्ति। M1 दृष्टाननस्ति।
D1 दृष्टाननस्ति। D2.5.6 S2.3 दृष्टाननस्ति।—c) N1.2 D7 गालः। D4
tात्र (for गात्र)। N1 दृष्टाननस्ति। N2 दृष्टाननस्ति। M1 दृष्टाननस्ति।
D1 दृष्टाननस्ति। D3 दृष्टाननस्ति। D7 दृष्टाननस्ति।—d) D1 मुक्तेवर्गः। S3 मुक्तेवर्गः। N1 D4 सन्नियरः। D1 सन्नियरः।
कर्सरेत कर्सरे

अहो गम्भीरता स्मृतिमभिनीय।

मुद्दितां तिरित्स्मितो निधु तो विचविभागः

पादन्यासः स्खलितो विषमे निष्फला श्रस्त्रायाः।

धाराभिश्नो निजगिरिसुहल्लुप्वर्णीन्तरत्वः

स्फुरति परितो नीलिमेवैकतानः ॥ २२ ॥

भवतु। उच्छैस्तावद्वयारामि। कः कोऽत्र भोः। श्रयतां मम

हमद्वृत्ति सखलतिः स्खलतमेव पय॑टामि। (परिकम्य दष्टिमभिनीय)।

अहो गम्भीरता स्मृतिमभिनीयाः।

अहो गम्भीरता स्मृतिमभिनीयाः।

अहो गम्भीरता स्मृतिमभिनीयाः।

अहो गम्भीरता स्मृतिमभिनीयाः।

अहो गम्भीरता स्मृतिमभिनीयाः।

अहो गम्भीरता स्मृतिमभिनीयाः।

अहो गम्भीरता स्मृतिमभिनीयाः।

अहो गम्भीरता स्मृतिमभिनीयाः।

अहो गम्भीरता स्मृतिमभिनीयाः।

अहो गम्भीरता स्मृतिमभिनीयाः।

अहो गम्भीरता स्मृतिमभिनीयाः।

अहो गम्भीरता स्मृतिमभिनीयाः।

अहो गम्भीरता स्मृतिमभिनीयाः।
Act IV

चं न कथित्राहारति। भवतु, अन्यतो व्यालिराम। (परिक्रम्य)। ॥

कः कोऽत्र मोः।

( नेपथ्ये )

अवमांहै मोः।

राजा। (लावश्यम्)। कथं प्रतिव्याहारं। भवतु। शाब्दार्थतार्थम्

नियुणविधारयामि कोऽस्थिति। (परिक्रम्य नेपथ्यामि

गुजमवलोक्य सविस्वयम्)। अये कोऽस्यम।

षट्काळभुभसमसन्तानभो

नराशिभूषोउज्जवलस्यानि।

कपाळवारिणियंरूपमौलिकः

रामादित साक्षात्विव भूतनाथः॥२५॥

St. 25—a) D6 कुलवाहर।—b) D7 नारासिन्य।—c) D5 नारासिन्य। (for नारासिन्य-). M1 नारासिन्य। (for नारासिन्य-).

L 8 D4 यथावचं मोः।

L 9 M1 D5 om. सावधम्। D5 कः कथं (for कथं)। S3 om. कथं प्रतिब्वाहारं। N2 M1 D3 व्याहारः। D6 व्याहारः (for प्रतिब्वाहारः)।

L 10 D3 ins. एव before उपागम्य। D4 उपागम्य। M1 D3 om.

लेखयमिति। N1 marg.। N2 om. परिक्रम्य।

L 11 D2 S1 Ptc. 2 ins. व after उपागम्य। D3 om. मविस्मय। M1 Ptc. 2 कः (for अवे)। M1 ins. मो। after कथं।

St. 25—a) D6 .—b) D7 नारासिन्य।—c) D7 कस्मामिति। (for पांचिङ्)। M1 D3 तथ्यालमोलिः।
१० अयाचितोपखिितभैश्षयवृत्ति-निवृत्तपश्च न्द्रियनिस्तरङ्गः |
व्यतील्य संसारमहादमदानं |
चरामि वीभत्समिदं भ्रमानम्॥२६॥

( षधिचिन्तय )। स्थाने स खलु कानो महाव्रतां महाभावारं चचार ।
परः किलायं प्रकरः कामचारिणाम्। किं परः खलु |
भ्रात्राणं तपोहृतम किलायं कामचारिणाम्। किन्तु |
कितु महानु अणि कामायाराणाम्। ॥२७॥

( समस्तावलोक्य साध्यसम्मतगतम् )।
मया भयन्ते भुषनान्यमूनि
सत्थं च तत्सद्ितं बिभति ।
परीक्षितं सस्यमतोऽस्य राः
कृतो मया वेषपरिप्रोऽयम्‌ ॥२८॥

( विचिन्तय साश्चयेमात्मगतम्‌ )। भाश्चयं बुःलपर पराखदोच्यमस्य
राजर्षे रिशग्दस्य अरितम्‌। अथवा प्रकृतिरियं aera) इलः
मनोवृत्तिः गत ज्ञातिकापि महतां
यथा दुःख' सुलमपि सुख' वा न मवति ॥२९॥

भवतु, तत्सकारमेव गच्छामि । ( परिक्रम्य वत्सते )
भो राजन लिखितामेव सूवतः ।

राजा। लागतं महामेत्त्वारिणो नैष्क्षसि।
कारालिकः। भो राजन, अर्थिनो यथ भवमुपागाना।

St. 28—Instead of this stanza, which is repeated with a variant
from III. 31, D1.3 मया भयन्ते भुवनान्यमूननि पाटला ( D3 इलादि पाठि )
S2.3 मया भयन्ते ( S3 भियन्ते ) हृति पाठिका।

L 5 N1.2 D1.3 S2.om. भासगातं and read पाठ ( except S2 ) ( for भासवः )
N1.2 M1 D7 ins. बासासिपि ; D1 ins. बासासिपि ( sic ) before
dुःखपरंपरा। S1 Pt1 चरोपशामाः ; Pt2 शेशवामाः ( for चरोपशामाः )

L 6 N2 हिलेन्रक्षण। N2 om. ; D1 यत: ( for कृत: ).

St. 29—d) M1 च ( for हि )। N2 भिक्षिनि जगलामिति।—b) N1 D2.6
S2.3 -महब्रारः ; N2 -वारसारः ; D7 -वारसारः।—c) D1.3 वयति ( for जगति )
D5.6 Pt1 जयिनि ( for जयिन: ).—d) M1 D4.5.7 S2 Pt2 वय ( for वय )
N1 D3 नेव ( for वय व्य ).

L 11 N1.2 D1 om. सबूत। नेब ins. हृति before बिधीम्।
L 12 D2.6 om. all words from तथा क्षत्ता up to नैष्क्षसि ( l 14 )
D3 ऊपरक्ष ( for तथा क्षत्ता )। N2 महाराजः ( for राजन )
L 14 D3 खय ( sic ) ; D4.5 रखित ( for रखित )। M1 चाहो प्रवाहिताः
नैष्क्षसि for the whole speech.

L 15 S2 om. मो राजन। N1.2 चरिनमाः ( for चरिन: )। M1 D4 तो ( for मनोजस् )। D7 S2 उपस्यः
राजा। ( लज्जा नाट्यति।)
कापालिकः। अभम भीमया। योगच्चर्यो हि एव विदितदानः एव भवतः।
तथापविवाहयापि ते न नाभिकितस्य वादिस्मूहः। तथा हि पयः
परेरा सुधाकार्य न कर्मकिल्ल साधवः।
कुछमपि समासाच चिनोतीन्द्रव्येनस्तयिनः॥३०॥
तद्वस्थात भवान्।
राजा। अभिकितस्य।
कापालिकः। बेतालवज्नाविष्कारः धिनोतीन्दुषैनस्पतीः
दैदयाङ्गनाषिधिरसायनधातुषादाः।
तस्मिन्यवां करतलोपगता समैते
चिर्क्षणे: परेरिव यथा न लिरक्षिन्यन्॥३१॥
तद्वस्थातां विद्यमत्यूहः।
L 1 M1 D3 व्रीडा (for राजा)।
L 2 D3 व्रीडेन (for राजा)। M1 om. हि। N1.2 व्रीडा। M1 D3 विदितदानः
दशायः (for हि एव विदितदानः एव)। D4 हि (for एव)।
L 3 D1 व्रीडा। अवदहितोऽखिः
कापालिकः। वेतालवज्नाविष्कारः
दैदयाङ्गनाषिधिरसायनधातुषादाः।
तस्मिन्यवां करतलोपगता समैते
चिर्क्षणे: परेरिव यथा न लिरक्षिन्यन्॥३१॥
तद्वस्थातां विद्यमत्यूहः।
L 3-4 N1 समोहतिष्व दारिश्यः; N2 D3 समोहितवादियः। M1 समोहिन्
दारिश्यः; D1.7 समोहितवादियः (for समोहितस्य दारिश्यः)।
L 4 Pt2 om. पयः।
St. 30—b) N1 न सिनिक व वास्तवः।
L 7 D6 S1 Pt1 गुः (for समानः)। D1 ins. वपि: after भवानः।
St. 31—a) N1.2 M1 D1.3.7-खद्यः (for कद्यः)। S2 हुलिकः (for
gहुलिकः—)।—b) N1 M1 D1.3.7-निवः (for निवः)।—c) S3 समैते (for S3 समैते)।—d) D5 तथा; S2 यथा (for यथा)। M1.2 D1-4 S1 Pt1
tिराक्षिन्यन्; S3 निराक्रियन्ते।
L 13 S3 तथा विषा (for तद्वस्थात)।
राजा। भो। लाभ योगबलात्मानाय स्वाम, अश्वाशीलविं शारीरकम्। तत्वाम्यध्वारारोपणः प्रयतिष्ये।

कापालिकः। भो राजन् क्षुद्रदेव स्वाम्यध्वारोपणः। तद्वारामात्मायसंपाण नः समीहितं भवतः। तत्रितो नातिदूरे सिद्धसंयानो महानिधानमति। तत्वारामात्मायसंपाण भवता।

पुनिरस्वयनेव विम्मणायुपि भविष्यते भविष्यते।

(इति निष्कास्तः।)

L 1 M1 D4 repeat भो। N1.2 D1.3.7 ins. कथं before योगबलात्‌। M1 योगवलाज्ञानात्‌। N1 ins. n before जानायेव। D2.5 S2 ins. एतत्‌ before। M1 ins. यथा after भवान्‌। S2 भवान्‌। (for भवान्‌)। D1 न लाभोकं। (for भवान्‌)।

L 2 N1.2 M1 D1 Pt2 ins. nः। D7 वा before शरीरकम्‌। M1 शरीरेँ। N1.2 D3 ततः। D7 यः। (for ततः)। N1.2 स्वाम्यध्वारारोपणं। D4 स्वाम्यध्वारारोपणं। D1.3 प्रयतिष्ये।

L 3 S3 om. भो राजन्‌। D4 repeats भो। D1 शास्कं। (for राजन्‌)। N2 D4 om. नः। M1 स्वाम्यध्वारारोपणं।

L 3-4 M1 D2 प्राणामात्मायसंपाण। D3-7 S2.3 प्राणामात्मायसंपाण। (for भावामात्मायसंपाण्)। N1.2 प्राणामात्मायसंपाण। पाणिहरितम्। (for संपाण्‌। नः समीहितं)।

L 4 D3-5.7 om. nः। D2-6 S2.3 समीहितं नो भवतादिति। (for नः। समीहितं भवतः)।

L 4-5 N1.2 D1.7 स्वारम्ममहानिधानं। M1 स्वारम्ममहानिधानं। Pt2 स्वारम्मसदनिधानं।

L 5 D2 om. (hapl.) all words from मति to भावानेव (l 6)। N1.2 तद्वासाधिमि। D1 तद्वासाधिमि। Pt2 तद्वासाधिमि। M1 संसाधिमि। (for भावामात्मायसंपाण॥)। D4-6 S1-3 Pt1.2 ins. भवति after भावामात्माय। M1 om.

चिः D6 om. श्वि।

L 6 N1.2 पुनिरस्वयनेव। M1 शेषात्‌। D3 बलसेवात्‌। D6 पुनिरस्वयनेव।

D7 पुनिरस्वयः। (for पुनिरस्वयनेव)।

L 7 N2 D6 om. इति।
राजा। (साधनम् सर्वते: परिक्रम्य:)। प्रोत्सरत विष्णु: प्रोत्सरत।
सवेया प्रतिहतो वा वसर हृति।

(नेपन्वे)

राजन् सवात्मप्रसादित।

अपूर्व्वसंिहतस्ताराम्यथव विष्ठा: सवर्वरा:।
लिखयः कामचारियस्तवार्तान्न्तोत्तियतार्न।॥३२॥

राजा। (लस्वर्म्)। विष्ठ्या तथेति (४.१७) प्रतिप्रमसाहित्यवन
विष्ठ्या:। दिवः न: दिवः न:।

(तत: प्रेयस्तिन्न दिवामचारियो विष्‌)

विष्ठ्या:। (सवहस्तोपस्यु)। राजन्व हरिकस्त्रवं दिव्यां वर्षये।

विष्ठ्यास्तवमिन्द्रां सुधृत ता वर्ष समुपसन्तार्।॥३३॥

L 1 D3.6 S1 Pt1.2 transp. विष्ठ: and second प्रोत्सरत। M1 om.
second प्रोत्सरत।

L 2 N1.2 M1 D1.7 Pt2 om. हिं।
L 3 D5 ने only for नेपन्वे।
L 4 D2 सवात्मप्रसादित। M1 D3 द्रविदिशित। D4 सवात्मप्रसादित।

St. 32—d) S3 तन्त्रान्तर। D6 को विष्ठ्या।
L 7 N1.2 M1 ins. सुला: D1 Pt2 ins. स्वर्णा before सहस्यः। N2
वर्षये (for तथेति)।

L 9 N2 विष्ठ्या। (for विष्ठा:) N1 ins. तिः after विष्ठा:।
L 10 D7 om. विष्ठा: सवहस्तोपस्यु। S2.3 सहस्यः (for सहस्यः)। D1
सवहस्यः (for राजन्वः)। N1.2 D1 Pt2 ins. तथा हि पर्व after वर्षये।

St. 33—a) N1.2 M1 D2.7 सविच वेदितराजस्यः S1 Pt1.2 सवहस्यः
राजस्यः। S2 राजस्यः (for राजस्यः)।—b) D1 यथुक्तः। D2-7 S2 कूदहस्मः
(for कूदहो यथः)।—d) N1 सहस्यः (for ता वर्षः)। N2 M1 D3 सवात्मप्रसादित।
(for समुपसन्तार्:)।
राजा। ( रज्जु साधारण्यमागमन्ति। ) कथयित्वसा भगवतो विधाय।। यासु भगवतो विभावित्वार्थापि तीथि वैतपिरविधस्वमणि। (प्रकाशमण्डन पुष्टि।) नमस्तिलोकविभाजिनीम्‌ विधाय।।

विधाय। राजा, त्वकथायता ययम्‌। अभ्यासं शारि न।।

राजा। यदि मामविनिभासं भगवतो अभ्यासं कौशिकः।। सुपत्तिस्वम्फ्‌। ततोऽनुपपरात्। मुनेरास्त्रायं समर्थ्याभि।

विधाय। ( सत्वस्यं परस्परमवलोक्यः।) राजन्‌ पवमस्तु। ( इति निष्क्रान्तः।)

(ततः अविशिष्ट रक्षाभिरुपितानिधानेन बेतालेनानुराग्यमायः। कापालिकः।)

L 1 N₂ D₃ om.; M₁ सहवर् ( for रज्जु। ); D₉ भवो ( for भास्मवति।)
M₁ om. ताः।

L 2 D₃ ins. गुनेि before तीमि।. M₁ तीक्षष्ठ्योमि।.

L 3 N₁.₂ नमस्तलेखानविभाजिनीम्‌।

L 4 N₁.₂ om. राजन्‌. S₃ यद्यांत्यां। D₃ om. श।. D₇ om.; N₁.₂ तदृश्च स्वाभो बयं।। D₁ नवदुस्तादि न। ( for अभ्यासं शारि न।।).

L 5 D₁ ins. साधु before अवनुमाय।। N₁.₂ M₁ भव्य कमुः।। D₃ भव्यबुध्य नन्त्यते ( for भव्य कमुः।।). M₁ D₁.₃ S₃ भक्तयः ( for भक्तयः।।). D₃ om.; N₁.₂ D₁ मन्त्यते ( for भव्य कमुः।।)। D₁.₃ तथा ( for तथा।।). M₁ D₃ ins. एव after कौशिकः।

L 6 M₁ ततः ( for ततः।।). N₁.₂ D₁.₇ नलेवनपरायिः ( for नलेवनपरायिः।।). N₁.₂ D₅.₆ नन्त्यनामि; D₁ उपर्यागमिः; D₃ मन्त्‌नामि ( for समर्थ्याभि।।).

L 7 M₁ D₂ S₃ transp. सत्वस्यं and परस्परमवलोक्य।। D₃-६ परस्पर-सत्त्वस्यं सत्वस्यं।। D₁ भस्मान् ( for भस्मान्।।). N₁.₂ D₁ om. राजन्‌।। N₁.₂ भव्य ( for भव्य।।).

L 7-8 M₁ om. इति निष्क्रान्तः।।

L 9 D₁.₇ रक्षाभिरुपितन्त्र।। M₁ -विभाजिनेन ( for -विभाजिनेन।।). D₁- विभाजन-वेतालेन।। D₇ वेतालेन।। D₄ वेतालेनान्युग्यमायः।।

14
कायालिकः। सांसिद्धरसस्याने महानिधानस्य काभाभुद्धेन। 
तदुष्युज्यतां भगवानसेन्द्र।।
राजा। ननु दासभाविविश्वमेतं एवं किल वशितः स्वामी खातृ।
कायालिकः। सांसिद्धरसस्याने महानिधानस्य काभाभुद्धेन। 
तदुष्युज्यतां भगवानसेन्द्र।।
राजा। ननु दासभाविविश्वमेतं। पर्वं किल वञ्चितः स्वामी स्यात।
कायालिकः। सांसिद्धरसस्याने महानिधानस्य काभाभुद्धेन। 
तदुष्युज्यतां भगवानसेन्द्र।।

L.1 M.1 कार्यं। N.1.2 सांसिद्धरसस्य। M.1 सांसिद्धरसस्य। D.1 अस्य 
सांसिद्धरसस्य। D.3.7 अस्य सांसिद्धरसस्य। D.4 सांसिद्धरसस्य रसस्यास्य। S.2 सांसिद्धरसस्य 
( for सांसिद्धरसस्य)।
L.2 D.3 om. महानिधानस्य। M.1 ins. सम after महानिधानस्य। M.1 D.3 लाोदेभेन। D.1 तदुष्युज्यतां ( for तदुष्युज्यतां )। N.1.2 ins. एवं before; M.1 
D.3 after भगवान्। M.1 महारतेन्दः। N.1 ins. एवं after रसेन्दः।
S.34—d) D.3 यस्योपंभोगात्।—c) P.2 अस्य 

L.7 M.1 D.4 दासभावे। S.2.3 दासभावे विहिः। D.3 transp. वशितः 
and स्वामी।
L.8 S.2.3 om।। D.3.5 अश्वं।। D.3 ल्यो।। ( for बालस्य)। N.1 D.1.7 P.2 om।। भास्यो।। M.1 द्यृष्य्।। ( for बालस्य)। N.2 
om. (hapl.) all words from प्रान्तो।। to प्राणो।। ( p. 107, 1.4।।
L.9 N.1 ins. तद्दि after; D.1 before एव।। M.1 D.3 यस्योपंभोगात् 
सकलस्य।। M.1 कलस्य।। D.5 सकलस्य।। ( for सकलस्य।। D.3 निष्कियाय। 
D.2.4-6 S.1 P.2 निष्कियाय।
L.10 M.1 om।। N.1 D.1 हृदं।। ( for एव)।
राजा। कथमेवं भविष्यति। यतोऽघनं दासमावं मन्यन्ते। संकल्पः निखुतिमिव महानिधानम्।
कापालिकः। (साध्यमात्मगमनम्।)। अहो चैर्यम् अहो श्राम् अहो महानुभवता व। अथवा
चलन्ति गिरयः कामं युगान्तपवनाहताः।
कामिनः म्बूतमि महानिधानम्। (साश्वयैमात्मगतम्।)। अदो धैवैम् अहो महानुभावता च। अथवा
गम्यता नियताम्य राखः समीहितम्।

L 1 D3 एतत् (for एष्ट)। D1 अभ्यर्थित (for अध्ययत)। N1 M1 D3.7 ins. कस्तं after अभ्यस्त। N1 D7 मन्यते। D7 ins. काय से before साध्यमात्मगतु; apparently assigning this speech to the Kipālika! N1 D1 साध्यमात्मगतपतः। D5 साध्यमात्मगतु।

L 2 N1 तन्मयमिव प्रायास्तमुहलिन। D4 अभिन्न (for अभिन्न); M1 D3 split up the sentence and read: कायाः। साध्यमात्मगतु (M1 साध्यमात्मगतु; M1 साध्यमात्मगतु)। ततः प्रायास्तमुहलिव (M1 प्रायास्तमुहलिव)। राजा।

L 3 D3 निकुलस्वेदं: Pt2 निमित्त स्वर्गमिल। For the whole line, N1 तत: प्रायास्तनिमित्तस्वेदं सत्त्वितनिवेदिया महानिधानः। M1 तत: प्रायास्तनिमित्तस्वेदं न: साध्य: सत्त्वितनिवेदिया महाधनः। D7 प्रायास्तनिमित्तस्वेदं निमित्तस्वेदं: सत्त्वितनिवेदिया महाधनः।

L 4 D5 प्रायास्त (for साध्यमें)। N1 D1.7 om. अहो श्राम। M1 om. बहु after श्रामी।

L 5 D7 om. ब। N1 ins. महानुभवमें after ब।

L 8 N1.2 सत्त्व (for तत्त्व)। N1.2 D4 निमित्त (for निमित्त)। N1.2 M1 D1.7 om. कामावं निमित्त। M1 ins. तत्र after महाधनः।

L 9 D6 om.। D3 महाराजस्य (for श्राम)।
१० चरडकौ रिकम्‌ 
कापालिकः। ( समन्तावलोक्यः )। भो राजन्‌ प्रभावप्राया बवते विभावरी। तत्साधविष्यामस्तावत्‌।
राजा। भो: साधक स्मर्तव्या वयं दुःखितकथासु।
कापालिकः। राजन्‌ बेवतास्त्वा स्मर्तव्यामस्तावत्‌। ( इति निष्कान्तः )।
राजा। ( प्राचीमवलोक्य समन्तावलोक्यः )। अये कथम्‌ तमसो विभिन्न गहनं संध्यारूपारुपं दरः।
अनुप्रत्‌ यथा लोकान्युपेक्ष्यमहःपति:।।३६॥

L 1  N1 M1 D1.7 S1 P1.2 ins. साधयामः before जः।  N2 वाचक; D1.3 वाचक; D2 वाचक; M1 D7 वाचक ( for वाचको )। D7 om.। M1 D3 ति ( for इति )।
L 2  D3 om. समन्तावलोक्यः। D1 सहाराज ( for राजन् )। N1.2 प्रभावः। यो; D3.4 विभावरी।
L 2-3  D7 प्रभावायं वरते, omitting विभावरी। M1 राजः; D1 रञ्जी वरते ( for वरते विभावरी )।
L 3  N2 तः ( for तः )। N1.2 M1 साधयामः; D1 साधयामः; D2.4.6 S3 साधयामः; D3 साधयामः ( for साधयामः )। D3 वयं ( for तावत् )।
L 4-5  S3 om. lines 4-5।
L 4  M1 साधवः ( for साधक )। N1.2 D4 दुःखितसु:स्नासु; D1 दुःखितजनकवाक्यः; D3 दुःखितकथासु; D4 दुःखितकथासु।
L 5  D4 om.। M1 ins. भो before राजन्। N2 तः साधयामः ( for तः साधयामः )।
L 6  D3.7 प्रतिवी' ( for प्राप्ती' )।

Ss. 36—d) N1.2 M1 समोविष्बादस्नासु; D1 लतो विभिन्न गहनं; D7 लतोविष्बादस्नासु। D3 विभिन्न; P1.2 विभिन्न ( for विभिन्न )—b) S2 वंशावली-पुरुसः।—d) M1 D3 समुक्षेप्यमःपति:। ( M1 साधयामः )।
तद्धावस्यांपि भगयतीमाणीलिंगतीर्मुपसम्य लाम्यावेणामनु-तिष्ठामि।

( शर्त निष्कान्तः ) \( \)॥

शर्त चतुर्थं समाप्तः \( \)॥

L 1 D1 श्री ( for वरिष् ). D3 om. बाह्मवि सयवती. S3 om. भगवती. N1.2 भागीरथीमागीरि०; M1 भागीरथीमागीरि०; D4 भगवत्र भागीरथीमागीरि०-सुपसम्य; D7 भगवती मागीरषीमागीरि० ( for भगवतीमागीरषीमागीरि०- ).

L 3 D2.3-4.7 S2 Pс2 निष्कान्तः सयवे ( for निष्कान्तः ).

Colophon. N1 M1 D3 S2 वजुवाहीः; N2 D5 आशि वजुवाहीः; D1 रमसानो नाम वजुवाहीः; D2.6 रमसानावरितं नाम जगुवाहीः ( D6 adds उभायं: ); D4 आशि भ्राष्टकौशिकताके जगुवाहीः; D7 रमसानो नाम जगुवाहीः (उभायंके उभायंके समाः ). S1 Pr1.2 आशि भ्राष्टकौशिकताके रमसानावरितं नाम जगुवाहीः.
पञ्चमोऽङ्कः

( ततः मित्विशार्दि विकृतमलिनवेशों राजा )

राजा। ( सवीयें निःश्वस्य )। कष्टं मोः कष्टम्‌।

यद्वैं मुनिसत्तमस्य सुहृदां त्यागस्तथा विचित्री

वाराणसी तनयस्य च च च च च च च च च

5
dुर्विशेषाणि मथा कठोरहवेनातानि भूतालमाना

वस्येतानि फलानि दुकृतमहों विना तदारुणम्‌।।१॥

( सवैङ्कव्यम्‌।) अद्यो बलवती भवितव्यता। कुतः

मामान्नादिरों धर्मादिर विषयादिया

विधिशेष्यतापि तेन मुनित निमित्तिनिविनयम्‌।

10
tतत्रापि व्यक्तमियेन बिपिना बृक्तं तथा निष्ठुरं

वेनात्मा तनयः कल्लमापि मे सवं बिलुतं क्षणतम्‌।॥२॥

( बिन्तां नाटिसिवदीयें निःश्वस्थ सवैङ्कव्यम्‌।) अहह

L 1 N1.2 मलिनवेशो ; M1 केवपर् ; D1.7 S2 मलिनवेशो ; D4 S3 केवतमलिनवेशो ( for विकृतो ).

L 2 D2.7 om. राजा। M1 om. निःश्वस्य

S1. 1—a) N1.2 D3 बिजलसत्तमानि। D4.5 विचित्री।—b) D2.4-6 S3 चांदनान्। D5-इस्त्र ( for वास्त्रं )।—c) D5.7 गृहानाम।

L 7 M1 D4 om. ; D1 यथा ( for कुतः )

S1. 2—a) M1 भारतः। N1.2 जैविकिया। S2.3 राजनियों।—b) S2 विलेष्य विशेष्य तेन। D2 निःश्वस्य।—c) M1 व्यवनोत्तरेण। D1 वषा ( for वषा )।
The portion from व्यवन to निःश्वस्य, added on the upper margin, is partially worm-eaten and lost in D7—d) D3 विनाम्‌ ( for विनाम्‌ )

L 12 M1 नाटिसिव। D5 om. पीवे। D2.4 S1 Pt1.2 ins. च after दीवे—

D5 om. निःश्वस्थ। D3 om. ; D4 वेक्षम्‌ ( for सवेक्षम्‌ ).
Act V

दीपकती रजनीषु वैद्यविधुरा नूँत क्रस्सकी मया
करत्य फिल विन्यस्यनुवितं सा निष्कर्षये बेतसा ।

प्राणाजनावलब्ध्वनं व च तेजस्वी भूषोपिष मस्तंगमे
हा करं यत्रिमां वसाधुपालतं पारं न तति माम् ॥३॥

(निःश्वस्य) हा वत्स रोहिताभ्व

धारीजनाङ्कातवुलेलितः कर्य नु
भृमी रिं लुठिस वत्स विक्रमिन्दः ।

व्यायम परिष्वगस्तेतर्मेतिन्द्राश्-
माण्डपय्याति वर्तः व्रुद्धुरुस्ती ॥४॥

(चिन्तय विविज्ञ सकलं)

सजो मौलिर्य पनन्तु विप्रम्लातां हृतेः खागते
वत्सस्य क्रस्समस्यक्रमसां तुल्या चिप्लसेता ।

वत्स त्य नु तुनोपि मेधय इत्य येनाक्षयोधिनः
क्रमेणाक्तेत्तैव यथा सहसा दुष्योपसि वैवाहिना ॥५॥

(सामाश्रयम्) नाण्डं पापम्

क्रमेणाक्तेत्तैव यथा गमितो वैवें वर्तं वसाम् ॥

St. 3—a) D1 डोडवदा । D5 रक्तविधुरा (for शेषविधुरा).—b) D3 पति पति (चिन्तयन्न्).

D2 S2 निश्चितं।—c) N1 D3 में मंगम । N2 S1 पति ।

M1 मंगम । D7 में मंगम ।—d) D1 हा विस्तः भास्मिसाः। S1 पति

तालिस (for यासिः)। S2 पाप तु मनं यति ता । D5 transp. मृ and मृ ।

St. 4—a) D6-सान्दर्भितः।—b) D4 मुरिन्। D6 वमूर्धिनः।—c)

M1 बन्निरिदितासीं।—d) D4 भुनिद्वराः। D6 भुतस्वराः। D7 भूतस्वर-विना;

S1 पति । D1 D1.2 अनुदुर्बह्नः। M1 (before corr. as in text) S2 अनुदुर्बह्नः।

L 10 D1.7 om. अन्न्। D3 निश्चितं। (for विश्वस्य)। S2 om. मनः ।

St. 5—a) S2 पारं (for हंसः)।—b) D3 क्रस्सबुद्धः। M1 D5 क्रस्स-बुद्धः।

N1.2 D1.3 S2.3 संबंधः।—c) N2 न । M1 न (for हुः)।—d)

D1.4 कालाधिः (for दैवतः)।

L 15 N1.2 ins. हृति before मासाइः। D1 om. शान्तिः पारं; N1.2

om. पारं। D7 सान्तः शान्तः। After पारं, S1 पति । S2 आत्मसम्प्रसनमस्य (cf. ad V. 8)। M1 om. lines 15-16.
११२ : चरडकौरिकम्‌ (Act V)

(बामाक्षिस्पन्दं सूखयित्वा दक्षिणभुजस्फुरणं च)
स्यन्दते वामनयनं बाहुः स्फुरति दक्षिणः
व्यसनाभ्युवयौ पराप्ताबिवं कथयतीव मे ॥६॥

(बिचिन्य)। भथवा किमद्यापि ग्यसनाभ्युक्तया |
खलु दुरात्मा हरिश्व्हतकः। तथा हि
अतःपरं साशङ्कम्‌ नूनमभ्युदथो हि सः।
पापस्याभ्युदयद्वारमिदानीं मरणं हि मे ॥७॥

(प्रविद्यापटाक्षेषेण)

10 राजा। (साशङ्कम्‌)। मद्र किं सुतय।

L1 M1 बामाक्षिस्पन्दं। D1.3 बामाक्षिस्पन्दस्फुरणं सूचयित्वा (for बामाक्षि- to स्फुरणं च)। N2 om. दबिश्वा (स्फुरणं च)। N1 -सुजस्वदं (for सुजस्वदं)। M1 D7 transp. सूचयित्वा and दबिश्वा (स्फुरणं च)। N1.2 D1 ins. श्रये (N1.2 om. this word) ; M1 ins. श्रये (N1.2 om. this word) ;
D5 ins. साशङ्कं श्रये (N1.2 om. this word) ; D7 S1 Pt1.2 ins. साशङ्कं श्रये 

L 4 D3 कथं ममाङ्ग (for भथवा किमद्यापि)। D5 किं किं (for भथवा किमद्यापि)।
S3 बानु (for भथवा)। N1 D1 व्यसनोदयचिन्ता ; N2 व्यसनोदयचिन्तानि ;
D3 व्यसनाभ्युदयचिन्ता ; D4 व्यसनाभ्युदयचिन्ता दक्षिणभुजस्फुरणं च। N1.2 D1 om. तथा हि।

L 5 D3 पयोऽि। N2 D3 दुरात्मान (N2 दुरात्मान) हरिश्व्हतकः।

N1.2 M1 om. तथा हि।

S. 7—c) N2 भ्रमुदयं द्वारं ; D1 भ्रमुदयं द्वारं।—d) D3 श्रये मम (for मम (for मम (for मम (for मम (for मम (for मम (for मम (for मम (for मम (for मम (for मम (for मम (for मम (for मम (for मम (for मम (for मम (for मम (for मम (for मम (for मम (for मम (for मम (for मम (for भ्रणोऽि)।

L 8 M1 प्रविद्यापटाक्षेषेण ; D1.3-6 S3 प्रविद्यापटाक्षेषेण (S3 पटाक्षेषेण)।
Some Mss ins. बामाङ्गल: or बामाङ्गल: after बामाङ्गल:।

L 9 D2.6 om. बामाङ्गल: here, but ins. as above. D1 om. ; D3 अष्टान् अष्टान् (for अष्टान्)। M1 repeats ; N1.2 D1.2.4-7 S3 Pt2 सुद्धस ; S1 Pt1.2 सुद्धस।

L 10 D5.6 om. श्रये। N1.2 D1 ins. श्रये (नायत्व) ; D3 ins. श्रये after श्रये। M1 D1 om. श्रये। D5 om. श्रये। D1 ins. श्रये after श्रये।
D6 transp. श्रये and श्रये।
राजा। (परिकामति।)

L 1 Some Mss झरिशत्: M1 om. चले। D3 S1.2 Pt1.2 एवं। एवं। D5 सम्पर्क। N1.2 M1 D3 om.। S3 एव। other Mss चले। (for चले।)
N1.2 M1 D1.4-7 S3 झरिशत्। Pt2 झरिशत्। N1.2 M1 D1.3 झरिशत्। D2 S1 Pt1 झरिशत्। D4 झरिशत्। D5.6 झरिशत्। D7 S3 झरिशत्।
Pt2 झरिशत्। N1.2 परिकामति। M1 परिकामति। D1 झरिशति। D2 Pt1 परिकामति। D3 परिकामति। D4.5 Pt2 परिकामति। D6 झरिशति। D7 परिकामति। S3 परिकामति। N1.2 ins. चले after परिकामति।

L 2 All Mss and Pt झरिशत्। D4 om.। N1 D1 झरिशत्।
M1 झरिशत्। D2.6.7 do not repeat। D3 झरिशत्। S3 झरिशत्। N1.2 झरिशत्। M1 D2-7 S1 Pt1 झरिशत्। S3 झरिशत्। Pt2 झरिशत्। D7 झरिशत्। S2.3 झरिशत्। other Mss and Pt झरिशति। N1.2 ins. चले after झरिशति।
N1.2 झरिशत्। M1 D1.2.4 S1 Pt1 झरिशत्। D3.5.7 झरिशत्। S2.3 झरिशत्। Pt2 झरिशत्।

L 3 N1.2 D7 om.। M1 D1.4-6 Pt2 झरिशत्। (for झरिशत्।)
N1 चले। N2 M1 झरिशत्। D2 Pt1 झरिशत्। D3 झरिशत्। D4.6 S2 झरिशत्। D5 S3 झरिशत्। D7 झरिशत्। (as in text।)। Pt2 झरिशत्। (for झरिशत्।)
All Mss (except D3 as in text।) and M1 Pt झरिशत्। (S3 झरिशत्।)
N1.2 M1 D4.5 झरिशति।
N1.2 transp. झरिशति। (given as झरिशति।)
D3 झरिशति। M1 D5.6 S3 झरिशति। Pt2 झरिशति। D2.3.5.6 S3 Pt1 झरिशति। M1 D1.7 Pt2 om。। D4 झरिशति। other Mss झरिशति। (for झरिशति।)

L 4 N1 झरिशति। M1 झरिशति। D1 झरिशति। S3 झरिशति। other Mss झरिशति।

L 5 N1 ins. चले after झरिशति। D1 ins. झरिशति। झरिशति।
हा जाद किं सि। देहि मे परिवर्ण।

राजा। (वृत्ता चक्रवर्मा)। अहह दास्य: प्रधापः।
(तत: प्रिमितति पवाताठियं वैकृत्य नाटयन्ति शैल्या)

5 शैल्या। हा जाद किं सि। देहि मे परिवर्ण। (इति स्मर्य नाटिक्या
लेखा कल्पा)। हा जाद न जुरं दारिण्य विमुण्या वि वे जया
परिष्कारः तथा तृतं वि ॥ मन्नमाचिण्य परिखण्मि। (इति
मोहि नाट्यति)।

L 2 D1 ins. रावके' after कि.
L 3 D2.4 om. (hapl.) all words from राजा (D4 from शुल्का) up
to परिवर्ण (15). N1 D1.3 भासो; N2 भासो; M1 वासे; D7 हा
(for अहह). N1.2 ब्रह्मघन: ; D7 ब्रह्मघन: (for दास्य)।
L 4 D1 om.; N1.2 place यवादानिया alter नाटकन्ती। M1 D3
place शैल्या after यवादानिया। S2.3 om. शैल्या नाटकन्ती।
L 5 S2.3 हा जाद इति पित्वा, omitting the remaining words। D7
om. इति। M1 D2.4-6 ins. पित्वा after इति। N1.2 D1.3 S2 नाटयि
(for नाटिक्या)।
L 6 D1.2.5-7 S1 Pt1.2 ins. जि' ; D4 ins. विषेष; S2 ins. विषाद
before श्री। D2 marg. 5-7 S1.2 Pt1.2 ins. श्री' after श्री। D1 om.
हा। N1.2 M1 D1.7 om. अं। N1.2 D3 S2 Pt2 ins. अं after श्री।
N1.2 M1 श्री; D3 वे श्री; D4 अं (for श्री)।
L 6-7 N1.2 पितुष्ये वे परिष्कारः; M1 पितुष्ये वि वे परिष्कारः; D1 वे वि
पितुष्य। जया परिष्कारः तथा; D3 पितुष्या परिष्कारः; D4-6 पितुष्या वि जया परिष्कारः
तथा; D7 वे जया पितुष्या वि परिष्कारः तथा; S2 पितुष्या वि जया परिष्कारः तथा (for
पितुष्या वि वे जया परिष्कारः तथा)।
L 7 D1 transp. वृत्त वि and अं मन्नमाधिण्य। D4 S2 Pt1 वि (for वि)।
N2 D5.6 om. अं। M1 transp. वि and मन्नमाधिण्य। N1.2 D1.2.6 Pt1
मन्नमाधिण्य। D7 S2 Pt2 परिष्कारः। D3 om. इति।
L 8 D2.4 नाभिज्ञा (for नाभिज्ञा)।
राजा। (भुस्वासङ्गलोक्य व लवेक्ष्यमयम्।) कथानिमार्गि तपस्यिनी भवेना परिलक्षा। लवेया सर्वेष्य निपततीता हरिवीते।

वीणा। (सत्यमुलाव्यः।) फिं खु एवं खृति। कालं नावो एम पुिति।

(इपादा परिक्षणः।) पुिति मिनि संसारविजनि। नमोना भावावि कघु बहि। फिं न पेक्षावि। परि नेष्यारं महामायारं।

(तोमाद्रुः।) फिं बभावि। उव्वातसस्त्व कारणादो कुमारां

L 1 S2 om. भुस्वासङ्गलोक्य व; S3 om. भवेक्ष्यमयम्। M1 भुस्वासङ्गलोक्य; D3 भुस्वासङ्गलोक्य (for भुस्वासङ्गलोक्य व लवेक्ष्यमयम्)। D1 om. बभावि। D2.4.6 S2 om. बभावि।

L 2 N2 M1 D4 निक्षेपिनि। N1.2 D3 फिं (for इतविषेः)।

L 3 D1 सर्वः (for तर्पणः)। D3 भवेक्ष्यमयम् (for तर्पणः। N1.2 D1.7 Pt2 ins. नमासोधि after तर्पणः। M1 repeats फिं। N1 S2.3 ins. खु after फिं। N1.2 M1 फिं (for खु)। N1.2 एवं; M1 D3 एव्य (for एव्य)। N1.2 वाति; D4 बद्वि; D5 पठि; Pt2 वग (for वग)। N1.2 M1 ins. खु before गधो। D3 ins. हा; D4 बभाविनि before गधो। N1.2 M1 D2.5-7 पुिति।

L 4 N1.2 गुढ़िका; M1 हा गुिल; D5 गुि; D7 Pt2 गुिक। N1.2 D3.7 फिं दुर्म; M1 फिं ए मं; D4-6 S1 Pt1 फिं फिं मं। N1 यालावि; N2 नाबबघवि; M1 आयाबघवि; D1.7 गालाबघवि। D2 गालाबघवि।

L 5 M1 ब्रह्मदिकि (for भावावि)। S2 om.। D1.7 खु (for खु)। M1 om. बहि फिं। D3 मद्याविशेषिनि में खु वा पेक्षावि एवं जोईस्यमारं (for फिं खु पेक्षावि एवं भीषणं महामायारं)। M1 D1 घु (for घु)। N1 एवं (for एवं)। M1 नीसं (for भीषणं)। N2 M1 D4 बभाविनि; S2 महामायारं।

L 6 N2 om. सोमाद्र। N3 (corrupt) उव्वातसस्त्वकारणः। M1 D2.6.7 S1.3 Pt1.2 उव्वातसस्त्व (D7 उव्वातसस्त्व; S3 Pt2 उव्वातसस्त्व) कारणादो (D7 S1.3 Pt1.2 कारणादो); D3 उव्वातसस्त्वकारणादो; D4 उव्वातसस्त्वकारणादो; D5 उव्वातसस्त्वकारणादो; S3 उव्वातसस्त्वकारणादो। M1 उव्वातसस्त्वः।
विषयान्तो कोडशादो दिलान्तसंहिति वहुरस्त्रि च। (सततरसम्म)। काण्ड सो काण्डारी। किं ति में ग वातेदि। (समस्तसाधनवाच)। अतिरि अतिरि। श्रीसु पथ काण्डारी। (उपविविव लक्षणम्)। हावाव उद्देशी। उद्देशी वाय उद्दालस्त अविश्वासां मातृवाणां तिक्षकेशसंबन्धां दुष्टाधिकरां न। अविश्वासिनि से होमवेशो परिविविधा दािि

L 1 M1 अविश्वासां; D1 अविश्वासां; D3 अविश्वासां। D7 कोडारी। M1 काण्डारी; D1 काण्डारी; D3 S1 पट्टा काण्डारी; S3 काण्डारी। N2 दस्तु निद्रा; M1 दस्तु निद्रा; D1.7 पट्टा दस्तु निद्रा; D2 दस्तु निद्रा; D3-6 S1 पट्टा दस्तु निद्रा; S2 दस्तु निद्रा; S3 दस्तु निद्रा। D2-6 S1.3 Pti om.; P2 निद्रा (for निद्रा)

L 2 D1 ins. उत्थाय after उत्थाय। N1 D1 S1 Pti.2 repeat निद्रा। N2 एतो (for एतो)। M1 काण्डारी; D2.6 Pट्टा काण्डारी; D3.5 काण्डारी; D4 काण्डारी S2.3 काण्डारी। N1.2 D2 काण्डारी; M1 काण्डारी; D3-6 S1 Pti.2 काण्डारी; D7 काण्डारी। N1.2 M1 D7 दस्तु निद्रा; D1 दस्तु निद्रा; D3 दस्तु निद्रा।

L 3 M1 D3 om. समस्तसाधनवाच। M1 D5 do not repeat अविश्वास। Pट्टा वातेदि वातेदि। D5 दस्तु (for दस्तु)। M1 काण्डारी; D3 S1 पट्टा काण्डारी; D4 काण्डारी S2 काण्डारी; S3 काण्डारी।

L 4 N1.2 D1.7 Pट्टा om. उपविविव दस्तु। S2 दस्तु (for दस्तु)। M1 D1 सा (for सा)। D3 S2.3 repeat दस्तु। N1 Pट्टा दस्तु निद्रा; M1 S1 पट्टा दस्तु निद्रा; D7 दस्तु निद्रा। M1 उद्देशी। M1 D4 om. दाव।

L 5 D2.6 S1 पट्टा उद्दालस्त; D4 S3 Pट्टा उद्दालस्त; D5 उद्दालस्त। D3 transp. अविश्वासां and मातृवाणां। M1 अविश्वासां। Pट्टा वातेदि। N1.2 मातृ कर; S3 मातृ (for मातृ)। M1 मातृ। D1 नाथ। (for नाथ)। M1 D2-6 S1.2 Pट्टा वातेदि। M1 S1.2 D4 सा। D1 सा। D3 दंसिता। D7 दाश।

L 6 D1.4.5 Pट्टा दंसिता। D2.3.6 S1 पट्टा दाश। (for दाश)। The text-reading in D1.4 S3; the remaining Mss om. बंग। N1 D1 S3 जीविषादि। N2 जीविषादि; D4.5 Pट्टा जीविषादि। N1.2 D4-6 Pट्टा वातेदि। D3 S3 परिविविव; D7 परिविविव। N1.2 D6 दाश। D1.4 जीविषादि। M1 om. all words from दुष्टाधिकरां up to दाश।
लम्बे वर्णार्थों हुविस्तात्तिः (उत्तपाधिविनयति)।
(कालेवम्)। केवल सवत्तं जेव मं मन्द्वाहिषि समुक्षिम दूरं
गतोति। हा हंसिद्म मन्द्वाहिषि। (हति मृत्युं नातपति)।
राजा। (कवेंद्रस्य)। कहक्कवणस्यापि तस्य विचित्री सुभवा
ब्याहताः।
दीप्या। (लघु लघू लोपास्यम्)। हा महायन वेश्च्य दशिः
आकुलकवितस्य पुरुषस्त्र संपवं भक्तिस्तरं। सवभवा विदितव।

L 1 N1.2 D1 मन्द्वाहिषि; D7 मन्द्वाहिषि (sic). N1 D1
विस्तात्ति; N2 corrupt; D3 होति; D7 विस्तात्ति; S3 हुविस्तात्ति (for
हुविस्तात्ति). D1 ins. हति before उत्तपाधिविनय। S3 उत्तपाधिविनयति;
D2.7 S1 P1.2 हुवित।

L 2 D4 S2.3 ग्रंजः; D6 ग्रंजः (for ग्रंजः)। D3 S2.3 ग्रंजः (for ग्रंजः).
N1.2 D4 ग्रंजः; S2.3 ग्रंजः; other Mss and Pt ग्रंजः। D2.4-6 S1
Pt1 मन्द्वाहिषि। N1.2 M1 D7 विनिकान्; D1 विस्तात्ति; D3 परिवर्तः;
D4 P1a विस्तात्ति; D5 विस्तात्ति।

L 3 D3 विस्तात्ति। M1 D3 om. हा हंसिद्म मन्द्वाहिषि। D2.3.5.6 S1
Pt1.2 विस्तात्ति; S2 विस्तात्ति। D1 मन्द्वाहिषि; S3 मन्द्वाहिषि (for मन्द्वाहिषि)।
D7 om. हति मृत्युं नातपति।

L 4 N1.2 M1 D1.3 om. तस्य। N1.2 विचित्रविनाशी; D1 विचित्रविनाशी।

L 4-5 M1 हुविस्तात्तिः; D3 हुविस्तात्तिः; D7 हुविस्तात्तिः; S1 Pt1 हुविस्तात्तिः;
S2.3 हुविस्तात्तिः।

L 6 M1 transp. संतो हस्तव 4 ग्रंजः; D3 वेश्च्य दशिः। D1.4
P1a वेश्च्य। M1 om.; N1.2 D2 हाश्च; D4 शाश्च।

L 7 S2 om. आहं। D1.4-7 P1a हुविस्तात्तिः; D2 श्कंकवितस्त्र (for
श्कंकवितस्त्र)। M1 D2.4.6 S1 Pt1 om. पुरुषस्त्र। M1 D3 om. वेश्च्य।
N1.2 ins. हति before वेश्च्यस्त्र। D4 वेश्च्यस्त्रः। Pt2 वेश्च्यस्त्रः। S2 वेश्च्या।
M1 विस्तात्तिः; D3 विस्तात्तिः; D4 विस्तात्ति (for विस्तात्ति)।
राजा। (सविष्करणम्।) अहो मर्मप्रेमिता परिविषतानि।
6 दोष। (सुत्सन प्रत्यक्षमालोक्य।) त्रि पुलव एवं सु दे
स्वतिरेव नाम चिद्वा वहूं विधानवहूं इति सुन्दरदर्पणां प्रभृतिपार्थेऽ
L 1 N1.2 D7 राणि; D4 रायी। N2 झीरसत्थिःर; D1 विद्यतो; D6 विसर्जय; S2 विसम्मि। D5 वेदति; D6 विदिति; D7 S3 चिद्धतिः। S3 (for v)। N1.2 D1.5.7 तए (for ए)। D7 om. द्राह। S2 ins. वि after राह।
L 2 N1.2 समाविश्वः; D1.4 समाविश्वः; D3.6 P1 समाविश्वः। N1.2 प्रवेशसारो; D1 गुलो; D2 परदेशाः। D7 P12 परबालो (for परबालो)। D1 एसो। N1 M1 D7 S1 Pt1.2 ins. हे after एसो। D3 om.। D5 गालो; (for गालो)। N1.2 M1 D1 ins. ति after गालो। M1 om.। D3 शा (for v)। D7 सम शा (for में)।
L 3 M1 D1.7 P12 भाष-। S3 भाष- (for भाष-)। D3 om.। D1 तथा; S3 तथा (for तथा)। D7 om.। S2 विपिनाः। P12 परिविष्ठाः।
L 4 D2.4-6 S1 Pt1.2 मस्तर्त्तः; D3 S2 मस्तर्त्तानि; S3 मस्तर्त्तानि। M1 मस्तर्त्तार परिवेदितः। N1 ins. भाषापानि। N2 ins. वालयानि after परि
हेदितानि।
L 5 D2 S1 P1 ins. सस्थः। D6 ins. अस्थास before अस्थाः। D3 पुलस (for पुलस)। M1 D3 S2 P12 भाषालोक्य (for भाषालोक्य)। D7 P12 om. हा। N1.2 पुलस; M1 D2.5-7 P12 पुलस। S2 om.। N1.2 एसः (for एसः)। N1.2 M1 क्ष; D7 om.। D6 एसः (for एसः)।
L 6 M1 ब्रह-। D4 ब्रभ- (for ब्रभ-)। D2.5.7 अभ- (for अभ-)
D4-6 S1 Pt1.2 -अभुर-। N1.2 विद्वानसभच्। M1 विद्वानसभच्। D1 विद्वानसभच्। D3 विद्वानसभच्। D5 S2 विद्वानसभच्। P12 विद्वानसभच्। D1 ins. द्वारे शा after हसे। D2.5.6 om. हसे। N3 मुखयाद्य (om. मुखयाद्य)। D1.3.7 Pt1.2 शृङ्ग-विद्वानसभचे (D7 विद्वानसभचे); D2.5 विद्वानसभचे। M1 D4 मुखयाद्यपादमाण्यः। D4.6 S1 P12 -पादेऽ। D7 -पादेऽ (for वादेऽ)।
ल १ प्रारंभपरे लोके. यह अनुभवि तथापि वातावरण-बिजली वर्कताने, ता किं पंथ यतीते अस्तमण सपेशु कर्माचारण। तथा साधारणस अज्ञानस मय मन्त्राकारी भारी पमादे। सबसा अध्याय परमात, अन्यमण व अस्तमण, अन्यमालायो विषयानिर्माण। जेते बहुः।

ल २ मवारे ऊपरस यह अनुभवि तथापि वातावरण; प्रारंभपरे लोके, दोषस वर्कताने; प्रारंभपरे लोके। मवारे ऊपरस, दोषस वर्कताने; प्रारंभपरे लोके।

ल ३ मवारे ऊपरस, सत्ता तथा; सम्बन्धानस (करुप) (साधारणस); दोषस वर्कताने; दोषस वर्कताने।

ल ४ अर्थे पमादे, मवारे अनुभवि हृदयस; मवारे अनुभवि हृदयस; सध्या (साधारणस); मवारे अनुभवि हृदयस।

ल ५ दोषस वर्कताने; प्रारंभपरे लोके; दोषस वर्कताने; कर्माण्। मवारे अनुभवि हृदयस; दोषस वर्कताने; मवारे अनुभवि हृदयस; दोषस वर्कताने; मवारे अनुभवि हृदयस; दोषस वर्कताने; दोषस वर्कताने; मवारे अनुभवि हृदयस।
१९। सरशं। …
दिट्ठपक्चयदहि समादिद्‌ठग्डि सामुदविभक्षणेहिं अघा वंसवडढणो …
ता मम मन्द्भारणीए भाभधेपदि’ सव्वं अलि्ं संबुततं |
शाजा। (शाश्वत)। कथं संवादिनी कथा वर्तेचे। (वियुणमणकोष) 
वाच्य)। अते कथम्

L I D1.4 दित्‌ (for दित्‌). N1 M1 D1 transp. समादिद्ढम्हि (D1 भाविभइद्ढम्हि) before वचा. N2 om.; D2.3.6 Pt1 समादिद्ढम्हि; D4.5.7 समादिद्ढम्हि; S3 Pt2 समादिद्ढम्हि. D1.7 शास्विभिवन्नवैवैयियं; D3 वास्तवावेहि; M1 D3 शास्विभिवन्नवैवैयियं; D4.6 S1 Pt1 शास्विभिवन्नवैवैयियं; Pt2 वास्तवावेहि (for शास्विभिवन्नवैयियं). N1.2 D1 ins. अहुतिभिवरेहि after शास्विभिवन्नवैयियं. S3 वद्ध (for वचा).

L 2 N1 D3.5.6.7 वंसवडढणो; N2 वंसवडढणो; M1 वंसवडढणो; D1 वंसवडढणो; D2 Si Pt1 वंसवडढणो; D4 वंसवडढणो; Pt2 वंसवडढणो. Pt2 om.; N3 वंसवडढणो; M1 वंसवडढणो; D1 वंसवडढणो (for वंसवडढणो). N1.2 समादिद्ढम्हि; D2.6 वंसवडढणो; D4 वंसवडढणो; S3 वंसवडढणो. M1 वंसवडढणो; D3 वंसवडढणो; D7 वंसवडढणो; Pt2 वंसवडढणो (for वंसवडढणो). S2.3 transp. वंसवडढणो and वंसवडढणो. M1 D3.7 om. वंसवडढणो. D3 हुविस्वदि (for मविस्वदि). D2.4-6 om. दित्‌.

L 3 D3 om.; D4.6 मं (for मम). D4 वंसवडढणो; Pt2 वंसवडढणो. M1 वंसवडढणो. D3 वंसवडढणो (for मविस्वदि मविस्वदि). D1 संहथा (for लक्ष्य). N1.2 ins. दित्‌ before शास्वतं. D3.4 शास्वतं; Pt3 शास्वतं. N1.2 दित्‌; D4 दलं (for संहथा).

L 4 M1 ins. शास्वतं after शास्वतं. M1 D3 om. कथं. N1 संवादिनी. D3 शास्वतं (for कथं). N1 वर्तेचे; M1 वर्तेचे; D5 वर्तेचे (for वर्तेचे). D1 शास्वतं (for कथं).

छलाकारमिवं शिरः पृथुलाटान्तं ।
चक्राङ्ौ चरणो करौ सकमलावाजातुलम्बौ भुजो ।
क्षामं मभ्यसुरो विद्द्यामुदर गुद कटिः पीवरा ।
नूनं qagerge शिद्युरयं साघ्राज्यचिहाङ्कितः ॥८
( स्मरुतिमभिनीय adgeay)। कष्टमियता कालेन वत्सो ।
दोहितायाबहो नूनम्स्याअाबेव यथोखखायां वर्तते ।
तवभिषक्ते मे हरप्यः । अयया प्रतिहतमक्षः सकस्यः ।
दौब्याः ( सोपालम्ममाकाबो )। भबबे कोसिकितत्वो ब्राह्मणिः सिः ।
राजा। ( सागेठम् )। कर्षं मगवन्ते कोसिकम्पुपालभेते । शब्देयाः
न चित्रित संवबविः । तदुल्ल पर्यप्रवधायाः शैविद्यैयाः । १०

St. 8—a) D7 ( before corr. ) चन्द्राकारः ; S2 चिताकारः. S3 पुषलाटान्तः—b) D4 om. चक्राङ्ौ चरणो करौ स—d) D1 शिरसौः. M1 सागेठेयाः
L 5 D6 S1 Pct1 om. कष्टमियता कालेन वत्सोः. D4-6 S1 Pct1.2 ins. मे after वत्सोः.
L 6 D2 corrupt ; D6 नूनम्स्य ( for नूनम्स्याअाबेव ). D1 सज्जि- ; S3 सज्जि- ( for सज्जि- ).
L 7 N1.2 ins. कन्या विचाय after चकम्बा and शान्ति पार्य after it.
L 8 N1.2 M1 D2 श्रिम्बम् ; D3.6 श्रिम्बम् न. N1.2 ins. श्रिबं before विद्वलोः. N1.2 M1 D3 श्रिवलोः ; D1 S2.3 कन्या ( for विद्वलोः ). N1.2 M1 श्रिवलोः ; D4 श्रिवलोः. N1.2 M1 D7 ins. तुम् ; D3 ins. तुम्। शलि
L 9 D4 om. प्रव. D3 om. मगवन्तः.
L 10 D4 S2.3 om. त before चित्याः. D5 चित्याः. D2 S1 Pct1.2 om. त after चित्याः. D2.3.6 S1.2 Pct1.2 विचायाः ; D5 चित्याः corrected to चित्याः ( for चित्याः ). M1 चित्याः ( for पर- ). D7 om. ; N1.2 शैविद्यैव ;
D1 शैविद्यैयाः. D4.5 Pct2 शैविद्यैयाः ( for शैविद्यैयाः ).
(चिरमलोकः सरकः)। हर्मभाषपि संदेहेन। कुत: सा वाणि कक्षार्त्तमः सिद्धाज्ञानमप्रेत्तन्त्रीः।
ताप्स्यंकः हर्ममुः सहसा दुषीयमः कार्मिकः।
सैन युगलाक्षामिना रेखाकरितीयते।
हा पतल रोहिताष्ट्र वाणिः। देहिः मे भविष्यम्। (हति दृष्टिः: वतति।
संस्कृताः रोहिताष्ठाष्ट्र मुनि मलोकः।)
अनुवलस्यानन्दसाकुरस्य सरार्थे शैवश्व मनुमागः।
प्रथ्येकुक्कुरुपोक्तिकारिणी
मलुद्धिधप्नानः सरामि शशवः मन्दभागः।
भ्रतजुरोलजश्चंदितम्।
मधुपलः द्विनाथगुणेऽपरः।
एवरूपः सैव पुराणमलिना रेखाभिरन्नते।
हा रोहिताश्व कुतः। देहि मे प्रतिवचनः। (शतिः
मूर्छितः पतति। संस्कृतः रोहिताष्ठाष्ट्र मुनि मलोकः।)
अनुवलस्यानन्दसाकुरस्य सरार्थे शैवश्व मनुमागः।
प्रथ्येकुक्कुरुपोक्तिकारिणी
मलुद्धिधप्नानः सरामि शशवः मन्दभागः।
भ्रतजुरोलजश्चंदितम्।
मधुपलः द्विनाथगुणेऽपरः।
एवरूपः सैव पुराणमलिना रेखाभिरन्नते।
हा रोहिताश्व कुतः। देहि मे प्रतिवचनः। (शतिः
मूर्छितः पतति। संस्कृतः रोहिताष्ठाष्ट्र मुनि मलोकः।)
अनुवलस्यानन्दसाकुरस्य सरार्थे शैवश्व मनुमागः।
प्रथ्येकुक्कुरुपोक्तिकारिणी
मलुद्धिधप्नानः सरामि शशवः मन्दभागः।
भ्रतजुरोलजश्चंदितम्।
मधुपलः द्विनाथगुणेऽपरः।
एवरूपः सैव पुराणमलिना रेखाभिरन्नते।
हा रोहिताश्व कुतः। देहि मे प्रतिवचनः। (शतिः
मूर्छितः पतति। संस्कृतः रोहिताष्ठाष्ट्र मुनि मलोकः।)
अनुवलस्यानन्दसाकुरस्य सरार्थे शैवश्व मनुमागः।
प्रथ्येकुक्कुरुपोक्तिकारिणी
मलुद्धिधप्नानः सरामि शशवः मन्दभागः।
भ्रतजुरोलजश्चंदितम्।
मधुपलः द्विनाथगुणेऽपरः।
एवरूपः सैव पुराणमलिना रेखाभिरन्नते।
हा रोहिताश्व कुतः। देहि मे प्रतिवचनः। (शतिः
मूर्छितः पतति। संस्कृतः रोहिताष्ठाष्ट्र मुनि मलोकः।)
अनुवलस्यानन्दसाकुरस्य सरार्थे शैवश्व मनुमागः।
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मलुद्धिधप्नानः सरामि शशवः मन्दभागः।
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हा रोहिताश्व कुतः। देहि मे प्रतिवचनः। (शतिः
मूर्छितः पतति। संस्कृतः रोहिताष्ठाष्ट्र मुनि मलोकः।)
अनुवलस्यानन्दसाकुरस्य सरार्थे शैवश्व मनुमागः।
प्रथ्येकुक्कुरुपोक्तिकारिणी
मलुद्धिधप्नानः सरामि शशवः मन्दभागः।
भ्रतजुरोलजश्चंदितम्।
मधुपलः द्विनाथगुणेऽपरः।
एवरूपः सैव पुराणमलिना रेखाभिरन्नते।
द्वारकाचक्रम्
हा वस्त्र रोहितश्व हा तपनकुलबालधवाल हा
हरिभद्रहुन्ध्याल्पकुलन. हा कुपितकौशिकविहस्तिणाः
प्रधानपुण्य।

अथ च वस्त्र

मूर्धामितिक्षणीयसा न पविष्टसेरा
हानां न वरणारमितीव्याप्तानि यथेऽ
जातो धनुर्जितिक्षणाङ्गोऽनां न बाध
लक्ष्मोवयः प्रतिपितिकुरिष्वासि तथं।

ल १ १ इन्स. साखः ब्रह्मणं हा वस्त्र। M₁ om. ब्रह्मणम्। M₁ D₁.३ om.
हा before तपनकुल-। D₁ तपनकुलबालधवाल; D₇ तपनकुलप्रधान; M₁ कुलकमलप्रधान।

ल २ १.२ D₁.६.७-हुन्ध्याल्पकुल। मूख्या। D₄ महाकुपित- ( for हा कुपित- )

ल २-३ M₁ हा कौशिकविहस्तिणाः प्रधानपुण्य।; D₃ हा कौशिकविहस्तिणाः
प्रधानपुण्य।

ल ३ S₃ om.। D₁-प्रभ- ( for प्रधान- )

संत ११ Before this verse, D₃ ins. पर्य; D₄ ins. नार एवावलो कुंडवा।

अथ इबद्वसयवकुलस्यारस्यनसंज्ञाय: भवोदितसुश्रवणस्तासीति निनिनिनिनिनिनिनि
वारामिरनवा तपस्या मये न निर्माण्य इति वोर्लाभं मूदितः पल्लो संग्रामः कथमः।

—४) D₃ मृदृष्टिविशि।—५) D₁.६.७-मूख्याः ( for मूख्याः, i.e. य for य )

—६) M₁ विष्यमहं; D₇ विष्यमहं

ल ७ १ D₂ om. this line मूख्या। D₃ om. नार।

संत १२ D₂ om. this verse—६) D₄ वरणारमिती। N₂ मूख्याः

करयेः—५) D₄ मृदृष्टिविशि (sic) हस्ती।
१२४ चरडकौशिकम्‌ (बिचिन्त्य)। तत्किमिन्द्रोपसल्व विचुपुप्त्या देव्या: कथवाला- 
तपालस्‌। अयथा न युक्तिमूः तनयशोद्धमानान्त तपस्निषि 
वद्यायित्वेयनापरेणोद्धयितुम्‌। (आत्मानम्यवलोक्य)।

दुरात्मन्‌ भिक्षुदन्दतज्ञ कथमधापि न प्रियसे। तस्मात:
पात्र दृष्टसि। (हि सूहि नादाष्टि। शानेकम्यीव)। दुरात्मन्‌ 
भिक्षुदन्दतज्ञ वदेतानामानीमाय हत्मानाग परितज्ञि 
तत्किमालामानिन्नो लोकायतां परिवातुमिच्छिसि। धिखूँ

L 1 D1.7 Pt2 om.; N1.2 विषूध (for विचिन्त्य)। N1.2 M1 
D7 दृष्ट्यहिप्प्त्य; D1 दृष्ट्यहिप्प्त्यविचिन्त्य; D6 Pt2 कथि 

L 2 N1.2 M1 D3 युक्तिमिन्त्य (for युक्तिमिन्त्य)।

L 3 M1 D3 दुरात्मन्‌ दरिश्वन््रहतक कथमध्यापि न 
प्रियसे। तस्मात: 
दुरात्मन्‌ हरिशन््रहतक यदेतानिदानिमध्या हत्मानाग 
परितज्ञि 
तत्किमालामानिन्तो लोकायतां परिवातुमिच्छिसि। धिखूँ

L 4 M1 D3 om. (hapl.) all words from भिक्षुदन्दतज्ञ up to 
हत्प्राणान्न परित्यजसि (16) but ins. the passage later after 
परित्यजसि (16)। N1.2 D1.7 प्रियसे (for प्रियसे)।

L 5 N1.2 धिखूँ (for धिखूँ)। for the reading of D3 see 
below (17)। D1.2 नादाष्टि (for नादाष्टि)। D1 ins. ततः: 
before शन।

D4 दृष्ट्यहिप्प्त्य (for दृष्ट्यहिप्प्त्य)।

L 5-6 D1 om. दुरात्मन्‌ भिक्षुदन्दतज्ञ।

L 6 N1.2 ततः (for ततः)। S3 वदेतानाम (for वदेताना)। D3 हर-
प्राणान्न (for हरप्राणान्न)। D1.3 शानेक (for परितज्ञि)।

L 7 D3 तत्किमाला: परं धिखूँ (for धिखूँ)। भिक्षुदन्दतज्ञ 
(for all 
words from भिक्षुदन्दतज्ञिनो up to धिखूँ)। N1 M1 भास्याधिनिन्तो; N2 
शानिन्ता; D1 S3 शानि। D1 शानेकादासन। N1.2 शानेकाधिनिन्ता; M1 
शानेकाधिनिन्ता; D1 परिवातुमिच्छिसि। D7 om.; D1 धिखूँ (for 
धिखूँ)।
वरमण निर्मलन्तः तमसि द्रव्यं।
पुत्रान्तनंगुरुषिता न पुनर्विशिष्टा विषः॥१३
अष्टि व
अन्तरात्मा-ककच-वैतरणीवधि-वण्डा-प्रकप्त्वन-रीरव-शामलीषु।
जैसते वसन्त तयाद्विधिः प्रतात्सता
दुःखेन यातनयविदुष्टेः तुहः॥१४
तत्तवं विलम्बेन। अन्तु नागीर्धिरीप्तातेः सत-शोकान्तिवामामात्माः विनाप्यामिः। (हस्ति मन्यते)

St. 13—a) D2-6 निम्नः (contrary to metre); S1 Pt.1.2 निर्मलन्तः—
c) N1.2 M1 तन्वान्तनेनुरहिता (hypermetric).—d) D1 S3 पुनर्विशिष्टः। S3 Pt.2 दसः (for दसः); *M1 transp. St. 13 and St. 14.

St. 14—a) N1.2 -वैतरणीवधि-; D1 -वैतरणीवधि-; M1 D3.7 -वैतरणीवधि-; D2.4-6 स1.3 Pt.1.2 -वैतरणीवधि-. [Vaitaranī and Avici occur as names of Naraka in the Devī-purāṇa].—b) D3 वैतरणीवधि-; D4 वैतरणीवधि-—d) M1 तन्वान्तिक्षेत्राः; D3 S3 तन्वान्तिक्षेत्राः as in text; other Mss विलम्बीवजेन. | Among Narakas mentioned in the Purāṇas (Viṣṇu, Padma, Devī) we have the names of Andhārama, Krakacchada, Puyāvaha or Pūyoda, Vici, Asipatranā, Raurava, Sālmali, Vaitaranī and Avici]. M1 तातु (for मुखः). M1 transp. the first and second halves of this St.

L8 D3 विलम्बितेन (for विलम्बेन). N1.2 मानीर्थीरवहस्तातेः; M1 मानीर्थीरपातेः; D2.4.6 S1.3 Pt.1.2 मानीर्थीरवहस्तातेः; D5.7 तुहः।

L8-9 N1.2 ब्रह्माक्षुतोऽक्षामिना निद्धरणं (N2 ब्रह्माक्षुतोऽक्षामिना निद्धरणं); M1 ब्रह्माक्षुतोऽक्षामिनिद्धरणम्; D1 ब्रह्माक्षुतोऽक्षामिना दुःष्टं; D3 ब्रह्माक्षुतोऽक्षामिनाः.

L9 M1 D3 om. इति.
परिचय स्त्रुतिमभिनीय सर्वभागम्। अहह मनाजपरामी-मात्रामान विस्तृतोऽसिः। (विचिन्त्य सवेक्षणम्।) कष्ट नो: कष्टम्।
मरणाधिमात्र वातित धन्या: साधीनचुरवः।
आसारस्विस्विमण: पापः प्राणवाणदेशुष्टीवरः।॥१७॥
(वैवृत्य नातित्वः)। तदस्मादि मनोरथाधृतोऽसिः मन्द-भाग्यः। कृतः।
दाशण्यासमुख्य धैर्यमज्ञस्वेता मेघाबुभः।
तुवाररजित्यिनयोऽवध भरुरावायूतिमम्।॥१६॥
(सावष्रम्मम)। तदावविवानीलसहसद्देवकविभन्नमात्रामान्य
विशेषनारिणाः सल्लस्तम्य भरुरावास्त्रां प्रलाणीकरोमि।

L 1 M1 D1 सतृता; D3 हस्ता (for स्त्रृतिमभिनीय)। N1.2 न मन्दागिन्यः।
L 1-2 N1.2 M1 D1.7 पराधिनारजीवितमात्रामान।
L 2 D2.6 विस्तृतोऽसिः (sic) (for विस्तृतोऽसिः)। N1.2 ins. मन्दागिन्य:**
after विस्तृतोऽसिः।
L 3 S3 om. कष्टः।
St. 15—a) N1.2 D4 विद्वन्ति; D6 विद्वन्तिः।
L 6 N2 D5 वैवृत्य (for वैवृत्यम्।)। D5 om.; D3 S3 नातित्व (for नातित्वः)। D3 तस्सात् (for तस्सात्।)। D5 om. आपि; S3 परिचयोऽसिः (for भ्रोऽसिः)।
L 6-7 M1 D3 om. मन्दागिन्यः।
L 7 D1 यहः (for कृतः।)
St. 16—a) N1.2 M1 D1.3 [पि (for [पि।]—b) D3 यहः; D6 भास्त्रेष (for भास्त्रेष।)
L 10 D5 om. सावम्मम। M1 D3.7 om. शतः; D1 om. शतः। N1.2 भवावावायूष्टोक्ताम्। M1 भवावावायूष्टोक्ताम्। D1 भवावावायूष्टोक्ताम्। D3 भवावावायूष्टोक्ताम्। S3 om. आसारस्विस्विमणाः।
राजा। (दष्टा सर्वभ्रमम्) अहं दुःखप्रमापितं जीवितव्यसनकामकाम। 10
tततिक्षोऽकारभ्रमाय। (निलिन्य) भवलु, एवं तावलु।
(एकान्ते सिद्धता)।

L 1 N1.2 ins. संग्रामचं as stage direction before यतः।
St. 17—b) D3 संग्रामं; D7 संग्रामू (for संग्रामू)।—c) N1 D7 सहस्रः; D1 चलने; Pt2 नहोऽ (for नहोऽ)। M1 धोरोऽ विशेषम्; सम—d) N2 वे
सोहावः; S2 संग्रामस्व (for संग्रामस्व)।
L 6 N1.2 लघुसंहा (for संग्राम संह।) D3 S3 वह्; D4 वह् (for वह्)। D1 ins. अव वि after वह्; M1 ins. after दुःखोऽविरि। N1 एव।
(for एव)। D6 श (for श)। N1.2 M1 transp. गा and स।
L 7 D2.5 om. गु। N1.2 D1.2.5.6 S3 Pt2 श; D4 हस्तः। N1 D1.7 ऋद्वस्तः; N2 M1 शिरस्यः; D4 करणीलो; D5 शिरस्यः। N1.2
विरूपः; Pt2 प्रभुः (for प्रभुः परिभ्रमण)।
L 8 D1 एदस्त (for एदस्त)। N1.2 M1 मसाणपाद्वे; D1 मसाणपाद्वे; S3 मसाणपाद्वे। D2 om.। M1 मसाणपाद्वे; D4 S3 चरणावः (for
चरणान्य)। N1.2 तद्विनिश्चः; D3 चरणः; S2 उद्विनिश्च (for उद्विनिश्च)।
L 10 D3 om. हस्तः। D7 om. अप्रवी; D7 जीवितव्यस्यः। M1 जीवितव्यस्यः।
L 12 M1 D1.3 इत्येकान्ते सिद्धता (D3 शिरस्यः) डूरस्मणोऽग्नि काम कमः। (M1
d3 om. this word)। D2.4-7 S1.3 (S2 missing) Pt1.2 दुःखस्मृणोऽग्नि। M1 D1-7 S1.3 (S2 missing) Pt1.2 continue दुःखाविनं यानं इदानि पदविति,
which N1.: insert later below after St. 18. [Variants: D1.5.6 लः; D3 लः; D4 लः। M1 D1 वामीम; D1 S3 इदानि
(for वामीम)। D5 शिरस्यः (for पदविति)। M1 D3.4 S3 Pt2 ins.
उवः: after पदविति]।
अ शैव्या। (सविस्मयमाकणैयति)।

राजा। (पुनरथ्यो गतवा मरणसिद्धिः याति (५१५) हस्ताण्ड पठतिः)।

शैव्या। (आकार्ये सार्वभूमि श्रवणस्वरूपस्य विस्तारिताः प्रधानीविराह विस्तारितो विस्तारितो)।

सत्र. १८—दि २.५.६ ओम. तस्विरि वर्धनः यत् (५१५) मरणमहत्त्वोत्पत्ती विस्तारिते विस्तारिते।

लॅ ५ मि धृत-प्रभु ससंभ्रमं भावये।

लॆ ६ मि धृत-प्रभु गतवा गतवा गतवा गतवा गतवा गतवा गतवा गतवा गतवा गतवा।
अण्णसिं पि अध्यात्म-दास रामावी दासभावादो तथा बिस्सं भविसं।
(उल्लभोभोकय वीरे निःश्वस्य)।
भवम मेवते मिलुं पि वा
लमोबाधि भवपितो समाधायो।
ता हरिद्द मन्दभावानी।
(हुश्यत लवण पातालिका लहरोत्भाय बुध्य गृहुपु भविः)
केसिन वर्णिणं अपपायारािवके वस्ताबिसंबिे परिविदिबि्व।
ता कालोनिकं कलु वास्तिभणस्मुद्विताय दस्सुताय बिभवं

L 1 D1 अण्णसिं; D2 अण्णसिं; D4 अण्णसिं; D6 अण्णसिं; D7 अण्णसिं
(for अण्णसिं.)
D4 S3 वि (for वि)।
N1 M1 न वि (M1 om. this word) परियुञ्जः हमारो दासभावादो; N2 agreeing but corrupt; D1.7 वि
विरुध्ध (D7 वा परियुञ्ज (for these words) हमारो दासभावादो भविः
(for हमारो दासभावादो वा बिस्सं भविः)।

L 2 D3 द्वार्मुण्य (for द्वार्मुण्य)।
Some Mss विश्वान्।
D1 ins. नो before भवम्।
D2 अण्णसिं (for अण्णसिं)।
D1 वि; D3 वि (for वि)।
N1.2 transp. मिलुं पि या लमोबाधि and अण्णसिं तमाभासावो (13)।
S3 वि (for वि)।
M1 विरुद्ध (for विरुद्ध)।

L 3 M1 लमोबाधि; D1 लमोबाधि; D2.5.6 Pr2 लमोबाधि; D3 लमोबाधि;
D4 लमोबाधि; D7 लमोबाधि; S2.3 लमोबाधि (for लमोबाधि)।
N1.2 D1.3 अण्णसिं
M1 D5.6 S1.3 Pr1.2 ता हरिद्द।

L 4 D1 पातालिक (for पातालिक)।
M1 om. सहस्रोत्भाय।
N2 M1 om.।
N1 अण्णसिं परियुञ्जः।
D3 अण्णसिं परियुञ्जः (for अण्णसिं परियुञ्जः)।
D1 वि (for वि)।
D2-6 S1 Pr1.2 हिरिष्यः; D7 S2 हिरिष्यः; S3 हिरिष्यः।

L 5 N1.2 M1 D5.7 ब्रहजि; D3 ब्रहजि (for ब्रहजि)।
D3 S2.3 अण्णसिं
N1.2 M1 दासप्रमण; D2-6 दासप्रमण; S1 Pr1.2 राजस्यः।
N1.2 M1 उसाविसंबिवके; D3 जादूबिसंबिवके (for बसाविसंबिवके)।
N1.2 परिविदिबि्व; Pr2 परिविदिबि्व।

L 6 Pr1.2 वशु (for वशु)।
M1 D3 दासप्रमण; N1.2 D1 दासप्रमण; M1 दासप्रमण; D2 सस्तुताय।
चरडकोशिकम्‌ [ Act ५

आराधवांशी वदोवासाणि कामालिण्यं \ अताणं \ परिसोधश्च \ जया न हसिं \ मण्यस्सलोए \ पुणि \ वि \ संसविस्तर \ मद्यकाणी।

( इति चित्रां रवयति )।

राजा। ( हस्ता सच्याम्‌ )। अथे भाराधवान्य वालोम्यतम। ( आलं-\ 

-गतमं)। साहु देवि साहु। नाभिमायवार्यामतिकान्तमार्गियम्-\ 

-जातम्। तद्वाबिवानीरुपसेव भरुरुपां प्रमाणीकरोदियि।

( तथा \ इत्या चर्चाम्‌ लवैन्या ल। )। देवि। ( इत्याहंके \ 

-मुखमाध्यमेऽरुति। ) मद्यामाने।

L 1  N1 D1.3 S2.3 भाराधवानि; N2 भाराधवानि। N1 M1 S2 \ 

-बोधसात्; N2 दिवसावसात्; D4 S1 Pt1.2 वदोवासात्; S3 वदोवासात्-\ 

N1.2 -निम्मेि।  N1.2 D1 ins. तथा before भाराधवानि। D4.5 \ 

-फ्राय। M1 D1.2.4-7 S1 Pt1.2 परिसोधश्च; D3 सोधसं; S3 परिसोधश्च।

L 2  D3 S3 यह ( for यहा। N1.2 M1 D1.3 om. या। M1 om. \ 

-सिं। N1.2 D1.3.7 मण्यस्सलोए। N1.2 या सवरस्त्र इदित ( N2 om. this \ 

-ि); M1 पुणि सवरस्त्र; D1 या पुणि वि सवरस्त्र। D3 पुणि वि \ 

-जीवितसः ( for पुणि वि संसविस्तर। The passage from मं ( in मन्दभादणी ) \ 

-up to the end of the work are lost on missing folios in D1।

L 3  M1 ( before corr.) नापयति ( for चर्चांति।

L 4  D3 om. हस्ता and यह। N1 M1 यह। N2 corrupt ( for \ 

-भाराधवानि। N1.2 कालोवित्त कमि। M1 कालोवित्त कमि ( for कालोवित्त कमि।

L 4-5  N1.2 om.; D3 Pt2 लगरत् ( for भाराधवानि।

L 5  S2 om. second साहु। D2.5.6 om. यह। D4 वधस्ताचार्याम-\ 

-तिकान्त ( for भवस्ताचार्याम-\ 

-तिकान्त।)

L 5-6  M1 भाराधवानि ( for भाराधवानि।

L 6  M1 D3 om. इत्या। D7 \ अप्रक्ष ( for अप्रक्षा। D3 प्रक्ष: (for अप्रक्ष:)।

L 7  N1.2 D2.3 om. भाराधवानि सवरसिः। N1.2 D3 om. या। D7 \ 

-प्रक्ष।

L 8  N1.2 M1 D3 om. भवस्ताचार्यामेऽरुति। D2.5-7 ins. इति \ 

-बहसि after \ 

-हामाने।
Act V ]

भक्तवा मस्तरिस्वामवेस्वा ब्रह्मकम्बलम्।

प्रधर्मेवीया: केमनात्नात्मानोभिता: कियात्। १६१।

ततुपुणि रत्नां चूककंबलः। (हि समवालम्यं करं प्रस्तारस्तति )।

श्रीण्या। (अवष नारायणी)। महसुष दूरो विंदा। अर्प दे उव्वारस्ते। ५

राजा। (बीरं नारायणस्वा स्थितः)।

श्रीण्या। (रोहिताश्वस्य शरीरात्मात्मापर्ययंति हस्तं समालोक्य सविस्तरमालम्यं)। कर्य वक्तव्यसिक्षणमात्माहं वि अंग पाणी इमम् वार्चस्व उव्वारस्ते। (चैति प्रत्यक्षमालोकः)

St. 19 = IV. 23.—cd) N1.2 प्रधर्मेवीया: केमनात्मानोभिता: कियात्।

Instead of the entire verse, S2 reads भक्तवा मस्तरिस्वामवेस्वा हि पल्लवः। S3

अवष मस्तरिस्वाममिलाहि पल्लवः।

L 3 Pt2 om. मे. N1.2 M1 D3.6 युक्तकंबलः। N1.2 सामवालम्यं कर्ष्या।

M1 सामवालम्यं (for सामवालम्यं)।

L 5 N2 D6 नारायणी। D5 नारायणी (for नारायणी)। D3 ins. मुख्यं after महसुष। M1 मह मुखस्तं (for महसुष)। D7 om. दूरश्चर। N1.2 ins.

हेव after दूरो। N1.2 ते (for दे)। M1 D3.4 उव्वारस्ते। Pt2 उव्वारस्ते।

L 6 N1.2 M1 D7 Pt2 बीरः नारायणी, omitting स्थितः। S2.3 नारायणः (for नारायणी)।

L 7 N1.2 M1 D3.7 ins. सवस्यं before रोहिताश्वस्य। N1.2 रोहिताश्व- सरीरात्मादः। D3 रोहिताश्वस्य सरीरात्मादः। D4 ins.

तं before राजण्यवती। N2 om. राजण्यवती। N1.2 ins. राजः before हस्तः। N1.2 वल्लखरः। D3.7 वल्लखरः (for समालोकः)।

L 8 N2 om. सविस्तरमालम्यं। S2 सवयं (for सवयं)। N1.2 इमं हस्तः। D6 कर्णं (for कर्णं)। S3 xx वर्णसि। Pt2 वर्णसिक्षणसि।

N1.2 D7 Pt2 -वर्णसि। M1 -वर्णसि (for -वर्णसि)। N1.2 M1 D3.7 om. वि।

L 9 D3 ins. ता before हस्तः। N1.2 ins. हेवेप्रस्त after उव्वारस्ते। D2.3

S1 Pt1.2 ins. महसुष before शान्ति\(=\) M1 D3.7 repeat शान्ति। D7 Pt2 ज्योत्कर (for ज्योत्कर)।
सप्रयभिङ्गानं। कर्मणां विपाकः। तदलं परिदेषितेन। उपनीयतामेति।

राज्ञा, अपसृत्य। देषि न मां श्वपाकदाखयदूषितं।

तत्समाश्वसिहि समाश्वसिषठि।

राज्ञा। कर्मणा विपाकः। तदलं परिदेषितेन। उपनीयतामेति।

(सौभाग्यमपैवविति)।

(माकाशातुष्रुषृष्टिः। उभौ सविसयमवलोक्षय:।)।

1. लिखित वचनों को उल्लिखित शब्दों के साथ साथ साथ साथ लिखित दिखाई देता है।
2. मौलिक उपशार्य पीएसई के साथ सामान्य वाक्यों को उल्लिखित शब्दों के साथ साथ साथ लिखित दिखाई देता है।
3. इस मौलिक उपशार्य के लिए यह प्रदर्शित नहीं है।

न.से. ३२०
राजा। कथमाकाशात्पुष्पवृष्टिः।

(नेपथ्य)

अहये दानमहो शीलमहो धेयैमहो क्षमा।
अशो हरिद्रस्य धीमतः ॥२०॥

भ्रमर्या। (श्रुत्वा सम्प्रायम्)। अस्मे को वायण अक्रमचत्स गुणशलाहार वे हिसं्थ आसासेदि। अस्थवा अक्रमचत्स गुणशलाहार। अक्रमचत्स वि गाम हम अवत्थन्तर अणुभोदि। तथवा अवत्थन्तर अणुभोदि। अस्मे। अरण्णपितिव सख्य। अन्व्यारण्णपितिव सख्यं विन्यावं।

L 1 M1 om. lines 1-2.

L 2 From नेपथ्य to the end of the work, the passages are lost on missing folios in S2.

St. 20—a) M1 शारं (for शारं).—b) N2 वामे (for वामे).—c) M1 शारे (for शारे) and शारे (for शारे).

L 5 N2 D7 om. भूला। M1 D3 om. भारायृं। N1.2 M1 D7 वानि; D4 वानिः। N1.2 D7 Pt2 ins. एति before अबवत्तस। D4 अववत्तस। M1 गुणशलाहेत्त; D3 गुणशलाहेत्त; S3 गुणशलाहेत्त।

L 6 N1.2 M1 D7 Pt2 transp. ने and विवश्च। D4 वानशारेशि; D5 वानशारेशि; D7 सममासेदि। Pt2 सममासेदि। S3 सममासेदि (for वानशारेशि)। D7 सन्याश्; अधि- other Mss (D1 S2 missing) and Pt (except N1.2 as in text) अतिरि (for अतिरि)। N1.2 गुणशलाहेत्त। D3 गुणशलाहेत्त; S3 गुणशलाहेत्त (for गुणशलाहेत्त)।

L 7 S1 Pt1.2 ब्रह्मि (for ब्रह्मि)। D4 ins. वाणि’ after वाणि। D3 om. वाणि। मेम। M1 हदं अववत्तस। N1.2 M1 D2.5.7 अणुभोदि; D3 अणुभोदि; D4 अणुभोदि। D6 अणुभोदि। S3 अणुभोदि (for अणुभोदि)। D5.7 ins. ‘ति; Pt2 ins. ‘ति after अणुभोदि। S3 सन्याश् (for सन्याश्)। N1.2 M1 अस्थारण्। D6 अस्थारण्। D7 अस्थारण् (for अस्थारण्)।

L 8 M1 अस्थारण्; D3 अस्थारण्; D4 अस्थारण्। N1 संबु। D6 सव (for सव)। N1 अस्थारण्। D2.6 अस्थारण्। D3 अस्थारण् (for अस्थारण्)। D3 om. second सवं। M1 ins. ‘ति before विन्याश्।
११५ चरडकौरिकम्‌ ।

(तत: प्रविधाति चर्चित:)
गर्गी: महापतितपते, महाराज तरिकन्त्र, कथमाकारण: नाम।

(ततः भविति धर्मः)

तथा हि पवय
अन्येऽर्वे ये हुँदभा: पारिवार्त: खल्लौरीनैतिकस्िते: कर्ममिस्क: तानेवाई भाष्यालोकपूर्ता: नासो शान्ति शाब्र्यानभाण: लोकान्‌।

6 राजा। (हस्ता लहेरेंम्‌)। कथमयं सागवाध्यामे:। भगवत: अधि-बाबे।

शैवया। अधवं पण्डामामि।

देहिताभः। (दानेः भानेहभीब्यति।)

घः। समाध्विन्तहि बालस्य त्वं पिता धर्ममाण पारित:।

गतमयान्तः। भागविरा। पारिविनिम्‌ प्रजः।।

L 2 N1.2 ins. कथव कथच before कथ, M1 D3 S1 Prt.2 भारकथो
(for भारकथो).

L 3 N1.2 कहः। S3 परय तथा हि by transp. (for तथा हि पवय)।

S1. 21—b) M1 दातः (for दानेः)। N1.2 चार्जः। M1 D7 निर्जः:
(for ऊजितैः)। N1.2 करमीतले:—c) Pct2 महालोक्य पूर्वान्‌—d) N1.2 M1 D2.3.7 S3 Pct2 ातो (for ातो)। D7 महालोक्य (for स्वल्ह लोकान्‌)।

L 8 M1 विवादेन (for विवादेन)। D2 S3 do not repeat समाध्विन्तहि।

L 9 N1.2 D3 सविश्वायं। M1 सरस्वत्रं (for सविश्वायं)। N1.2 ins. सविश्वायं before कथं। D3-5.7 Pct2 om.; D2.6 S1 Prt1 स: (for सविश्वायं)। D5.6 सविश्वायं (for सविश्वायं)।

L 9-10 N1.2 D7 Pct2 प्रणाममि (for भवितपायते)।

L 12 N1.2 D7 do not repeat सविश्वायं। D2 ins. कथच; D4 वेव after सविश्वायं। M1 वानवस्तमि।

S1. 22—d) N1 सविश्वायं; N2 सविश्वायं (for सविश्वायं)।—d) M1 D3 वानवस्तमि' (for सविश्वायं')।
रोहिताश्वः। (समुत्थाय)। कथमम्‌। तत्केन पुनरिमं प्रदेशामानीताििः।
शैवा। जावत अतिषो भायथेषपैः।
धर्मः। बलस अथ ब्रह्मान्तोकालतिथि: पिता पुर्व पव।
रोहिताश्वः। तात पिरियायल परिवायल। (द्वायस्मानं पायतिः)।
राजा। बलस न मां भपाक्दारस्र्दूपिनं सप्तस्मृत्तिः।
धर्मः। राजनू अलिमिदानीं कुपेरालायुः। तथा हि
कोताप्यस्या ब्राह्मणो यः सदारो
यथाप्यालो यथार्थ राज्यं न ततोत।
राजस्यां तर्यजो ब्राहमेष्य
हिर्न्यो भृज: व्रत्यमाने ते व्रत्यमाने॥२६॥

I 1 N1.2 M1 Pt सहसोवाय (for सहस्त्रवाय)। N1.2 ins. सतियस्यार्थे
after सहस्त्रवाय। D4 चिं (for चिंग)। D4-6 S3 om. तदू। N1 कर्न (for
tतक्षेन)। D3 क्रेन चतुः अस्त्रेस्मातानीतिः (for तक्षेन पुनरिमं प्रदेशामानीताििः)।
N1 प्रदेशामानीतोक्ति सप्तस्मृत्तिः; D7 प्रदेशामानीताििः; Pt2 प्रदेशामानीताििः (for
प्रदेशामानीताििः)। M1 om. अिः। N2 om. all words from कथमम्बा to बलस (I 3)।

I 2 N1 om. all words from शैवा to भायथेषपैः। D7 om. भाय
D2.6 भायथेषपैः।

I 3 N1.2 D7 ins. ते after अथ। D7 om. ब्रह्मान्तोकालतिथि:। S3 om.
पिता। N1.2 पुराखः (for पुरस्त: )।

I 4 N1.2 ins. हृदृः। बलर्य कन्त (N2 om. this word) ततोवव्यवः
before तात। M1 om. तात। D3 शायल। M1 D7 S3 पिरियायल (for
पिरियायल पिरियायल)। D5 परिवायल।

I 5 D2.7 S1 Pt1.2 ins. वस्तुः। S3 ins. सहस्त्रवाय before बलस।
Pt2 om. बलस। N1.2 भपाक्दारिः पुनः पुनः पतिः। (for भपाक्दारस्र्दूपिनं सप्तस्मृत्तिः)।
M1 D6 श्वपाक्दूपिनेषिः।

I 6 D4 रा only for राजनू। D4 कुपेरायुः; D5 Pt2 कुपेरायुः। M1
'om. तथा हि।

St. 23—a) N2 M1 D4-7 S1 Pt1.2 बोस्यः; D3 बोस्यः; S3 शायः;
(for [थ] यस्मातः)। D2-6 S1.3 Pt1.2 ते; D7 corrupt (for मः)। N2 drops बः।—b) N1.2 D5 S3 Pt2 कुपेरायुः।
N1.2 वश; D3 वश (for वश)। N1.2 चले (for चलें)।—c) D3 transp. राज्यं and गुह्यं। N1.2 हृदृः (for हृदृः)।
कः कौशिक विमानानाम्

(प्रविष्ट)

पुष्पः अजातपथु महाराजः

8 पुष्पः प्रोजिसि

धर्मः महाराज विमानमित्वता विक्रमं विभानं यथे वर्णमिति

राजा। यथाविविधते भगवान्। (इति विचर्य विमानमित्वम् ज्ञातं

नाटयन्)। धिक्पमादः प्रकमादः। विचोपस्थानपरितोषितेन

महावता कौशिकेन सचिवेषु नो राज्य प्रतिसुक्तम्।

धर्मः। राजन भवत्ख्यजिक्षासयैवासौ मुनिराज्ये थस्ताथा यु

L 1 D4.5 ins. ऐफ़्एर अफ़्एर। M1 विमानशिरीकारण। D2.4.6

S1.3 Pt1 परिवारसौ or परिवारसौ। D3 परिवारसौ। D5 परिवारसौ। D7

परिवारसौ विमारसौ। Pt2 परिवारसौ विमारसौ (for विमानसौ).

L 3 Pt2 ins. अन्तः before; M1 ins. after महाराजः। D2.4 महाराजः (for महाराजः).

L 6 M1 राजन् (for महाराजः)। N1.2 M1 D3 विमानमित्वम्। which

D3 transp. after अन्तः। N1.2 अवलोक्यता (for विलोक्यता).

L 7 S3 विमानं (for विमानं)। M1 om.। D3 सर्वे विमानं। D6

विमानं सर्वे सर्वें विमानं। (for विमानं सर्वे सर्वें)।

L 8 M1 D5 भवा् (for भवा्)। N1.2 D7 S3 om. विमानं। D4

S3 विमानमित्वम्। N1.2 ins. दिव्यवेशमास्थायो। D7 Pt2 ins. दिव्यवेशमास्थाय

before भवा्। M1 वातावरणैयामास्थाय (for इति दिव्यवेशमास्थाय)।

L 9 N1.2 D3 नाटयवादः। M1 नाटयवादः (for नाटयवाद)। M1 D3.5.7
do not repeat विक्रमं। N1.2 om. second विक्रमं। D4 repeats both
dिक्रमं and विक्रमं। N2 विमानपुरान्। D4 -परितिते (for -परितिते).

L 10 N1.2 सचिवे (for सचिवे)। N1 S3 om. नो। N1 प्रतिसुक्तम्।

N2 मुक्ता; M1 मुक्ता (for प्रतिसुक्तम्)।

L 11 D5.6 om. राजन्। N1.2 सचिवालयापने। M1 सचिवालयापन्। D3 सचिवालयापने। D4 विमानपुरान्। D7 om. अलो। M1 D3 transp. अलो and ढाका.
राज्यार्थित्वार्। तद्वलं संश्रमेन। विश्राममालोक्यतान् तत्रयं स्वयं।

राजा। (पुनर्वैं नातिविध्या सान्तवम्)। बैवि विषया वर्षे।

केता स ते प्रहरिकार्यको ज्ञानमा
जायाश्च नमु श्रीवी किल वृष्टी तो।

केता ममापि बलु यो भगवानस्तमी-
स्तेनापुष्पना मनसि शाल्यमुपैति शान्तिम्॥२४॥

भर्म्। तेन हि अभिविच्यतान्त पृथिवीराज्ये वत्सो रोहिताभः।

राजा। भगवन् दराविद्यार्थि।

L 1 M1 तत्र संश्रमेन (for तदवलं संश्रमेन)। D2 S1 Pr1 बिरुद्ध। D3 विसय। N1.2 D4 चर्मलोक्यतान् (for चर्मलोक्यतान्)। N1.2 D7 विसय। M1 ताब्रविद्व (for ताब्रविद्व)।

L 2 N1.2 S3 इति। इति after तत्वे।

L 3 N1.2 भ्रमणः; S3 नातिविध्या (for नातिविध्या)। N1.2 विसयः; D7 Pr2 सिद्धिं (for सान्तवं)। N1.2 ins. भ्रमणः। भ्रमणः। D4 विषयः (for विषयः)।

St. 24—b) S3 Pr2 न तु (for नतु)।—After b) D4 ins.

स्वाविश्वेव ब्ये भुवि भार्तित एष बालः
सोऽयं गणो भगवतः करणाद चेताः।
चण्डा लवेष भवति भैरवादधानः
श्माशानिकं हर्षतिव्रकटात्मृतः॥

—cd) N1 D4 चन्द्रेस्ववमीन्धम्; M1 D3 धर्मविद्वत्वः; D2 धर्मविद्वत्वः; D5 धर्मविद्वत्वः; D7 धर्मविद्वत्वः (sic) (for धर्मविद्वत्वः)।—d) N1 मधिम विसयः; M1 D2.3.5-7 मधिम विसयः (for मधिम शाल्यः)। N1 समुपैति (for उपैति)। S3 शान्तिः।

L 8 D5 om. भ्रमर्। N1 ins. ताब्रविद्यार्थि। M1 धुष्मीराज्ये

प्रलो रोहिताभः; D3 धुष्मीराज्ये रोहिताभः (for धुष्मीराज्ये वत्सो रोहिताभः)।

S3 धुष्मीराज्येरोहिताभः। D4 om. वत्सः।

L 9 This line is missing in S3.
धर्मः। शिकम्‌
धर्मः। आसनमाखन' चामर चामर' शृङ्गारो
पुषः। पतत्सिंहासनुपनतं दीप्तमाणिकयचित्र'
ब्रह्मणप्रपालितं संभुं सागरेश्य: नौशी
( परंदरिश्यदृशी रोहिताख्यामिक्यामल्लदेवताः)।

dhra: | (उर्वैमवलोक्य)। बिस्त्रा बिस्त्रा बिस्त्रा बिस्त्रा बिस्त्रा बिस्त्रा बिस्त्रा

L 1. M1 repeats शासन only. D2 does not repeat शासन, चबन, चामर and चुभार।।। D5 does not repeat चबन and चुभार।।। N1 D3 om. चामर चामर।।। S3 चुभार।।। This speech is given to राजा in S3.

St. 25—a) M1 D3 S3 उपवन ' (for उपवन)। D4 S3 बिस्त्रा— (for बिस्त्रा)।—b) S3 बिस्त्रा ' (for बिस्त्रा)। D3 चामरालुभार (for चामरालुभार)।—c) D2 एतत्‌ (for एतत्‌)। D3 -प्रकर-। D5 (before corr.) -प्रवर- (for -प्रसर-)।
Pt2 हेमद्रडे।

L 7 D4 S3 om. all the words from धर्मेः। उर्वैमवलोक्य to नन्त वत्स (18) and read only हरिषन्द दृश्यतं।।। N1 ins. तथेः after अवलोक्य।।। D3 बिस्त्रा बिस्त्रा।।। M1 transp. देवतासि and देवनाथसि।

L 8 D2.6.7 Pt2 हरिषन्द दृश्यतामल्लदेवताः। D3 ins. तथेः after -महोसि।।।

S1. 26.—a) D3 नायो ' (for नायो)।—b) N1 सामार्गिचि।।। M1 सान्धः।।।

L 26 चामर।।। D5 S3 चामर।।। D7 सान्धः।।। c) N1 D6 चामर।।।

M1 D3 मन्दारपुष्ा।।।—d) N1 वेंशेः।।। (for वेंशेः)। M1 सान्धः।

L 13 N1 om.। D2-4.6 तत्करपाली तत्त्वाभिः।।। D3 om. एतत्‌।।।

N1 तत्त्वाभिः।।। D4 चामर।।। D7 चामर।।। (sic) (for चाम तत्त्वाभिः)।
राजा। मिनिले तत्संसनस्तुष्टे ब्रह्म साधुनिधी चोकिने
नायैताक विहाय गच्छसि तन्यासात्त्वाधारिते।
प्रत्य्यागतबांधनवासौदेवकोटसिस यथातन्त्रं
त्यस्मात्तांभिरभङ्गुमिः भवता लोकानित्वाधारम्॥२७॥

राजा। 
क्षणं विरंगन्ते' सह ताभिरेव
लोकान्त्रासार्वेष्यरामिः तांस्तान्।
भवन्तु लोकाभवता प्रविष्टः॥२८॥

अनेन पुण्यबंधनसंमाहितेते परेण पुण्यसंबोधेन प्रजानामात्मा-
राज भगवन्त् अत: परमपि प्रियमालि। तथा दि विधालाम्बितुनिरै मथि लक्षमनध्यायस्तु रुध्वा प्राणायामपि शिष्योक्षमस्वलक्ष्ममात्।

हा: लाभात्वमापि महाबलाशाशवायमात् किं वा तस्याच्युतपत्तो विश्वेष्य प्रार्थयिष्ये॥२९॥

तथापीदं समृद्धस्या
मवतु मही विजयी च दृष्टं।
कविभिष्णुनिन्दिता निजप्रत्येके
गुणाधिकायन्तु कहतां गुणहे॥३०॥

ल १ नै चापि ( for च प्रियमालि। नै.२ ins.
ल १-२ मै तदुच्यतां सूयस्ते किमुपकरोमि।
ल ३ सैं० चापि। मै ins. न प्रियस्ति। नै.२
ल३ om. तथा हि। Cf. Uttara-carita before vii. 20 भगवन्‌ परमपि प्रियमालि।

स्त्र. २९ - a) D२-४-६ शुनिरथविनि ( for शुनिरथविनि मथि )—b) D५ प्रता भवः
( for प्रता )। मै D३ भवः प्राणायामपि।—c) N१.२ मै D३ भवः ( for प्राणायामपि )। D६ भवान। N२ भवः। M१ -लोकः ( for लोकः )—d) D३ om. वा। N१.२ भवः प्राणायामपि भवः। M१ D७ भवः
क्षन्धः ( for वांमामि )। मै D३ भवः। मै D७ भवः।

ल ८ D४ ins. भवचाक्षुः before भवपिनि। N१.२ D७ भवः ( for भवः )।

स्त्र. ३०-४) D४ प्रमुनिविनि ( for प्रमुनिविनि )। N१.२ -हुजन्। D३ विक्षेपिनि।
All Mss and Pe ( except D४-६ प्रता as in text ; D१ S२ missing )
कनिविनि ( for कनिविनि )—c) N२ कनिविनि ( for कनिविनि )। M१ D३ निविनि
कनिविनि।—d) N२ गुणाधिकायन्तु (corrupt)। D६ गुणाधिकायन्तु। S१ प्रता
गुणाधिकायन्तु। D५ ins. तै before गुणाहे। N२ गुणाहे। D४ रसाहे ( for गुणाहे )।
अभि च
बेनादिरिष्य प्रयोग चन्द्रपुलकछुता नाटकस्वास्त्य हर्षः
दमरूवालकारेक्षणम् प्रतिविद्वन्मकुश्त्रा राजः। संप्रति अ।
तत्थ्र भजनानुभूते भ्रमतु जगदियं कार्यंकृत्य स्तीति:
पारे श्रीरामसन्धीतोप सूतियवासा साम्यमपेत्तेन॥३१॥
(इति निष्काम्यः सर्वः )
इति पञ्चमोः समाप्तः॥
हत्यारस्मीभरक्त चणकोशिकं नाटकं समाम्।

St. 31—a) Mr येनैतस्य (for येनादिश्य ).—b) M1 रक्तः ( for रक्तस् ).
N.2 श्रनुदिनं (for प्रतिदिनं ). D7 व्रक्तः ( for व्रक्तश ).—c) D4
dुस्ते ब्राह्मणः (submetrical). M1 जनविनि ( for जनविनि ) . P.2 जगदियं.—d) N.2 ब्राह्मणश्रास्त्रोऽः ; M1 D3 ब्राह्मणरसोऽः ( for ब्राह्मणरसोऽः ).

Colophon. N.2 पञ्चमोऽः समाप्तः ; M1 पञ्चमोः॥ इति क्रिष्णवालकारः
थोवाचार्यकिमीमोहरक्तृ चणकोशिकाः नाम नाटकं समाया॥ ; D.1 S.2 missing ;
D.2,5,6 S.1 पञ्चमोः॥ इति थ्री (D.2 om. थ्री) थ्रार्थकिमीमोहरक्तृ (S.1 थ्रार्थकिमीमोहरक्तृ)चणकोशिकाः नाम नाटकं समासिनमया(D.5 S.1 समाया ) ; D.3 विसादनरहणः नाम पञ्चमोः॥ इति भ्राह्मकाविराजसऽसबीरवारिनित्वं कणाक्षीकिं नाम नाटकं संपूर्णः॥
D.4 पञ्चमोः॥ इति भ्राह्मसऽसबीरवारित्वकान्तकिं नाम नाटकं संपूर्णः ; D.7 पञ्चमोः॥
समाया ब्राह्मसऽसबीरवारित्वकान्तकिं नाम नाटकं॥ कृतिरित्वं महारकः : क्रीवेदतः ॥ S.3………..
इति चणकोशिकां क्रिष्णवालकारे पञ्चमोः॥ P.1.2 इति थ्री (P.2 थ्रीसः) थ्रार्थकिमीमोहरक्तृं
चणकोशिकाः नाम पञ्चमोः॥ समासिनमया॥

Post-Colophon. N.1 ins. बालिवत्को (Nevārī संख्या १३०=१२५० A. D)
गते ब्राह्मसऽसबीरवारित्वकान्तकिं नाम नाटकं॥ चुणी ज थ्रीसऽसबीरवारित्वकान्तकिं लेखनम्॥
स्वमयम्॥

Then in a later and smaller hand :
वन्देनराधरे (N. S. ७५१=१६३ A. D) येन पैले शनिवारे। श्रीवेदयु-
द्रिणसात्मां युहो थ्रार्थकाराणे॥
१४२ । चर्कोरिशरम्‌

M1 ins. उगे ननो सम्बते वादुदेशाय। भीरामाय नमः। शाके १५०४ ( =782 A.D.) वै व ह ( वेसासे वव तबतों गुरों).

D1 missing.

D2 ins.

D3 ins.

D4 ins.

D5 ins.

D6 ins,

D7 ins.

S1 ins.

S3 शुभमस्तु। भोगो। नमः। No date.

S5 missing.

S3 शुभमस्तु। भोगो। No date.
ENGLISH TRANSLATION
ACT I

Prologue

(Invocation)

'This deity, because of the diversity of three qualities\(^1\), creates, sustains and destroys the worlds; it is by his eight pervading forms\(^2\) indeed that this very universe is covered; for him there is none to adore',—as if perceiving this, on the onset of Siva's dance, the flower-offering, scattered by the hisses of the hoods of serpents encircling [his hand], fell at [his own] feet\(^3\),—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 Siva, embraced by the goddess thus addressed\(^4\), be auspicious to you! (2)

And again:

Blissfully relaxed in meditation; amorously thrilled at the sight of Gauti'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 traiṅguṇya=threelfold qualitative condition.
2 The eight forms or manifestations of Siva constitute the theme of the first verse of Kālidāsa's Abhijñāna-śahkuntala.
3 The conceit is that Siva's flower-offering falls at his own feet because it finds no god superior to Siva. Some MSS make this clear by reading niṣa-cārana-gataḥ; but this reading omits the tua 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! (3)

(At the end of the invocation)

THE STAGE-DIRECTOR. Enough of prolixity! I have been
commanded by Śrī-Mahīpāla-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. 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 Śrī-Mahīpāladeva, rich in the pride of
his arm, in order to slay just those [Nandas] who have
today verily attained the form of the Karnāṭas. (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 Canda-kausika [ and ] composed by the poet Ārya Kṣemīśvara,
grandson of Vijayakośṭha, 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
Mahīpāla to Viṣṇu.
dramaturgy,¹ 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?²

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,³ 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.⁴ (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 Nārya-veda, in Bharata's Nātya-śāstra.
² Cf. Veni-śa, Prastāvana: tat kim iti pāripārśvika nārambhayas Kuilavatḥ saba saṃgīta-melakham.
³ The term māriṣa (=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 teacher\(^1\) 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.

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 watch was passed with eyes set upon my path. '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! (11)

1 That is, as a Väsaka-sajjä 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-uatsarāja-carṣṭa: tāṁ sampratyaṣṭi mārga-dattā-nayanam draṣṭam pravṛttasya me.
4 Cf. Abhi-āk. (vi. 4); Sāyyā-prānta-uvartanaṁ ugamayaty unnidra eva kṣapāḥ; Malavīkā. 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-fruit, 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,
CANDA-KAUSIKA

(Then enter SAIBYA as described, acting as if in anxiety, and CARUMATI).

CARUMATI. Queen, here is material for decoration.

SAIBYA. (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).

SAIBYA. (Sighing, with tears). O Carumati, if 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-sastra, 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 honour is magnified by companions, who know the method, fortunate people become objects of false censure of their beloved. (17)

SAIBYA. (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.

SAIBYA. 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, 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).

SAIBYA. (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, mana-granthi is 'knot' of pride or resentment, but the metaphor is not of tightening but magnifying.

2 These quaint phrases (such as visālakṣi here and tanvaṅgi 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)

SAIBYA. (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 Bandhuka-flower shaken by a gentle breeze, quivering all of a sudden? (21)

(With folded bands).

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 Monadelpba, a plant which bears bright-red fruit.
2 Bandhujiva, Pentapetes Phoenicea, which bears a red flower.
THE KING. Hemaprabhā, 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 (kaiva) 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 Brahmans and from proclaiming the [praise of] virtuous men. (24)

Hence, I have been sent by the revered sage and teacher to carry to king Hariscandra and Saibyā 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. Hemaprabha, 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 the 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 Saibya, by the command of the revered preceptor special provision is to be made by you today for the worship of household deities and Brahmans.

SAIBYA. *(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 Ĉārumati, 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 bands,
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 concern-
ing 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 gracefully 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

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 1.

¹ Cf. Abhijñāna-śak. ii. 39: mithyasva vyasanam uddanti nityam tasya vinodah kutab.
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 grass, makes uneven the Mustā 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 theflurried 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 Sambhu, in the sacrificial rites of Dakṣa and in the amorous sport of Siva and Sivā,—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)

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-Brāhmaṇ and priest of Triśāṅku, 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 maithika may also mean 'one who strictly observes religious vows'. Perhaps both the senses are here meant.
(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 ltere 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 forcibly upturned sprout of its root. Like the sportive [primeval] Boar, with the lotus-seated [Brahma] on his lotus- BELIEVE IN THE READING; BUT THE
wishes 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-prāptaśanāmbborubah as follows: āsyate asminn iti āsanam ambhorubam yasya sa āsanāmbborubah Brahmā, nābbi nalina prāpta āsanāmbborubho yasya sa (kṛiḍā-krodah). 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. Jivananda Vidyasagara reads nābbi-nalina prāptaśya pāhkerubah. 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 (vekīrantaraṇa vabaraṇ) 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 grass* 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 ṣvyṣman is the conventional word in Dramaturgy for a charioteer to address a king.
2 Kuśa. *Paœ 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 Kusa 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 unbecoming 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 string 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 VIDYAS 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 [Trīśāṅku], the [wild] forest-fire in consuming the sons of the proud Vasistha, 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 Ādi and the Baka.? (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 Ādi or Āci is an aquatic bird, Tardus Gingianus, while the Baka is the Indian crane or heron, Ardea Nivea. For the combat described in the Markandeya-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, Ict 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 (Dakṣiṇā). 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 Vārāṇasī. The sages speak of it as a city in mid-air detached from the hood [of Vāsuki which lies]¹

¹ The word bhoga 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 Varanasi 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 Ayodhya and fulfilling what is promised to the sage, I go to Varanasi for earning the fee. (Aloud). Revered sage, thou shouldst permit me for earning the fee to go from here to Ayodhya 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 bedious 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 Bhavāni'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 Bhrāgi, the personal attendant of the three-eyed
god [Śiva]. So I will go off quickly. (Exit).

1 Instead of karmanāṁ prākṛtānāṁ, it is possible to read (with Nevāri
group of MSS) karmanāṁ prakṛtānāṁ. But this reading does not seem justi-
fiable. The story of Pārvati's curse on Bhrāgi, and subsequently of the sage
Kapota, which lead to repeated births, and of his ultimate attainment of the
state of a Gani 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.
(Then enters BHRNGIRIŠTI)

BHRNGI. (Repeats 'The seal of Sambbu'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 Brahman, 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 Brahman'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 Hari 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 Śiva. That god [Śiva] 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. jñāneṣa dāneṣa tapasānāsanātātm eṣa vidītuḥ munire bhavati ; (Bṛh. Aranyaka 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 Śiva 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: avimuktam śivābhīṣyam yad avimuktam tato udāh.
(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, O 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 KAUSIKA acting as if angry).

KAUSIKA.

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. Well, I approach. (Doing so, with anger). Oh what,—my fees in gold have not yet been collected!


KAUSIKA. 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.

KAUSIKA. (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.

KAUSIKA. (Withdraw ing the water for the curse). Well, just go there and pay me. In the meantime I will also come back after completing second Soma-libation. (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 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 SAIBYA, showing timidity and followed
by her little BOY).

SAIBYA. (Uttering pathetically the same words, and walking
gently). O noble sirs, buy me, with half of the price, as a maid-
serveant by stipulation.

1 As a sign of humility.
2 Literally, ‘severe’, ‘cruel’.

176 CANDA-KAUŚIKA [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. Kaundinya, 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 Vindhyas-region; like the wishing tree, with the divine blaze (amśuka) 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!

SAIBYĀ. (With distress). Purchase me, noble sirs, purchase (Says this repeatedly).

THE TEACHER. (Looking, with astonishment). Why, is this she? Lady, what is your stipulation?

SAIBYĀ. (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.

SAIBYĀ. (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?

SAIBYĀ. (Signifies with a shake of her head).

‡ There is a pun on the word divyamśvatsopallava, applying both to the Kalpa-śrīś 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? (21)

(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 dues of a Brahman. More than this it is not proper for thee to press me.

THE TEACHER. Then surely cake chis 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. Ragha i. 13: vyúdbhorasako vīśa-skandhab.
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 Kaundinya 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.

1 The reading here is magna authenticated by most MSS; the variant 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 Devanāgarī? The sense would then be that touched 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 cubs are not dear, but even to them their mates are the dearest. (26)

So why do you follow me, a Cāṇḍāla? Follow your mother. (Shows distress).

1 The words śīśu and vanitā 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 Drona, a Brahman, will slay you while you are young. (28)

1 The all-inclusive Vedic pantheon of Visve-devas.
2 The word anātmavājī need not imply the higher sense of 'one devoid of self-knowledge', but simply means 'a fool', as in Abbi, Sak. vi.-ad 3, mā tavad ānātmavājī ānātmavājīkā; Mālavikā i. ad 7: kathāṃ kṛṣṇa-vinimayena yuvabrata mayi anātmavājīkaḥ.
3 This refers to the treacherous killing of the five young sons of Draupadi by Advatthāman, described in the Mahābhārata. The allusion is made clear in the Markandeya-Purāṇa 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 Candila. (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 Candila, 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 Candala] 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, 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 Cāndāla appointed at the place of execution. (32)

THE KING. (Approaching with emotion and falling at the feet of Kausika). 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 Cāndāla 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 Cāndāla). O chief of your own class, you should purchase me by stipulation.

THE CĀNDĀLA. 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 CĀNDĀLAS)

THE CĀNDĀLAS. 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 hṛn-marman-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 CANDALAS. (Looking in front). Ah, we pay homage to the goddess Canda-Kātyāyini who lives in the hollow of the lofty tree.

THE OTHER. We do this. (They do the same).

O Kātyāyini, 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 Kātyāyani 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 Candi, you through whom an eminent goal [after death] is obtained¹, you who love the palace² of departed spirits, you who make the corpses frolic³, you whose terrible appearance consists of the bones of the dead, and you who make a meal of dead bodies, O Bhairavi, 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 Kāpalika⁵ Destiny. It is red with the

1. Some of the phrases of this verse are difficult. We construe prete as: prakṛṣṭam itam gatir yayaḥ tat-sambodbane.
2. We take the word vimāna to mean 'a towering palace'.
3. We construe lasat-prete as lasantah pretā yayaḥ, tat-sambodbane.
4. The word sāmrāvina occurs in Mālati-mādhava v. 11d.
5. A follower of certain Saiva 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 CANDALAS. (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] Candalas. (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 CANDALAS. (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 CANDALAS. (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 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 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 congue, 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)

1 The phrase *kaunapa-nikāya* occurs in *Mālati-mādhava* v. ad 10: aho samprati pragābbamāna-kaunapa-nikāyasya mabati śmaśāna-vīṭasya raudrata.

2 The reading could not have been *nādi-jaṅgha-druma* (*nādi-jaṅgha-m a crown*): since for the comparison there is no point in bringing in the crow, unless the phrase means ‘crow-infested tree’.

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 (21)

(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. Mālasi-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 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 Hariscandra [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-pradhumanād upacita-mabā-moha-gahanah, Māñjūśī. 1. 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 supplicants.

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\(^1\) 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 Cāndāla,—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.¹ 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

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! [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.²

¹ This is unconsciously anticipating the incident of serpent-bite befalling Rohitāśa.
² Cf. Veni-s. i ad 6: Saṁtaṁ pāpaṁ pratibhatam amaṅgalam; on which I gaddhara comments: Saṁtaṁ papaṁ anākāṅkṣe (i.e. syntactically isolated) ni Bhaṅgaḥ. 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 Paṭākā-Śhānakā. Cf. Uttarā-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 SAIBYA as indicated, acting as if in distress)

SAIBYA. 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!

SAIBYA. (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 asya na preyah param asabyas tu virabah* (‘what of hers is not dear, save only unendurable separation’) the Attendant enters and startles him by saying *apasthitah* (‘is come’), thereby indicating the immediately following separation from Sita, which Rāma dreads so much. A similar situation occurs in *Veni-s.* 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). Where is the black serpent? 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 kṣaṇaḍi 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!

SAIBYA. (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 Saibyā 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 Rohitāśva, where are you? Give me a reply. (Falls insensible. Recovering consciousness and looking at the face of Rohi-
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 Hariścandera! 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, Pūya, Vīci, the terrible Asipattra-vana, Raurava and Sālmalī,—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 Bhāgīrathi.

(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 eternity, 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 unsubmissive, 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 ‘I bose 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 Čāṇḍāla. 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! (30)
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 [Saibya], 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 Śivas, 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 Hariscandra 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)
RIGHTEOUSNESS. (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.
Índices
PĀDA-INDEX OF VERSES

akṛtvā mat- IV. 23a.; V. 19a.
ataḥparam yat V. 7a.
adattvā mṛta- IV. 23b.; V. 19b.
adyaprabhṛti II. 29c.
adya vidyāḥ IV. 32b.
anugrahāya IV. 36c.
andaṁ manām mama III. 35a.
antaṅgūḍhā-virūḍhā II. 8c.
andhamatamaḥ V. 14a.
andhe tamasi V. 13b.
anna-kṣayīdīsau II. 25a.
anyoṣṣaṇaḥ ye V. 21a.
aparicātāṁ katham IV. 6d.
aparibhṛṣṭa- III. 35c.
aparvan evendh I. 23a.
api vinihitaḥ I. 28c.
api savitur malini- III. 24d.
apūrṇayitvä dvija- III. 11b.
abhipatati jane I. 12a.
amī nāḍījaṅghā- IV. 18c.
śayan kathayatvā I. 20d.
śayan te nīkampā- II. 11c.
śayan asau gaganā- IV. 14a.
śyācitopasthitā- IV. 26a.
aratibhiḥ ca II. 27c.
arupa-mayanaṁ I. 2a.
svadhiṁ kṣantum II. 29d.
osaptasya III. 35b.
astam gaścadī IV. 16a.
astam rauvā III. 14a.
avrāṇy amūni II. 31b.
avyāaiva vyāpīnibhiḥ I. 1b.
ashāmkāra-tyāgī I. 15c.
asho dānam V. 20a.
asho dūrād dūrām II. 12c.
asho dhyāyaṁ V. 20b.
asho satyaṁ V. 20c.
asho kṛtyamāṁ sthalāṁ II. 2c.
ajñāpayaiṁ vatavaḥ V. 4d.
aśā-vaśikrama-sahāḥ IV. 24b.
aśībaka- II. 25c.
aśma-vikrayaṁ V. 15c.
aśmādviṣṭāṁ tu IV. 27d.
aśmā na eva III. 9a.
aśma vikṛtyate III. 16d.
ānandam arpayati I. 8d.
ānanda-slahitiḥ I. 3a.
ānasmā kusumoccayāc II. 13b.
āpto dārum V. 21d.
ābhāti sākṣad iva IV. 25d.
āmūlaṁ kavaci uddhūtā II. 13a.
ārādhyaṁ III. 25a.
āren mustā- II. 1b.
āropayāmi I. 27c.
āvṛṇudhvaṁ ato I. 5c.
āsvadya sadyo IV. 34b.
ā skandhitā- IV. 17a.
āstiryaṁ I. 2a.
āśivihī- III. 1b.
āhār yan na na III. 4d.
āti gaitayādhiṣṭato I. 2d.
āti me nācita II. 27d.
āttatham kopaḥgaṇya-locanā- I. 10c.
āttatham prāttikham III. 19c.
ādam kathayati V. 6d.
ādam tat kṣatra- I. 26a.
ādam adya IV. 1a.
ādaṁ māram V. 7d.
ādeb mūchanta avah IV. 8a.
āyam api punaḥ chāvā III. 10c.
āuṛśrī tapobhiḥ II. 4b.
āutsāha-buddhi- I 29c.
āudaścat-ucchāgra- IV. 7b.
tamo vibhidya IV. 36a.
tarala-kāla- IV. 14b.
taru-stambhe devyāh IV. 12c.
tava sapulakaḥ I. 28a.
tavaiva dāsatāṁ III. 33a.
tasya kṣetra-prasūteḥ V. 31c.
tasyā na I. 16c.
tasyāpy ayām IV. 24d.
tasyaiṣa bāna- II. 17c.
tasmār arakṣite III. 9c.
tān evāham V. 21c.
tāny āngāṇī V. 9c.
tāmbūla-rāgo'dhara- I. 15a.
tārā-nārāśthi-kṛṇam IV. 15b.
tāvan na me II. 34d.
tā vayaṁ samu- IV. 33d.
tṛṇaṁ maulau III. 21c.
tenādhunā manasi V. 24d.
tesām āpi priyatamā III. 26d.
tēcāmi V. 9b.
tyaktā mayā II. 33c.
tyaktās te suhirāḥ I. 18b.
tyaktvātmambhariḥ V. 27d.
trāsākucitaṁ II. 9b.
trailokya-grāsa- II. 20d.
tvam ādi II. 33b.
tvad ājñāṁ IV. 32d.
tvad durmayoddita- II. 34c.
tvam ātmano I. 18c.
tvai tiṣṭhati IV. 33a.
tvarayati gūrur bhaktyā IV. 4a.
tvām adya pārthiva- V. 4c.
tvām āpy adya II. 22d.
dām̄ṣṭǎm arpaśātva I. 9d.
dakṣaśya cādhvare- II. 3b.
dāpasya vaśāgī I. 22a.
dattīkratrāta-kūpītama III. 13c.
dattīvāṣ̄ā sāvita- III. 4a.
dādatī pālayan I. 6a.
dityāyaṁ rudrā- II. 26a.
dāvatiḥ karma V. 82b.
dārāḥ sūnur idāṁ III. 5a.
dāraṇām tanayasya III. 18c.; V. 1b.
dāruṇasyāya V. 16a.
divi vyāvalgadbhiḥ II. 12a.
divyam ca kesuḥ V. 23d.
dīsāṁ daho I. 23b.
dulīkhena yās tanaya- V. 14d.
duḥsvapnotpāta- I. 24c.
durārdhye tasmin IV. 3a.
durvāra-vinī- V. 16c.
durvāraṇī mayā V. 1c.
duskale kkhul III. 1d.
durāṁ kutihala-vasāt II. 6a.
dṛpyad-vasiśṭha- II. 24b.
dṛṣṭāṁ kim āpi I. 5a.
dṛṣṭāṁ sākoāt V. 29c.
dṛṣṭv ākṛṣṭa- II. 22c.
deyām raksyā II. 27b.
devaś traiguṇyā-bhedāt I. 1a.
devi-bhāvaṁ nītvā III. 23a.
daisyāṅganā-viśhihi- IV. 31b.
dordarpāḍhyāḥ I. 4d.
dōṣāmadasyati I. 8c.
di-tyuti mukham V. 10d.
dhanyāḥ prayūnti I. 17c.
dhanyāḥ svādhina- V. 15b.
dhātri-janāṅkaśata- V. 4a.
dhārā-bhinnāṅjana- IV. 22c.
dhārā-sikta-trṣṇagra- III. 18a.
dhik tapo dhik III. 27a.
dhik prāṇinām III. 15b.
dhīg ādānaṁ III. 27b.
dhīṅotīnduḥ IV. 30d.
dhīrāṇāṁ niścalām IV. 35d.
dhunvantāḥ pakṣapāliḥ IV. 17b.
dhairyam asty eva V. 16b.
dhruvam adhunā III. 24b.
na kathancin na IV. 30b.
na dṛṣṭā na III. 33c.
na niroṣaṁ na I. 5a.
na punār vikṣitā V. 13d.
na mama vaśītvam II. 18d.
na muktām tennaitā III. 7d.
naram vāmārambhaḥ III. 21d.
narāsthi-bhūṣojvāla- IV. 25b.
na śmaśāno- IV. 23d.; V. 19d.
nāgaīr būlapayoda- III. 19b.
nāthaitān kva V. 27b.
nāyātalā śātha I. 11c.
nārhati sarva- II. 28a.
nāśiśāt yaḍ alaśāitena I. 13c.
nāhaṃ tathā I. 22b.
nīhāsyasa priyāya I. 10d.
nījām tad iyaṃ III. 20d.
nīja-kula-pari- III. 24c.
nirdālasam bhāṅgam I. 9a.
nirdā-vidheyarūṇa- I. 7a.
niruddho duruddheḥ III. 12b.
nirvartate mayi I. 19b.
nīvyṛta-paṅcendriya- IV. 26b.
nītavān asi III. 27c.
nīpā-skandhe kuhariṇī II. 14a.
nūnāṃ bhūpa-kulāṅkuraḥ V. 8d.
nūnam abhyudayo V. 7b.
nrtyanty etāḥ V. 26c
nrpair uccaḥā I. 26d.
nṛṣṭam na dattam V. 11a.
naiāśu santi V. 14c
nopālambhāḥ I. 16d.
nayagrodha-bījā- V. 11c.

pācaṭvami prakṛtih V. 17b.
pācaṇāṃ api III. 28a.
pātagi vārāṇidhau IV. 14d.
patanī ete grhṛḥ V. 7c.
pātīsī maṇi II. 32d.
pātī cāya III. 25b
pātṛavaliṃ V. 27d.
pāde pāde II. 16a.
paṇṭhānam eṣi yadi II. 6c.
para-grha-paricārikā III. 23b.

paścarāṇaṃ- III. 22c.
parāṃ śūntiṃ II. 15d.
pārijana-vanitō- IV. 6c.
pārīṭhaḥati laṅkate I. 21a.
pārīśāṃtām vyasaneṣu IV. 1d.
pārīksitāṃ satyaṃ III. 31c.; 28c.
pāresāṃ upa- IV. 30a.
pāścīīd anvīṣyamāṇaḥ II. 1d.
pāśiyanto’smān II. 14d.
pāśīyāṃ yayāt II. 34a.
pāda-nīṣāḥ skhalati IV. 22b.
pāpasya pāṣyasi III. 26b.
pāpasyābhīyudaya- V. 7c.
pāre kṣīṇaḥ-sindho V. 31d.
pītra dharmena V. 22b.
pibaty ekō’nyasamāt IV. 19a.
putra-dārātma- I. 6d.
puruprītir bhavānyūḥ III. 2b.
putrāṃ nanendu-V. 13c.
pūrāḥ pārśve II. 10c.
puro laksyāsattu- II. 11b.
pūrṇāṃ dhanaḥ II. 28c.
pūrṇe’vadāavāpi III. 13a.
prajāgara-kṣāma- I. 7b.
prajaśād vidyānām III. 12a.
pratanu-lola-jātā- V. 10b.
pratīṣṭrutāṃ saṃpratī III. 11a.
pratyagrāgata-bāḥ-pa- V. 27c.
pratyāṅgam ujjvalayati I. 8b.
pratyāṅgam uddhata-sīkhe II. 17d.
prathita-mangala- V. 10a.
prabhaṣṭa-kundālam III. 29d.
pramudita-sujaṇā V. 30a.
pralambante ghanāḥ IV. 12b.
pravartaniyāḥ IV. 23c.; V. 19c.
pravrajābhiḥ III. 6b.
prāśānta-ramyāṇi II. 16b.
prasāvāṃkura- I. 26b.
prāṇa-tīrāgāḥ bhavati III. 6d.
prāṇa-tīrṣge’pi V. 15d.
prāṇāṇum avalambanaṃ V. 3c.
prātaḥ saroja- I. 19c.
prāptaḥ prūptaḥ II. 1c.
prārabdha-sādhana- II. 23a.
prārubdhaya prasamana- I. 25b.
preta-vimāna-priye IV. 13b.
pretūśini bhairavi IV. 13d.
prietūśi-raudra- IV. 13c.
bahirdhārā-siktaṁ III. 12d.
bahu-ṇalaka- III. 1c.
bālāgra-bhūga-paripāṭi- II. 30d.
bālātapālo-sahā I. 9d.
bāhuḥ spītura V. 6b.
brahmaṇā caṇḍāla- III. 33d.
brahmasva-dagdhah III. 11c.
brahmasvopahataṁ III. 5c.
brahmaṇāya prati- I. 6b.
brahmendra-vāyu- IV. 24c.
bhagavati caṇḍi IV. 13a.
bhartur ājña- V. 16d.
bhavati tathūpi II. 18b.
bhavatu maḥī V. 30b.
bhavantu lokāḥ V. 28d.
bhārūḥ-tanaya- III. 30b.
binanni akṣor mudrāṁ IV. 9a.
bhīrūyāṁ bhayadaṁ IV. 10c.
bhūmau ciraṁ V. 4b.
bhūyād bhūtyai I. 25d.
bhūṣanūṇīdaraḥ I. 20b.
bhūṣagāṁbhvas tad idām V. 25d.
bhūtyasa paramo III. 17d.
bhaikeyādvaitāṁ tapo- IV. 27a.
bhāikeyāśi dūrataḥ III. 34a.
bharmariva pipāśīṁ I. 19d.
bhrastāḥ sva-yūthāt I. 7d.
madana-jaya-petākā I. 21b.
maddṛṣṭi-pāta-bhaya- III. 29a.
maddhupa-laṅghita- V. 10c.
madhya vyaktaṁ V. 17a.
manaḥ sanbhobhobhaṁ II. 15a.
manovṛttīṁ puṁsāṁ IV. 29c.
mantraṁ pūtaṁ I. 25a.
man-nirṇaye kuḷapaṭīṁ I. 22d.
man-mārgārputa-netrayā I. 11b.
manvāṇā samukhi I. 13b.
mama kara-pariśvaṅga- I. 28d.
mama vidhi- III. 24a.
mamaiva vā V. 28c.
mayā dhriyante III. 31a.; IV. 28a.
mayā munaḥ II. 32a.
mayi yasyaḥ I. 18a.
mayi vinipatitāṁ IV. 5c.
maruṇāṁ nirvṛtiṁ V. 15a.
mahīśa-maḥāśula- IV. 11b.
mahotpātodaṅkāḥ I. 23d.
māna-granthau I. 17a.
māṁ ānamsra-sirodharaṁ V. 2a.
māyām iyāśritavātā II. 6b.
imithēpārśidha- I. 27b.
imithyopālāṁbha- I. 17d.
mucyantaṁ śrāṅkalabhyaṁ II. 2b.
munau viśvāmitre IV. 3b.
muṣṭi-grāhyāṁ timirāṁ abhito IV. 22a.
muha-metta-mahula- III. 1a.
muhur đuraṁ yāto II. 10b.
muhur muhur vaktraṁ I. 9c.
mūrdhābhīṣeka-payasa V. 12a.
mṛṇulibhiḥ kirṣṭāḥ II. 7a.
mṛta-kambala-hārīta IV. 1c.
mṛdu-pavana-viḍhūto- I. 21d.
mṛdnūśi duṣṭa II. 6d.
yāḥ sanśārito I. 4a.
yataḥ sambarīṣau II. 5c.
yato dhātā II. 5a.
yat satyaṁ kṛtakṛtya- V. 5b.
yat satyaṁ durvilaṁgāya III. 2d.
yathā duḥkhāṁ duḥkhāṁ IV. 29d.
yatheṣṭa-vyāpāras tvayī IV. 9d.
yad aṅjanām I. 15b.
yadi tapana-kuloča IV. 5a.
yadi nāpnaṃ III. 14b.
yadi bhānau I. 16b.
yadi vimale śaśināḥ IV. 5b.
yad yad ādiśati III. 17a.; III. 34c.
yad yad daivaṃ śāsti III. 25d.
yady api āriyam I. 20a.
yady uktam tat III. 22d.
yad vānchanti III. 6a.
yad viśleṣyaatāpi V. 2b.
yad vairam muni-sattamasya V. 1a.
yan nāsyā nava-nilā I. 13d.
yāś caṇḍālo V. 23b.
yasya prasādāt I. 26c.
yasyāddhutaṃ kathayaṭāḥ III 3a
yasyaśātī phalāṇ V. 1d.
yasyapayogaḥ IV. 34a.
yācā-dainyam I. 8b.
yām antarikṣa-nagarīṃ II. 30b.
yuganta-pavana- IV 36b.
yuvayor eva III. 22b.
yenātmā tanaṇāḥ V. 2d.
yenudīśya prayogam V. 31a.
yeṣām priyā na III. 26c.
yoddhavyam II. 26b.
yo vajra iti II. 32b.
raksāyāḥ prānā III. 25c.
rajaṅgānte ye yasmin IV. 12d.
rathas tūṣmān II. 11d.
rathyāmbara- III. 34b.
rājan guhyaṃ V. 23c.
rūja-pratigraha- II. 25b.
rājaṃ mudhaiva I. 29d.
rājyaṭ āva svād II. 34b.
rudati ca tadā IV. 4b.
romāṇca-bhnīna- III. 3b.
lakṣārdham yad idaṃ III. 22a
lakṣenāyam III. 16c.
labhādhaivatāḥ IV. 22d.
labhodayaḥ V. 12d.
labdhva prāṇāṃ V. 29b.
lakaśu maṃ IV. 11d.
lasan-mastiśkāktā IV. 8d.
līlām āśādyā II. 20c.
līlā-sambhra-maṃḍaṇo- I. 11a.
loka-trayam hariḥ II. 4d.
loka-dvayaṃ III. 9d.
loka-dvaya-prati- III. 15a.
lokān prajābhiḥ V. 28b.
vacau parimitaṃ III. 20c.
vatsa tvam tu V. 5c.
vandyo nāsyeti I. 1c.
vapur vyūdhorakaṃ III. 21b.
vavyha-stūṇam gade IV. 16b.
vavyha-stūṇa- III. 32c.
varam adyaiva V. 13a
varam ānṇiyam III. 33b.
vasatir ghorataṃ IV. 1b.
vastrālaṃkāra-hemnāṃ V. 31b.
vahatī paritas tāpaṃ III. 10b.
vahatī havih II. 18a
vāgbhis tu śu-ka-III. 13b
vāṇijyam dhana-mūlam III. 8c.
vārānāti vasudhā- II. 30a.
vāso valkalam II. 19a.
vighnaiḥ pataiḥ irv IV. 31d
viśchinnām anubadhnati I. 13a.
viḍambayan vatsa V 11d
vidūṛābhyastaiḥ IV 7a.
vidyā-trayam hariharāṭma- II. 4a.
vidyā-pratīṣṭa- II. 21c.
vidyā-lībhān munir V. 29a.
vidyās tvad vipadaṁ IV. 33c.
vidhṛta-vidhṛtaɪ V. 4c.
vidhvamsa-vibhrama- II. 3d.
vipraṇāṃ svasti- I. 24b.
vimuktaḥ tat-pāpāt III. 7c.
vimucyante jantor III. 7a.
vīyogāṃ snehān II. 15b.
vīruḍha-kalpa- IV. 34c.
virūḍha-mārgāḥ V. 18b.
vīrṇṭudhvam guṇān I. 5d.
viveka-pradhvamsāt IV. 29b.
vihasyate sa V. 18d.
vīhāya māyām V. 18c.
vīhita-prthodgama- I. 12b
vṛṣa-skandham III. 21a.
vēṭāla-vajra-guṭikā- IV. 31a.
vellad-ghanāṃśuca- III. 29c.
vellacchaśānika- III. 3d
vaiwasvatari ṇrpa- II. 33a.
vatitya’sāmsāra- IV. 26c.
vīyanabhuvadayu V. 6c.
vaydhūyantam kṛítāntai II. 2d.
vālolo kāvari I. 14c.
vāvalgita-hṛū- III. 3c.
vīṣaktakula- II. 8b.
śāmbhoḥ pādābja- III. 2a.
śāmbhoḥ samādhir II. 3a.
śāmbhoḥ ṇṛtyāvatāre I. 1d.
śayopūnta-vivartanaḥ I. 11d.
sāvva-maṣānā- III. 32a.
sākhāgrāmbi- IV. 17c.
śānteḥ svastya-yanat I 24a.
śāpānlas tvayi III. 13d.
śāpāya dhāvati II. 23b.
śāpārha vi III. 14c.
sāsanāśkhalanaṃ III. 17c.
sīkhi vegaḍ antaḥ III. 12c.
sīras tad vairiṅcāṃ III. 7b.
sīrāṃsi meroḥ IV. 34d.
sīro nāraṃ IV. 21c.
sīro yad avagūṭhitam III. 20a.
sivāḥ krūrāṅkraṇḍaih IV. 8b.
sivā śṛṅkopaṅte IV. 9b.
śeṣaśayārthe III. 30c.
śo-a-viothi- III. 1b.
śoacati ṛajatiṣu V. 3a.
śraddheyam āgaṃma- II. 30c.
śramodgīrṇaih phonaiḥ II. 7c.
śreyāṃsi vivṛta- IV. 32a.
ślāghya cāṇḍāla- III. 35d.
śvāsodreka- II. 9c.
sāṃdhyā-vadhyāsra-śoṣam IV. 15a.
sāṃdhyāruna-puraḥ- IV. 36b.
samprāptavādhir III. 5b.
sambhrantāḥ kṣaṇām I. 3b.
saṃsūrārnavavīci- V. 17c.
sa esa II. 32c.
sahibhir upa- I. 17b.
sajjo maular ayam V. 5a.
satām caivaṇu- I. 24d.
satyaṃ ca mām III. 31b; IV. 28b
satyaṃ rākeśi III. 9b.
satyair dānaih V. 21b.
sadāś chedam amī II. 13d.
sadyoviyoṇa- I. 7c.
samāśvasihi "V. 22a.
samupāḥryta II. 29a.
sarastire dhārāḥ II. 7b.
sargāntārāharaṇa- II. 24c.
sarvaṃ kālam apeekṣate III. 8d.
sarvasva-daṇa- II. 28b.
sarvāṇi tejāṃsi II. 16c.
savyetaras tu II. 23d.
sāndraḥ snigdhaḥ V. 26b.
sū vāni V. 9a.
siddhayāḥ kāma- IV. 32c.
sukhaṃ vā duḥkhaṃ IV. 29a.
sukhāṇy avāptāni V. 11b.
sutanu ghyatvaḥIV. 5d.
sutanu saśinaḥ I. 2b.
sulabhāṃ sarvaṃ IV. 27c.
syeṃ kalpa-lateva III. 19d.
s'oḥam jagat-traya- II. 3c.
sthagita-mukhisu I. 12d.
sthairyaṃ cale I. 29b.
snāyv-astihi-granthi-sārama III. 2c.
spandate vāma- V. 6a.
sphurati ca kim akāṇḍe I. 21c.
sphurad viidyul-lolam II. 10d.
sphuradbhir nirvarya- IV. 21b.
smṛtvā tāmyati III. 4b.
srajam api yā IV. 6b.
svakarma-vaicitrya- V. 18a.
svayonim ṣādyā II. 16d.
svādhino'yam III. 14d.
svārthaḥ sa teṣām I. 15d.
svaiḥ svair aṃśāiḥ. V. 26d.
hata-vidhi-vaśāt III. 10d.

harir goptā II. 5b.
hariścandra iva I. 6c.
hariścandram imāṃ III. 27d.
hariścandrasya V. 20d.
hā kaśṭam yad imāṃ V. 3d.
hāraś ca kaṇṭha-graha- I. 15c.
hrdaye mat- I. 18b.
hrṣyaṇ-naktaṃcaraughāṃ IV. 15c.
hemāṃ laksāṁ II. 29b.
hemnā meru-vasumāhureva III. 19a.
helā-vakrita- II. 8a.
INDEX OF PRAKRIT WORDS

1. Sauraseni

a(=ca) I ad 20.; V ad 7.

aam III ad 17; V ad 7; V. ad 19.

ārīna—ārīno V ad 7; V ad 20.

ambām III ad 25.

akhaṇḍīda—akhaṇḍidīm V ad 7.

aṅga—aṅgehīm I ad 20.

acchī I, ad 28.

aṇja—I ad 4.

aṇją I ad 5; III ad 19; III before 22, II ad 22; III ad 25.

aṇjeṇa I ad 5.

aṇjī II ad 16; III ad 17; III ad 18; III ad 19.

aṇjautta—I ad 28; III ad 17; III ad 25; III ad 26; V ad 7; V ad 19.

aṇjautto I ad 15; I ad 18; I ad 20; I ad 26; III ad 22; V ad 19; V ad 20.

aṇjautte I ad 17.

aṇjauttam III ad 22.

aṇjauttassā I ad 26; V ad 7; V ad 20.

aṭṭhi V ad 7.

aṇathan—aṇaththo I ad 9.

aṇaṭṭhādo I ad 9.

aṇavaraṇānāma — aṇavaraṇānāma II ad 16.

aṇavekkhanata—aṇavekkhanto I ad 7.

aṇādhā I ad 9.

aṇādāho II ad 16.

aṇugahida—aṇugahīda III ad 19.

aṇucitthidum I ad 28.

aṇusoanta—aṇusanto I ad 12; III ad 26.

aṇā—aṇā III ad 18.

aṇṇa—I ad 9; V ad 7.

aṇṇassīm V ad 18.

aṭṭā—aṭṭano I ad 15; V ad 22.

aṭṭinaam I ad 12; I ad 28; V ad 17. 18.

aṭṭambhara—attambhara III ad 17.

aḍikkantām I ad 12.

aḍikkamidum III before 22.

aḍikkāmadi V ad 7. see vkrām.

aḍibhumī I ad 17.

aḍimeta I ad 17.

aḍdha III. ad 17; III ad 22.

aḍhāvā V ad 20.

aṇḍha I ad 7.

aṇḍhaāra V ad 20.

aṇṇoḍāśā V ad 18.

aṇṇam I ad 9; V ad 7.

aṇṇassim V ad 18.

aṇṇa—aṇṇo III ad 18.

aṇṇa—I ad 9; V ad 7.

aṇṇassīm V ad 18.

aṭṭā—aṭṭano I ad 15; V ad 22.

aṭṭinaam I ad 12; I ad 28; V ad 17. 18.

aṭṭambhara—attambhara III ad 17.

aṇḍha I ad 7.

aṇḍhaāra V ad 20.

aṇṇoḍāśā V ad 18.

aṇṇam I ad 9; V ad 7.

aṇṇassim V ad 18.

aṇṇa—aṇṇo III ad 18.
INDEX OF PRAKRIT WORDS

asaraṇā—asaraṇāo II ad 16.
ahum—I ad 9; I ad 28.
mama I ad 9.
mac I ad 14; I ad 18; V ad 7; V ad 18.
maṁ I ad 15; I ad 17; III ad 17; III ad 18; III ad 19; III before 22; III ad 22; III ad 25; III ad 26; V ad 7; V ad 17.

ahinivesa—ahiniveso I ad 14.

āsā I ad 28.
ākaṇṭaṇa I ad 28.
āṇṇattāṃ I ad 28.
ārūḍhaanti V ad 18.
ālavanta—ālavanto I ad 17.
āvuka III ad 25.
āsāṇa—āsāṇām I ad 18.
āsatta I ad 14; V ad 18.

vi—edu I ad 6; I ad 24.
ehi I ad 12.
vi+apa—avehi III ad 25.
idam—imām V ad 20.
imipā I ad 26; III ad 18.
imassā V ad 19.
imassinā III ad 17; V. ad 18.
imichā I ad 20.
imido V ad 18.

see aam.
ido I ad 7; III ad 17.
indanīla I ad 28.

vikṣa+p ra—p ekkhāmī I ad 9.
• pekkha I ad 13; V ad 7.
• pekkhāsi V ad 7.
idiso III ad 18.

uggāra I ad 28.
uccaranta I ad 28.

ujjāara I ad 20.
ucca I ad 4; I ad 9; I ad 28.
unāśamīda I ad 28.
uttida—uttidho I ad 28.
unmesa I ad 7.
uvagada—uvagadha III before 22.
uvaṭṭha—I ad 19.
uvaṭṭha III before 19; III ad 25.
uvaṭṭhāsāsa V ad 7.
uvanida I ad 13.
uvaṇido V ad 19.
uvaḷaṃbha—vulaṃbhaṃ I ad 17.
uvaṭṭha—I ad 13.
uvaṭṭha uvaṭṭha I ad 28.
uvaṇḍhāna V ad 17.
uvaṇḍhāna V ad 17.
uvaṇḍhāna V ad 17.

caṇṇā V ad 7.
edam—I ad 14; I ad 18; I ad 28; V ad 7; V ad 17.
eso I ad 9; I ad 22; I ad 28; III ad 19; V ad 7.
esa I ad 13; III before 22.
edassa I ad 17; III ad 22.
edāo II ad 16.
edassim V ad 17.
etṭha I ad 18; V ad 7; V ad 17.
odārīda I ad 28.

kakkara I ad 28.
kajja kajjam III ad 26.
kajje III ad 17.
kathīna V ad 7.
kāḍappa—kāḍappo I ad 28.
kāḍāra—I ad 28.
kānta I ad 28.
kāṇṇa I ad 28.
kāṇṇa kāṇṇa V ad 7.
kāṇṇa kāṇṇa V ad 7.
kadattā I ad 22.
kidatto V ad 7.
kadanta V ad 7.
kadua III ad 17; V ad 18.
kadhām I ad 18; V ad 7; V ad 17; V ad 19.
kadhā—kadāe I ad 28; V ad 20.
kammakāriṇī III ad 18.
karaṇījjā—karaṇījjām V ad 17.
karento I ad 7
kavalaggha I ad 28.
kāraṇa—kāraṇādo V ad 7.
kālocidā—kālocidām V ad 18.
kim I ad 4; 1 ad 12; 1 ad 16; 1 ad 17; 1 ad 28; III ad 18; III before 19; III ad 26.
kā III ad 17.
ko III ad 18; V ad 20.
kāhīm III ad 25; V ad 7.
kāsā I ad 28.
kīm pi 1 ad 9; 1 ad 13.
kīm edām V ad 19.
kittā I ad 14;
kettiām V ad 18.
kiḍisa—kiḍiso III ad 18.
kūndalijjanta I ad 28.
kudo V ad 7.
kūmma—kūmmo I ad 7.
kulavadī I ad 22.
kulavadiṇā I ad 26; 1 ad 28.
kustāvā—1 ad 5.
kusumā—kusumām V ad 7.

vṛkṛ—
karedi I ad 15.
kareśī I ad 16.
kariṣṣamām I ad 17.
karemi III ad 22; III ad 25.
kēsara I ad 28.
koḍara—koḍaruḍo V ad 7.
kōśa V ad 8.
kkhu 1 ad 28; V ad 7; V ad 17.
vākrām—adikkāmādi V ad 7.

kṛī—kṛīṇadhā III ad 17; III ad 19.
kīṃissadī III ad 18
khāṇḍāna I ad 9; 1 ad 28.
ku, I ad 13; 1 ad 16; III ad 17.
See also kkhu.
khedaidava—khedaidavvo I ad 17.
gadua I ad 12.
gada—gado III ad 25; V ad 7.

vāgam—gamissam I ad 28.
gacchadha III ad 18.
gacchadi III ad 25.
vāgam+v—āaccha III ad 25.
gabbhadāsa—III ad 25.
garua I ad 28.
garuo I ad 14; III ad 19.
gavva I ad 28.
gahovarā—gahovarāe 1 ad 5.
vāgrah+anu—anugetahāsa III before 22.
goaram I ad 15; 1 ad 16.

ghurughurā I ad 28.
ghopagga I ad 28.
cakkavatti V ad 7; V ad 18.
cakhijjanta I ad 28.
cānkamana I ad 28.
canda I ad 28.
carida—caride V ad 7.
cārumadī—cārumadi 1 ad 14; I ad 15.
cārumadi I ad 13; 1 ad 26.
cintaanta—cintaanto I ad 9.
cirālā I ad 28.

ja 1 ad 28.
jai I ad 17; 1 ad 28.
jaṇa III ad 19.
jāpo I ad 5.
INDEX OF PRAKRIT WORDS

janāṅukampī III ad 18.
jado V ad 7.
jadhā I ad 28; V ad 7; V ad 18.
jammantara—jammantare V ad 18.
jalahara—jalaharo I ad 28.
jasukkara I ad 28.
jāda V ad 7; V ad 22.
jāva III ad 22; III ad 25.
√ji—jaadu I ad 18; I ad 22; I ad 28.
jīvida—jīvidaṃ V ad 17.
jīvidā I ad 18.
jjā I ad 28.
juu I ad 28.
jutta—juttaṃ V ad 7.
yūdhādhivai—yūdhādhivaī I ad 28.
jeva, jjeva—jeva I ad 12; I ad 28; III ad 17; V ad 7.
jjeva I ad 5; I ad 9; I ad 17.
√jā+ā (caus.)—āṇavedi I ad 22; I ad 24; I ad 26; III before 19;
III ad 19; III ad 25; IV ad 35.
√jā+prati—paḍiṇḍā I ad 5.
√jā+vi (caus.)—viṇṇaviadi III before 19.

ttānāṃ I ad 28.

na I ad 9; I ad 17; I ad 28; III before 22; V ad 7; V ad 17; V ad 18.

naṃ I ad 16; I ad 17.
naccida—naccidaṃ V ad 20.
namo I ad 15.
nāva I ad 28.
nāma V ad 20.
nāna I ad 28.
nāma—nāmehim V ad 18.
niara I ad 28.
ṇikkamia V ad 7.

√nikkiva V ad 7.

√niḍāla V ad 7.

√niddalida I ad 28.

√niddālasa—niddālasaṃ I ad 20.

√nipphala I ad 14.

√nimesa—nimesaṃ I ad 7.

√nirantrara I ad 28.

√nisā I ad 26; I ad 28.

√nisida I ad 28.

√nīda—nīdo I ad 17

√nisūsa I ad 28.

√nu V ad 17.

√nīduṇ II ad 25.

√tad—so I ad 5; V ad 7.

√tadā—so I ad 14; V ad 7.

√tan I ad 7.

√teṇa I ad 4.

√tahim I ad 12; I ad 28; III ad 19.

√tā (= tena; Pischel = tat) I ad 12; I ad 17; I ad 26; I ad 28;
II ad 16; III ad 17; III ad 18; III before 22; III ad 22;
V ad 7; V ad 17; V ad 18.

√tie III ad 19.

√tadā I ad 5.

√tado I ad 7; I ad 17.

√tadhā I ad 15; I ad 28; III ad 17; V ad 7.

√√tark—takkemi I ad 9; III ad 19.

√ti, tt—ti I ad 17; III ad 19; V ad 7.

√ttī I ad 5; I ad 9; I ad 15; I ad 16; III ad 18; V ad 7.

√tilacchett V ad 7.

√√tyaj+pati—pariccaadi V ad 17.

√√pariccaasi V ad 7.
trait+pari— parittādha II ad 16.
parittāhi III ad 26; V ad 19.
tvat—tumaṃ I ad 12; I ad 28; III ad 18; III ad 25; V ad 7.
tava I ad 19.
tue I ad 17; V ad 7.
dev I ad 17; I ad 28; III ad 17; III ad 18; III before 22; V ad 7; V ad 19.
tumhāṇam III ad 18.

dakkhīṇā I ad 5.
doṣha—V ad 7.
dantantara I ad 28.
dabbhāṃkura—dabbhāṃkurāṇ V ad 7.
darugguṇa I ad 7.
√damś—dampidi V ad 7.
dasa I ad 28.
dasā V ad 18.
dāḍhā I ad 28.
dāṇīṃ I ad 5; I ad 14; III ad 17; III ad 22; V ad 7; V ad 18; V ad 20.
dāva I ad 18; I ad 26; V ad 7.
dāvāṇa I ad 28.
dāsattanaṃ V ad 18.
dāsabhāva—dāsabhāvādo V ad 18.
dāruṇa—dārūṇe V ad 18.
dāsi—dāśīṃ III ad 17.
dāsī V ad 16.
dāsītattāna V ad 18.
dāsītattane III ad 22.
diavara—diavaro III ad 18.
diavaraṃ V ad 18.
diavarasa I ad 5; III ad 22.
dīṭṭha-paccā—dīṭṭha-paccāhiṃ V ad 7.
dīṭṭha III ad 22.

dīṭthe I ad 17.

disā—I ad 28.
dīṇa III ad 18.
dīhāu—V ad 7.
duṣṭha I ad 17; I ad 26.
duṣṭha II ad 26.
duṇḍa—duṇḍaṃ V ad 18.
dūra—dūram III ad 25; V ad 7.
dūrādo V ad 19.

√dṛś—disadi III ad 19.
devi—I ad 13.
deviṃ I ad 12.
devie I ad 9.
devva V ad 18.
dosa I ad 28.

dhamma—dhammo V ad 7; V ad 20.
dhīe I ad 16.

√nam+pra—paṇṭamāmi I ad 24; V ad 21.
√ni+ava—avaṇehe I ad 14.
√ni+upa—uvaṇchi V ad 7.
uvaṇṇaissam V ad 19.
√nud+vi (caus.)—viṇodosi I ad 28.
viṇodaissam I ad 28.

paṇṭamaṇa V ad 7.
paiṇṇa I ad 28.
pauutta—pauutto I ad 22.
paoaṇa—paoaṇaṃ III ad 18.
paccāvaṇa—paccavāṇa I ad 28.
pajjara I ad 7; I ad 26.
pajjanta V ad 7.
pajjāula—pajjāulo I ad 5.
pajjūvaṇā—pajjūvaṇaṃ III ad 18; III ad 19.
paiṇḍīutta—paiṇḍīuttā V ad 7.
paiṇḍaṇa III ad 22.
INDEX OF PRAKRIT WORDS

padivaana—padivaanam V ad 7.
padivakkha I ad 28.
padivaana—padivaanam V ad 7.
padhama III before 22.
panaa—panao III ad 17.
pandara I ad 28.
√pad+vi+a (caus)—vāvūdaissam V ad 17.
pamāṇa—pamāṇam I ad 28.
pamāda—pamādo V ad 7.
pamhala—pamhale V ad 7.
parammuhatā III ad 17.
parādhiṇa V ad 18.
parikkhiviāma—parikkhiviāmo II ad 16.
parikuvida—parikuvido I ad 5.
parikuvidā I ad 9.
parikkhitta I ad 28.
pariccatta—pariccattā V μd 7.
paridevidavva—paridevidavvaṁ V ad 18.
paripphuranta I ad 28.
paribhavidavva—paribhavidavvo I ad 14.
pariharia III ad 18.
parucchittha III ad 18.
palaa I ad 28.
paloanta—paloanto, paloidavvo I ad 17.
parājanovaraṇa—parājanovaraṇāc I ad 13.
parājanovaraṇaṁ I ad 14.
pādala—pādale V ad 7.
pañi V ad 19.
pādava—pādave V ad 17.
√pāl+prati—padivaledu III ad 22.
padivālesu III ad 25.
pālana—pālanio V ad 7.
pāvasa—pāvasaḥ V ad 7.
pi I ad 28; III ad 17; V ad 7; V ad 18.
pia—piaṁ I ad 17.
piavaassa I ad 6; I ad 16.
pīsā I ad 28.
pīṅga I ad 28.
pīdā—pīdunā V ad 7
puḍa I ad 28.
puṇo V ad 18.
puttaa V ad 7.
√puttao V ad 7.
puttaassa V ad 7.
purisa III ad 18; III ad 19.
puṇida I ad, 28.
√pracch—pucchasi I ad 17.
phuliṅgasesa—phuliṅgaseso I ut 28.
bamhaāri—bamhaārio V ad 7.
bahukajja I ad 16.
bahuvalaha—bahuvalahā I ut 16.
bahusa—bahuso V ut 7.
bāla—bāla V ad 7.
bubhukkhā I ad 28.
bhaa I ad 28.
bhaava—bhaavam I ad 24; I ad 26; 1 ad 28; V ad 7; V ad 18; V ad 20.
bhaavadā I ad 26.
bhaavado V ad 18.
√bhau—bhanchi I ad 16.
bhanāda III ad 18.
bhauṣi V ad 7.
bhaiṣa—bhaiṣiṇi I ad 14; I ad 16; 1 ad 17.
bhaiṭā I ad 24; I ad 28.
bhaddamuha V ad 19.
bhava—bhavam I ad 24.
bhāadheya—bhāadheynam I ad 15.
bhāadheehim V ad 7; V ad 22.
√bhī—bhāami V ad 7.
bhisaṇa—bhisaṇam V ad 7.
bhū—bhūdho I ad 18; I ad 26; V ad 17.
hoi III ad 17.
bhavissadi I ad 28; V ad 7.
bhavissam V ad 18.

bhū+anu—anubhod V ad 20.
bhū+pra—pahavissam I ad 17.

bhū+sam—sambhavissam V ad 18.
bhoanā I ad 28.
bhoanām III ad 18.
bhodī III ad 25.
bhodīe I ad 18.
bhram+pari—paribbhamasi I ad 7.

mamsala—mamsalo I ad 28.
maavva I ad 28.
magga—maggam I ad 7.
manussa V ad 18.
mantaanti I ad 13.
mantidam I ad 18.
manthara—mantharehim I ad 7;
I ad 20.
mandabhāinī V ad 7; V ad 18.
mandabhāinīo II ad 16.
mandabhāinīm III ad 17; III ad 26; V ad 7.
mandabhāinīle V ad 7.

man+anu—anumanaṇadu III ad 22.
maridum V ad 18.
marisa I ad 28.
masāpa V ad 17.
masāṇam V ad 7.
mahāubhāvadā—mahāubhāvadāe I ad 17.
mahārāja—mahārāja I ad 17; I ad 18; I ad 22.
mahārājena I ad 18.
mahūśava V ad 18.

mahesi—mahesiṇo III ad 26.
māruda I ad 28.
mālura V ad 7.
māṇika V ad 7.
muttha-tthali I ad 28.
muddha V ad 7.
mulla—mulena III ad 17.
muh I ad 28.
muhām III ad 25.
muhō I ad 7.
muhuttāa—muhuttaṃ III ad 22; III ad 25.
mūsaa—mūsao I ad 7.
yad—jassa I ad 5.
jaṅ I ad 18; I ad 22; I ad 24; I ad 26; III before 19; III ad 19; III ad 25; IV ad 35; V ad 7; jahim III ad 19.
yas+a—āñāsesi I ad 12.

rāa—rāinā I ad 4.
rāino I ad 16.
rudidam V ad 20.
ruh+ā(caus.)—ārovehi III ad 17.
rosānala I ad 28.
rosubbhāda I ad 28.
lakkhana—V ad 19.
lakkhanām V ad 7.
lagga I ad 28.
lāṅghaṇa I ad 28.
ladā I ad 28.
lap+ā—ālavasi V ad 7.
labh—labhidi V ad 18.
loa (=loka)—loē V ad 18.
loana—loanehim I ad 7; I ad 20.
loane V ad 7.
vaṃsa V ad 7.
vaṇa—vaṇaṃ I ad 17.
INDEX OF PRAKRIT WORDS

vaassa (see pia) I ad 7; I ad 9; I ad 12; I ad 13; I ad 15; I ad 28.

vakkha-tthala—vakkha-tthalo V ad 7.

vaata—vaattam V ad 7.

vadua III ad 25.

vaduassa I ad 9.

vaddhana—vaddhano V ad 7.

vana I ad 28.

vaddhana—vaddhano V ad 7.

vadovavasa V ad 18.

varisanta I ad 28.

valaa I ad 28.

vadua III ad 25.

vaviira—vavirissa V ad 19

visama I ad 28.

viada I ad 28.

viakkhana—viakkhanehim V ad 7.

vikhandida I ad 28

vicchoha—vicchoho I ad 28.

vihatta (=arjitta) I ad 28.

vinoana—vinoano I ad 28.

vinnana—vinnanam V ad 20.

vinnanaaaita V ad 7.

vithhara—viththaro I ad 28.

vithhinna V ad 7.

viddavida I ad 28.

vippalambha I ad 15.

vipphuranta I ad 28.

vibhara—vibhao I ad 28.

vimaddana I ad 28.

vimukkha V ad 18

vyaas+upa—uvavisadu I ad 18.

visama I ad 28.

visumarida—visumaridam V ad 18.

visamvade—visamvade V ad 18.

visattha V ad 7.

vyaata—vattadi V ad 7.

vandhumbandha I ad 28.

vintilay—siddhalesi III ad 26.

vyaundhisam V ad 18.

vsoh—sohadi I ad 20.

vadi—sunjdu I ad 5.

vshas+ (caus)—susesi V ad 20.

vshas+sam+s—samassasa I ad 17.

samghajida I ad 28.

samghaha—samghaoo I ad 28.

samdittha—samdittham V ad 7.

samdehiijanta I ad 28.

sampadam III ad 17: V ad 7.

samhavaha—samhavuhim V ad 7.

sammodda—sammoddo III ad 19.

samhaddh—sambaddhac I ad 28.

samvibha—IIdIII ad 17.

samvibhaa—samvibhaa V ad 17.

samvutta—samvuttam V ad 7.

saa (=sata) I ad 28.

saala—saloo I ad 5.

saasa—saasaadu I ad 22; V ad 18.

saccaka—saccum V ad 7.

sacchasaamtha—sacchasaamdhassa V ad 7.

sada I ad 28.

sandha—sanaho I ad 28, ४ ad 19.

sacchasaamtha—sacchasaamdhassa V ad 7.

sadda I ad 28.

santavida—santavidehi I ad 16.

samaa III ad 17;

samaao III ad 18.

samaena III ad 18.
samādiṭṭha V ad 7.

samādiṭṭho I ad 26.

samādiṭṭhā V ad 7.

samādiṭṭham I ad 4.

samāsāsia I ad 15.

samucidā—samucidāc V ad 18.

samujjhīna V ad 7.

samutthida—samutthido I ad 28.

saraṇa-gadā III before 22.

sarīra—sarīre V ad 7.

salāhā (=slāghā)—salāhāc V ad 20.

savva III ad 18.

savve V ad 7.

savvām V ad 7; V ad 20.

savvadhi I ad 15; V ad 7; V ad 20.

sādhā—sādhao IV ad 35.

sādhū III ad 18.

sāmala—sāmalo I ad 28.

sāmudda V ad 7.

sīpiṭṭha V ad 7.

sīlāsāra—sīlāsāro I ad 28.

sīhā I ad 28.

sīha I ad 28.

sūṭṭhu I ad 20.

sūnīa I ad 28.

sūtī I ad 28.

sudīṭṭham III ad 25.

suraḥi I ad 28.

susāmuddha V ad 7.

susāsūsūsī V ad 18.

suha III ad 17.

suhaḍida V ad 7.

√sṛp+upā—upasappamha I ad 15.

sotthi I ad 18.

sohā I ad 28.

√sṭhā—citṭhadi I ad 13.

ciṭṭhasi V ad 7.

ciṭṭha V ad 18.

√sṭhā+ ut—uṭṭhehi V ad 7.

haṇje I ad 14; I ad 15; I ad 26.

hada V ad 7; V ad 18.

hadda—hadaena V ad 7.

haddhi V ad 18; V ad 19.

hīa—hīassa I ad 17.

hīaena I ad 26.

hīao V ad 7.

—hīāe I ad 14; V ad 18.

hīaṃ V ad 20.

√hu—huviṣanti V ad 7.

hudavaha—hudavahe II ad 16.

hodavam V III ad 19.

2. Mūgadhī.

adhα (=atha)—III before 34.

adhiāla III 32b.

adhivadi—adhivadi III 32a.

appamatta—appamattena IV ad 17.

ayya—ayyā IV before I.

aśe III ad 31; III ad 34; III ad 35; IV ad 6; IV ad 10; IV ad 17; V ad 7.

√as—asti III ad 2.

mhi III ad 1.

asta III ad 31.

asti (=arthī) III ad 31; III before 32.

ahaṃ—hage III 1d; III ad 31;
III before 32; III 32d; III ad 35; V ad 7.

mam IV 11d.

aholatta—aholattam III ad 35; IV ad 17.

āgāla—āgāle III ad 31.

ānāhe—ānāhe IV ad 17.

ādu—III ad 31.

āsāŋga III ad 2.
<table>
<thead>
<tr>
<th>Word</th>
<th>Page Reference(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ahi</td>
<td>III 1b.</td>
</tr>
<tr>
<td>ēhi</td>
<td>IV 17.</td>
</tr>
<tr>
<td>śi+parā</td>
<td>IV 17.</td>
</tr>
<tr>
<td>idam</td>
<td>III ad 1.</td>
</tr>
<tr>
<td>ido</td>
<td>III ad 2.</td>
</tr>
<tr>
<td>idha</td>
<td>III ad 1.</td>
</tr>
<tr>
<td>istīā</td>
<td>V 7.</td>
</tr>
<tr>
<td>√iks+pra</td>
<td>IV before 1.</td>
</tr>
<tr>
<td>eante</td>
<td>III ad 1.</td>
</tr>
<tr>
<td>etad-eše</td>
<td>III ad 2; III 34; IV before 1; IV 16c; IV 17.</td>
</tr>
<tr>
<td>edam</td>
<td>III ad 1; III ad 2; III ad 31; III ad 34; IV 10; IV 17.</td>
</tr>
<tr>
<td>edīnā</td>
<td>III 31.</td>
</tr>
<tr>
<td>edāe</td>
<td>III ad 2.</td>
</tr>
<tr>
<td>ettha</td>
<td>III ad 1; IV before 1.</td>
</tr>
<tr>
<td>kaccāini</td>
<td>IV 10.</td>
</tr>
<tr>
<td>kaccāini</td>
<td>IV 11c.</td>
</tr>
<tr>
<td>kāḍu</td>
<td>III 1b.</td>
</tr>
<tr>
<td>kadhāṃ</td>
<td>IV 15.</td>
</tr>
<tr>
<td>kahāṃ</td>
<td>III 2.</td>
</tr>
<tr>
<td>kāluṇaṃ</td>
<td>V 7.</td>
</tr>
<tr>
<td>kāḍadvē</td>
<td>III 31.</td>
</tr>
<tr>
<td>kīpa</td>
<td>ke III ad 2; IV before 1.</td>
</tr>
<tr>
<td>kahīṃ</td>
<td>IV before 1.</td>
</tr>
<tr>
<td>kīdaśa</td>
<td>III before 34.</td>
</tr>
<tr>
<td>kuhala-vāśinī</td>
<td>kuhala-vāśinī IV ad 10.</td>
</tr>
<tr>
<td>√kr</td>
<td>IV before 11; IV ad 17.</td>
</tr>
<tr>
<td>kālīsāṭaṃ</td>
<td>III ad 1.</td>
</tr>
<tr>
<td>√kram+ava</td>
<td>avakkamāmi III ad 2.</td>
</tr>
<tr>
<td>kha</td>
<td>kkuhi III 1d; III ad 1; III 32d.</td>
</tr>
<tr>
<td>gadua</td>
<td>III ad 35; V 7.</td>
</tr>
<tr>
<td>gade</td>
<td>IV 16b.</td>
</tr>
<tr>
<td>√gam</td>
<td>gaścāmi III ad 35; V 7.</td>
</tr>
<tr>
<td>gascadi</td>
<td>IV 16a.</td>
</tr>
<tr>
<td>gaścāmha</td>
<td>IV 17.</td>
</tr>
<tr>
<td>√gam+ā</td>
<td>āaśca IV ad 6.</td>
</tr>
<tr>
<td>āaścadi</td>
<td>III ad 2.</td>
</tr>
<tr>
<td>gaste (=gāstrate)</td>
<td>IV 11b.</td>
</tr>
<tr>
<td>gahude</td>
<td>III 31.</td>
</tr>
<tr>
<td>√grah</td>
<td>geṇha III ad 31; III ad 34; V 7.</td>
</tr>
<tr>
<td>gummma</td>
<td>III 32b.</td>
</tr>
<tr>
<td>geṇhia</td>
<td>IV before 1.</td>
</tr>
<tr>
<td>camma</td>
<td>IV 11c.</td>
</tr>
<tr>
<td>cīṣṭhādavvaṃ</td>
<td>IV 17.</td>
</tr>
<tr>
<td>cilā</td>
<td>III 35.</td>
</tr>
<tr>
<td>nā</td>
<td>III ad 1; III ad 2; IV before 1.</td>
</tr>
<tr>
<td>nāalī</td>
<td>nāale III ad 1; III ad 2.</td>
</tr>
<tr>
<td>nāalaka</td>
<td>III 1c.</td>
</tr>
<tr>
<td>nādudāla</td>
<td>nādudāle IV 6.</td>
</tr>
<tr>
<td>nāmādheāa</td>
<td>nāmādheāe III ad 1.</td>
</tr>
<tr>
<td>nāmāta</td>
<td>nāmāta III 32c.</td>
</tr>
<tr>
<td>nīkkaṃṭaṇāa</td>
<td>nīkkaṃṭaṇāma III ad 1.</td>
</tr>
<tr>
<td>nīmmahia</td>
<td>IV 11a.</td>
</tr>
<tr>
<td>nīmitta</td>
<td>IV before 1.</td>
</tr>
<tr>
<td>nīssā</td>
<td>IV 17.</td>
</tr>
<tr>
<td>nu</td>
<td>III 1d.</td>
</tr>
<tr>
<td>tad</td>
<td>(=tena; Pischel - tat) III ad 1; III ad 2; III ad 31; IV before 1; IV 6; IV 17; V 7.</td>
</tr>
<tr>
<td>ṭe</td>
<td>III ad 2; V 7.</td>
</tr>
<tr>
<td>tānaṃ</td>
<td>III ad 1.</td>
</tr>
</tbody>
</table>
232 CANDA-KAUSIKA

talu IV ad 10.
tavaśśi IV before 1.
ti, tī—tī IV before 1.
tulidam III ad 2; IV ad 6; V ad 7.

vṛ+ava—odaladi IV 16d.
tvat—tac III ad 31; IV ad 17.
tue III ad 31.
tuha III ad 31; III before 32.
tava III ad 31.
de III before 34; III ad 34.

daskiṇa III ad 35; IV before 1; IV ad 6; IV ad 17.
dāluṇa III 1c.
dāva III ad 1.
dāśataṇa—dāśataṇaṁ IV before 1.
dukkha III 1c.
duggeyyha III ad 1.
dulāla—dulāle III ad 2.
duskala—duskale III 1d.
duṣṭa III ad 1; III ad 2.

vnam +pra—pauavemha IV ad 10.
vni—niadi IV before 1.

pacoṣṭa III ad 31.
pacca—pacaide III 32b.
pādiya duṇi ṣi V ad 7.
pādiyaṁ—pāvyaṁ IV before 1.
palicatta—palicatte III ad 1.
ipalicālaka—palicālake III ad 2.
ipalīṇāma—palīṇāme III 1d.
paviya—paviṣanteḥiṁ III ad 1.
paci—paci III ad 1.
padavva—padavve III ad 31.

pr (caus)—pulemi III ad 1.
pi III ad 1.
puṇo III ad 1.
puscid—puscidenā III ad 31.
petīlaka—petīlake III ad 31.

peskidum III ad 1.
ppaveśa—ppaveśe III ad 1.
bahudala—bahudalam IV before 1.

bhaava—bhaavado III ad 2.
bhaavādīm IV ad 10.

vḥau—bhuṇḍha IV before 1.
bhuṇḍi V ad 7.
bhavia III ad 1; III ad 35.
bhīngī III ad 2.
bhūna IV 11b.

vḥū—bhudu III ad 1.
hodī III ad 2.
hoi IV before 1.

vmantri—mantedi III ad 2.
mayyha—mayyhe III 1b.
malaa III ad 35.
masāṇa—III 32a.

māṣāṇa III ad 35; IV ad 17.
māṣāṇa IV ad 6; IV ad 17.
māṣāṇaa—māṣāṇaṁ IV before 1.
māṣāṇaa IV ad 6; IV ad 17.
mahaddala—mahaddalaś III ad 31.
mahaddale III 32d.
mahaddalaśa IV before 1.
mahaddalasā IV ad 17.
mahāsula IV 11b.
mahiśa IV 11b.
mahula—III 1a.
mahule III 1a.
mādīe III ad 1; IV ad 17.
muda (=mṛta) V ad 7.
muha III 1a.
metta III 1a.

yaggidavvaṁ III ad 35.
yana—yanenhem III ad 1.
yad—yena III ad 1.
yadhā—IV 16b.
<table>
<thead>
<tr>
<th>Prakrit Words</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>याद्धापरस्तिधातं (≡याथाप्रार्थितं)</td>
<td>III ad 31.</td>
</tr>
<tr>
<td>यम्मान्ताला</td>
<td>III ad 1.</td>
</tr>
<tr>
<td>यय्येवा</td>
<td>III ad 2; III ad 35; V ad 7.</td>
</tr>
<tr>
<td>याक्ष्यानासु</td>
<td>IV 11d.</td>
</tr>
<tr>
<td>याक्ष्यानासु—नृत्तिक्ष्यान</td>
<td>III ad 1.</td>
</tr>
<tr>
<td>लीसा</td>
<td>III ad 2.</td>
</tr>
<tr>
<td>लूलिया</td>
<td>IV 11a.</td>
</tr>
<tr>
<td>लोंस्सा—स्सा</td>
<td>III ad 2.</td>
</tr>
<tr>
<td>लोंस्सो</td>
<td>V ad 7.</td>
</tr>
<tr>
<td>वेय्यहा</td>
<td>III 32c.</td>
</tr>
<tr>
<td>वेय्यहो</td>
<td>IV before 1; IV 16b.</td>
</tr>
<tr>
<td>वेस्सा—वस्सी</td>
<td>IV 11c.</td>
</tr>
<tr>
<td>विवादिदा—विवादिदे</td>
<td>III ad 1.</td>
</tr>
<tr>
<td>वाही</td>
<td>III 1b.</td>
</tr>
<tr>
<td>वि</td>
<td>III ad 1; III ad 85; V ad 7.</td>
</tr>
<tr>
<td>विता</td>
<td>III 1b.</td>
</tr>
<tr>
<td>विसामा</td>
<td>III ad 2.</td>
</tr>
<tr>
<td>वेदाला</td>
<td>IV ad 17.</td>
</tr>
<tr>
<td>व्वा</td>
<td>IV 16d.</td>
</tr>
<tr>
<td>साम्कुला—साम्कुले</td>
<td>IV ad 17.</td>
</tr>
<tr>
<td>साम्घाड़ा—साम्घाडे</td>
<td>IV 16c.</td>
</tr>
<tr>
<td>सांत्स्गो</td>
<td>III ad 1.</td>
</tr>
<tr>
<td>सासा—सासांम</td>
<td>V ad 7.</td>
</tr>
<tr>
<td>सासादो</td>
<td>IV before 1.</td>
</tr>
<tr>
<td>सामशा—सामशे</td>
<td>III before 34; III ad 34.</td>
</tr>
<tr>
<td>सामुत्त्हिदा—सामुत्त्हिदे</td>
<td>IV ad 17.</td>
</tr>
<tr>
<td>साव्वा</td>
<td>III 32a.</td>
</tr>
<tr>
<td>दामीपो</td>
<td>IV before 1; V ad 7.</td>
</tr>
<tr>
<td>सालामेका—सालामेका</td>
<td>III ad 31.</td>
</tr>
<tr>
<td>सिग्गहा—सिग्गहाम</td>
<td>IV ad 17.</td>
</tr>
<tr>
<td>सुदा—सुदासा</td>
<td>V ad 7.</td>
</tr>
<tr>
<td>सुला—सुले</td>
<td>III ad 31.</td>
</tr>
<tr>
<td>सुवाण्णा</td>
<td>III ad 31.</td>
</tr>
<tr>
<td>सुवाण्णः</td>
<td>III ad 31; III ad 34; IV before 1.</td>
</tr>
<tr>
<td>सुस्तु</td>
<td>III ad 34.</td>
</tr>
<tr>
<td>सुला—सुले</td>
<td>IV 16a.</td>
</tr>
<tr>
<td>सूमा—सूमा</td>
<td>III 1a.</td>
</tr>
<tr>
<td>साशभावाना—साशभावानम</td>
<td>III ad 35.</td>
</tr>
<tr>
<td>स्तृणा</td>
<td>III 32b; III 32c.</td>
</tr>
<tr>
<td>स्तानम्</td>
<td>IV 16b.</td>
</tr>
<tr>
<td>स्वस्ती—स्वस्ती</td>
<td>III ad 1.</td>
</tr>
<tr>
<td>स्वस्ती</td>
<td>IV 16d.</td>
</tr>
<tr>
<td>स्वस्ती+तु—स्वस्ती+त्ता</td>
<td>III ad 31.</td>
</tr>
<tr>
<td>हागो—सेह्म</td>
<td>हाण्ण</td>
</tr>
<tr>
<td>हालिक्कंदा—हालिक्कंदे</td>
<td>III ad 2.</td>
</tr>
<tr>
<td>हस्ती</td>
<td>IV 11d.</td>
</tr>
<tr>
<td>हालिक्कंदा</td>
<td>III ad 35.</td>
</tr>
</tbody>
</table>
INDEX OF METRES

Names of Metre

1. Aparāntikā (8 mātrās + ra-gaṇa + la-ga)
   IV. 11 nimmahia-lulia-caṇḍa-. 1

2. Āryā (12 + 18 + 12 + 15):
   I. 16 jaladhara-paṭalāntarite; 19 kim aṭāṅga-valita-tārā.
   III: 1 muha-mṛta-mahula-mahule; 23 devī-bhāvaṁ nītvā;
       32 śāvva-maśānaḍhīvadī.
   IV. 13 bhagavati caṇḍi; 16 astaṁ gāścadi śūle. 7

3. Indravajrā
   II. 34 paśyāmi yāvac calitaṁ. 1

4. Upajāti (mixed Indravajrā and Upendravajrā)
   I. 7 nidrā-vidheyaṛuṇa-; 9 nidrālasaṁ bhaṅgam;
      15 tāmbūla-rāgoḍhara-.
   II. 16 pade pade sādhvasam.
   III. 11 pratiśrutiṁ sampratī; 31 mayā dhriyante (=var.
       IV. 28).
   IV. 25 khaḍvāṅga-dṛg; 34 yasyopa-yogād.
   V. 11 nēṣṭaṁ na dattaṁ; 28 kṣaṇaṁ kṣaṇārdhaṁ. 10

5. Upendravajrā
   IV. 26 ayācitopasthita-. 1

6. Aupacchandasika
   IV. 1 idam adya mama śvapāka-. 1

7. Drutavilambita
   IV. 14 ayaṁ asau gaganāṅga-. 1
   V. 10 prastha-māṅgala-guggulu-. 2
INDEX OF METRES

8. Puṣpīcāgṛtā
   I. 12 abhipatati jane.
   II. 18 vahati havir upāṃśu.
   III. 24 mama vidhi-nihatasya.
   IV. 5 yadi tapana-kulocitā; 6 upavana-nava-mālikā-
   V. 30 pramudita-sujanā.

9. Pṛthvi
   III. 20 śiro yad avaguṇṭhitaḥ.

10. Mandākrāntā
    I. 4 yah samāśritya; 25 mantraiḥ pūtaṃ.
    II. 14 nipa-skandhe kuharini.
    III. 6 yad vāṁchanti.
    IV. 22 muṣṭi-grāhyam timiram.
    V. 25 etat śimḥāsanam; 26 etā nadyo dadhati; 29 vidyā-
        lābhāf munir api.

11. Mālinī
    I. 21 pariluḍhati lalāçe.

12. Vamśasthavila
    V. 18 sva-karma-vaicitrya-.

13. Vasantatilaka
    I. 8 cittam prasādayati; 22 caṇḍi prasīḍa; 27 grāhyal
        priye yadi; 29 khinnam vinodayati.
    II. 3 śambhoḥ samādhir api; 4 vidyā-trayam; 6 dhūrām
        kutūhala-vaśā; 17 koʻyāṃ tapovana; 21 kāmaṃ
        harīr bhava; 23 prārabdhāsādhana; 24 jāti-svayam-
        grahaṇa; 25 anna-kṣayādiṣu; 28 nārhati sarva-
        bhuvanāny api; 30 vārāṇasiti; 31 etāḥ śriyo bhaga-
        vati; 33 vaivasvatair nṛpacibhiḥ.
    III. 3 yasyābhuvaṃ kathayataḥ; 13 pūrṇe-vadhāvapi; 15
        loka-dvaya-pratibhayaika; 26 kim vatsa manyu-bhara-
        29 mad-dṛṣṭipāta-bhaya-.
IV. 24 etat tatheti; 31 vetāla-vajra-.
V. 4 dhātri-janāṅka-; 12 mūrdhābhīṣeka-payasā; 14 andha- 
tamaḥ-; 24 kretā sa te prakṛti-.

14. Śālinī
III. 25 ārādhyo'yaṃ.
V. 21 anyeṣāṃ ye; 23 kretāpy asyā.

15. Sārdula-vikrīḍita
I. 3 ānanda-sālithitāḥ; 10 kim ruddhaḥ sacivaiḥ; 11 līlā 
sambhṛtā-; 13 vicchinnām anubadhnaḥ; 14 tanvaŋgy 
śara-gaurayoḥ.
II. 8 helā-vakrita-; 9 garvād etya; 13 āmiṇaṃ kvacī 
uddhṛtā; 19 vāso vakalam; 22 kāntā-kelimayo'pi.
III. 4 dattvaitāṃ dvija-; 5 dārāḥ sūnur idaṃ; 8 kim jītv 
dhanam; 18 dhārā-sikta-trṣāgra-; 19 hemnā meru 
vāsūmadhīrava.
IV. 2 kim śocāmi madeka-; 10 tan-madhyam tad-ura 
tad-eva.
V. 1 yad vairaṃ muni-sattamasya; 2 mām ānāma-sīro-; śocānti tajanīṣu; 5 sajjo maulir ayaṃ; 8 chattrākāra 
idam; 9 sā vānī karuṇārta-; 17 madhye vyaktam; 21 
kruddhe tarjana-.

16. Sikharini
I. 23 aparvany evendoḥ.
II. 5 yato dhātā viśvaṃ; 7 mṛṇālibhiḥ kīṇāḥ; 10 kṣāṇā 
antar-dhatte; 11 javāj jītvā paścāt; 12 divī vyāval 
gadbhir; 15 manah sambhogebhyaḥ.
III. 7 vimucyante jantor iha; 12 praṇāśad vidyānāṃ; 21 
vaśa-skandhaṃ matta-.
IV. 3 durārādhye tasmin; 7 vidūrād abhyastair; 8 imi 
mūrchanty antah; 9 bhimartya akṣor mudrāṃ; 13 
jaran-nirmālyādhyāḥ; 18 jara-kūpākārāniḥ; 19 pibatyeko' 
nyasmād; 20 kva ramyaḥ sambhogah; 21 citāgne 
ākṛṣṭam; 29 sukhāṃ và duḥkham và.
### INDEX OF METRES

<table>
<thead>
<tr>
<th>Sloka (Anuśṭubh)</th>
<th>Total No. of Metres—19</th>
<th>Total No. of Verses—163</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>17. Sloka (Anuśṭubh)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I. 5 deṣṭaṁ kim api; 6 daḍāmi pālayaṁ; 17 maṇa-granthau; 18 maṇi yasyāḥ prabhāvas te; 20 yady api śriyaṁ; 24 śāntēḥ svastyayanād; 26 idaṁ tat kṣatra-bijasya.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>II. 26 dātavyaṁ rakṣitavyaṁ; 27 guṇavadbhyo dvijātibhyo; 29 samupāḥṛtya dāṣyāmi; 32 maṇā muner ayām.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>III. 9 ātmāṇam eva vikriya; 14 astaṁ ravau asamprāpte; 16 kenāpi khalu kāryeṇa; 17 yad yad ādaśati; 22 lakṣārdham yad idaṁ; 27 dhik tapo dhig; 28 paṇcānām api vo; 30 grhyatām arjitam idaṁ; 33 tavaiva dāṣatām; 34 bhākṣyāśi dūratas tiśṭhan; 35 anṛṇasya mamedānām.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IV. 23 akṛtvā mat-parijñānam (=V. 19); 27 bhākṣyādvaitām; 30 pareśāṁ upakārāya; 32 śreyāṁsi vivṛta--; 33 tvāi tiśṭhāti; 35 calanti girayah; 36 tamo vibhidya.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>V. 6 spandate vāma-nayanāṁ; 7 arah param yad vyasanāṁ; 13 varam adyaiva; 15 maṇaṇāṁ nirvṛtiṁ; 16 dārūṇa-syāsyā; 20 aho dānām aho; 22 saṁśvasihi.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>18. Sragdhara</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I. 1 devas traiguna-bhedat.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>II. 1 eṣa kṣubhāṣṭi paṇkaṁ; 2 āstiryaṁ tam upānte; 20 eṣa prāptendhana-stīh.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>III. 2 saṁbhoh pādāja-nudra.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IV. 15 saṁdhya-vadhyasrṣa-sonaṁ; 17 a skandhād utpatantah.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>V. 31 yenādiśya prayogam.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>19. Harini</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I. 2 aruṇa-nayanāṁ; 28 tava sapulakaḥ.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>III. 10 tapati tapanas tikṣṇaṁ.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IV. 4 tvarayati guror bhaktya.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>P</td>
<td>L</td>
<td>read</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>------</td>
</tr>
<tr>
<td>ii</td>
<td>7</td>
<td>Saibyā</td>
</tr>
<tr>
<td>iii</td>
<td>11</td>
<td>dei</td>
</tr>
<tr>
<td>xxiii</td>
<td>34</td>
<td>23c</td>
</tr>
<tr>
<td>xxxiv</td>
<td>ins. om. before alakkhanam</td>
<td>-प्रणविन्ना</td>
</tr>
<tr>
<td>2</td>
<td>8</td>
<td>नवनील-</td>
</tr>
<tr>
<td>10</td>
<td>खू</td>
<td>for खू</td>
</tr>
<tr>
<td>3</td>
<td>+ङ्क</td>
<td>for कङ्क</td>
</tr>
<tr>
<td>4</td>
<td>तवायं</td>
<td>for तवाठ्ण</td>
</tr>
<tr>
<td>1</td>
<td>आस्रेष्ते</td>
<td>for आस्रेष्ठत्</td>
</tr>
<tr>
<td>2</td>
<td>तविच्छठा</td>
<td>for तविच्छठा</td>
</tr>
<tr>
<td>2</td>
<td>जूधाभिबषि</td>
<td>for जूधाभिबषदि</td>
</tr>
<tr>
<td>3</td>
<td>चुम्न्नाति</td>
<td>for चुम्न्नाति</td>
</tr>
<tr>
<td>6</td>
<td>श्रवयोऽश for श्रवयोऽश</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>कथमवलोक्य for कथ (कथलोक्य)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>उपसंहुः</td>
<td>for उपसंहुः</td>
</tr>
<tr>
<td>10</td>
<td>-सुखम्</td>
<td>for -सुखम्</td>
</tr>
<tr>
<td>11</td>
<td>कौशिकः</td>
<td>for काशिकः</td>
</tr>
<tr>
<td>9</td>
<td>-भ.-</td>
<td>for -सृ-</td>
</tr>
<tr>
<td>4</td>
<td>ब्राहुदान-</td>
<td>for ब्राहुदान-</td>
</tr>
<tr>
<td>6</td>
<td>तत्पादूः</td>
<td>for तत्पादूः</td>
</tr>
<tr>
<td>5</td>
<td>शुववेंद्र</td>
<td>for शुववेंद्र</td>
</tr>
<tr>
<td>11</td>
<td>स्नीच for स्नोऽच</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>उच्छे</td>
<td>for उच्छे</td>
</tr>
<tr>
<td>16</td>
<td>पृक at the end of the verse</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>read -प्रसिद्धि-</td>
<td>for -असिद्धि-</td>
</tr>
</tbody>
</table>

Foot-note

p 149 omit Mālavikā vii. 5.
| 158 | read ii. 5. for ii. 39 |
| 174 | Mudrā- read vii ad 6 |
| 200 | read preyo yadi param for preyaḥ param |