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HARVARD  
ORIENTAL SERIES

EDITED

*WITH THE COÖPERATION OF VARIOUS SCHOLARS*

BY

CHARLES ROCKWELL LANMAN

PROFESSOR OF SANSKRIT IN HARVARD UNIVERSITY

VOLUME IV.

CAMBRIDGE, MASS.

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# RĀJA-ÇEKHARA'S KARPŪRA-MANĀJARĪ

*A DRAMA BY THE INDIAN POET RĀJAÇEKHARA*

(ABOUT 900 A.D.)

CRITICALLY EDITED IN THE ORIGINAL PRĀKRIT, WITH A GLOSSARIAL  
INDEX, AND AN ESSAY ON THE LIFE AND WRITINGS  
OF THE POET

BY

STEN KONOW

OF THE UNIVERSITY OF CHRISTIANIA, NORWAY

17376

AND TRANSLATED INTO ENGLISH WITH NOTES

BY

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HONORARY MEMBER OF THE ASIATIC SOCIETY OF BENGAL (CALCUTTA)

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To

PROFESSOR RICHARD PISCHEL

OF THE UNIVERSITY OF HALLE

AND

PROFESSOR SYLVAIN LÉVI

OF THE COLLÈGE DE FRANCE

IN RECOGNITION OF THEIR CONTRIBUTIONS TO THE  
HISTORY OF THE HINDU THEATER

*This Volume is Dedicated by the Collaborators*



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## PREFACE OF THE GENERAL EDITOR AND TRANSLATOR.

**H**ARVARD UNIVERSITY has undertaken the publication of a HARVARD ORIENTAL SERIES. The primary object of this Series, as conceived by the two friends most concerned in its establishment, is an historical one, — the elucidation of the history of religions, more especially, of those of India.

The central point of interest in the history of India is the long development of the religious thought and life of the Hindus, — a race akin, by ties of blood and language, to our own Anglo-Saxon stock. The value of the study of religions is coming to be recognized more and more every day. The study tends to broaden and strengthen and universalize the bases of religion, — a result of practical and immediate benefit. Works which promote this study stand first in the plans of the Oriental Series; and they are especially timely now, when so much of the widespread interest in Buddhism and other Oriental systems is misdirected by half-knowledge, or by downright error concerning them. We may add that such works supply the material for the helpful constructive criticism of the foundations of religious belief, to offset the all too abounding destructive criticism of the day.

But to any one acquainted with the ways of the progress of science, it will be evident that the purposes of this Series are not to be achieved wholly by the direct means of publishing books upon the religions of India. The indirect means to its end must be the publication also of works concerning Indian literature and history and antiquities in their manifold diversities of time and of system (Vedic, Brahmanical, Jaina, and Buddhist), and in their considerable diversities of language (Vedic, Sanskrit, Prākṛit, and Pāli).

The work now presented to the world of scholars is the first critical edition of the only Prākṛit drama extant, the Karpūra-mañjarī of Rājaḡekhara, who flourished about 900 A.D. The sacred scriptures of the Jaina religion are written in Prākṛit. And, considering the extreme dearth of books for students of that tongue, it is hoped that this volume, in connection with Jacobi's Handbook, may prove highly serviceable as an introduction to the language of that very ancient religion.<sup>1</sup>

"A critical edition of the Karpūra-mañjarī is an urgent necessity for the advancement of Prākṛit studies." Thus wrote Pischel in 1876, in the preface to his Hemachandra, p. xii. For the realization of his long-deferred hope, we have at last to thank one of his own pupils, Dr. Konow, whose work, as I trust, will clearly show the training in rigorous philological method which he has received at the hands of his eminent master.

The interest of this play is largely philological ;<sup>2</sup> but, as is elsewhere shown,<sup>3</sup> it is not without its importance for the history of the Indian drama. It abounds in material which may well engage the attention of the student of antiquities<sup>4</sup> and of folk-lore.<sup>5</sup> And its allusions to matters of geography or of the calendar, to facts of natural history or to popular beliefs concerning those facts,<sup>6</sup> challenge the widest erudition of the expositor. It presents questions of broader literary interest, such, for example, as concern the degree to which Rājaḡekhara is indebted for motifs or for modes of expression to his predecessors,<sup>7</sup> Kālidāsa, Bhavabhūti, Daṇḍin, Bāṇa, and Bhartṛhari. Its literary merit is, on the whole, meagre. The plot is scanty. And the playwright knows little or nothing of the development or depiction of character. Much of its fun is such as is proper to the cheapest vaudeville ; so, for example, the parrot incident that is lugged in at iv. 2<sup>4</sup>. The long-drawn discussion of love at iii. 10-19 is invested with a singular negative interest by reason of its sad lack of all nobility of conception.

<sup>1</sup> Pischel's Prākṛit Grammar is now soon to appear. It will mark the beginning of a new epoch in these studies.

<sup>2</sup> See pp. xxi, 201-3.

<sup>3</sup> See p. 196.

<sup>4</sup> For example, the merry-makings at the Banyan festival, iv. 10-18 ; palace-life, i. 36 ;

iv. 9<sup>6</sup> ff. ; the Magician's homage to the Dreadful Goddess, iv. 19.

<sup>5</sup> E.g., rain-drops transformed into pearls, iii. 3<sup>14</sup>, note ; mirage, ii. 40<sup>5</sup>.

<sup>6</sup> Cp. i. 18<sup>15</sup>, 20<sup>a</sup>, ii. 50<sup>a</sup>, ii. 50<sup>b</sup>, iv. 18<sup>35</sup>. Botanical allusions — passim.

<sup>7</sup> See p. 204, and, e.g., ii. 10<sup>b</sup>, iii. 2<sup>4</sup>.

The entrance of the Magician (at i. 21<sup>8</sup>) is signalized by several ribald stanzas which throw a good deal of light on certain pathological phases in the evolution of religion, such as have repeated themselves over and over again in the history of the most varied peoples. To study these phases from a point of widest scope is an essential condition for an intelligent diagnosis of all such vagaries, whether exhibited in the fervors of an American camp-meeting or of a Hindu temple-precinct.

The literary merit of a piece like this, however, is not, in my opinion, to be summed up in any brief and disparaging dictum.<sup>1</sup> The play is surely redeemed from sweeping condemnation by the swing scene (ii. 30-40). Here, specifically in stanzas 30-32, the author shows himself a consummate master, not only of imitative language, but also of metrical forms. And the Sanskrit student must be dull indeed who is not charmed by the liquid music and smoothly swinging rhythm of stanza 30; while the stanzas 33-40, although contravening some of the canons of Occidental taste, are really remarkable for the ingenuity and beauty of their conceits. The King's verses of admiration upon the bursting into blossom of the açoka tree (ii. 47) need no apologist. And the descriptive stanzas (as of sunset, evening, or moonrise, ii. 50, i. 35-36, iii. 25) deserve high praise for their vividness and genuinely poetic sense of the fairest aspects of nature. And some of the "enamored verses"<sup>2</sup> will bear the test of Occidental criticism,—their tenderness and beauty and dignity unimpeached. The contrasts between the love-lorn solemnity of the King and the mocking badinage of his Jester<sup>3</sup> show a command of the shadings of expression that is by no means contemptible.

**The Text and the Critical Apparatus.**—I need add little to what is said by Dr. Konow, pages xxiii-xxvi, about this part of the work. I am confident that students will appreciate the pains I have taken to have the typography convenient, especially that of the various readings. I regret that these last are so copious; but the exceptional nature of the text must excuse their fulness.

**Method of Citation.**—The verse-portions are cited by act and stanza and line, the line being indicated by *a*, *b*, *c*, or *d*. The prose clauses

<sup>1</sup> Such as Apte's, in his *Rājaçekhara*, p. 24.

<sup>2</sup> Cp. i. 32, ii. 5, 9, 10.

<sup>3</sup> For example, at ii. 40<sup>1-6</sup>, ii. 50<sup>1-2</sup>, iii. 29.

between any two stanzas are numbered consecutively with Arabic numerals, and are cited by the number of the act with that of the preceding stanza and that of the clause. Thus iv. 19<sup>67</sup> is the last clause between iv. 19 and iv. 20. Similarly ii. 0<sup>5</sup> is used to indicate the fifth of the prose clauses preceding stanza 1 of act ii. It is thus apparent at a glance whether any given citation refers to a passage of prose or of verse.

A simple and sufficient means of citation is absolutely indispensable for any text of mingled verse and prose that is of consequence enough to be studied and cited at all. The editor who fails to provide such means is guilty of flagrant neglect of plain duty and of gross disregard for the time and convenience of students and of his colleagues. By way of punishment he may count upon the seriously circumscribed usefulness of his book and the silent maledictions of those who are forced to use it. Let me here call renewed attention to Ernst Leumann's "Request to the future editors of dramas and post-Vedic prose texts of the Indian literature,"<sup>1</sup> commending it to most thoughtful consideration.

**The Glossarial Index.**—To the Prākṛit forms of this text I believe that the Index will prove a very accurate and complete concordance. The words of the stage-directions are in Sanskrit and are not included. The English definitions may, I fear, seem inadequate by reason of brevity. It is therefore well to mention that the reader must supplement the definition of any given Prākṛit word by a study of the senses of its Sanskrit counterpart, or by reference to Pischel's edition of Hemachandra's Prākṛit Grammar and Dictionary,<sup>2</sup> where these are cited. Failing these books, it is hoped that the Translation will serve as an entirely adequate complement to the Index.

The arrangement of the Index demands a word of explanation. Verbal forms are assembled under the Sanskrit form of the root to which they belong when this can be given; otherwise, they are put under the heading of the third singular present indicative of the Prākṛit form. Thus *pa-aḍeī* stands under *kaṭ*; while *khuttai* is given under *khuttai*.<sup>3</sup> Similarly, *jantia* is put under *yantra-*, while *janta* comes in alphabetic place. Again, *vi-inṇa* is given under *tṛ*; but *vi-tthinṇa* and *un-naa* (as

<sup>1</sup> Zeitschrift der deutschen morgenländischen Gesellschaft, xlii. 161.

<sup>2</sup> Cited by the initials "H." and "HD."

<sup>3</sup> For other examples, see my note to ii. 4.



quasi adjectives) and *milāna* (on account of the splitting of the *ml-* group) are set in their alphabetic places and not under *str* and *nam* and *mlā*. I trust that the occasional hints in my notes will reduce to a minimum any practical inconveniences resulting from the arrangement of the Index.

**The Translation.** — It is a part of the fundamental plans of this Series that none of the texts published in it shall be without a translation. The Series does not aim to consult the interests of Sanskrit students exclusively. For better, for worse, this part of the plan is at all events in accord with the dictates of absolute frankness. The wisdom of the Wise Men of the East is to be estimated by Occidental readers with entire fairness—nothing less, nothing more. And for this reason we may neither withhold its excellencies nor cloak its defects. I am, moreover, strongly persuaded that Indian studies would have exerted much larger influence upon the intellectual life of our day, and would even have made more rapid progress, if the masters of Indology had devoted more of their time to the work of translation and popular exposition. The new recruits for this field must be drawn from the circle of those interested. To enlarge that circle is therefore indispensable. Moreover, the comparative study of literature is now a recognized discipline with clear aims and zealous votaries. And to such students also this translation makes its appeal.

After the Text and Index were completed, I requested Dr. Konow to make a translation; and to my request he acceded with the utmost kindness and promptness. But upon this matter, his own remarks, p. xxii, may be consulted. The play is very difficult to translate. The metaphors, be it for their boldness or their accumulation, are at times most intractable. And often the point of a stanza or phrase requires for its reproduction in English such a command of delicate nuances of expression as cannot be expected of one to whom English is not vernacular. The revising of Dr. Konow's rendering proved to be not feasible. And therefore, after trying and failing to find an American who was both willing and able to translate the piece, I set myself most reluctantly to the delightful and interesting work of making a new version.

Most reluctantly,—because it involved a delay of weeks in the

progress of the labor of issuing the works of my two departed friends, the Atharva-Veda of Professor Whitney and the Visuddhi-Magga of Henry Clarke Warren. This delay has been a sore grief to me, although tempered by the feeling that these Prākṛit studies would at any rate inure to the benefit of my equipment for the completion of Mr. Warren's work.

The translation here presented is accordingly an essentially independent one, of my own making. A good many of the best stanzas I have rendered in metrical form. That I have not so rendered the rest may be set down in part to their intrinsic inferiority, and in part to the extreme pressure under which the keen sense of the above-mentioned delay caused me to do the work. The marked diversities of tone and style<sup>1</sup> I have endeavored faithfully to reproduce in the tone and style of my English.<sup>2</sup> The translator must be able to *feel* the atmosphere of each of the varying scenes and to adapt his version to their subtle changes.

Almost at the outset it appeared that the translation, unless provided with a running comment, would necessarily be obscure in many points even to the Sanskritist. I hope that no one will find these notes unacceptable. That this portion of the volume is intended in part for non-Indianists, is the reason for writing the *ch*-sound in proper names with *ch* (instead of the usual *c*) and for giving such notes as that on the Asuras at ii. 31<sup>b</sup>.

Scant as the action or stage-business of this play may be, it is the interpreter's duty to make it intelligible to the otherwise unaided student. In the introductory paragraphs, therefore, pages 213-222, I have done my best to make clear the sequence of the inferential as well as of the explicit parts of the action, and likewise the place and time of each element thereof.

One little detail perhaps needs a word from the prefacer, to wit, the version of *piya-vaassa* as 'old man.'<sup>3</sup> The German *hoch* = 'high,' and *Abend-zeit* = 'even-tide.' So Prākṛit *piya* = 'dear,' and *vaassa* = 'friend.'

<sup>1</sup> Well illustrated at ii. 40<sup>a</sup> ff. Or compare i. 16<sup>a</sup> ff. with i. 18<sup>a</sup> ff.

<sup>2</sup> For this reason, readers whose native tongue is not English may find occasional

colloquialisms for the explanation of which no dictionary less complete than the Century Dictionary, for example, will suffice.

<sup>3</sup> See note to i. 18<sup>17</sup>.

But it is hardly less grotesquely incongruous to render *piya-vaassa* by 'dear friend' than to render *Hochzeit* by 'high tide.' The connotation of the colloquial "old man," as used even by very young men to one another, with all its suggestions of jovial good-fellowship, shows for itself how fatally misleading a wooden literalness may be.<sup>1</sup> We all know that a *green black-berry* is *red*.

There are some things in this play which are repellent to a mind that is bred to the large variety of wholesome interests<sup>2</sup> that characterize our best modern life. Instead of making the offensive ideas conspicuous by the thin veil of an occasional Latin phrase, I have judged it better to give them in English, simply toning down their more drastic features.

Wer den Dichter will verstehen  
Muss in Dichters Lande gehen.

Never was the truth of this couplet brought home to me with more force than in the making of this translation. My own sojourn in India was, alas, too short to absolve me from dependence upon books. I was therefore glad to have the help of the native scholiast, Vāsudeva. No other scholia were accessible to me. And I gratefully record my indebtedness to Roxburgh's *Flora Indica*; and to several of the systematic Sanskrit treatises on plants and minerals, mentioned below, p. 177; and, last, not least, to my venerable friend, Böhtlingk. I am glad to bear the shame of not having realized earlier the profit to be had from his *Hemachandra* as an aid to the study of Sanskrit synonymy, if by this confession any are led to take to heart the excellent words of three and fifty years ago with which he closes his preface:

Ich bin überzeugt, dass mit dieser neuen Ausgabe Vielen gedient sein wird; nur Einer, der es sich zum festen Vorsatz gemacht zu haben scheint, bei seinen Sanskrit-Studien nie an die reinere Quelle zu gehen, wird zu seinem eigenen Nachtheil und zu aller derer, die seine Werke

<sup>1</sup> COROLLARY. — Taking due account of the diversities of tone, I have rendered *vaassa* by 'my man' at ii. 6<sup>2</sup>; by a slightly impatient 'man' at iii. 2<sup>1</sup>; and by a dignified and stately 'O friend' at iv. 5<sup>1</sup>.

<sup>2</sup> We must remember that these were often utterly lacking to the Indian villager. The Sanskrit student may make this point clear to himself by consulting in the lexicons the articles upon *grāma* and its derivatives.

benutzen, nach wie vor Alles bei Seite liegen lassen, was auf diesem Gebiete erscheint.

It is fitting, in this fourth volume of the Series (the first to contain a preface from the General Editor), to acknowledge the twofold indebtedness of Harvard University to an alumnus, Dr. Fitzedward Hall, of the class of 1846. He has, on the one hand, honored his Alma Mater by his achievements in Oriental<sup>1</sup> as well as in English philology; and, on the other, he has made to the Library of the University a gift which is unique. With pride of nativity<sup>2</sup> and with loyalty to his college unimpaired by years of absence, he has given to it his rare and early Indian printed books, and — what is more — his precious collection of Sanskrit manuscripts.<sup>3</sup> These manuscripts, with some five hundred purchased by me in Western India, constitute the largest and most valuable collection of the kind in America. It is my fervent hope that they may be of much service in realizing the plans of this Series, not only directly, but also by way of stimulus to Oriental research.

C. R. LANMAN.

HARVARD UNIVERSITY,  
March 31, 1900.

**Postscript.** — July 8, 1900. In the meantime, I have submitted the proof-sheets of the entire translation to Dr. Konow, and he has returned them all with many useful suggestions of improvement or correction. For these it gives me great pleasure to make public acknowledgment of my sincere thanks.

<sup>1</sup> Students of English, considering the part he has borne in the production of the great "Oxford English Dictionary," and the marvellous learning thereby attested, might well enough be excused for not knowing that he had, long before, attained distinction as an Indianist. The first Sanskrit texts ever published by an American were his editions of Ātmabodh and Tattvabodh (Mirzapore, 1852). And his early writings on

Indian philosophy, dramaturgy, epigraphy, etc., are still cited with deference by the best authorities of to-day.

<sup>2</sup> His ancestor, John Hall, immigrated just 270 years ago from England to Charlestown, about three miles from the seat of Harvard College.

<sup>3</sup> Acquired during long official residence in India, as Professor at Benares and as Inspector of Public Instruction.

## PREFACE BY THE EDITOR OF THIS TEXT.

**T**WENTY-FOUR years have passed since Professor Pischel, in the preface to his edition of Hemacandra's Prākṛit grammar, declared a critical edition of the Karpūramañjarī to be a necessity for the advancement of Prākṛit studies. Rāḷaḷekhara has been highly esteemed for his proficiency in the Prākṛits, and it was to be hoped that a careful edition of his only Prākṛit play might throw some light upon the linguistic history of India. But unfortunately, the materials then available proved to be insufficient. Since that time new manuscripts have been found, and some years ago Professor Pischel proposed to me to undertake the work, and at the same time he kindly put at my disposal the collations which he had formerly made with the view of editing the play himself. Though regretting that the edition should not proceed from his master's hand, I thankfully accepted his proposal, as he declared it impossible to find the leisure necessary for the work himself.

I have myself collated only the manuscripts NRSTUW. For ABCP, I used the collations made by Professor Pischel ; and Dr. Lüders kindly collated O for me.

In the notes I have quoted all truly various readings. I leave unmentioned the ya-gruti and the dental n in the Jaina mss. ; whereas, in the readings of STU, I have always transcribed the dot + consonant as double consonant. I also pass by all evident blunders in silence. The anunāsika is generally indicated by the same sign as the anusvāra ; and this fact must be remembered in using the critical notes.

The chief aim of this edition then is a linguistic one. But besides, I have also been guided by another consideration. I often had to regret that no chrestomathy of the Prākṛits of the plays exists, and it was my hope that the Karpūramañjarī might be used as such one. This consid-

eration has also, to some extent, influenced my work. Thus I have, in some places, introduced the peculiar forms of the two dialects, even against the reading of all manuscripts. Further, the vocabulary is composed with the aim to serve students learning Prakrit. To study those dialects it is, naturally, necessary to know Sanskrit, and I therefore always refer to the corresponding Sanskrit form, where this is possible. I have not made any attempt to give an etymological index, nor have I intended to furnish a vocabulary which might be sufficient without knowledge of Sanskrit.

From the same point of view I did not think it convenient to add a translation. And I was also convinced that it should be impossible to me to translate such an intricate text satisfactorily, as long as English was not more familiar to me. On the other hand the general editor, from quite another point of view, thought it necessary to add a translation. Upon his request I therefore made an attempt to render the text in English. But I soon felt how unsatisfactory my work must be, and what I sent Professor Lanman can hardly be called more than a rude paraphrase. I was therefore very glad to hear that he would work out a translation himself.

My best thanks are due to those who have, in various ways, aided me in the work, to Professor H. Jacobi, Dr. H. Lüders, and Dr. A. Stein; to the government of Madras for the courtesy and kindness with which it forwarded new materials to me; but above all to Professors Pischel and Lanman. To the rich knowledge and kind benevolence of the former I never appealed in vain, and though overloaded with other works, he has kindly read the proofs of text and vocabulary. And the kind interest which Professor Lanman has taken in my work, and the unselfish assistance which he has rendered me, cannot, in any respect, be measured from his prefatory remarks.

STEN KONOW.

UNIVERSITY OF KRISTIANIA,  
June 29, 1900.

## CRITICAL ACCOUNT OF THE MANUSCRIPTS.

**The Text.** — This edition of the text of the Karpūra-mañjarī is based upon the following manuscripts :

**A.** Jaina ms., 8 leaves, with 9-13 lines on each page;  $9\frac{1}{2}$  inches by  $4\frac{1}{4}$  inches. Contains javanikāntara i. See Bhandarkar, Report on the search for Sanskrit mss. in the Bombay Presidency during 1882-83, Bombay, 1884, p. 156, no. 418. The colophon reads: iti çrikharatānavabhogaṇadinamañçriṇīvasāgarasūriçīṣyavācanācāryaviracitāyām karpūramañjarīmahānāṭikāyām prathamam javanikāntaram vivṛttam idam || çrī || çrī || rājanpure likhitam || rājanpure likhitam ||. Vācanācārya must be the author of a commentary on the Karpūramañjarī. Of this commentary a few traces are left. An incorrect ms. Aspirates are doubled; nd is often substituted for nt. Codex A is therefore possibly copied from a South Indian original. Cp. Pischel, Nachrichten, Göttingen, 1873, 206 ff.

**B.** Jaina ms., 8 leaves, with 15 lines on each side;  $10\frac{1}{2}$  inches by  $4\frac{1}{2}$  inches. Prākṛit text, Sanskrit translation, and some glosses. Contains javanikāntara i., the beginning of ii., as far as hidaāvajjam (ii. 1<sup>3</sup>), and the end from sā rayanamayī (iv. 19<sup>66</sup>). See Kielhorn, Report on the search for Sanskrit mss. in the Bombay Presidency during 1880-81, Bombay, 1881, p. 83, no. 22. The colophon reads: iti çrikarpūramañjarīnāṭikā kasya [!] samāptā. sam. 1600 varṣe çrīmahīmanagare.

**C.** Jaina ms., 11 leaves, with 8 lines on each page;  $9\frac{3}{4}$  inches by  $4\frac{1}{2}$  inches. Fol. 3 is wanting. Contains javanikāntara ii. See Bhandarkar, l.c., p. 156, no. 419. The colophon reads: iti çrikhugatānanabhogaṇa-çriṇīnasāgarasūriçīṣyavācanācāryaviracitāyām karppūramañjaryām divitīyām javanikāntaram vṛttam || çrī || ciṭṭhadu edam likhidam dāva diṇeso diyo mahio | ehi payaṭṭadu samto saccam saccam kuṇamto vva || 1 || rāyapurathṭhidenā udīyajādisirorattasirinarasimhasūñujādeṇa likhidam jjeva | Kappūramañjarīnāḍaam. Codex C has the same peculiarities as A, and seems to be a continuation of that ms.

**N.** A modern Nāgarī ms., 16 leaves text, 13 leaves translation, with 15 lines on each page; 13 inches by  $8\frac{1}{4}$  inches. The water-mark has the date 1859. Several lacunas. Conclusion of the text wanting. See

Weber, Verzeichniss der Sanskrit- und Prākṛit-handschriften der Königl. Bibliothek in Berlin, Berlin, 1886, no. 1558. The doubling of the aspirates and the occasional writing of *nd* for *nt* point to a South Indian origin; and forms such as *ḍimna* for *ḍimbha* and a few instances of *ya-ṣṛuti* (or writing of an intervocalic *y* in cases of secondary hiatus, as in *rayana* for *raana*) show influence from Jaina mss.

O. A modern Nāgarī ms., 21 leaves, with 18 lines on each page; 10½ inches by 9½ inches. Prākṛit text with some glosses. Sometimes corrections in the margin. In a few places defective. The ms. was copied after the year 1830. See Aufrecht, Catalogue of the Bodleian mss., p. 146<sup>b</sup>, no. 313.

P. Copy from a Jaina ms., 46 leaves, with 15 lines on each page, 11¾ inches by 5¾ inches. Complete text and translation. Modern and very incorrect. See Kielhorn, l.c., p. 83, no. 23. After each javanikāntara is the following colophon: *iti ḡṛimatsūryavaṇḡodbhavasahigilakulāvataṁsaṣṛimatprayāga (i. and ii., prayoga) dāsāṁgajaṣṛipremarājaviracite karpūrakusumanāṁni karpūramaṁjarībhaṣye . . . yavanikāntaram samāptaṁ. Ends: ṣubhaṁ bhavatu || saṁvat 1931 prathamaāṣāḍhaṣṛkḷapakṣe tithāu ṣaṣṭyāṁ ṣaṇivāre likhitam idaṁ vyāsagopīdāsātmaḡena || malākhyānāṁnā || ṣṛijayaṣṛilanagare ||.*

R. Copy of the ms. no. 417 of the Raghunatha temple library. See Stein, Catalogue of the Sanskrit manuscripts in the Raghunatha temple library of His Highness the Maharaja of Jammu and Kashmir, Bombay, 1894, p. 77. I owe the possession of the transcript to the kindness of Dr. Stein, who had his assistant, paṇḍit Sahajabhaṭṭa, make it for me. Incorrect; some lacunas; conclusion wanting. Text, with the commentary of Vāsudeva.

S. Copy of the Tanjore ms., no. 10634, prepared for me through the liberality of the government of Madras. Text with some lacunas. See Burnell, Classified index to the Sanskrit mss. in the palace at Tanjore, London, 1880, p. 168<sup>a</sup>. Grantha letters.

T. Copy of the Tanjore ms., no. 5253, made for Professor Pischel at the request of the late Dr. Burnell. Complete text, with some lacunas. Very incorrect. See Burnell, l.c.

U. Copy of the Tanjore ms., no. 10633<sup>a</sup>, Grantha, prepared for my use. Text with Sanskrit version. Some lacunas. See Burnell, l.c.

W. Jaina ms., 21 leaves, with 13-14 lines on each page, 10½ inches by 4½ inches. Complete text, with marginal paraphrase. See Weber, no. 1557. The colophon reads: *samattā kappūramaṁjarī ṇāma ṇāḍikā mahākaiṇo sirirāyasehassa kadā . . . saṁvat 1520 varṣe ṣāke.* The groups *ṭṭh* and *ddh* are, as a rule, not to be distinguished in this ms.



**Commentaries.**— Furthermore, I have used the following commentaries: Vāsudeva's gloss in the Raghunatha temple ms. and in the edition of our play in the Kāvya-mālā.

**K.** The commentary of Kṛṣṇasūnu in a transcript of the Tanjore ms., no. 10633<sup>b</sup>, belonging to Professor Pischel (see Burnell, l.c.). A new copy was given me by the government of Madras together with S and U.

**J.** Pitāmbara's Jalpatiratnamañjarī (Kielhorn, l.c., p. 65, no. 242), collated by Professor Pischel. This is a different work from that contained in the corrupt mss. described by Weber, l.c., nos. 1559, 1560.

Among these mss. we can distinguish two distinct groups: a South Indian group, comprising STU; and a Jaina-group, to which belong ABCPW.

STU agree in most particulars and must be traced back to a common source. The doubling of a consonant is indicated by a dot before the consonant; lingual  $\underset{\cdot}{l}$  is substituted for dental  $l$ ; etc. Moreover, where the discrepancies between the manuscripts are very considerable, STU have, generally speaking, the same reading. Thus e.g. i. 6, 7, 8<sup>3</sup>, 9, 10, 14<sup>2</sup>, 18<sup>13</sup>, 20<sup>1,2</sup>, 22<sup>a</sup>, 32<sup>1</sup>; ii. 29<sup>c</sup>, 34<sup>a</sup>, 41<sup>5</sup>; iii. 4<sup>1,5</sup>, 5<sup>2</sup>, 8<sup>a</sup>, 20<sup>3</sup>, 22<sup>8</sup>; iv. 1<sup>b</sup>, 9<sup>5 f</sup>, 18<sup>29 f</sup>, 20<sup>9</sup>, etc. And in the South Indian group, STU, the conclusion (which is entirely missing in the Jaina group) is different from that in NO (R is incomplete).

Burnell was of opinion that T was copied from S. But in iv. 24, T and U agree, as against S. See also i. 20<sup>30</sup>, 21<sup>b</sup>, 30<sup>a</sup>, 33<sup>d</sup>; ii. 41<sup>9</sup>, 42<sup>3</sup>; iii. 1<sup>d</sup>, 3<sup>8,9</sup>, 4<sup>a,5,8,9</sup>, etc. It must therefore be concluded that T is copied from U, perhaps with corrections from S (cp. ii. 11<sup>1</sup>, 16<sup>b</sup>, 41<sup>9 f</sup>; iii. 22<sup>9</sup>, etc.). The commentary of Kṛṣṇasūnu agrees with this group; and in the final stanza, with S.

The Jaina mss. are characterized by some common blunders and omissions. Cp. ridīāu, i. 1<sup>d</sup>; further, i. 7, 19<sup>7</sup>, 20<sup>11</sup>; iii. 4<sup>1</sup>, etc. Moreover, the complete absence of the conclusion in all these mss. is too extraordinary to be a mere accident. In many readings also, this group differs from the other mss. Cp. i. 9<sup>a,b</sup>, 15<sup>d</sup>; ii. 11<sup>b</sup>, 48<sup>b</sup>; iii. 1<sup>b</sup>, iv. 2<sup>10</sup>, 6<sup>d</sup>, etc.

Among the Jaina mss., B and W are relatively old. B is very corrupt; W is much better. Both are North Indian mss. B was copied in Mahim (in the Rohtak District) and bought for government in Bikaner. The origin of W is not known.

A and C are attributed in their colophons (which mention the lost commentary) to Vācanācārya, the pupil of Jinasāgara, "the sun in the sky of Kharatāna." "Jinasāgara was the first high-priest of a new branch

of the Kharatara sect, which was established in 1630 A.D.," says Bhandarkar, l.c., p. 44. Cp. Klatt, *Indian Antiquary*, xi. 250, and Specimen of a literary-bibliographical Jaina-onomasticon, Leipzig, 1882, p. 39. A and C were copied in Rājanpur, Punjab, perhaps from a South Indian original. See above; cp. also the reading gauttānā in A, i. 19<sup>5</sup>.

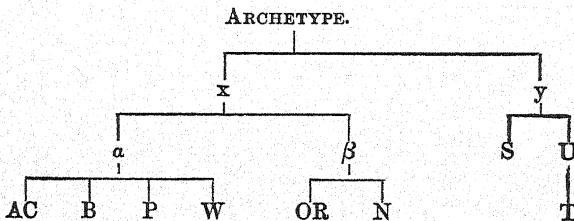
P is a modern transcript, copied and bought in Jesalmir, from a Jaina ms. It is perhaps in some places influenced by the South Indian group (cp. i. 12<sup>8</sup>; ii. 45<sup>6</sup>, etc.); but it is clearly shown to belong to the Jaina group by the agreements mentioned above, p. xxv.

The remaining mss., NOR, are all quite modern. They generally agree with the Jaina group, as against STU; cp. i. 18<sup>8, 9, 13</sup>, 20<sup>1, 2</sup>, 22<sup>a</sup>, etc., and consider, above all, the blunder which they have in common at ii. 28<sup>c</sup>. They therefore seem to be derived from the same source as the Jaina mss. On the other hand they have so many common blunders and various readings that they must be classed apart; cp. i. 8<sup>b</sup>, 9<sup>b</sup>, 10<sup>b</sup>, 15<sup>b</sup>, 18<sup>10, 19</sup>, 20<sup>7</sup>, 34<sup>8</sup>; ii. 1<sup>3</sup>, 6<sup>19</sup>, 29<sup>a</sup>, etc. In the first act, N shows a nearer connection with R, as at i. 7, 8, 12<sup>8</sup>, 13<sup>1</sup>, 15<sup>a</sup>, 16<sup>1, 3</sup>, 20<sup>34</sup>, 32<sup>2</sup>, 34<sup>b, 25</sup>, 35<sup>c</sup>, etc. Both N and R have the aspirates doubled in the South Indian way.

O and R are much more closely connected; cp. the critical notes to i. 4<sup>1</sup>. Some common blunders, which are not mentioned in the critical notes, point in the same direction: such are joeham instead of jonham, i. 1<sup>d</sup>; nihittagā- instead of -gga-, i. 4<sup>c</sup>; esya instead of ettha, i. 12<sup>b</sup>; lagohim instead of laggehīm, i. 16<sup>d</sup>; the very frequent writing of d instead of ṭṭ, etc. Many other readings are common characteristics of O and R: see i. 4<sup>10</sup>, 5<sup>5</sup>, 9<sup>b</sup>; ii. 0<sup>5</sup>, 12<sup>b</sup>, 25<sup>b</sup>, 29<sup>9</sup>, 31<sup>d</sup>, 42<sup>23, 27</sup>; iii. 1<sup>b</sup>, 22<sup>5, 6</sup>; iv. 9<sup>5 ff.</sup>, etc.

NOR also sometimes differ from each other. Especially we find not seldom that N agrees with the South Indian group (cp. i. 4<sup>a, 2, 17</sup>; ii. 31<sup>d</sup>; iii. 20<sup>11</sup>; iv. 20<sup>11</sup>, etc.) and OR with W (e.g., ii. 45<sup>b</sup>; iii. 16<sup>c</sup>; iv. 9<sup>b, 8</sup>, 17<sup>a</sup>, 18<sup>88</sup>, 20<sup>4</sup>, etc.). But still NOR must be classed together.

The manuscripts of the Karpūramañjarī must therefore be classed according to the following diagram:



PART I  
TEXT AND CRITICAL APPARATUS  
OF THE  
KARPŪRA-MANĀJARĪ  
EDITED BY  
STEN KONOW

## ABBREVIATIONS

For explanations of abbreviated forms of titles under which certain books have been cited, see the Chronological List of Books, etc., pages 175 to 177.

भहं होउ सरस्सईअ कइणो णन्दन्तु वासाइणो  
 अखाणं पि परं पअट्टउ वरा वाणी छइल्लप्पिआ ।  
 वच्छोमी तह माअही फुरउ णो सा किं च पञ्चालिआ  
 रीईओ विलिहन्तु कच्चकुसला जोरहं चओरा विअ ॥ १ ॥

अवि अ<sup>1</sup> ।

अकलिअपरिरम्भविब्भमाइं अज्जणिअचुच्चणइच्चराइं दूरं ।  
 अघडिअचणताडणाइं णिच्चं णामह अणङ्गरईण मोहणाइं ॥ २ ॥

नान्द्यन्ते<sup>1</sup>

स्यापकः ।

ससिहण्डमण्डणाणं छम्मुहणासाणं सुरअणपिआणं ।

1<sup>a</sup> ABPWNORT भोदु, SU होदु. — AB सरस्सई, W °ईय. — A कइयणो, B क इणो. — TU णंदंतु.

1<sup>b</sup> STU वि. — ABWNR पअट्टु, P पेय-ट्टु, O यअदट्टु, STU पवट्टु. — ASTU परा. — T घउल्लंप्पिआ.

1<sup>c</sup> W वत्थोमी, N वत्सोमी. — ABPWSTU मागहो, O माअथो. — ABPWR फुरदु, N फुरदु, T पुणउ. — B या. — WO किं पि. — N पंचाडिआ.

1<sup>d</sup> ABPW रीदोआउ, NORT रीदोओ. — A लिहंतु, B विलहंतु, W लिहंतु, S °हंतु. — BW चउरा इव.

1<sup>1</sup> BWST omit. — T transposes verses 2 and 4.

2<sup>a</sup> AT °विब्भमाइं. — O अज्जणिअ. — B °चुच्चणाइ. — A °हंभराइं, P °हंभराइं, STU °राइ.

2<sup>b</sup> AN अघणिअ. — ABPWORS °घण°, N °द्यण°. — A °ताडणाइं, BSTU °णाइ. — ANT मोहणाइं.

2<sup>1</sup> AN नां सूत्रधारः, B नाद्यंते सूत्रधाराः, W नाद्यंते सूत्रहारः, OS omit नां स्याः, RT अवि अ.

3<sup>a</sup> T °खंड°. — P °मंडणायाणं. — AB समोहणासाणं, BWO समोहणासाण, P

गिरिसगिरिन्दसुआणं संघाडी वो सुहं देउ ॥ ३ ॥  
अवि अ<sup>1</sup> ।

ईसारोसप्पसाअप्पणइसु बहुसो सग्गगङ्गाजलेहिं

आमूलं पूरिआए तुहियकरकलारुप्पसिप्पीअ रुहो ।

जोएहामुत्ताहलिल्लं एअमउलिण्हित्तग्गहत्थेहिं दोहिं

अग्घं सिग्घं व देन्तो जअइ गिरिसुआपाअपङ्केरुहाणं ॥ ४ ॥

परिक्रम्य नेपथ्याभिमुखमवलोक्य<sup>1</sup> । किं उण एट्टप्पउत्तो विअ दीसदि अम्हाणं  
कुसीलवाणं जणो<sup>2</sup> । जदो एक्का पत्तोइदाइं सिअआइं उच्चियेदि<sup>3</sup> ।  
इदरा कुसुमावलीओ गुम्फेदि<sup>4</sup> । अण्णा पडिसीसआइं पडिसारेदि<sup>5</sup> ।

संमोहणासाण, N संमोहणासाणं, SU संसुहणासाण, T छम्मुहणासाण.  
3<sup>b</sup> B सिरिसिगिरिदं, P गिरिसिं. — A °सु-  
दाणं, B °सूयाणं. — NU संघाटी, R  
संहाली, T संघाटि. — NSTU ओ. —  
P दिसउ, NO देदु.

3<sup>1</sup> BT omit.

4<sup>a</sup> ABPWNOSTU °प्पसादं. — ABPWNOR  
°प्पणदिसु, T °पणदिसु. — O सयागंगा.  
— BW °जलेणं, P °जलेण.

4<sup>b</sup> APWNORT पूरिदाए, B परिदाए. —  
ORTU तुहियकरं. — R °अलां. —  
A °सुप्पीदं, BW °सिप्पीए, P °सिप्पीदं,  
SU °सुत्तोए, T °सुत्तोअ.

4<sup>c</sup> T तुक्कं instead of लोएहां. — BR  
°मोत्तां, O °मेत्तां. — P °हलिल्लं. —  
mss. एदं. — T °सुउदं. — AP  
°ण्हित्तं. — A °हत्थेहिं, BPSTU °हत्थेहिं.

4<sup>d</sup> A छ, NSTU omit. — AB दंतो, N  
दभंतो, STU ददंतो. — ABWNR  
जअदि, P जयति, T जरअइ. — ABP  
गिरिसुदां.

4<sup>1</sup> A omits. — B सूत्रधारा परिं, P सूत्र-  
धार नेपथ्याः इतिमुखमवलोक्य. WN सू-  
त्रधारः परिं, OR नांदांते सूत्रधारः परिं,  
T नादांते स्थापकः परिं.

4<sup>2</sup> ABPWN पुण. — A °पयदो, BWNOR  
°पअट्टो, P °पयट्टा, SU °प्पअट्टो, T °प-  
उट्टो. — O दिसइ, N दीसति, STU  
अं कुं जणो दीसइ. — BPW अम्ह.  
— BP कुशीलवाण, W °वाण, T हुसो.  
— ABWR एवंचो, P एचंचो, O वगो.

4<sup>3</sup> A पत्तोचियाई, B यत्तोचियाई, PO पत्तो-  
चिआइं, W पत्तोच्चिआइं, N पत्तोचिआइं,  
R यत्तोचिआइं, SU पत्तोइआइ, T पत्तो-  
चिआइ. — A सिचयाई, B सिचियाइं  
सियं, P सिचयाइं, W सिचिं, N सिहं,  
O सिचआइं, STU °आइ. — AP उ-  
च्चियोदि, B उच्च्योदि, SU °णोइ, T उ-  
च्चियोदि का वि लहुवस्सिआओ पट्टए घट्टइ.

4<sup>4</sup> A अयरा, BPWNORSU इअरा, T ईअरा.  
— SU °वलो. — B गुंफदि, STU गुंफेइ.

4<sup>5</sup> N पडिसाइं, T °आइ. — A पडिसारयदि,  
P परिं, W पसारेदि, SU उवणेइ.

का वि हु वखिआओ पट्टए घट्टेदि<sup>6</sup> । एसो वंसो ठाविदो ठाणे<sup>7</sup> ।  
इअं वीणा पडिसारीअदि<sup>8</sup> । इमे तिखि वि मिअङ्गा सज्जीअन्ति<sup>9</sup> ।  
एस पक्खाउज्जाणं हलबोलो सुणीअदि<sup>10</sup> । एदं धुवागीदं आल-  
वीअदि<sup>11</sup> । ता किं पि कुडुअं हक्कारिअ पुच्छिस्सं<sup>12</sup> । नेपय्याभिसुखमवलोक्य  
संज्ञापयति<sup>13</sup> ।

प्रविश्य<sup>14</sup>

पारिपार्श्विकः । आणवेदु भावो<sup>15</sup> ।

स्थापकः । किं उण णट्टप्पउत्ता विअ दीसध<sup>16</sup> ।

4<sup>6</sup> T see above, at i. 4<sup>3</sup>. — B छि, P पि.

— B हुर, PNR omit; O खु, SU  
बहु. — A पट्टए वखियाउ, B पट्टए  
वखिआउ, P सुहवणियाउ प°, W प°  
वणियाउ, N वणियायट्टिओ प°, O प°  
वणियाओ, SU वखिआ वट्टए. — AP  
वट्टेदि, BWNORT वट्टेदि, SU घट्टेइ.

4<sup>7</sup> ABWNORT एस. — A वंस, B वंसे. —

A ट्ठविदि, B वविदो, PW ठविदो, N  
ठिदो, O ठाविदो, SU ओट्टट्टाविअट्टाणो,  
T ओट्टट्टाविदट्टाणो. — A ठाणोदं,  
BWR ठाणो, O ठाणे.

4<sup>8</sup> N वीणं. — A परिसरियदि, B पडिसंसारी ।  
आदि, N सारैदि, O सारिअदि.

4<sup>9</sup> W इमे, SU इमे वि. — BSU ति, P

तिण, N तीणि. — BPNRT omit  
वि. — WO सुअंगा. — A सज्जियंदि,  
B मज्जियंति, P सज्जियंते, W सज्जि-  
ज्जंति, STU अंदि.

4<sup>10</sup> After एस A inserts कंसालताल, BW

कंसतालाण, P कंसतालाणु, NORSTU  
कंसतालाणं. — B पक्खाउज्जाण, P प-  
खवाउजाणं, W पक्खाउजाण. N पक्खा-  
उज्जाणं, OR पक्खालाणुज्जालाण, STU

अफालोफालण. — A कोलाहलो, B हल-  
वालो, P हलउलो, W हलवोलो, NORSTU  
हलहलो. — ABPWNR omit सु-  
णोअदि.

4<sup>11</sup> P एवं पदं, W एवं, STU इदं. — OR  
धुआगीदमा°, STU णीदअं; A adds  
त्ति. — P आलवीदि, S omits; U  
विजप्पेइ.

4<sup>12</sup> P किं संदेहेण, O कं वि, SU किं ति, T  
अहं वि. — A कुडुअं, BP कुडुअं, W  
कुडुअं, N कुडुअं, O कुडुआदो. — P  
हकारिय, T हंकरिअ.

4<sup>13</sup> A omits; BWNOR °मुखं संज्ञापयति,  
P °सुखमवलोकयति.

4<sup>14</sup> A ततः प्रविशति पारिपार्श्विकः प्रविश्य  
सूत्रधारमाह, BN ततः प्रविशति, P प्र-  
वियति, WR ततः प्रविशति पारि-  
पार्श्विकः

4<sup>15</sup> B अणुवेदु, W अणवेदु. — PW भाउ.

4<sup>16</sup> APWOSTU सूत्रधारः, B omits; NR  
सूत्रधारः विचिंत्य. — ABPW पुण-  
— A °पयदा, B °पयज्ज, PWORD  
°पअट्टा, N °अअट्टा, SU °प्पउट्टा. — A  
दोसधं, B दोसधा, P दोसधं, STU दोसह.

पारिपार्श्विकः । अध इ<sup>17</sup> । सटृअं णच्चिदब्बं<sup>18</sup> ।

स्थापकः । को उण तस्स कई<sup>19</sup> ।

पारिपार्श्विकः ।

भाव कहिज्जउ एअं को भस्सइ रअणिवल्लहसिहराडो ।

रहुउलचूडामणिणो महिन्दवालस्स को अ गुरु ॥ ५ ॥

स्थापकः । विचिन्त्य<sup>1</sup> । अए परहोत्तरं खु एदं<sup>2</sup> । प्रकाशम्<sup>3</sup> । राअसेहरो<sup>4</sup> ।

पारिपार्श्विकः । सो एदस्स कई<sup>5</sup> ।

स्थापकः । स्मत्वा<sup>6</sup> । कधिदं जेव छइल्लेहिं<sup>7</sup> ।

सो सटृओ त्ति भस्सइ दूरं जो णाडिआइ अणुहरइ ।

किं उण पवेसविकखम्भङ्गाइं केवलं ण दीसन्ति ॥ ६ ॥

4<sup>17</sup> A पारि° प्राह. — ABPWO omit अध इं; N पारि । अध इं । सूत्र । किं उण णच्चिदब्बं । पारि भाव etc.; R भाव instead of अध इं; SU अह इं, T पारो । अह इ । सूत्र । किं पुण एदं । पारि. भाव etc.

4<sup>18</sup> A सटृकेण in the margin corrected to °कं. N सटृअं. — P णट्टिदब्बं.

4<sup>19</sup> Mss. सूत्रधारः. — AOT कई.

5<sup>a</sup> P अज्ज instead of भाव. — ABPWOR कहिज्जउ, N कइज्जउ, SU कहाअदु, T कहि ॥ जइ. — APWNORSTU एदं, B एवं. — BSTU किं. — B भस्सइ, P भणय, N भणिज्जदि, T भणिज्जइ. — P रयणव्व°, N रज्जा°, T रअणा°. — B °सिंहिडो. N °यिहंडो.

5<sup>b</sup> ABW रहुकुल°, P रहकूला°. — BSU महिंदपालस्स, W महिंदबालस्स, NRT महिंदपालस्स. — P को इ, N क ओ, SU को ण. T को ण.

5<sup>1</sup> Mss. सूत्रधारः. — SU स्व°, T आत्मगतं.

5<sup>2</sup> PNRT omit अए. — P परहत्तरं, O प-  
एहुत्तरं, SU परहुत्तरं. — ABPWSU  
omit खु; NR क्लु. — N सएदं.

5<sup>3, 4</sup> A omits. — PO राज°, STU अवि  
राअ°.

5<sup>5</sup> A पारि° आह. — SU तस्स. After कई  
OR add सूत्र° किं सटृअं.

5<sup>6</sup> AO omit स्थापकः; BWNSTU सूत्रधारः,  
PR पारिपार्श्विकः. — A omits स्मृ-  
त्वा; N सात्वा.

5<sup>7</sup> P कधिदं, STU कहिदं. — A ज्जेव, B  
जेव, P येव, W जेव, NO जेव्व, R ज्जे-  
व्व, SU एव्व, T जव्व. — P श्लेहिं.  
— A adds जहा, SU जह.

6<sup>a</sup> PSU omit त्ति. — B भस्स, N भणदि,  
STU भणिज्जइ. — A जो दूरं. — A  
नाडियाइं, BWSTU °आय, P °याइं,  
O °आओ, R °आइं. — WOT अणु-  
हरदि.

6<sup>b</sup> ABPW पुण. R उण एत्थ. — OR पवे-  
सअ°. — A °विकखंभयाइं, B °विक्खंभा-



विचिन्त्य<sup>1</sup> । ता किं ति सङ्कदं परिहरिअ पाउदबन्धे पउत्तो कई<sup>2</sup> ।

पारिपार्थिकः ।

परुसा सङ्कअबन्धा पाउअबन्धो वि होइ सुउमारो ।

पुरिसमहिलाणं जेत्तिअमिहन्तरं तेत्तिअमिमाणं ॥ ७ ॥

सबभासाचदुरेण तेण भण्णदं जेव<sup>1</sup> । जधा<sup>2</sup> ।

अत्यविसेसा ते चिअ सहा ते चेअ परिणमन्ता वि ।

उत्तिविसेसो कवं भासा जा होइ सा होउ ॥ ८ ॥

व्यापकः । ता अप्पा किं ण वस्सिदो तेण<sup>1</sup> ।

याइं, P °विकखंभयाइं, W °विकखंभयाइ, NT °विकखंभांआइं, OR °विक्कंभांआइं. — ABPWO इह केवलं यात्थि, N इह केवलं ण, R ण केवलं होति, SU दोसंदि.

6<sup>1</sup> AP सूत्रधारः instead of विचिं, R सूत्रं वि°.

6<sup>2</sup> STU omit ता. — BR किति, APSTU omit ति; W हि. — A सङ्कियं, BPWNORSTU सङ्कअं. — A पायियबंधे, B पाइयबंधे, P पाइयबंध, W पाइअबंधे, NOR पाउअ°, SU पाउइ°, T परिहरिआउअ°. — A पइट्टो, BPWNOR पअट्टो, SU पउट्टो. — A सो कई, P ति, N omits; SU एसो.

7 ABPW omit; in NR verse 7 stands after verse 8, in O after 7<sup>2</sup>. NOR insert अवि अ between the two verses.

7° SU पाउइ°, T याउअ°. — N इ, O अ, STU खु. — T भोइ. — N सोमारो, STU °मालो.

7° NRST पुरुस°, O पुरोस°. — N °मोहि-

लाण, O °लाण. — O जेत्तिअमहं°, T जत्तिअ°, SU °लाणमेत्तिअ°. — N तेत्तिअं च्चेअ, STU तत्तिअ°.

7<sup>1</sup> B °चदुरेण, PNRSU °चउरेण, W °चतुरेण, T °चउउरेण. — A भण्णदं जेव तेण. — B जेव, P जे, W जेव, NO जेव्व, R ज्जेव्व, STU एव्व.

7<sup>2</sup> B यथा, WNOR जहा, STU जह.

8° P अत्ये, R अस्या°, T अद्ध°. — AOT °णिवेसा, P णिविसेसा, N °णिवेसा, R °णिवेसा. — APW त, N तें. — AB PWRSTU च्चिअ, N विअ, O व्चिअ. — B च्चेव, P सद्धविसेसेसु, W ति च्चेव, N ते व्चिअ सहा, O सहा ते व्चिअ, STU च्चिअ. — AP परिणमन्ते, N अत्यपरिणमन्तो. — A omits वि; P च, N इ, R इं.

8° NOR कव्वो. — PW होउ, N होई. — N होहि, STU होदु.

8<sup>1</sup> Mss. सूत्रधारः, A सू° प्राह. — PSTU omit ता. — P वणिदा, N विप्पिदो, O वत्थिदो. — SU देण.

पारिपार्श्विकः । सुणसु<sup>१</sup> । वसिदो ज्जेव तक्कालकईणं मज्झम्मि मिअङ्क-  
लेहाकधाकारेण अवराइदेण<sup>१</sup> । जधा<sup>१</sup> ।

बालकई कइराओ णिब्भराअस्स तह उवज्जाओ ।

इअ जस्स पएहिँ परम्पराइ माहप्पमारूढं ॥ ९ ॥

सो अस्स कई सिरिराअसेहरो तिहुवणं पि धवलेन्ति ।

हरिणङ्कपाडिसिद्धीअ णिक्कलङ्का गुणा जस्स ॥ १० ॥

स्यापकः । ता केण समादिट्ठा पउञ्जध<sup>१</sup> ।

पारिपार्श्विकः ।

चाहुआणकुलमोलिमालिआ राअसेहरकइन्दगेहिणी ।

8<sup>३</sup> A पारि० ब्राह. — ANO सुणु, B सुणो,  
P सुखां, W सुणुदु, SU सुणुसु.

8<sup>३</sup> P सुवखद. — PW द्येव, NOT जेव्व, R  
ज्जोव्व, SU ख्व. — BW °कईण, O  
°कइण, SU °कइ. — AW मयंका, T  
मगांकलेखा. — A °कहाकारणेण, B  
°लेहाकारेण, P °लहाकहा, W °कहाका-  
रणेणावराइएण, N °कहाहारेण, O °कधा-  
आधारेण, R °कहारेआण, SU °कहा,  
T °कथा. — A अवराइएण तेण, B  
अवराइण, P कइराण, NOR अवराइएण,  
S बोब्बरराएण अं, T बबराएण अपरा,  
U बब्बरराएण अं.

8<sup>४</sup> W omits; N जहा, STU जह.

9<sup>३</sup> N कइराअ, O कराओ. — APW णि-  
ब्भयं, B णब्भअं, O णिभरं, R वि-  
ब्भमं, STU णिब्भरदेवस्स. — B उव-  
ज्जाय. P वि उज्जउ, N उज्जाओ, O उव-  
ज्जोओ.

9<sup>४</sup> A पएहि. Bएयहिँ. — ABW परंपराय. — N  
इअं इ जःस परंपराय अप्पा, OR इअ जस्स

परंपरय अप्पा, SU इअ (S इइ) तस्स  
गुणाण परंपराय, T इण तस्स जयाणं  
परंपराराय. — A महाप्पं, B माहत्थं.  
— NOR °कटो.

10<sup>३</sup> A एदस्स, BW एअस्स, STU ख्व. —  
U कविराअं. — ABWOR तिहुअणं,  
N तिहुणं. — STU वि. — A धवल-  
यंति, B धवलयति, P धवलंसाति, STU  
धवलेदि.

10<sup>४</sup> APSU °पाडिसिद्धीय, B °पाडिसिद्धीय, W  
°पाडिसिद्धीय, NO °पाडिसिद्धिय, R °पा-  
लिसिद्धिय, T °पाडिपहीय शकूलंका. —  
N गुण. — B यस्य.

10<sup>५</sup> A सूत्रं पारि० प्रति; BPWNORTU सू-  
त्रधारः. — B समाइज्ज, W समा-  
इठा. — A पउजधं, P पयुंदिट्ठु, N  
पाकजस्स, O पइंजधि, STU अणु-  
चिट्ठह.

11<sup>३</sup> A पारि० सू० प्रति. — P चाहुवाणं, R  
चाउहाणं, TU चाहुआणं. — ABPNOR  
STU °मौलिं, W °मउलिं.

भन्तुणो किड्मवन्तिसुन्दरी सा पउञ्जइउमेअमिच्छइ ॥ ११ ॥  
किं च<sup>1</sup> ।

चराडवालधरणीहरिणङ्को चक्कवट्टिपअलाहणिमित्तं ।

एत्थ सट्टअवरे रससोत्ते कुन्तलाहिवसुअं परिणोइ ॥ १२ ॥

स्थापकः । ता एहि<sup>1</sup> । अणन्तरकरणिज्जं संपादेम्ह<sup>2</sup> । जदो महाराअदे-  
वीणं भूमिअं घेत्तूण अज्जो अज्जभारिआ अ जवणिअन्तरे वट्टन्ति<sup>3</sup> ।

इति परिक्रम्य निष्क्रान्तौ<sup>4</sup> ।

प्रस्तावना<sup>5</sup> ।

ततः प्रविशति राजा देवो विदूषको विभवतश्च परिवारः<sup>6</sup> । सर्वे परिक्रम्य यथोचितमुपविशन्ति<sup>7</sup> ।

11<sup>b</sup> Mss. किदि°. — A °भवंदि°, B °मावंति°,  
U °मवंदि°. — P एतां नाडि सा. — A  
पओजयिदु°, BWN O पउंजइदु°, P पउं-  
जइवु°, R पउंतदु°, STU पओजइदु°. —  
ABPWNORSU °वेदमि°, T °मेतमि°. —  
ABR °च्छदि, P °त्यति, W °कृति,  
N °च्छब्दि.

11<sup>1</sup> A किं च यथाभिधेयत्वं सूचयति पारि; B  
omits.

12<sup>a</sup> B चंडपाध°, P वडवाल°, NOR चंद°,  
T चंडपाल°. — A °हरिणा°, PO °ध-  
रिणा°. — O चक्कवत्ति°. — A °पद°,  
B °ययलाभ°. — W °णमित्तं, N °णि-  
मित्तं, O °णमित्ते.

12<sup>b</sup> B अत्त, P एतु सट्टक°. — B °सोत्त. —  
AN कुंदला°, O कुंदना°. — ABWNOR  
°सुदं, P °सुत्तं. — APWNORT परि-  
णोदि, B °णोद.

12<sup>1</sup> ABPWNOR omit स्थापकः; TU सूत्र°. —  
ABPWNOR भाव एहि; A एहि दाव.

12<sup>2</sup> BW °करिणिज्जं, N °कज्जं. — A संपा-  
दयम्ह, B संपाडिम्ह, P संपाडियम्ह, W  
संपाडम्ह, U संपादम्ह.

12<sup>3</sup> BP यदो. — N महाराअस्स देईए भूमिं.  
— B पित्तया, N घेलया, STU घेत्तूण  
(S घत्तूण) भू°. — B अण्णा, P आज्जा. —  
A अजभरिया, BP अज्जा°, N भज्जाघ-  
रिणा°, R चडिणिआ. — P omits अ.  
— B जवणिअंर, P जवणिअंतरे. — AU  
वट्टंदि, PN वट्टदि, W चिट्टंति, R ददि,  
T कट्टइ.

12<sup>4</sup> B प्रक्रम्य, SU omit. — B यथोचितं  
निःक्रान्तो. — A adds सूत्रधारपारि-  
पार्श्वको.

12<sup>5</sup> A adds नाटकावसरः.

12<sup>6,7</sup> AU only ततः प्रविशति राजा. — P  
विदूषको विचक्षणा दासो विभवतश्च प्रती-  
हारादिपरिकरः, T विदूषकेण विचक्षणा  
च. — P यथोचितासनेषूप°.

राजा । देवि दक्षिणाहिवणरिन्दणन्दिणि वडुवीअसि इमिणा व-  
सन्तारम्भेण<sup>१</sup> । जदो<sup>१</sup> ।

विचोद्रे वहलं ण देन्ति मअणं णो गन्थतेल्लाविला

वेणीओ विरअन्ति लेन्ति ण तथा अङ्गम्मि कुप्पासअं ।

जं बाला मुहकुङ्कुमम्मि वि घणे वट्टन्ति ढिल्लाअरा

तं मखे सिसिरं विणज्जिअ बला पत्तो वसन्तूसवो ॥ १३ ॥

देवी । अहं पि पडिवडुविआ भविस्सं<sup>१</sup> । जधा<sup>२</sup>

छोल्लन्ति दन्तरअणाइ गए तुसारे

ईसीस चन्दणारसम्मि मणं कुणन्ति ।

एण्हं सुवन्ति घरमज्झिमसालिआसु

12<sup>१, १</sup> U omits राजा देवि. — B दक्षिणा, N दक्षिणापहणरेदं, R दक्षिणावहणरेधं, S दक्षिणाणा. — TU णरेदं. — B णन्दने, OW णंदणे. — APW वच्चा-  
वोअसि, B वच्चावियासि, O वट्टावोअसि,  
R वडुवीअसि. — ABW omit इमि-  
णा. — A omits वसं; B विरयंतारभेण यदो.

13<sup>१</sup> AP बहुलं, B विहल. — BS दंति, P  
दिति. — SU मं ण दें बहुलं. — B  
णो दिति तित्ताविला, W तिल्लाअरा, N  
तैला.

13<sup>२</sup> B चाणीओ, O वेणीओ. — B विरयंति,  
OS विरयंति. — P लेन्ति, OSU लेन्ति,  
T लेति. — P अणं. — A कुप्पासकं,  
P किमप्पासयं.

13<sup>३</sup> SU कुअकुं, T कुचकुं, N कुकुम्मि. —  
W व. — N omits घणे. — A व-  
ट्टंदि. — ANRSU ढिल्ला, B ढिल्ला-  
अयरो, T ढिल्ला.

13<sup>४</sup> STU ता. — B विणज्जिय. — P व-  
संतोच्छवो, W वसंतो, OR तुसओ, T  
तुसओ.

13<sup>५</sup> B देव वि, P विभमलेखा, WO देवी  
वि. — NR देव अहं पि तुन्हा, STU  
वि. — AW वच्चाविआ, B वच्चा, P  
व्चठाविया, N विदा, O पदिवट्टाविअ  
दे, R वच्चाविआ, SU वडुवहस्सं, T  
वाडुवट्टसं.

13<sup>६</sup> BP यथा, O जहा, SU जह, T जथा.

14<sup>१</sup> P त्यालंति, W त्योल्लंति, T छोलहंति. —  
W दंति. — B रइयाइ, POR रअ-  
याइ, N रअयाणि — ABPWNOR  
गदे, T दे.

14<sup>२</sup> A इसीस, BWNORSTU ईसीसि.

14<sup>३</sup> BP इण्हं. — ANR सुअंति, B सुहंति.  
— AB मज्जिमं, NSTU मज्जमं, O  
मज्जमं. — BP मालियासु, STU  
पालिआसु (S णं).

पाअन्तपुञ्जिअपडं मिहुणाइ पेच्छ ॥ १४ ॥

नेपथ्ये<sup>1</sup>

वैतालिकयोरेकः । जअ जअ पुव्वदिसङ्गणाभुअङ्ग चम्पाचम्पअकखजर  
राढाणिज्जिदराढाचङ्गत्तण विक्कमक्कन्तकामरूव हरिकेलीकेलिआर  
अवमखिदजच्चसुवखवख सबङ्गमुन्दरत्तणारमणिज्ज सुहाअ दे भोदु  
सुरहिसमारम्भो<sup>2</sup> । इध हि<sup>3</sup> ।

पगडीणं गण्डवालीपुलअणचवला कच्चिबालाबलाणं  
माणं दोखण्डअन्ता रइरहसअरा चोलसीमन्तिणीणं ।

14<sup>d</sup> AB पायंद°, P पायंति°. — ABO °पुं-  
जिद°, W °त°, N °युंजीअ°. — AP  
WNR मिहुणाइं, B महुणाइ. — P  
पित्य.

14<sup>1</sup> A वैतालिकौ नेपथ्ये.

14<sup>2</sup> A द्वयोर्मध्ये एकः प्राह. PNR वैतालिकः,  
STU वैतालिकौ, S adds विजयतां देवः ।  
प्रथमः । — ABWOR जअ once  
only. — APWN °दिगंगणा°, B °दि-  
साभु°, ORT °दिअंगणा°. — APO जअ  
चंपा°. — O चंपंगणाचंपअ°. — B °क-  
सकुर, T °कखपूर. — APO जअ रा°. —  
A राठजणियराठ, B °जणियराठ,  
PW °जणियराठ, N लोलाण्णिज्जोअराठ-  
देस, O राढाजणियाणंद, R रीठाणि-  
ज्जिअराठदेस, SU °ण्णिज्जिअ°. — A  
जय विक्कमक्कंतकामरूव जय चंगत्तणवि-  
ण्णिज्जियकामरूव, B चंगत्तणविण्णिज्जिय-  
कामरूव, P विगित्तणविण्णिज्जियकामरूवा,  
W चंगत्तणविण्णिज्जियकामरूव, N चंगत्तण-  
विण्णिज्जियकामरूव, O जअ चंगत्तणविण्णि-  
ज्जियकामरूव, R °कामरूव. — A जय

कदलिहरबेलिकार, B °कारय, P °कलि-  
यारक, N हरिकेलिकारअ, O जअ हरि-  
केलीकेलिआरअ, R °कारअ, T हरिकेलि°,  
U भरि°. — A जय अठगण्णिद°, BPW  
NORSTU अवमखिअ°. — N °पच्चण-  
युवख°, ST °कखसुवखदाण, U °अखसुव-  
खदाण. — A जय स°, B °त्तणमणिज्ज,  
P °सुरत्तणरम°, S °सुंदेररमणिज्ज, U स-  
ळ्वंगरमणिज्ज. — BPWO देवस्स. —  
W सुरहिसमयसमारंभो, STU सुरभिसमा-  
रंभो होदु.

14<sup>3</sup> A जदो, BPWNORSTU इह हि.

15<sup>a</sup> STU गंडपाली°. — T °पुणअण°. — P  
°चवल, S °चउरा. — P °चालाबालायां,  
NR °वालावलायां, S चोलबालाबलायां.

15<sup>b</sup> AOR °हंडअन्ता, P °हंडयंतो, N °अंतो.  
— BW रदि°, P रेइहरस°, NSTU  
°रभस°. — ANR °कला, BP °करा. —  
A लोलचूलालयायां, B लोलचालंगयायां,  
P चोलचालंगयायां, W चोइचोडालयायां,  
NOR लोलचोलपियायां, S कंचिसीमंति-  
यायां.

कखाडीणं कुणन्ता कुरलतरलणं कुन्तलीणं पिएसुं  
गुम्फन्ता रोहगरिणं मलअसिहरिणो सीअला एन्ति वाआ ॥ १५ ॥  
अत्रैव<sup>1</sup>

द्वितीयः ।

जाअं कुङ्कुमपङ्कलीढमरढीगराडप्पहं चम्पअं  
थोआवट्टिअदुड्डमुड्डकुसुमा पम्फुल्लिआ मल्लिआ ।

मूले सामलमगगलग्गभसलं लक्खिज्जए किंसुअं

पिज्जन्तां भसलेहि दोसु वि दिसाभाएसु लग्गेहि व ॥ १६ ॥

राजा । पिए विब्भमलेहे को अहं वड्डावओ तुज्झ का तुमं पि व-  
ड्डाविआ मज्झ<sup>1</sup> । किं उण दुवे वि अम्हे वड्डाविदा कच्चणचराडर-  
दणचराडेहिं बन्दीहिं<sup>2</sup> । ता विब्भमप्पअट्टावअं तरट्टीणं णट्टावअं  
मलअमारुदन्दोलिदलदाणच्चणीणं चारुप्पवच्चिदपच्चमं कलकरिड-

15° N कुणन्तो. — B कुणलाकुणलं, N चिकुलं,  
O कुणलं, R चिउरं. — P पियसु, T  
पियेसं.

15<sup>d</sup> A गुणुता, N गुणंतो, S फंता, T गुणुंता,  
U गुंभता. — B राणगंठी, T गण्णिं म-  
लहं. — B °सिहरणे. — AP सिंहला,  
B संहला, W सिंघला. — BT वंति, P  
इति, N वंदि, R वंति. — N वादा,  
T वासा.

15<sup>1</sup> ASTU omit; B अत्रैव, P अत्र.

16° A द्वितीयवैतालं, P द्वितीयो वैतालिक  
पठति, N omits द्वि; S अखं च, U  
अवि अ instead of द्वि; T द्वि° अखं.  
— ABPWNORSU जादं. — P  
°लोदं, STU °पिणं. — A °रयणगंडं,  
B °चमठगंडं, PWO °रमणगंडं.

16<sup>b</sup> AB घोवां, P थाआं, NR धोआं. —  
ABPWOR °वट्टिदं, N °वढ्ढिदं, S  
°वंढिअं. — P °सुद्धकुसुमा, W °कुसुमा,

NOR °कलिआ. — BPORSTU पम्फु-  
ल्लिआ, N प्पफुलिआ.

16° N °लगाभमलं, O °भसले. — B शाल-  
ज्जए, N लक्खिवज्ज. — B जिंसुयं, P  
omits.

16<sup>d</sup> A महुवेहिं, B महएहिं, P महएहिं, W  
भमरेहिं, N भमलेहिं, OR भसलेहिं. —  
B हाहिं वि, P दोसु चि, W दोहिं वि,  
N दोहिं सु, O दोहिं वि, R दोहिं धि,  
T दोहिस. — B सदिसां. — N लग्गेहिं,  
OR लग्गेहिं, T लेगेहिं. — A omits  
व; S अ.

16<sup>1</sup> NR एक्को, O का. — AB हं, P omits.  
— B वद्धावओ, PW वद्धावउ, N व-  
द्धाविदो. — P को, NR एक्का. —  
AOT वि, NRSU omit. — B वद्धाविय,  
P वद्धाय, W वद्धाविआ, N वद्धाविदा,  
S °पआ.

16<sup>2</sup> ABPW पुण. — W दो, N दुवो, O

करतेसुं कन्दलिदकन्दप्पकोअराडदराडाखरिडदकराडचरिडमं सिण्डिब-  
न्धवं वसुंधरापुरंधीए पसारिदप्पसदिप्पमाणेहिं अच्छीहिं महुसवं  
जधिच्छं पेक्खदु देवी<sup>३</sup> ।  
देवी । जधा णिवेदिदं बन्दीहिं पउत्ता जेव मलआणिला<sup>४</sup> । तथा हि<sup>५</sup> ।

दुय. — U अम्हे, O transposes वडु<sup>३</sup>  
अम्हे. — ABORSTU वडुआविआ, PW  
वडुआविआ. — O इमेहिं कं. — B कंच-  
रणचंड. — Mss. °रअण<sup>३</sup>. — B °दंडेहिं.  
— BWRSTU वंदीहिं.  
16<sup>३</sup> AWR विबभममरट्ट<sup>३</sup>. — APWOT °प-  
अट्टावअं, B °परिवत्तयं, N °पअट्टा.अं, R  
°पअदाविअं, SU °प्यवट्टावअं. — A त-  
रुणोणं, W तरहोणं, T तरट्टियां, U तर-  
लच्छोणं. — B °मारुयंदोलिदलता<sup>३</sup>, P  
°मारुददोलियफणिलदाणच्चियाणं, W °दो-  
लिदचंदणलदाणच्चइयाणं, SU मलभा-  
णिलंदोलिअललिदलदाणच्चइयाणं, T मल-  
आणिलंदोलिअजदाणच्चइयाणं. — A WNOB  
°पवंचि<sup>३</sup>, B °पवंचित<sup>३</sup>, P चोरुपिवंवि-  
दयंपंचमं, S °पवंचिअ<sup>३</sup>, T °प्यपंचिअ<sup>३</sup>, U  
°प्यपंचिअपंचम. — A कलकंठोकंठकंद-  
लोसु, B कलकंठोकंठकंदली, P कलयठी-  
कंठेसु, W कलअंठिकंठेसु, N कलकंठिकं-  
ठकंदलेसुं, O कलकंठोकंठेसु, R कलकंठि-  
कंठकंदलेसु, S कलकंठकंदलीसुं, T कलअं-  
ठकंदलोसु, U कलकंठकंठकंदलीसु. — A  
किदकंदप्पकोदंडदंडाखंडिदकडचंडमत्त, B  
कंदलिदकंदप्पकोदंडाखंडिदकंदचंडिमं, P  
कंदलितकंदप्पकोदंडमंडितं, W कंदलिदकं-  
दप्पकोदंडदंडचंडिमं, N कंदलीदकंदप्पकोअं-  
दंडाखंडिदचंडिमं, O कंदलिदकंदप्पकोअंड-  
दंडचंडिमं, R कंदप्पकोअंडदंडाखंडिदचंडिमं,

SU कंदप्पकोअंडदंडाखंडिआकंडचंडिमं, T  
कंदप्पकोअंडाखंडिआखंडचंडिमं. — ABW  
णिद्धं. — NR °बंधुं. — A वसुधा<sup>३</sup>,  
O वसुहा<sup>३</sup>. — B °पुरंदोए, T °पुरंधिय.  
— BWO ता वि<sup>३</sup>. — A विक्किय  
हत्थसुप्पसारिय पसइसरिछेहिं अक्कीहिं, B  
वित्थारिय पसइपमाणाक्कियां, P पसारि-  
इप्पमाणाणोयणां, W वित्थारिदपसइपमा-  
णाक्कियां, N विस्सारिअपसइप्पमाणे अ-  
च्छयां, O वित्थारिअपसइ<sup>३</sup>, R विसारिअ  
पसइप्पमाणे अक्कियां, SU पसारिअपस-  
रिसरिछेहिं, T पसारिअपसारिसरिछेहिं.  
— BPW महोद्धवं, N महुस्सवं, STU  
वसंतमहुसवं. — AP जहित्यं, BWOR  
STU जहिच्छं, N जहिक्कुं. — ABPWOS  
पेक्ख, RTU पेक्खदु. — ABPWNOSU  
omit देवी.

16<sup>४</sup> A देवी राजानमाह. — AWO जहा,  
PSTU जह; PNR add किल. — B  
णिवेदिदं, STU °दिअं. — BWRS  
वंदीहिं, T वंदहिं; A transposes बं<sup>३</sup>  
णि<sup>३</sup>. — A तथा ए<sup>३</sup>. — APWOR  
पअट्टा, B पयज्ज, N प्यअट्टो, S तह  
पवट्टदित, TU तह पवट्टंत. — AW ज्जेव,  
B ज्जेव, P ज्जेव, N ज्जेव, O ज्जेव, R  
ज्जेव, STU एव. — NS °लो.

16<sup>५</sup> APNR तथा हि, BWO तथा अ, ST  
तह हि, U omits.

लङ्कान्तोरणमालिआतरलिणो कुम्भुभवस्सासमे  
मन्दन्दोलिअचन्द्रणहुमवणा कप्पूरसंपक्किणो ।

कङ्कलीकुलकम्पिणो फणिलआणिप्पट्टणट्टावआ

चराडं चुच्चिअतच्चवखिसलिला वाअन्ति चेत्ताणिला ॥ १७ ॥

अवि अ<sup>1</sup> ।

माणं मुच्चह देह वल्लहजणे दिट्ठिं तरङ्गुत्तरं

तारुखं दिअहाइ पच्च दह वा पीणत्थणुत्थम्भणं ।

इत्थं कोइलमञ्जुसिञ्जिअमिसा देवस्स पच्चसुरो

दिखा चेत्तमहूसवेण सहसा आण व्व सव्वंकसा ॥ १८ ॥

विदूषकः । भो तुम्हाणं सव्वाणं मज्झे अहं एक्को कालक्खरिओ<sup>1</sup> । जस्स  
मे ससुरससुरो परघरे पोत्थअभारं वहन्तो आसि<sup>1</sup> ।

17<sup>a</sup> U 'माणिआ'. — BPSTU 'तरलणा. —

A कुंभुभवस्सासमं, B कुंभुभव, W कुं-

भोमं, SU कुंभुभवस्सस्समे, T कुंभुभुं.

17<sup>b</sup> ABPWOR 'दोलिदं, N 'दोलित'. —

A 'चंदल'. — WNOR 'लदा. — P

'संचगिणो.

17<sup>c</sup> A कंकेली, BPNR कंकेली. W कंको-

ली, S तंकोलिफलअंपया, T कोलीफल,

U तङ्कोलिफल. — ABPWONOR 'ल-

दा. — P 'णिपट्टं, N 'विप्पट्टं, O

'विपफट्टं, STU 'णिच्चिगघ'. — T 'ण-

ट्टाविआ.

17<sup>d</sup> B चुंदुं. — ABPWOR चुंविदं. — B

'तंवपवि, PT 'तंबपणि, SU तंबपणि.

— STU आअंति.

18<sup>a</sup> APW मुंचद, BNOR मुंचघ. — A धे-

हि. — B दिट्ठो, W दिट्ठं, N दिट्ठो. —

A तरंगोत्तरा, O तरंगालं.

18<sup>b</sup> B दिव, APWNOR 'हाइं. — BP पीणुं.

— ABNORT 'त्थणं, P 'त्सवं. —

B 'हुंभयं.

18<sup>c</sup> W इत्थो. — BP 'मुंजं. — ART 'सिं-

जणं, B 'संजणं, P 'सजिणं, N 'सिं-

जणं, O 'सिंजिदं. — N मिसाहेअस्स,

R देअस्स.

18<sup>d</sup> P 'महूसवणा, N 'चेत्तमहूस'. — R भु-

अणो instead of सहसा. — N आणं,

SU आणो, T अणो क. — B कट्ठंकासा.

18<sup>1</sup> A ततो विदूषकः भो भो, T omits भो;

U अहो. — W सव्वंसिं. — A अहं

ज्जेव, STU अहं किल. — A omits

एक्को; BPW एक्को, SU एक्को एव्व. — A

कालक्खरिदो, T कालक्खरिवो पंडिवो.

18<sup>2</sup> A जदो ममावि य, O मम, SU मह. —

A सुस्सरस्स सुस्सरो, B ससुरस्स ससरभो,

P ससुरयस्स ससुरउ, W ससुरउ, O ससु-

रस्स ससुरो, R ससुरसुरो; SU add वि.

A पंडिआघरे, BPWO परघरेसु, NR



चेटी । विहस्य<sup>३</sup> । तदो आगदं दे परिडच्चं परंपराए<sup>४</sup> ।

विदूषकः । सकोधम<sup>५</sup> । आ दासीए धूदे भविस्सकुट्टिणि णिल्लक्खणे विअ-  
क्खणे ईदिसो अहं मुखो जेण तए वि उवहसीआमि<sup>६</sup> । अखं च<sup>७</sup> । रे  
परपुत्तविट्ठालिणि भमरटेण्णे टेण्णटाकराले तुडिदसंघडिदे परंपरा परिड-  
च्चस्स मह किं दूसणं आसि<sup>८</sup> । पेक्ख अकालजलदवंससंभूदाणं परंप-  
राए परिडच्चं<sup>९</sup> । अध वा हत्थे कङ्कणं किं दप्पणेण<sup>१०</sup> ।

पंडिअघरे, S परके घरंमि, T पंडिअघर,  
U परघर. — A पोत्थियाई, B पुत्थि-  
याइ, P पोथआंइ व, W पोत्थाइ, N  
पोत्थिआइ, O पोत्थाई, R पुत्थिआई, S  
पोत्थिभारं, T पुत्थिअभारं, U पोत्थिअभारं.  
— BWO वहंतओ.

18<sup>३</sup> SU विचक्षणा. — A विहस्य प्राह.

18<sup>४</sup> A कमागदं दे पंडित्तणं. B यत् कमागदं ते  
पं, PWO कमागदं दे पं, NR आगदं  
दे अखयणा पंडित्तणं (R अत्तणं), T दे  
पंडिअत्तणं परंपराए आअदं अकालजलदव-  
संभूदाणं परंपराए पंडिच्चं अह वा हत्थ-  
त्यमि कंकणे किं दप्पणेण see i. 18<sup>९</sup>, 10.

18<sup>५</sup> A सकोपं प्राह.

18<sup>६</sup> APNORSU आः, T आम. — A दा-  
सीसुदे, B धूर, P पुत्ति, N पुत्तोए, ORU  
धोए, T धुत्ते. — A भवस्ससिक्कु, OR  
कुट्टिणि; SU add रच्छालोट्टिणि. — A  
omits णिल्ल; P णिल्लक्खवयक्खणे.  
— B omits विअक्खणे; WR अविअक्खणे.  
— B ईदिसो, NRSTU ईदिसो, O ये-  
दिसो. — BPWNORSU हं. — P सु-  
वा. — BWO जं, N omits; R जो. —  
N तुण, ORSTU तुण. — WT omit

वि. — A °हासियामि, B °हसियदि,  
PRSTU °हसिज्जामि, N °हसिज्जइ.

18<sup>७</sup> A अखं च पुनर्विदूषकः, OT अखं अ.

18<sup>८</sup> STU omit रे; NOR हे. — B पुरपुत्त-  
विट्ठालिणि, O °विट्ठालिणि, S °विट्ठालिणि.  
— After पर° P adds कोससत्थचट्टिणि,  
R adds रच्छालोट्टिणि, STU add को-  
सवट्टिणि. — A भमणटिटे, N भमण-  
ञ्जलि, OT भमर, SU °टंटे. — N द्यूत्त-  
णिय टंटाकराले, O टंटा°, T टंटा°. —  
After टंटा° N adds कोससत्थसापहा-  
रिणि, R adds कोससआपहारिणि, T  
adds रेच्छालोट्टिणि. — A °घट्टिदे, B तुट्टिणं,  
P तुट्टसंघडेदो, W तुट्टसं, NR दुट्टसं,  
O दुधुत्तट्टसं. — ABPWNOR omit  
परं-आसि; T omits मह.

18<sup>९</sup> ABPWNORT omit. — S पेक्ख. —  
SU °जलदसं. — U °व्वस्सं.

18<sup>१०</sup> T omits, see i. 18<sup>४</sup>. — B अहा,  
PWNORSU अह. — S व. — After  
वा U adds रत्थारोहिणि मेडुजोविणि.  
— B इत्थंमि, R हत्थ, S हत्थंमि, U  
हत्थत्थंमि. — ABRSU कंकणे. — A  
ता किं. — N दप्पणेण पेक्खोअदि, O  
द° लक्खिज्जदि, R द° पेक्खिअदि.

विचक्षणः । विभाव्य<sup>11</sup> । एवं णेदं<sup>12</sup> । धावन्तस्स तुरंगमस्स सिग्घत्तणे किं सक्खिणो पुच्छीअन्ति<sup>13</sup> । ता वसअ वसन्तं<sup>14</sup> ।

विदूषकः । कधं पञ्जरगदा सारिआ विअ कुरूकुराअन्ती चिट्ठसि<sup>15</sup> । ए किं पि जाणासि<sup>16</sup> । ता पिअवअस्सदेवीणं पुरदो पढिस्सं<sup>17</sup> । जदो ए कात्थूरिआ कुग्गामे वणे वा विक्किणीअदि ए सुवखं कसवट्टिअं विणा कसीअदि<sup>18</sup> । इति पठति<sup>19</sup> ।

फुल्लुक्करं कलमकूरसमं वहन्ति

जे सिन्दुवारविडवा मह वल्लहा ते ।

18<sup>11</sup> ASTU omit.

18<sup>12</sup> ABNORSU एच्चं, T पेच्च एच्चं. — ABN खेदं, STU खेदं.

18<sup>13</sup> ABPWNOR omit धावन्तस्स. — AB PWOR तुरंगमस्स. — A सिग्घत्तण. — A पुच्छिज्जंति, B पुच्छिज्जमि, P पुत्थियंति, WOSU पुच्छिज्जंति, N पुच्छिअंति, R पुच्छिअन्ति, T पुच्छिज्जंति.

18<sup>14</sup> A तथा त्वं यदि पंडितो सि ता वसय वसदं, T वसदं.

18<sup>15</sup> ASTU omit कधं; P तुमं, NR तुमं उया, O कधे. — W पंजरि. — P ण्गद, WSTU गभा. — BPNOR सारिअ व्वय, W सारि व्व, STU विअ सारिआ. — W कुरूकुरयंती, STU चिरं घुरघुरा. (T खु-कुरारयंति). — A पुरो चिट्ठसि.

18<sup>16</sup> BW omit. — SU ए हु किं पि तुमं, T ए किं वि तुमं. — NR जाणेसि.

18<sup>17</sup> B पियवस्स, NRSU पिअवअस्स देवीए (S adds अ), T देवीए पुदो. — A प-ट्ठिस्सं, P पढिस्सं, SU पठिस्सं, T पढिस्सं.

18<sup>18</sup> A जदो ककूया गामे ए, S कात्थूरो, T कात्थूरिआ ए, U कात्थूरो ए. — BW गामे, P गामावणे omit वा; ASTU omit वणे वा. — A विक्किणियदि, W विक्किणीयदि, T विक्किअदि. — W खेदं, STU ए अ. — W सुवखं जं. — A कस्सटण, B कंसवट्टियं, P कसवट्टयं, S वट्टअं, T कसणवट्टिअं, U कसणवट्टअं. — N सिलापट्टए कं, R पट्टए कं. — O त सुवखं जं कसवट्टे णिव्वहह सा घरि-या जा पदि रंजेदि तं पठिअं जं सभासुं पठोअदि instead of ए सु-कसीअदि, see i. 19<sup>7</sup>.

18<sup>19</sup> A ततः पठदि विदूषकः, P ततः पठति, NOR राजा पिअवअस्स ता (N omits ता) पठ (O भाभण) सुयोअदु (N ण्दि) विदूषकः पठति.

19<sup>a</sup> A फुल्लुक्करं, BN फुल्लुक्करं, P फुल्लकरं, SU पुफुक्करं. — TU कमल. — STU ण्णिहं.

19<sup>b</sup> N सिंधु. — RSU दे.

जे गालिअस्स महिसीदहिणो सरिच्छा

ते किं च मुद्धविअइल्लपसूणपुञ्जा ॥ १९ ॥

विचक्षणा । विहस्य<sup>१</sup> । णिअकन्तारत्तणजोग्गं दे वअणं<sup>२</sup> ।

विदूषकः । ता उआरवअणे तुमं पढं<sup>३</sup> ।

देवी । किंचित्स्मित्वा<sup>४</sup> । सहि विअकवणे अम्हाणं पुरदो तुमं गाढकइत्तणेण

गबुत्ताणा होसि<sup>५</sup> । ता पढ संपदं अज्जउत्तस्स पुरदो सअंकिदं किं पि

कव्वं<sup>६</sup> । जदो तं कव्वं जं सहासुं पढीअदि तं सुवखं जं कसवट्टिआए

णिव्वडदि सा घरिणी जा पदिं रज्जेदि सो पुत्तो जो कुलं उज्जलेदि<sup>७</sup> ।

विचक्षणा । जं देवी आणवेदि<sup>८</sup> । इति पठति<sup>९</sup> ।

19<sup>c</sup> AO गालिदस्स, P गालिडस्स. — B म-  
हसी<sup>०</sup>. — R °हहिनो. — T हरि-  
कखा.

19<sup>d</sup> T विअकील.

19<sup>1</sup> A विहस्य ग्राह, NR omit.

19<sup>2</sup> APOE °कन्तारंजण<sup>०</sup>, B °कन्तारतूण<sup>०</sup>, N  
णिजकज्जारंभण<sup>०</sup>, U °कंदार<sup>०</sup>. — O  
°जोमां.

19<sup>3</sup> BW किं पि, O किं चि instead of ता.  
— ABPWOSTU उदार<sup>०</sup>. — BSTU  
°वअणा. — W तुमं पि, U omits. —  
APORSTU पढ.

19<sup>4</sup> A अथ देवी विहस्य किंचिन्नामाह, B किं  
च स्मित्वा, S omits किंचित्.

19<sup>5</sup> STU omit सहि; P अह. — A अम्ह,  
STU अह. — A पुर. — P तुवं, NR  
तुभं. — ANOR गाढं. — A °कइत्तणे,  
P °कइत्तणे. — A गउत्ताणा, B उत्तणा,  
P उत्ताणा, W उत्ताणो, N उत्तिखा, O  
उत्ताणीला, R उत्तिणा, S ग.उत्ताणा. —  
W भोसि.

19<sup>6</sup> W omits ता. — A पठसु, ORSU पठ.  
— BWNOR °कदं. — BWO omit  
किं पि. — STU किं वि सभं क-  
व्वबंधं.

19<sup>7</sup> ANRSTU omit जदो; B यतः. — N  
omits तं कव्वं. — APOSTU सहासु,  
BW सभाय, NR सहाय. — AOR  
पठो<sup>०</sup>, BN पदि<sup>०</sup>, STU पट्टो<sup>०</sup>. — O  
omits तं सु<sup>०</sup>-रंजेदि, see i. 18<sup>18</sup>. — A  
कसट्टे, N कसवट्टिणं, R कसवदे, ST  
कसणावट्टए, U कसणापट्टए. — A णिव-  
डदि, BW णिव्वहदि, P णिवडेदि, NR  
णिव्वट्टेदि, STU कसीअदि. — AB  
घरणां. — NR पिअं, STU पदं  
रंजेइ — ABPW omit सो-उज्जलेदि.  
— N उत्तो, T पुत्तभो. — STU उ-  
ज्जलेइ.

19<sup>8</sup> S आणवेइ.

19<sup>9</sup> APNR omit इति; BWOSTU ति. —  
A पठदि विचक्षणा.

जे लङ्कागिरिमेहलाहि खलिआ संभोअखिसोरई-  
फारुप्फुल्लफणावलीकवलणे पत्ता दरिदत्तणं ।

ते एरिहं मलआणिला विरहिणीणीसाससंपक्किणे

जाआ ज्ञत्ति सिमुत्तणे वि बहला तारुखपुष्पा विअ ॥ २० ॥

राजा । सच्चं विअकवणा विअकवणा चदुरत्तणेण उत्तीणं विचित्तदाए  
रीदीणं<sup>१</sup> । ता किं अखं कइचूडामणित्तणे ठिदा एसा<sup>२</sup> ।

विदूषकः । सक्रोधम<sup>३</sup> । ता उज्जुअं जेव किं ण भणीअदि अच्चुत्तमा विअ-  
कवणा कवम्मि अच्चहमो कविञ्जलो बम्हणो त्ति<sup>४</sup> ।

20<sup>a</sup> A °मेखलाहि, WR °हि, O °लिहिं. —  
ABWNOR खलिदा, P खलदा, SU  
चलिआ. — N °विंशोरई.

20<sup>b</sup> APWR फार°. — APWNRT °फुल्ल°. —  
B °कणावलीकमलणे, P °कवलिदा,  
S °कवलणे. — B दलिदत्तणं.

20<sup>c</sup> B विरहणी°. — N °शास्सास°, O °णि-  
सास°, SU °णिस्सास°.

20<sup>d</sup> APWNORT जादा, B जाद ज्जत्ति, O  
दसत्ति. — N पि. — AP बहुला.

20<sup>e</sup> A राजानंतरोक्तं निशम्य, STU राजा वि-  
हस्य. — A सच्चं २, STU सच्चहा. —  
A वियकवणा । तथा वियकवणा, PN  
वि° once only, STU वि° वि° एव्व.  
— B चदुरत्तण, P अहो चदुरत्तणं  
अत्थस्स, W चउरत्तणे, N चदुरत्तणे,  
S विच । उरत्तणेण, TU चउर°. —  
A सत्तीणं, W चदुरत्तणं, N उत्तिणं.  
R उत्तिणा. — A वयणविचित्तदाए  
य, B ता किं पि अखं विचित्तादाए, P  
विचित्तदा ता अचं विचित्तदाए, W ता  
अ किमणं चदुरवयणविचित्तदाए, NR  
omit वि°; O ता किं अणं वि°, T वि-

इत्तदाए. — ABPWNOR omit रो-  
दीणं; T रोईणं. Here A inserts सु-  
कइणं पि सुकई वियकवणा, B कइणं  
सुचइ ति, P कइण सुकइ ति, W सुक-  
ईणं पि सुकइ ति, NR कइणं पि कइं,  
O कयेणं वि कइ ति.

20<sup>2</sup> BPO omit. — A ता भणइ, W किं  
भवइ omits ता. — A सुकइ°, W सुक-  
इचूडामणे, S कइंदचू°. — ST णिट्ठिदा,  
W ठिदाए. — NR omit एसा. — Here  
A inserts देवी शुत्वाह । जं देवेण नि-  
दिट्ठं तत्तथैव, BNOR देवी विहस्य क-  
वि(NR °इ°)चूडामणित्तणे (B °णोण) ठि-  
दा एसा, P देवी विहस्य कइचूडामणित्त्वे  
स्थिता एसा देवी विहस्य महोयलसरस्सई  
एसा, W देवी अज्ज किं एदं महोयलस-  
रस्सई एसा वियकवणा एव देवी विहस्य  
कविचूडामणित्तणेण ठिदा एसा.

20<sup>3</sup> A सक्रोधमाह.

20<sup>4</sup> A उज्जेव, B जेव, P जेव, W ज्जेव, N  
ज्जेव्व, O जेव्व, R लच्च, STU एव्व.  
— APWT भणइ, B भिणइ, NR भ°  
देवीए, OS भणइ. — A अच्चंताधमो,

विचक्षण । अज्ज मा कुप्प<sup>६</sup> । क्वं जेव दे कइत्तणं पिसुणेदि<sup>६</sup> । जदो क-  
नारत्तणणिन्दणिज्जे वि अत्थे सुउमारा दे वाणी लसत्थणीए विअ  
एक्कावली तुन्दिलाए विअ कञ्चुलिआ काणाए विअ कज्जलस-  
लाआ ण सुट्टदरं रमणिज्जा<sup>७</sup> ।

विट्पकः । तुज्ज<sup>८</sup> उण रमणिज्जे वि अत्थे ण सुन्दरा सहावली<sup>९</sup> । कणअ-  
कडिसुत्तए विअ लीहकिङ्किणीमाला पडिवट्टए विअ तसरवि-  
अणा गोरङ्गीए विअ चन्दणचच्चा ण चङ्गत्तणं अवलस्येदि<sup>९</sup> । तथा  
वि तुमं वसीअसि<sup>१०</sup> ।

B अच्चाधमो, P अच्चंताधम्मो, W अ-  
च्चाधम्मे, N अच्चाहमो, O अच्चधमो. —  
BNR कथिंजल, STU कइंजलो. — AW  
बंधणो. — A adds देवो । अध किं ।  
इदं महोयल्लस सरस्सइ विपक्खणा com-  
pare PW i. 20<sup>३</sup>.

20<sup>६</sup> A जदो कक्खं, B कथिदं, T कः पकः-  
यं. — ABWN ज्जेव, P ज्येव, O जे-  
व्व, R ज्जेव्व, SU एव्व, T एव्वं एव्व.  
PNRSTU omit दे. — BW कवि.  
— B पिसुणेदि, STU पिसुणेह.

20<sup>७</sup> A कंतारंजणजोगे णिज्जे, B णियक्कंतारत्तण-  
णिंदिलिज्जे, P निकयंतारजतयो णिंदणिय्ये,  
W णिअकंता, N णिअकज्जारंभणजोगे  
णिंदणिय्ये, O णिअकंतारंजणजुगो णिंद,  
R णिअकत्तारंजनजोगमणिंद. — ATU  
omit वि; BP व, S अत्थे वि. — AP  
सुकुमारा, B कुसमारा, W सुकमारा, NR  
सोमारा, STU सुउमाला omit दे. —  
A जहा । संबत्थनोए विव यकाउलो । त-  
था । तुंदि. — BW तुंदिलाए, N तुंदि-  
लाआण, R तुंदिलिआए, O कइअकेसाए  
विअ मालयेकुसुममाला तुंदिलाए, U omits  
तुं विअ. — B कुंचलियाए, NR कंचु-

लिआ कदिद (N कडिद<sup>९</sup>) केसाए (R \*स-  
आए) विअ मालदोकुसुममाला, O कंचु-  
लिआ ठेराए विअ कउक्खविअमो. — A  
तथा कणाए, N कंणाए, STU काणाए.  
— B वि. — A अंजणसिलाया, B \*सि-  
लाया, T \*सलाहा. — A omits ण-रम-  
णिज्जा. — P omits ण; BWO सुं ण.  
— B सुद्धत्तरे, P सुट्टदरं, W सुट्टअरं, N  
सुट्टदरं, O सुहुदरं, RU सुट्टतरं, T सु-  
ट्टअरा. — Before रं BWNOR  
add भादि. — S रमणिज्जालंबिआ.

20<sup>८</sup> AB तुज्ज, W तुळभ. — A पुण. — A  
ज्जेव, P विव instead of वि. — A  
STU omit ण. — STU असुंदरा.

20<sup>९</sup> A \*सुत्ते. — WN किंकयो. — BWO  
\*मालिआ. — A पडसूत्तपट्टए, B पडियट्टि,  
P पट्टयत्थे, W पडिपट्टे, N पट्टवट्टाण,  
O पट्टपडे, R पदपदए, T पडिवट्टवट्टए.  
— N इत. — AWO टसरि, B त-  
सरि, P हरि, T तिसर, U तरंसर.  
— T गोरोए. — W विव. — B चं-  
दस्यरुच्चा. — ABPWNORT चारुत्तयं.  
— STU भवलंबेइ.

20<sup>१०</sup> A तथा, NR तहा, STU तह. — A

विचक्षणा । अज्ज मा कुप्प<sup>11</sup> । का तुम्हेहिं समं पाडिसिञ्ची<sup>12</sup> । जदो तुमं  
णाराओ विअ णारक्खरो वि रदणतुलाए णिउञ्जीअसि<sup>13</sup> । अहं  
उण तुला विअ लद्धक्खरा वि ण सुवसतुलणे णिउञ्जीआमि<sup>14</sup> ।

विदूषकः । एवं मं हसन्तीए तुह वामं दक्खिणं च जुहिट्टिरजेट्टुभादर-  
णामहेअं अङ्गं तडत्ति उप्पाडइस्सं<sup>15</sup> ।

विचक्षणा । अहं पि उत्तरफग्गुणीपुरस्सरणक्खत्तणामहेअं अङ्गं तुह त-  
डत्ति खण्डिस्सं<sup>16</sup> ।

राजा । वअस्स मा एवं भण<sup>17</sup> । कइत्तणे ठिदा एसा<sup>18</sup> ।

omits वि. — B तुवं, NR तुअं, STU  
इत्थं. — N वसिअसि, U वाणी आसी.

20<sup>11</sup> ABPWSU omit मा कुप्प.

20<sup>12</sup> B तुम्हे, PW तुम्हेहिं, SU तुम्ह, T तु-  
म्हहिं. — NR सह, STU omit; APW  
समं अम्हाणं. — A पडिसिञ्चा, P पडिं,  
N °सिद्धिआ, T पडिपहा.

20<sup>13</sup> A यदो. — BW तुवं, NR तुअं. — R  
omits णा° विअ. — NSTU omit वि.  
— ABPWNBSTU रअण°, O रण°. — W  
°तुल्लाए, SU °तुलयो. — P  
णिजुञ्जीयसि, S णिउञ्जीआसि, U णि-  
उञ्जी°.

20<sup>14</sup> S omits. — ABW पुण, R दुण. —  
BPWNOR तुल च्च, U omits. — B  
लद्धअक्खरा, T लद्धअहलक्खरा तुला विअ.  
— N omits ण. — A सुवसलवेणावि, B  
सुवसतया । तोलणेण नउञ्जी (illegible),  
PWOR सुवसलवे, N कप्पासतुलयो; PWR  
add वि. — A युंजामि, B see above,  
P णिकुविञ्जियामि, N णिउञ्जीआहित,  
TU णिउञ्जी°.

20<sup>15</sup> W वि° सक्रोधं. — BRSU एत्थं. —

BPWNOR मह भणंतीए, T उवहसंतीए  
omits तुह. — A व, P वा, OU अ,  
NR omit च्च. — A जुहिट्टिठल°, B जु-  
हिहर°, WO जुहिट्टिठल°, NSU जुहुट्टिर°,  
R जुहिट्टिठल°. — ABWR °भाअर°, P  
°भादुयो, N °भाउ°, STU °भादु°. —  
ABPWNOR °धेअं. — ANOR अंगजु-  
अलं. — A इडत्ति, B तडत्ति, POR  
STU omit; N इत्ति. — A तोडिस्सं,  
P खंडिस्सं, W उप्पाडइस्सं, STU खं-  
डइस्सं.

20<sup>16</sup> P omits विच°. — ABPSU omit  
अहं पि; P inserts तह; W तुम्ह पु-  
णो हं omits पि; N ता अहं पि, O वि.  
— A उत्तय°, P °पुरस्सरां omits णक्ख-  
त्त°; O °पुरत्थियम°. — ABWNOR  
°धेअं. — A अंगुयुगलं, N अंगजुअलं. —  
ABPW omit तुह; O ते. — APO  
तडत्ति, B तडत्ति, NR इत्ति, STU  
omit. — S पाडइस्सं, TU छेदइस्सं.

20<sup>17</sup> B वइस्स. — ABPWOSU omit मा-  
भण, NR omit एवं; T जेत्थं.

20<sup>18</sup> P अपुच्छकइत्तयो. W कयत्तयो, SU कइं-

विदूषकः । सक्रोधम्<sup>19</sup> । ता उज्जुअं जेव किं ण भणीअदि अम्हाणं चेडिआ हरिउडुणन्दिउडुपोट्टिसहालप्पहुदीणं पि पुरदो सुकइ त्ति<sup>20</sup> । इति परिक्रामति<sup>21</sup> ।

विचक्षणा । विहस्य<sup>22</sup> । तहिं गच्छ जहिं मे पढमसाहुलिआ गदा<sup>23</sup> ।

विदूषकः । वलितश्रीवम्<sup>24</sup> । तुमं उण तहिं गच्छ जहिं मे मादाए पढमा दन्तावली गदा<sup>25</sup> । ईदिसस्स राअउलस्स भहं भोदु जहिं चेडिआ बम्हणेण समसीसिआए दीसदि मइरा पञ्चगव्वं च एकस्सिं भणइए करीअदि कच्चं माणिक्कं च समं आहरणे पउञ्जीअदि<sup>26</sup> ।

दञ्चूडामणित्तये, T कच्चूडामणित्तये. — B योविदा, WN णिठिदा, O परिणिट्टिदा, T णिट्टिविदा.

20<sup>19</sup> A स° प्राह.

20<sup>20</sup> NR omit ता. — AP उज्जयं. — A ज्जेव, B जेव, P ज्येव, W ज्येव, NR ता, O जेच्च, STU एच्च. — A भणइ, BNOR भणइ, PS भणइ, W भणइ राजा, T भणसि. — SU चेडां. — A हरयट्ठनंपियट्ठपाडिसयपुभुदीयं पि वृद्धपारासय्यंप्रभतानामपि कवीनां, B हरिउट्टनंदियट्टपोट्टिसहालपहुदीयं, PW हरियट्ट (W °ट्ट°) णंदियट्टपुट्टिसहालपहुदीयं, N हरिआटपदिअंदपोट्टीलसाहासलपहुदीयं, O हरिउच्चणंदियट्ट. R हरिअंदनंदिअंदयोदासहाल°, STU हरिबहसिद्धि (S °द्धि°) ओडुसि (T °अंटिस°) पालितअचंपअराअमल्लसेहराणं (T °मलअसिंहाणं) omit पि. — A मध्ये, BW पुरउ. STU मज्जे.

20<sup>21</sup> A राजा एव्वं शेदं विदूषकः रुठ इवोत्थाय परिक्रामति, P राजा एव्वं शेदं विदूषकः परि°, W परि° राजा एव्वं नेदं विदूषकः रुठ इव सक्रोधमुत्थाय परि°,

R राजा एव्वं शेदं विदूषकः सक्रोधं परि°, U omits; ST omit इति.

20<sup>22</sup> B omits विच°. — A विहस्य्याह, B NOR omit.

20<sup>23</sup> N एवं शेदं तहिं. — P गच्छ लंबकुभ. — W मे मादाए, STU दे. — NO पढमा, R पढमा, S पुढम°, T पुट्टमा, U पुढमं. — A °साडल्लिया, B °साडुल्लिया, P °साडुल्लिआ, W °साडोलिया, NOR साडिआ, S °स्साहु°, T समुलिआ.

20<sup>24</sup> A °श्रीवमाह, P विहस्य वलित°.

20<sup>25</sup> W तुवं, NR तुअं. — AW पुण, B मणु, P पि. — STU दे. — B मदो, P पढमे मादाए, O माराए. — A एद्धम°, BP पढम°, STU omit. — T गलिदा, U गआ. — After गदा A adds अणं च, W adds अचं च.

20<sup>26</sup> P ता इ°, O ऐरिसस्स, STU ईरिसस्स. — A रयउ°, BPWOR राउ°. — SU होदु. — A वंभयोहिं, WR वंभणेण, O महणेण. — A समं पाडिसिद्धिं करेदि, P समं समसमसीसियाय, N समं सीसिआए, R समं ससीसिआए, SU सम-

विचक्षण । इध राअउले तं दे भोदु कणठट्टिदं जं भअवं तिलोअणो सीसे समुव्वहदि तेण अ दे मुहं चूरीअदु जेण असोअतरु दोहलं लहदि<sup>27</sup> ।

विदूषकः । आ दासीए पुत्ति टेणदाकराले कोससदचट्टिणि रच्छालोट्टिणि एवं मं भणसि<sup>28</sup> । ता मह महाबग्गहणस्स वअणेण तं तुमं लह जं फग्गुणसमए सोहज्जणो दोहलं लहदि जं च पामराहितो गलिब-इस्सो लहदि<sup>29</sup> ।

सोसअ, T समसोसा. — STU दोसद.  
— O मदिरा. — OU अ. — B एक-  
रिसं, W एगस्सिं, N एकस्सि, O एअ-  
स्सिं. — A भांढे, W भंढे, N भंडय.  
— A करदि, BWR कौरदि, N किजद,  
S करीअद, T करद. — B कळ्वंघं,  
STU काअं. — OS अ. — A आह-  
रणेहि, B आहारणे, SU आभलणे. —  
A निउंजेदि, N पउंजेअदि, S पउज्जा-  
अद, T पउंजाअद, U णिउज्जाअदि. —  
P omits कळ्वं-पं.

20<sup>27</sup> A चेटी विहव्याह, BPNE चेटी. — A  
इह हि, BWNORSTU इह, P एथ.  
— A राजकुले, BPWNOR राजले. —  
AN ते, B भो दे instead of दे भोदु;  
W omits दे; P तं हान्न, U एळ्वं एदं  
दे. — P देउ, O भोदु दे, STU होदु.  
— After भोदु A runs जं असोयतरु  
दोहले हलदि । अणं च । जं भयवं ति-  
लोयणो सीसे वहदि तं ते कंठे च लगिदं  
भोदु. — P omits कंठं; SU \*ट्टिअं,  
T \*तिअं. — P यत्, N omits. — B  
तिलोयणा भायवं, P भगवान् त्रिलोचनो  
महेम्बरः, WO तिं भं, STU भं ति-

णअणो. — SU सोसए. — OSTU  
\*हद. — B तेषं. — BOSTU omit  
अ; NR च. — P ते, O दे मुहे, S  
मुहं ते, T मुहं दे. — B चूरयदु, P चू-  
रिज्जदु, N चुरिअदु, O चूरिअदु, S फू-  
रोअदु, T पूरदज्जद, U फूरिज्जद. — P  
असोयरु, S वउलतरु. — B दोहलयं, P  
दोहयलं. W तरुणोणं दोहलअं. — ABO  
लहेदि, P लहेहि, N लहेति, SU लहद,  
T लहेद.

20<sup>28</sup> ANRS आः, T आम. — A दासीपुत्ति  
भमरट्टिटे टिंटाकराले, S पुत्ति लच्छालो-  
ट्टिणि एळ्वं भणसि मं and omits the  
rest. — B टंटा, U लच्छालोट्टिणि टं-  
टा. — ABOR कोसअ, P कोसा-  
सय, W कोससयअ, N कोसअल, T  
कोसवट्टिणि, U omits. — BNR \*व-  
ट्टिणि, P \*वट्टिणि, WO \*चट्टिणि. — A  
\*तुदिणि, P omits रच्छा; O \*लेट्टिणि,  
T रच्छालोट्टिणि कोसलुंटिणि, U रच्छालो-  
ट्टिणि. — A जं एव, NORSTU एळ्वं.  
— AN omit मं; O मे, STU भं मं.  
— Mss. भणसि (N भणिसि).

20<sup>29</sup> O omits ता. — WNSTU मह. —



विचक्षणया । अहं उण तुह एवं भणन्तस्स षोउरस्स विअ पाअलग्गस्स पाएण मुहं चूरइस्सं<sup>30</sup> । अखं च उत्तरासाढापुस्सरणक्वत्तणामहेअं अङ्गजुअलं उप्पाडिअ घल्लिस्सं<sup>31</sup> ।

विदूषकः । सक्रोधं परिक्रामति जवनिकान्तरे किञ्चिदुच्चैः<sup>32</sup> । इदिसं राअउलं दूरे वन्दीअदि जहिं दासी बम्हणेण समं पाडिसिद्धिं करेदि<sup>33</sup> । ता अज्ज-

A WOR °अंभयस्स, B °बबभयस्स, P °अंभस्स, SU °बबभयस्स. — BPWNOR भयिदेय. — SU दायिं तं. — P तुमं यि, NR तुअं, T तुमं दायिं and omits तं. — A लहि, W लहह, NR लहसु, S लहेहि. — B फग्गय°, R फुगिन°, T फग्गुयो°. — A सोहिंजयो, BPO सो-हंजयभो, STU °जया. — A जयाभो instead of दोहलं; BPO omit; WRT जयादो, N अदो, S दो. — PON लहेदि, W लहह, STU लहंति. — BPRT omit च; NO अ, SU वा. — B पामरहिंतो, S पामरादो, U पामराहिं. — A गालियब°, B गलविथल्लो, PR गलो°, W गलोयवयलो, N गलिल्ल°, O गलद°, SU द्दु°, T गट्टि°. — S °बेहिल्लो, T °वहिल्लो, U °बलिल्लो. — W लहहि, NO लहेदि, STU लहह.

20<sup>30</sup> A विचक्षणया विदूष्य वक्ति. — AB पुय, N यि उय. — P तह, W तुअ, U omits. — ASTU omit एवं भयांतस्स; BO have ए° भ° after पाअ°. — NR एत्वं. — W षोवरस्स. — B वि, T सच्च instead of विअ, U omits. — A धायमालग्गस्स adds पायेण-चूरिस्सं in the margin. — N पयय, S पादेय,

TU पासायोहिं. — U तुह मुहं. — A चूरिस्सं, PW चूरिइस्सं, SU फूरिस्सं. — A adds तथा । उत्तरफग्गुयोपुरस्सरणक्वत्त-यायामधेयं अंगं तद्विति खंडिस्सं.

20<sup>31</sup> S omits च; TU अ. — A उत्तराखा-डनक्वत्तपुरस्सरणामधेयं, B °साढपुरस्सरस्स°, P °साढ°, WN °साढ°, R °साढ°. — O °परट्टिद°, R °पुरयाक्वत्त°. — BP WNR °धेअं. — A अंगजुगलं, S अं° दे, T अंग दे, U दे अंग°. — STU इप्पाडइस्सं omit घल्लिस्सं; A खिअप्पिस्सं, P ल्लिस्सं, N घालिः.

20<sup>32</sup> PWO विदूषकः अहं च ते (O तुह) प-वय (P यवय°) यिक्कमयो (O °यु°)-क्कमणविवरट्ठायाअंगं खंडिअ घल्लिस्समिति सक्रोधं. — ST परिक्रामन्. — A किञ्चि-दुच्चैर्वक्ति च.

20<sup>33</sup> A इदिसं, PNRSTU ईरिसं, W इदि-स्सं. — ABPWNOR राउलं, O लाउलं. — W दूरेण, O दूले. — A वंदोयदु, B वंचोयदि, SU वंदिज्जह, T वंजोअ-दि. — A जह्मो, B यहि. — BO व-म्ह° समं दा°. — W वंभणेण. — A पलपदि, B पडिसिद्धी, PWT पदि°. — STU करेइ.

पुहुदि णिअवसुंधराबम्हणीए चलणसुस्सुओ भविअ घरे ज्जेव  
चिट्ठिस्सं<sup>34</sup> ।

सर्वे हसन्ति<sup>35</sup>

देवी। कीदिसी अज्जकविज्जलेण विणा गोटी कीदिसी णअणञ्जणेण  
विणा पसाहणलच्छी<sup>36</sup> ।

नेपथ्ये<sup>37</sup>

विदूषकः । ण हु ण हु आगमिस्सं<sup>38</sup> । अखो को वि पिअवअस्सो अखे-  
सीअदु<sup>39</sup> । एसा वा दुदुदासी लम्बकुच्चं टप्परकखं पडिसीसअं दइअ  
मह ठाणे करीअदु<sup>40</sup> । अहं एक्को मुदो तुम्हाणं मज्जे तुम्हे उण वरि-  
ससदं जीवध<sup>41</sup> ।

20<sup>34</sup> A omits ता. — ABORTU °पुहुदि.  
— A णियवसुंधराय वंभणी । ए, B णि-  
यवसुंधरवम्हणीए, P णियवसुंधरानामवंभ-  
णीए, W णियवसुंधराणामवंभणीए, NR  
णिअगेहिणीए वसुंधराणामधेआए बम्हणीए,  
O णिअवसुंधरावंभणीए, S णिअवसुंधरा-  
बन्धनी, T णिअघरं गदुअ घरणिए वसुं-  
धराणामधेआए बन्धनीए, U घरअं गदुअ  
णिअवसुंधराबन्धनी। — A चलणस्सुओ-  
ओ, B °सुसुओ, PW °सुस्सुओ, N °सु-  
सुओ, T °सुस्सुओ. — A णियगेहे, BP  
WO गेहे, NR omit; TU घरए. —  
NRU omit ज्जेव; O ज्जेव्व, S एव्व,  
T व्व. — A विदुठिस्सं.

20<sup>35</sup> A इति श्रुत्वा सर्वे, BNR इति सर्वे, O  
ति सर्वे.

20<sup>36</sup> A विभ्रमलेखा, N omits देवी. — A  
अज्ज को, NR अज्जउत्त को, SU को-  
रिसी, T देव कोरिसी. — A कपिंजलेण,  
N कइजएण कइणा, R कविंजलेण, STU  
°कइंजलेण. — B कीदिसं, PW को उण,  
STU कीरिसी. — A णयणाणं कज्जलेण,  
N णय.णमंजणेण, SU अंजणेण, T

अंजणेणाअणयां omits विणा. — A प-  
साह, PW पसाहणा. — S adds अ-  
च्छीणिं.

20<sup>37</sup> NR आकाशे, U ने सगर्वः.

20<sup>38</sup> ABPWNRU omit विदू; ST विदू.  
आकर्यं सबहुमानं. — OT ण हु once  
only. — S आअमिस्सं.

20<sup>39</sup> B अखे and omits को वि; A पि. —  
P पियवस्सो पियवयस्सेण, W पि वय-  
स्सेण, O वअस्सो, T पिअवस्सस्स, U  
°वअंसस्सं. — A अणेसियदु, U अखेसणीअदु.

20<sup>40</sup> BO इअं, NR अहवा एसा. — A WNR  
omit वा; SU वो. — A बढकुच्चं, N  
°कुचा, SU °कुच्चअं, T °हुचं. — A ट-  
भङ्गणं, P ट° षडिल्लसोसं चा, W ट°  
कडिल्लसोसं पडिल्लसोसं, N °कखा, T ट-  
प्पकखं, U अप्परकखं. — AB दईय, PW  
दाविय, N देपिअ, R देइअ, S रइअ  
corrected to कदुअ, T धरोअ, U कदुअ.  
— P मह थाणे, ST अल्लुटाणे, U अ-  
म्हठाणे, APWNR कोरदु, BO पहसणं  
कोरदु, ST किरदु, U करिज्जउ.

20<sup>41</sup> A अहमेको, B अहमेको. — A मुदो

विचक्षणम् । मा अणुसंधे<sup>42</sup> । अणुणअकङ्कसो क्वु कविञ्जलो बम्हणो  
सलिलसित्तो विअ सण्णणुणग्गणी गाढरो भोदि<sup>43</sup> ।

देवी । समन्तादवलोक्य<sup>44</sup> ।

गाअन्तगोवअवहूपअपेहिआसु

दोलासु विभमवईसु णिविट्ठिदिट्ठी ।

जं जाइ खञ्जिअतुरङ्गरहो दिणसो

तेण च्च होन्ति दिअहा अइदीहदीहा ॥ २१ ॥

प्रविश्य षटाक्षेपेण<sup>1</sup>

विट्ठपकः । आसणं आसणं<sup>2</sup> ।

after मञ्जे; STU सुओ. — BWO तु-  
म्हाणं सव्वाणं. — A मञ्जे, B उञ्जे,  
PW मञ्जंमि, O जेव्व मञ्जे, STU omit.  
— N तुञ्जे. — A व instead of उण;  
U omits. — N विरसि°. — BPW  
NRSTU °सअं. — B जोवधं, NOR  
जोअध, SU जोविस्सह, T जवोस्सह. —  
APWO add राजा कविं(AW °हं)-  
जलेण विणा कुदो सिअअस्स णिव्वुदी.  
20<sup>42</sup> A हे देवि मा, SU मा णं. — AN अ-  
णुसंधेहि, BO °धेह, P अणुसंधह, R  
omits; STU अणुणोह.  
20<sup>43</sup> A जेण अणुणायिदुकङ्कसो, B अणुणोयक,  
O °कङ्कसो. — APW खु, BOSTU  
omit. — A एसो कइंजलो, PW कविं-  
जलओ, OSTU कइंजलो. — A दिओ  
instead of बम्हणो, BPWO omit. —  
A विभमलेखा । सलीलसित्ता, P °सत्तो.  
— AO omit विअ. — BO °गंठि व्व,  
P °गंठो य, AAWNRT °गंठो. — PW  
add दिठं, NR add च्चिरं. — A in  
the text only यरो भोदि and adds  
विय गाढयो भोदि in the upper mar-

gin. — BWOSTU गाढअरो, P गा-  
ढरो, N गाढतरो, R गाढअरो. — PW  
NO होदि, SU होइ, T होहि. —  
NOR add णं दंसणोअं दोसदु.

20<sup>44</sup> A देवी पुनः, PW विभमलेखा, NR  
omit देवी. — BON समस्तमव°, W °लोकि.

21<sup>a</sup> B गायंति°, N गाअन्तगोवअवहू°, O °गो-  
वइ°, STU °तग्गअवहू°. — A °पंखि-  
दासु, B °पंकदेसु, PWO °दासु, N °वे-  
छिआसु, T °पेखिआसु.

21<sup>b</sup> STU डोलासु. — APWR °वदोसु, B  
विभमसदेसु, N °वदिसु, O °जुदासु, S  
°वतोसु, TU °पयसु. — B णिविट्ठिदि-  
ट्ठी, N णिसह°, R णिसण°.

21<sup>c</sup> ABPWNOR जादि, AW खंजिद°, BP  
ORU खंजिद°, N खंजिदतुरंअ°. — B  
°सरंगरहो.

21<sup>d</sup> N तेणै, RT तेणोव, SU तेणो. — ABP  
WNOSU व्व, A होंदि. — P दिवहा, N  
दिअसा. — P इह दीह°, OT अदिदी°.

21<sup>1</sup> A अथ प्रवीश्य. — O नटीक्षेपेण.

21<sup>2</sup> A विट्ठ° वक्ति. — N आसणमासणं दुवारे  
चिट्ठादि भेरवाणंदो.

राजा । किं तेण<sup>3</sup> ।

विदूषकः । भेरवाणन्दो दुवारे चिट्टदि<sup>1</sup> ।

देवी । किं सो जो जणवअणादो अच्चभुदसिद्धी सुणीअदि<sup>5</sup> ।

विदूषकः । अध इ<sup>4</sup> ।

राजा । पवेसअ<sup>7</sup> ।

विदूषको निष्क्रम्य तेनैव सह प्रविशति<sup>3</sup>

भेरवानन्दः । किञ्चिन्मदमभिनीय<sup>9</sup> ।

मन्ताण तन्ताण ण किं पि जाणे ज्ञाणं च णो किं पि गुरुप्पसाआ ।

मज्जं पिआमो महिलं रमामो मोक्खं च जामो कुलमग्गलग्गा ॥ २२ ॥

अवि अ<sup>1</sup> ।

राडा चराडा दिक्खिआ धम्मदारा

मज्जं मंसं पिज्जाए खज्जाए अ ।

21<sup>3</sup> A राजाह. — N राजा । संपत्तो भेरवा-  
णंदो. — T ते, U देण.

21<sup>4</sup> N omits. — Only O and occasion-  
ally SU have भेरवाणंदो; the others  
read here and in the following भेर.  
— A उपवेस्सदि, B उपविस्सदि, P  
उपविसदि, W उवविसदि, R आभच्छदि,  
STU द्वारे घट्टह.

21<sup>5</sup> N omits. — W राजा. — A भो जो and  
omits किं; BPW जो सो. — A °वयणाओ,  
P °वचणादो. — A अच्चभुदा°, B अच्च-  
भुव°, P अच्चभुय°, W अच्चभुअ°. —  
P सुणीयदि.

21<sup>6</sup> A omits विदू. — STU अह. — APW  
किं, BO इं.

21<sup>7</sup> NSU पवेसअ पवेसअ.

21<sup>8</sup> B निमूत्य, T त्हेति निष्क्रम्य. — STU  
तेन सह. — A विशति.

21<sup>9</sup> B °मंदमभि°, N °मंदाहमभि°. — NR  
add पठति.

22<sup>2</sup> ABPWO संतो ण संतो ण, N संतं ण  
संतं ण, R मतो ण त्वत्तो ण. — AN  
हु किं, BPWO अ किं, R च किं. —  
STU वि. — ABPR ज्ञाणं, W ज्ञाणं,  
N जाण, O गहाणं. — A धाणं, W  
जाणं. — B पि णा, O अ णो किं तु,  
STU वि. — PWRs °सादा, N गुउ-  
प्पसादो, OTU °सादो.

22<sup>b</sup> BW पिआमो, PNSU पिआमो. — N  
मिहिलं. — T रमामोक्खं. — PN भ-  
जामो, O भ जामो.

22<sup>1</sup> A अणं च.

23<sup>2</sup> P चंहा रंहा, O चंहा. — APNR दि-  
क्खिदा, B सिक्खिदा, W दिक्खिदा. —  
O धमादिरा.

23<sup>b</sup> A मांसं मज्जं, B मदां मंसं, T मज्जं

भिक्षा भोजं चम्मखणं च सेजा

कोलो धम्मो कस्स णो भाइ रम्मो ॥ २३ ॥

किं च<sup>1</sup>।

मुत्तिं भणन्ति हरिबम्हमुहा वि देवा

झाणेण वेअपढणेण कउक्किआहिं ।

एक्केण केवलमुमादइएण दिट्ठो

मोक्खो समं सुरअकेलिसुरसेहिं ॥ २४ ॥

राजा । इदं आसणं<sup>1</sup> । उवविसदु भेरवाणदो<sup>1</sup> ।

भैरवानन्दः । उपविश्य<sup>3</sup> । किं कादव्वं<sup>4</sup> ।

राजा । कहिं पि विसए अच्चरिअं दट्ठु इच्छामि<sup>5</sup> ।

भैरवानन्दः ।

दंसेमि तं पि ससिणं वसुहावइखं

थम्भेमि तस्स वि रइस्स रहं णहब्बे ।

समं. — ABPR खं पि°. — ABPW  
वा, T भ.

23<sup>c</sup> B भिक्षा. — N भोज्ज. — O भ. —  
T झेजा.

23<sup>d</sup> N कालो. — ABPWOR भादि, N भ-  
दि, S होइ, U हाइ.

23<sup>1</sup> T अवि भ.

24<sup>a</sup> APO °बंभमुहा, B °मुहादि, PU इ,  
NOR हि, ST भ. — NRT देआ, O  
देव्वा.

24<sup>b</sup> A ज्जाणेण, O साणेण. — STU वेद°. —  
— ARSU °पढणेण, T °पढणेण. —

AWORS कटु°, BPU कटु°. — B  
°क्खियाहिं, P °कियाहिं. NRT °क्किआए.

24<sup>c</sup> B इक्केव, P एक्केण. — A °दयिणेण,  
NRT °दइदेण. — B दिट्ठे.

24<sup>d</sup> N मोक्को. — B सुरइ°. — W °मुहा-  
रसेण.

24<sup>e</sup> ABNRSTU उप°. — A omits भइ°;  
B °खंद.

24<sup>3</sup> A उपवीचय भै°, B omits भै°.

24<sup>4</sup> AWSU काअव्वं, B कत्तव्वं.

24<sup>5</sup> STU वि. — T विअसे. — P अत्य-  
रियं, SU अक्केरं, T अक्करिअं.

25<sup>a</sup> OSTU वि. — T ससणं. — B वसु-  
धा°. — W °इवचं, N °वतिव्वं.

25<sup>b</sup> B ठंभेमि. O पंभेमि, T थंभेमि. — AB  
PNR रविस्स, T रहं रइणो. — B  
रणं, SU गइं. — B णहट्ठे, P णभब्बे,  
ST णहोच्छे.

आणेमि जक्वसुरसिद्धगणङ्गणाओ

तं एत्थि भूमिवलए मह जं ए सज्जं ॥ २५ ॥

ता भण किं करीअदु<sup>1</sup>।

राजा । विदूषकं विलोक्य<sup>2</sup> । वअस्स भण<sup>3</sup> । कहिं पि अपुबं दिट्ठं महिला-  
रदणं<sup>4</sup> ।

विदूषकः । अत्थि एत्थ दक्खिणावधे वच्छीमं णाम णअरं<sup>5</sup> । तहिं मए  
एकं कखारदणं दिट्ठं<sup>6</sup> । तं इध आणीअदु<sup>7</sup> ।

भैरवानन्दः । आणीअदि<sup>8</sup> ।

राजा । अवदारीअदु पुस्सिमाहरिणङ्को धरणीदले<sup>9</sup> ।

भैरवानन्दो ध्यानं नाटयति<sup>10</sup>

ततः प्रविशति पटाक्षेपेण नायिका<sup>11</sup> । सर्वे ऽ वलोकयन्ति<sup>12</sup>

राजा । अहह अच्छरिअं अच्छरिअं<sup>13</sup> ।

25<sup>c</sup> W जक्वु°, STU सक्वसुर°. — P गण-  
गणाओ.

25<sup>d</sup> S णंतिभुवणो, TU एत्थ भुवणो. — ABR  
सज्जं, NOSTU सज्जं.

25<sup>1</sup> B भणए, S भणएदु. — A करदु, BW  
कोरदु, P कोरवो, NT करिअदु.

25<sup>2</sup> ABPWNOR omit.

25<sup>3</sup> AS omit वअस्स. — N तुअ, R तए,  
SU कहेहि, T तुए instead of भण.

25<sup>4</sup> S अ कहिं, B किमपि, PWO किं पि,  
STU वि. — B अउच्च, PW अउच्चं.  
— STU दि° अ°. — A कणा°. —  
Mss. °रअणं. — N म° दि°. — O  
(and R in the translation) adds  
विदू विट्ठं दाव राजा कहेहि.

25<sup>5</sup> N omits. — RT omit एत्थ. — AB  
PWNOR °वहे, ST °पहे, U °पणे. —  
A वत्साम, W वत्थोवमं, STU व-  
च्छोमो.

25<sup>6</sup> N omits. — AO अपुच्चं, B अउच्चं  
instead of एकं. — W कखाया°, STU  
कखआ°. — Mss. °रअणं.

25<sup>7</sup> A राजा त. — Mss. इह. — ST आ-  
णोदु भैरवाणंदो, U भइर° आणोदु.

25<sup>8</sup> O आणिअदि. SU omit; T आणिज्जइ.

25<sup>9</sup> SU omit राजा. — A अवदारियज्जदु,  
B अवियारिज्जदु, PW °रिज्जदु, NU  
°तारीअदु, O °आरिज्जदु, T °अरिदु. —  
BPO धरणि°, SU महो°, T omits. —  
APW °यलंमि, BNR °अले. SU °अलं.

25<sup>10</sup> BPSU omit भै°. — STU निमोलि-  
ताओ ध्यानं ना°.

25<sup>11, 12</sup> A कटाक्षेपेण, U °शत्यपटा°. — A  
सर्वे चित्रमव°, BR आलो°, O सर्वेण्यव°,  
STU सर्वे साम्बयं पश्यंति.

25<sup>13</sup> A अहह. — P अत्यरियं अत्यरियं, O  
अच्छरिअं once only, R अ° once only,  
SU omit; T अच्छरिअं २.

जं धोअञ्जणसोणलोअणजुअं लग्गालअग्गं मुहं  
 हत्थालच्चिअकेसपल्लवचए दोलन्ति जं विन्दुणो ।  
 जं एक्कं सिअअच्चलं णिवसिअं तं एहाणकेलिट्ठिआ  
 आणीआ इअमब्भुएक्कजणणी जोईसरेणामुणा ॥ २६ ॥

अवि अ' ।

एक्केण पाणिलिणेण णिवेसअन्ती  
 पोत्तच्चलं घणथणत्थलसंसमाणं ।  
 चित्ते लिहिज्जइ ण कस्स वि संजमन्ती  
 अण्णेण चङ्कमणओ चलिअं कडिल्लं ॥ २७ ॥

विदूषकः ।

एहाणावमुक्काहरणुच्चआए तरङ्गभङ्गकवअमण्डणाए ।  
 ओल्लंसुओल्लासितणुल्लआए मुन्देरसव्वस्समिमीअ दिट्ठी ॥ २८ ॥

26<sup>a</sup> N °सोणु°. — A °जुगं. B °युजं, P °जु-  
 वं. — A लगायलगं. B भग्गा°, R लं-  
 वा°, STU लंबाल°. — T °कयं.

26<sup>b</sup> S अत्था°. — ABPWNORU °लंबिद°,  
 S °लंबिय°. — N °पल्लअ°. — NR  
 दोल्लंति, S बोल्लंति, U बोलंति.

26<sup>c</sup> ABPWNOR सिच°. — ABPWO °व-  
 सिदं, N °असिदं, R °वसिदा. — B त-  
 म्हाणकेलिट्ठिदो. — APWNORSU  
 °दिदा.

26<sup>d</sup> ABPWRSTU आणीदा, NO आणिदा.  
 — ABNORTU °ब्भुदेक्क°, P °अविक्क°,  
 W °वमुदिक्क°, S °ब्भुदक्क°.

27<sup>a</sup> N एक्कोण. — A निवेसिऊण.

27<sup>b</sup> A पोत्तिचलं, PWOStU वत्थंचलं, N पो-  
 त्तंचलअपि. — B घणघणक्कलं, N घ-  
 णत्थणसंस°, S घणथयंथयसं°.

27<sup>c</sup> APWOR लिहिज्जदि, B लिहंज्जदि, N  
 लिहज्जदि. — O व.

27<sup>d</sup> ANORSTU चंकमणदो, B चंकमणचल्ल-  
 ददो, P °णदे, W °णिदो. — AWR  
 चलिदं, B omits; P चडिदं, O वलिदं,  
 S सिठिलं, T सिट्टिलं, U सिठिलं. —  
 B चडिल्लं, ST कटिल्लं, U णिअं.

28<sup>a</sup> P तथा instead of विदू°. — B होणा-  
 विसुक्का°, N ह्हाणसुक्का°, S °वसुक्का°.  
 — ST °भरणु°, U °भलगु°. — STU  
 °णुज्जलाए. — NR तरंगसंग°. — ABW  
 NORSTU °कवद°, P °क्खिद°.

28<sup>b</sup> APWOR उल्लंसुउल्लासि°, B दुल्लंसुउ°, N  
 उल्लंसु°, SU °उल्लासि°. — A °तणुल्लदाए,  
 B °घणुल्लदाए, P °घणुल्लआए, W °थणु-  
 ल्लदाए, N °अणुक्कआए, OS °थणुल्लदाए,  
 R °थणुल्लआए, TU °तणुल्लदाए. — AW  
 °मिमीइ, BR °मिमीए, ST °ममीए, U  
 °मिमाए. — STU दिदं.

नायिका । सर्वानवलोक्य स्वगतम्<sup>1</sup> । एसो महाराओ को वि इमिणा गम्भीर-  
महुरेण सोहासमुदएण जाणीअदि<sup>2</sup> । एसा वि एदस्स महादेवी त-  
क्कीअदि<sup>3</sup> । अङ्गणारीसरस्स वामङ्गे अकधिदा वि गोरी मुणीअदि<sup>4</sup> ।  
एसो वि जोईसरो<sup>5</sup> । एस उण परिअणो<sup>6</sup> । विचिन्त्य<sup>7</sup> । ता किं ति ए-  
दस्स दइदासहिदस्स वि दिट्ठी मं बहु मखेदि<sup>8</sup> । इति अर्थं वीचते<sup>9</sup> ।

राजा । विदूषकमपवार्य<sup>10</sup> ।

जं मुक्का सवणन्तरेण सहसा तिक्खा कडक्वच्छडा  
भिङ्गाअट्टिअकेअअग्गिमदलहोणीसरिच्छच्छवी ।

28<sup>1</sup> A स्वगतं चिंतयति.

28<sup>2</sup> APWSTU एस. — B राय. — B इ-  
मया. — A गंभीरसाणेषु, B रभोरमहु-  
रसरस्स, O महु. — B सोह. —  
PNORS समुदाएण. — APNR जा-  
णिज्जदि, B लक्खियदि, O लक्खीअदि,  
SU णिण्णिज्जद, T मुण्णिज्जद.

28<sup>3-5</sup> T omits. — B एसा य, R omits वि.  
— A एदस्स महारायस्स, B एतस्स. —  
O देई, S देवि ति, U देवि ति. —  
AS तङ्गेमि, P लक्खीयदि, W लक्खीयदि,  
N तक्खिअदि. — SU णारोसरोरस्स;  
U adds हरस्स, ANOR add विअ after  
अद्ध. — B विश्रमदेवु, O वामअद्धे. NR  
omits. — AB कहिया, PSU अकहिदा,  
WNOR अकहिआ. — W इ. — A  
गौरि ज्जेव, SU देवी गोरी. — A जा-  
णोज्जदि. PW मुण्णिज्जदि, NR मुणीअ-  
दि, O मुण्णिज्जदि, SU ञ्जद. — A  
एसो को वि.

28<sup>6</sup> N सो एसो. — A omits उण. — B  
परि एस एव परिअणो.

28<sup>7</sup> A विचिंत्य नायिका, W omits.

28<sup>8</sup> AON ति, B च, WT omit. — B ए-  
स्स. — PWNR महिला, OSU दह-  
आ. — A सच्चिह्दिदस्स, SU सहिअस्स,  
T सहि.अस्स. — N omits वि. — A  
दिट्ठिणो, P दिट्ठा. — AB omit मं.  
— SU मखेद, T मखेद.

28<sup>9</sup> U omits. — A व्रस्तं, B शास्त्रं, P अं-  
शं कटाक्षसहितं, NO इत्यजसं, R अक्षं,  
T त्यसं.

28<sup>10</sup> A विदू प्रति, B मवकार्य. — BO add  
एदाए.

29<sup>a</sup> STU सवयांतरंमि. — A तरसा, NR  
तरला. — S कडक्क.

29<sup>b</sup> A भिंगाच्चिट्ठिद, B भिंगाअट्टिद, P भिं-  
गाच्चिट्ठिद, W भिंगाच्चिट्ठेद, NR भिंगा-  
अट्टिद, O भिंगाकड्ठिद, S भिंगाएट्टिअ,  
T भिंगावट्टिअ, — ABPWSTU ञ्जे-  
दअ, N ञ्जेअग. — B सङ्कवो, W  
सरिस्स, NBS ञ्जद, T गलहोणीस-  
रसङ्कद.



तं कप्पूरसेण णं धवलिओ जोरहाइ णं गहाविओ  
मुत्ताणं घणरेणुण व छुरिओ जाओ म्हि एत्यन्तरे ॥ २९ ॥

तथैव<sup>1</sup>। अहो से रूवसोहा<sup>1</sup>।

मस्से मज्झं तिवलिवलिअं डिम्भमुट्ठीअ गेज्झं  
णो बाहूहिं रमणफल्लअं वेठिउं जाइ दोहिं।

एत्तच्छेत्तं तरुणपसईदिज्जमाणोवमाणं

ता पच्चक्खं मह विलिहिउं जाइ एसा ण चित्ते ॥ ३० ॥

विदूषकः। कथं गहाणधोदविलेवणा वि समुत्तारिदभूसणा वि रमणि-  
ज्जा<sup>1</sup>। अध वा<sup>1</sup>।

रूवेण मुक्का वि विहूसअन्ति ताणं अलंकारवसेण सोहा।

29<sup>c</sup> STU ता. — NSTU °रण. — ST गु.  
— ABPWOR धवलिदो, N धवलीदो.

— W जुणहावि, RTU जोणहाअ, S  
जोणहाय. — STU गु. — ABPWORT  
गहाविदो, N ह्हादो णदु जाह्हाय.

29<sup>d</sup> A °रेणुणि, B °रेणुय च्च, NSTU °रेणुणे.  
— ABPWNOR छुरिदो. — Mss.  
जादो. — A सि.

29<sup>i</sup> AU omit. — BR विदू° तथैव, PW  
विदूषकः तथैव राजा, N विदू°, O विदू°  
तथेव्व, S तह अ, T तहेव्व.

29<sup>3</sup> A omits. — T omits अहो. — B  
उमोए, O इमोए, T एदाए. — WNOR  
रुअ°. — TU add पेक्ख.

30<sup>a</sup> AO मज्झं, B उज्झं. — A °वल्लिदं, B  
°वल्लयं. — A हिम्भ°. — AW °मुट्ठीइ,  
BNRU °मुट्ठीए. — A गिह्हां, B गिज्झं,  
O गेज्झं, S गज्झं, TU गेयहं.

30<sup>b</sup> A बाह्हाहिं, T वाह्हाहिं. — U जहण°. —  
AT वेठिदं, BNU वेठिदं, PWO वेठिदं.

R वेठिदं, S वेठिउं दोहि जाइ, ABP  
WNR जादि.

30<sup>c</sup> N °क्खेत्तं, U °च्छत्तं. — BR तरुणि°. —  
— T °पसदि°. — ABW °किज्जमा°,  
P °खिज्जमा°, N °दिज्जमाणावमाणं, O  
°दीअमाणोप°.

30<sup>d</sup> N पच्चक्कं. — ABPOS मम, W महि.  
— AORSTU विलिहिदं, B °लिच्छिदं,  
PN °ल्लिच्छिदं, W सिच्छिदं. — ABPW  
NOR जादि.

30<sup>i</sup> BPNOR omit विदू°. — P कथं, STU  
कहं. — P गहाणा°, T गहाअ°. — P  
°धाद°, N °धाविद°, OSTU °धोअ°, R  
धोविद°. — ANRSTU omit वि. —  
SU समवदारिअ°, T समोसारिअ°. —  
B °विभूसणा, P °विभूसणा, NOR °वि-  
हूसणा.

30<sup>3</sup> BPWNORSTU अह. — SU व.

31<sup>a</sup> B मुक्काउविभूसिरूवेणंयंति. — A रूवेण  
मुत्ताउ, PO जा रुवमुक्का, NR जे (R ते)

शिसग्गचङ्गस्स वि माणुसस्स सोहा समुम्मीलइ भूसणेहिं ॥ ३१ ॥

राजा । एदाए दाव एदं<sup>१</sup> । जदो<sup>२</sup> ।

लावखं एवजच्चकञ्चणणिहं णेत्ताण दीहत्तणं

कखेहिं खलिअं कवोलफलआ दोखणइचन्दोवमा ।

एसा पञ्चसरेण कट्टिअधणुहराडेण रक्खिज्जए

जेणं सोसणमोहणप्पहुइणो विन्धन्ति मं मग्गणा ॥ ३२ ॥

विदूषकः । विहस्य<sup>१</sup> । जाणादि रच्छावादो लुब्धीसोडीरत्तणं<sup>२</sup> ।

राजा । विहस्य<sup>३</sup> । पिअवअस्स कधेमि दे<sup>४</sup> ।

रुभसुक्का. — A omits वि; N ए, STU हि. — PRSTU विभू, W विहूसियंति, O वहूस.

31<sup>b</sup> B चंसगस्स. — STU ण instead of वि. — Mss. °मोदि. — N भूसणाहिं, O भूसणेसुं.

31<sup>c</sup> B एयाए तत्तवेत्, P एदाए एदं इवं दाव, W एदाए एव दाव, N एदए दाव एव्वं, O एदाए एदं दाव, STU एव्वं एदं एदाए दाव.

31<sup>d</sup> B यत्तः, STU omit.

32<sup>a</sup> N लाअंणं. — A °ककण.

32<sup>b</sup> BW खलिदं, P थलिदं, O क्खुडिदं, N वडिदं, R खडिदं. — N कुओल, RSU कओल. — AU °फलआ, NT °फलए. — AWO दोहंड. — APWNR °चंडो. — NST °पमा, O °पमा.

32<sup>c</sup> AW संघिद, B कट्टिय, PN सज्जिद, O कट्टिद, R सज्जिद, SU कस्सिअ, — T रचअ. — B °यणु, PN °धणुदं, ORT °धणुदं. — NT रक्खिज्जई.

32<sup>d</sup> A तेखं, P जणं, T जाणं. — A सोसह. — Mss. °प्पहुदियो. — A विंधंदि, B बंधंति, W विंधंति, NRSU विन्धंति, O विज्जंति, T भिंदंति. — B मग्गणा.

32<sup>e</sup> A तथा एवं विहस्य, B एवं विहस्य, P तदा ततः एवं विहस्य, W एवं तदो विहस्य, N एयु एवं विहस्य, T omits.

32<sup>f</sup> A जाणेमि रथ्यासु लुंठदि तुह सोडोरत्तणं, B जाणइ रथ्याउलंबलुओसोडोरत्तणं, P जाणादि येव रथ्यासु तुह लुट्टिदि सोडोरत्तणं, W जाणेदि ज्जेव रछावाछाय (वा is cancelled) से लुट्टिज्जइ सोडोरत्तणं, N जाणे इछावादे तुह सोडोरत्तणं, O एव्वं जाणे रथ्याए पलोट्टिदि ये सुंदेरत्तणं, R जाणे रछावादे तुह सोडोरत्तणं, SU जाणे रछावाएण तुह सुंदरं वखिदं सोडोरत्तणं, T जाणे रछाव्वक्कअणेण वखिदं तुह सोडोरत्तणं.

32<sup>g</sup> AN omit.

32<sup>h</sup> ABPNSTU कधेमि, O कहामि. — A ते and adds सुणु, BO add सुण.

अङ्गं चङ्गं णिअगुणगणालंकिअं कामिणीणं  
 पच्छाअन्ती उण तणुसिरिं भाइ खेवच्छलच्छी ।  
 इत्थं जाणं अवअवगआ का वि मुन्देरमुहा  
 मखे ताणं वलइअधणू णिच्चभिच्चो अणङ्गो ॥ ३३ ॥

अवि अ<sup>1</sup> । एदाए<sup>2</sup> ।

तहा रमणवित्थरो जह ण ठाइ कञ्चीलआ  
 तहा सिहणानुङ्गिमा जह णिएइ णाहिं ण हु ।  
 तहा णअणवडुमा जह ण किं पि कखुप्पलं  
 तहा अ मुहमुज्जलं दुससिणी जहा पुख्खिमा ॥ ३४ ॥

देवी । अज्ज कविञ्जल पुच्छिअ जाण का एस त्ति<sup>1</sup> ।

विदूषकः । तां प्रति<sup>2</sup> । एहि मुइमुहि उवविसिअ णिवेदेहि का तुमं ति<sup>3</sup> ।

देवी । आसणं इमाए<sup>4</sup> ।

33<sup>a</sup> N °गुणगणालं. — ABPWNORSU  
 °किदं, T °किअं.

33<sup>b</sup> P संत्यायंती, W सक्कायंती, SU गुच्छाअं-  
 ती, T पञ्चाअंती. — APWO omit  
 उण; BN पुण. — APWO तणुगुणं.  
 — AB ठादि, PWNOR भादि, SU  
 ठाइ.

33<sup>c</sup> B इच्छं. — N भवजव°, T णवयन°. —  
 Mss. °गदा. — N कापि. — T दुंदेर°.

33<sup>d</sup> ANR वलइद°, BW वलइव°, T वल-  
 पि°, U वलइय°. — O °मिच्चो, T  
 °भुच्चो.

33<sup>e</sup> W अचं च, B omits अ.

33<sup>f</sup> N omits.

34<sup>a</sup> N रमहारमण°. — AB °विच्छरो. — BW  
 ठादि, O ठाइ, SU माइ. — BPWOR  
 °लदा, N °लंदा, T कंचालआ.

34<sup>b</sup> BW सिहण°, R सिहणह°, STU अ थ-  
 ण°. — ABPRSU ण एइ, N ण एइ,  
 O णिरेइ. — A लहु, NRSU मुहं.

34<sup>c</sup> B णयणिवट्ठिनीं जह णं, T जह ज ण.  
 — STU वि.

34<sup>d</sup> B तह. — A दुसिसिणी, N दुसोतणी.

34<sup>e</sup> A देवी कपिंजलमाह भज्ज कविंजण,  
 STU कइंजल. — T पुच्छिपु. — S जा-  
 णह्म, T जावणाम, U जाह्म. — T  
 एसे.

34<sup>f</sup> BNR अथ वा, O अह वा instead of  
 विदूषकः. — A तामाह, W अथ तां  
 प्रति, S वि° होदु तां प्रति, T वि° होदु  
 २ अहं जव्व पुच्छिस्सं तां प्रति, U वि°  
 होदु २ तां प्रति.

34<sup>g</sup> WU उप°. — STU °विस. — A णि-  
 वेदोहि, B णविदेहि.

34<sup>h</sup> A विभमलेखा, P वि°, BT omit देवी;

विदूषकः । एदं मे उत्तरीअं<sup>5</sup> ।

विदूषकनायिके वस्त्रदानोपवेशने नाटयतः<sup>6</sup>

विदूषकः । संपदं कधीअदु<sup>7</sup> ।

नायिका । अत्थि एत्थ दक्खिणावधे कुन्तलेसुं सअलजणवत्सहो वल्ल-  
हराओ णाम राआ<sup>8</sup> ।

देवो । स्वगतम<sup>9</sup> । जी मह मादुच्छओ भोदि<sup>10</sup> ।

नायिका । तस्स घरिणी ससिप्पहा णाम<sup>11</sup> ।

देवो । स्वगतम<sup>12</sup> । सा वि मे मादुच्छिआ<sup>13</sup> ।

नायिका । विहस्य<sup>14</sup> । तेहिं अहं खलखण्णेहिं किण्णिदा दुहिद त्ति वुच्चामि<sup>15</sup> ।

देवो । स्वगतम<sup>16</sup> । ण हु ससिप्पहागम्भुप्पत्तिं अन्तरेण ईदिसी ह्वसो-

NR राजा, O विद्. — ABWORS  
इमोए, P इमोय, U अमोए.

34<sup>5</sup> T omits विदू. — A एतत् ममोपरिधा-  
नवस्त्रमेव, B एवं मे उ, W ता पुच्छिय  
जाणिसं एवं मे उ, U इदं. — NR  
add आसयं.

34<sup>6</sup> A ततः विदूषकनायिको, B नायका, P  
विदूषको नायिकाया, T देवोविदू. —  
B \*वेशनं, P वस्त्रदानं, S \*वेशं. — BP  
नाटयति. — W adds नायका उपविशति.

34<sup>7</sup> AP विभ°, SU राजा instead of विदू.  
— B संपयं. — APWNR कहिज्जदु,  
BO कहीअदु, S कहिज्जद, T कहिज्जह,  
U कहिज्जउ. — W adds का तुमं ति.

34<sup>8</sup> B अत्था इह. — AP omit ए द; B  
दक्खिणावधे, W \*वधे, N वत्सोमणामणअरं,  
OR वच्छोमं णाम णअरं instead of द-  
क्खि; SU omit द; T \*पहे. —  
ANSU \*लेसु, B \*लेशो, P \*लेषुसु, O त-  
हिं कुन्तलेसो, T ज्वंदलेसरो. — N omits  
वल्लहराओ.

34<sup>9</sup> A ततो राज्ञो, P राज्ञो, T omits. —  
A स्वगतं चिंतयति.

34<sup>10</sup> AWO माउ°, B माउळउ, P माउत्थउ,  
N माउसिओ, R माउसिओ, T मे मा-  
तुओ. — A होई, B होउ, PWNOR  
होइ, STU omit.

34<sup>11</sup> BW घरयो, N गहियो. — A सस-  
प्पिहा, N ससिपहा णाम देई.

34<sup>12</sup> AP विभ°, B omits; N राज्ञो. — P  
omits स्व°.

34<sup>13</sup> W वि हु, T पि. — A मम मच्छिया  
होई, BWOS माउ°, P माउट्टा, NR  
माउसिआ, T माउसोआ, U माउसिच्छिआ.

34<sup>14</sup> A विहस्याह, T omits.

34<sup>15</sup> STU omit अहं. — B \*खंडेहि, W  
\*खंडेण, O खलि°, NR खडि°, SU के-  
लि°, T कलकंदेहिं. — A किदा, BP  
WOR कोदा, N omits, T कोडाविदा.  
— A दुहि, NRSTU दुहिदे, O दुहिदु.  
— A मुच्चामि, N वुच्चामि, SU उ-  
च्चामि, T omits.

हा<sup>17</sup> । एा हु विदूरभूमिं अन्तरेण वेरुलिअमणिसलाआ णिप्पज्जदि<sup>18</sup> ।  
प्रकाशम<sup>19</sup> । एां तुमं कप्पूरमञ्जरी<sup>20</sup> ।

नायिका अधोमुखो तिष्ठति<sup>21</sup>

देवी । एहि बहिणिए आलिङ्गसु मं<sup>22</sup> । इति परिष्वजते<sup>23</sup> ।

नायिका । अम्महे कप्पूरमञ्जरीए एसो पढमो पणामो<sup>24</sup> ।

देवी । अज्ज मए भेरवाणन्द तुज्ज पसाएण अपुवं संविहाणअं अ-  
णुभविदं बहिणिएआए दंसणेण<sup>25</sup> । ता चिट्ठदु दाव पच्चदस दिव-  
साइं<sup>26</sup> । पच्छा ज्ञाणविमाणेण पुणो णइस्सध<sup>27</sup> ।

34<sup>17</sup> BW हि, P खु, O ह, T omits. —

B सिसं, T ष्यभा. — A °गभोष्यं,  
B °एष्युष्यं, P °गब्भुउष्यं, W °गब्भमंत-  
रेण. — B omits ईदिसा-°भूमिं अन्त-  
रेण. — A इदिसा, STU ईरिसां. —  
A रुपरहा, P रुअरेहा, WNOR रुअं,  
SU सोहा. — NR add भोदि.

34<sup>18</sup> W णो. — P हु खु, W वा, O ह.  
STU हि. — A विदुरं, PO विदुरं,  
W विदूरभूमिगब्भुष्यत्तिमंतरेण, NR वेर-  
(R °हुं)लिअभूमिगब्भुष्यत्तिमंतरेण. — B  
वेरुहियं, P विदूरशिंलाया, O वेदूरिअं,  
R वेदुलिअं, SU वैदूरिआं, T वेदूरीआं,  
— AO °मणिसिला. — PW णिप्प-  
ज्जति, SU उप्पज्जइ, T णिप्पज्जइ.

34<sup>20</sup> BO omit णं; P न, T ए ह, U ए  
हु. — B तुवं, P तु, NR तुअं. — A  
°जरिति.

34<sup>21</sup> W अधोमुखो चिट्ठदि, NR लज्जते अधों,  
T अधोमुखं.

34<sup>22</sup> AP विभ्रमलेखा, WSU omit देवी. —  
B एहि २. — APO बहिणिए, B बहि-  
णिया, S भगिणिए, T भइणिए, U भइयां.  
— N आलिगःस, R °गेसु, S °गेमि  
omits मं; TU °ग.

34<sup>23</sup> AP इत्युत्थाय. — W परिष्वजते, U प-  
रिष्वजति.

34<sup>24</sup> A omits. — BN अम्मो, P अंब, W  
अम्मह, O अम्महे. R अज्जे, S अंत्ते, TU  
omit. — W एस कप्पू. — B सो. S  
एस. — BP पढम, R पढमो, S पुढमो,  
T पुटमो, U पुढमो.

34<sup>25</sup> A omits देवी-संविहाणअं. — P विअं,  
U omits. — T अम्मए instead of  
अज्ज मए. — O भइं मए, S मे भेरं,  
B भेरवाणंदा, N °खंदपसाएण, R °नं-  
दप्पसादेण. — O तुज्ज, S तुह, U तु-  
ह. — B पसाए, S पसादेण, T पसा-  
देण तुह, U omits. — PW अउक्खं. —  
P विहाणं, STU °हाणं. — A अनुभूतं,  
O अणुदुदे. — AP बहिणो, B बहि-  
णआए, NR कप्पूरमंजरी, SU भइणिआ,  
T भइणिए.

34<sup>26</sup> BNR omit ता; O ता एसा. — S चि-  
दुउ. — B चवि, O दाच. — ABPWO  
पंचसत्त, S पंचहाइ, TU °दहाइ. — AP  
दियहा, B दिवहा, WO दिवहांइ, NR  
दिअहाइं, SU दिअहाइ, T दीवसाइं.

34<sup>27</sup> B ज्ञाणविमाणे. P ज्ञाणविमाणेण, O  
साणं, SU ज्ञाणेण. — P उणो, N पु-

भेरवानन्दः । जं भणादि देवी<sup>28</sup> ।

विद्वेषकः । राजानमुद्दिश्य<sup>29</sup> । भो अम्हे परं दुवे वि बाहिरा तुमं अहं च<sup>30</sup> ।  
जदो एदाणं मिलिदं कुडुम्बं वट्टदि<sup>31</sup> । जदो इमाओ दुवे वि बहि-  
णिआओ<sup>32</sup> । भेरवाणन्दो उण एदाणं संजोअअरो अच्चिदो मह-  
ग्घिदो अ<sup>33</sup> । एसा वि महीदलसरस्सदी कुट्टिणी देहन्तरेण देवी जेव<sup>34</sup> ।  
देवी । विअकखणो णिअजेट्टुबहिणिअं सुलकखणं भणिअ भेरवाण-  
न्दस्स हिअइच्छिदा सवज्जा कादवा<sup>35</sup> ।

णो वि, R omits. — A गयस्सथ, B  
खइस्स, N गोःसथ, SU °स्सह, T गइ-  
सदि.

34<sup>28</sup> A भै° वददि जा जेण यद्दगादि, P भण,  
WT भणादि, S भणाइ. — TU दे°भ°.

34<sup>29</sup> B omits विद्वेषकः. — A °नमुद्दिश्याह.

34<sup>30</sup> WTU omit भो, NR भो वअस्स, T व-  
अस्स. — A अह्म, S अह्मे खु. — P  
पुरं, W परं इत्य. — A दुवे corrected  
to दुवो; B दुए, P दवे व. — A बाहै, N  
बहिये, S बाहिआओ, T बाहिआ राजा,  
U बाहि । रा । — S omits तुमं अहं च.  
— BW तुवं, O तुअं. — OTU अ. —  
NR एत्य instead of तुमं अहं च.

34<sup>31</sup> AW कुडुंबं, B कुटुंबं, P कुटं, N कु-  
दुंबं, T कुटुंबंअं, U कुडुंबअं. — STU  
वट्टइ.

34<sup>32</sup> B यदो, W omits. — A WNORSU  
इमोओ, P अमोओ, T एदो. — AWO  
दो वि, B दा वि, P दो व, T दुवे दुवे,  
U omits वि. — A बहिणी, B वहणीया,  
P वेहिणीओ, O वहिणीओ, SU भइणीओ,  
T बहिणीओ.

34<sup>33</sup> A omits उण; P पुनः एतयो, N एदाए,  
TU ताणं. — A संजोग°, B संजोवरो.

— ABPWSU अग्घिदो. — A महा-  
अग्घिदो, BPW महग्घिदो, N माणिदो,  
O मग्घिदो, R मग्घिदो, S महाविदो,  
TU omit. — T omits अ.

34<sup>34</sup> T विद्वेषकः एसा. — A omits वि; W विय-  
षणा, U पि. — A महियल°, BWNOR  
STU °अल°, P °तल°. — Mss. °सरस्सई;  
NR add अ. — A कुट्टिणि, R कुदणी,  
T संभलो अ. — B omits देहन्त°-जेव;  
W transposes देवी जेव देहन्तरेण. —  
A कुट्टिणी instead of देवी. — A  
जेव, P ज्येव, NR जेव, O जजव, STU  
एव. — W adds वट्टदि.

34<sup>35</sup> A विभ°विचक्षणांमाह, P विभ°. — A  
°हिणीं, B °वहिणिअए, P °हिणीयं, W  
°वहिणिय, N °हिणीअ, O °वहिणिआए,  
S °हिणीं, T °अहिणीं, U °अहिणीं. —  
B सुलकखणाय, P सुल्लकखणं, O सुल-  
कखणाय. — B भणियं, P भणिया,  
W भणीय. — N भेरवाणंद. — A  
हिययट्टिदा, B °इच्छिया, POR हि-  
अट्टिआ, N हिअट्टिदा, SU हिअअ-  
च्छिआ, T omits. — A पुज्जा, P स-  
पुज्जा, WNR सपज्जा, S पूआ, T अ-  
अज्जा. — ASU काअट्ट्या, B कादेट्ट्या.

विचक्षणा । जं देवी आणवेदि<sup>36</sup> ।

देवी । राजानं प्रति<sup>37</sup> । अज्जउत्त पेसेहि मं जेण अहं बहिणिआए एदाव-  
त्थाए खेवच्छलच्छीलीलाणिमित्तं अन्नेउरं गमिस्सं<sup>38</sup> ।

राजा । जुज्जदि चम्पअलदाए कत्थूरिआकप्पूरेहिं आलवालपूरणं<sup>39</sup> ।  
नेपथ्ये<sup>40</sup>

वैतालिकयोरेकः । सुहाअ संझा भोदु देवस्स<sup>41</sup> ।

एअं वासरजीवपिण्डसरिसं चराडंसुणो मराडलं

को जाणाइ कहिं पि संपइ गअं पत्तम्मि कालन्तरे ।

जाआ किं च इअं पि दीहविरहं सोऊण णाहे गए

मुच्छामुद्दिअलोअण व्व णलिणी मीलन्तपङ्केरुहा ॥ ३५ ॥

34<sup>36</sup> BSTU omit. — A देवि, O आ° दे°.

— A adds ति भैरवानंदेन सह निष्क्रां-  
ता विचक्षणा, P adds इति निःक्रांता  
भैरवानंदेन सह, W adds तं कुणोमि, O  
adds तं कुणामि.

34<sup>37</sup> AP राज्ञी, BWSTU omit. — A रा-  
जानमाह.

34<sup>38</sup> A ता भज्ज°. — B पडिउंजसु, NR  
पेसिहि, O पडिण्णोउंजसु. — U omits  
मं. — ABP जेणाहं, W omits अहं,  
STU omit जेण अहं. — AP बहिणोय,  
W बहिणोय, O बहिणोआ, S भइणि-  
आय, T भअण्णिआय, U बहिणियआ. —  
B यदावत्थाय, N °वच्छाय. — NT °ल-  
च्छि°, O omits °लच्छी°. — A अंनेउरं  
गमिस्सि.

34<sup>39</sup> B तुज्जइ, O जुज्जइ एवं, STU जुज्जइ.  
— B चंपइ°, OT पंचअ°, U चंपइअ°,  
N चंपलादाय, ST °लआय. — A कक्क-

रिया°, W °कप्पूरसेहिं, NU कत्थूरिआ°,  
T कत्थूरिआकप्पूरेहि. — PNR °परिपू-  
रणं.

34<sup>41</sup> A °रेकः प्राह, P वैतालिको. — A सुह-  
संझा, B °संज्जा, P only सुज्जा, WS  
सुहसंझा, O सुहा संझा, U सुसंझा. —  
OSTU होदु. — O adds जदो.

35<sup>a</sup> Mss. एवं. — BNORT °जोअ°. — A  
चंदंसुणो.

35<sup>b</sup> ABPWNORT जाणादि. — S कहिं खु,  
TU वि. — ABPWNOR संपदि गदं,  
T संपदि. — O यत्तेमि.

35<sup>c</sup> Mss. जादा. — A इंसं. — ST वि. —  
B °विरहे, NR °विरहा. — B साजाय,  
W सोऊण, NR सोयण, O णाऊण, T  
सोहेण. — B णाधे. — ABPWNOR  
गदे.

35<sup>d</sup> BWNOR णिहा°. — BNR °मुद्दि°. —  
— NSTU °लोअणो. — B तय ण°  
मीलन्ति°, NU मीलन्त°.

द्वितीयः ।

उग्घाडिज्जन्ति लीलामणिमअवलहीचिच्चभिन्नीणिवेसा  
 पल्लङ्गा किंकीरीहिं उडुसमअसुहा पत्थरिज्जन्ति झत्ति ।  
 सेरन्धीलोलहात्थङ्गुलिचलणवसा पट्टसदो पअट्टो  
 हुंकारो मण्डवसुं विलसइ महुरो रुट्टुट्टुङ्गणाणं ॥ ३६ ॥

राजा । अम्हे वि संझं वन्दितुं गमिस्सामो<sup>1</sup> ।

इति निष्क्रान्ताः सर्वे<sup>2</sup> ।

प्रथमं जवनिकान्तरम<sup>3</sup> ।

36<sup>a</sup> A द्विं वैतालिकः, P omits द्विं; W द्विं पठति. — B उग्घाडं । जंति, N उग्घाडिअंति, R उग्घाडोअंति, TU उग्घाटिं. — O 'घडही'. — B चित्तभित्ती-खणेशा, W 'चित्ति', N 'भित्ति'.

36<sup>b</sup> SU किंकीरीहिं. — BW उडुं, ORSU उडुं, N रअसमअं, T टट्टुं. — P 'स-हा'. — A पठ्ठरिज्जंति, B पंक्कुरिज्जंति, N पठ्ठरिज्जंति, T पत्थरिज्जंति, U पत्तं. — A जत्ति.

36<sup>c</sup> A सेलंधीगंधहत्थं, T सेलंधीलोहत्थांगुलीं. — S 'वलण'. — BO पट्टवादो, W पट्टसदो,

N पट्टनादो, R पट्टणादो, SU वट्टआदो, T वट्टअदो. — STU पवट्टो.

36<sup>d</sup> S टंकारो, T झंकारो, U संकारो. — B मंडणसुं, P मंडणसुं, NR मंडलेसुं, O मेदिरसुं, STU मंडणोसुं. — Mss. विलसदि. — A महुरो, SU मुहलो, T सुहरो. — R तुट्टुट्टुं, S रुट्टुट्टुं.

36<sup>e</sup> O ता अम्हे. — B सज्जां, O सं. — TU पविसामो.

36<sup>f</sup> ABOS इति परिक्रम्य निं.

36<sup>g</sup> N इति घं. — PWSTU यवनिकान्तरं.



ततः प्रविशति राजा प्रतिहारो च<sup>1</sup>  
 प्रतिहारो । परिक्रामितकेन<sup>2</sup> । इदो इदो एदु महाराओ<sup>3</sup> ।  
 राजा । कतिचित्पदानि गत्वा तामनुसंधाय<sup>4</sup> । तहिं सु अवसरे<sup>5</sup>

ए दृणाहि तिलन्तरं पि चलिआ सुत्या णिअच्चत्थली  
 थोउव्वेत्तवलीतरङ्गमुअरं कण्ठो तिरिच्छि ट्टिओ ।  
 वेणीए उण आणणेन्दुभमणे लङ्घं यणालिङ्गणं

जाआ तीअ चउव्विहा तणुलआ तंसं पुलन्तीअ मं ॥ १ ॥

प्रतिहारो । स्वगतम<sup>1</sup> । कथं अज्ज वि सो ज्जेव सिरितालीपत्तसंचओ ता-  
 ओ ज्जेव अक्खरपंतीओ<sup>2</sup> । ता वसन्तवखणणेण सिद्धिलआमि से त-

0<sup>1</sup> C ओ ॥ ततः. — BWRSU प्रतिहारो.

0<sup>2</sup> BO omit प्रति. — PWOSt परि-  
 प्रति. — C परिक्रम्य, NU omit.

0<sup>3</sup> NOR इदो once only. — BCS omit  
 एदु; T एत्थ, U एत्थ.

0<sup>4</sup> BN omit राजा. — N कानिचित्पदानि.  
 — BW दत्त्वा. — B तामनुसंधाय । तां  
 स्मत्वा, U तामनुधाय.

0<sup>5</sup> B तहिं खलु, OR जं तस्सिं क्खु, N क्खु

1<sup>a</sup> C भट्ठाणाहि, W थो ठाणाहि. — B  
 लंतरं, C तलंतरं. — BSU वि, T  
 omits. — BCPWNOR चलिदा. —  
 P सथा, SU वुद्धा, T उट्टा.

1<sup>b</sup> B थोउन्धिच्चलतरंगमुदिरं, CT थोओवेल्ल,  
 W थोउच्चिल. — CPWOR मुदरं. —  
 B तिरिच्छु, C तिरित्थ, P तिरित्थो, W

तिरित्थो, NOR तिरिच्छ, SU तिरिच्छि.  
 T धिरिच्छ. — B ट्टिदो, CPNOR ट्टि-  
 दो, W ट्टिदो.

1<sup>c</sup> B यायाणंदुचडयो, W भवयो, N चलयो. —  
 C लभत्थया, N लच्चत्थयालिं.

1<sup>d</sup> BCPWNOR जादा. — BN तोए. C  
 तोइ, W तीइ. — B ततरंगमुदरंधउवि-  
 हा, N चउच्चिध, R चउच्चिभा, T चउ  
 त्थयाविहा. — BCPWNORT लदा.  
 — B तिसं, C नंसं, R तस, STU  
 तिसं. — BCPWOR वलंतो, N वल-  
 ती, SU पुलंतोए, T पुलत्थ. — B मयो,  
 CPW मयि, N समं, OR मय, T मई.

1<sup>e</sup> N omits; S भा, U आत्मगतं.

1<sup>f</sup> BO कथं, STU कथं. — B चेत, CP वेव,  
 W च्चेव, N जेव, OSU ज्जेव, R ज्जेव,

ग्गदं आवेसं<sup>१</sup> । प्रकाशम<sup>१</sup> । दिट्टिं देदु महाराओ ईसीसिजरढाअमाणे  
कुसुमाअरे<sup>१</sup> ।

मूलाहंतो परहुअवहूकरणमुहं दलन्ता

देन्ता दीहं महुरिमगुणं जम्पिए छप्पआणं ।

संचारेन्ता विरहिसु एवंपच्चमं राअराअं

राउम्मत्ता रड्कुलघरा वासरा वित्थरन्ति ॥ २ ॥

राजा । तदनाकर्यं सानुरागम<sup>१</sup> ।

अत्थाणीजणलोअणाण बहला लावखकल्लोलिणी

णाणाविभमहासवासणअरी सोहग्गपालित्तिआ ।

एत्तेन्दीवरदीहिआ मह पुणो सिङ्गारसंजीविणी

जं जाआ अह वम्महेण धणुहे तिक्खो सरो पुह्णिओ ॥ ३ ॥

T असो च्चिअ. — B ताडिस्संचत्तु, C ताडिस्सचउ, P सिरताडसंचउ, W सिरि-  
ताडोसंचउ, N सिरित्तालिसंचअ, OR ता-  
डिसंचओ, S सिरित्ताल, TU तालि.  
— N ता. — BN च्चिअ, COR च्चिअ, P  
चेव, W च्चेव, S च्चेअ, T विअ, U वेअ.

1<sup>a</sup> B ता वि यसंतवस्सणोण, O वम्महोण. —  
B सिटिलयाइमि, C सिठल, P सि-  
त्थिल, N सिल, SU सिटिलेमि,  
T सिःटिलेमि. — NT omit से. — B  
तदग. STU तगअं. — B reads छिद-  
आवज्जं and omits all that follows  
as far as सा रयणमयी iv. 19<sup>65</sup>; C  
हिययखेवं, P हिययदुक्खं, WSTU मा-  
णासं, N तगदमावेसं, OR हिअआवेसं.

1<sup>b</sup> CWNORS देउ. — C ईसीस, T ईसिस. —  
CPORU जरठा, N जरठ्ठा, T जरगअ.  
— C कुसुमायुरंमि, PWNSU माअरंमि.

2<sup>a</sup> W परहुद. — P बहू. — T कंटमुहलंतो.

2<sup>b</sup> C दित्तो, NS दंता. — CP दीहिं. — S

महिरिम. — SU जप्पिए, T जप्पये. —  
N छप्पिआणं.

2<sup>c</sup> C सिंचरिता, PRS रंता. — CW किं-  
चिरायं, NOR किंचराअं.

2<sup>d</sup> C राउमत्ता, P राओमत्ता. — CP °हरं,  
WO °हरा, R °हए, U °घरं. — N  
वस्सारा. — C विकरंति, N वित्थरति.

2<sup>e</sup> CP omit राजा. — COR तदाकर्यं, P  
तदेतदाक, N तदेवाक. — W पुनस्ता-  
मनुसंधाय सा, S omits सा.

3<sup>a</sup> C अक्काणी, N अत्थाणा. — PTU ल-  
हुला. — PNU लाअब्ब.

3<sup>b</sup> CWOR लोलाविभं, SU °विभमभंगं.  
— C णाररा. — S सोअगं. — C  
°पालट्टिया, P °पालध्वया, W °पालिट्टिया,  
N °पारिक्किआ, OR °पालंकिआ, SU °लित्तआ.

3<sup>c</sup> PS शेत्तं, NU णत्तं, T शौत्तिं. — PSTU  
पुरो, N उणो. — P °संजीवणी, N सिं-  
गासंजीअणी.

3<sup>d</sup> CPWNORT जादा. — P हअ, N तह.

सोन्मादमिव<sup>1</sup> । दंसणक्खणादो पहुदि कुरङ्गच्छी<sup>2</sup>  
 चित्ते पहुट्टइ ण खुट्टइ सा गुणेषुं  
 सेज्जाइ लोट्टइ विसट्टइ दिंमुहेसुं ।  
 बोलम्मि वट्टइ पअट्टइ कव्वबन्धे  
 झाणे ण तुट्टइ चिरं तरुणी तरट्टी ॥ ४ ॥

अवि अ<sup>1</sup> ।

जे तीअ तिकवचलचक्खुतिहाअदिट्टा  
 ते कामचन्दमहुपञ्चममारणिज्जा ।  
 जेसुं पुणो णिवडिआ सअला वि दिट्टी  
 वट्टन्ति ते तिलजलञ्जलिदाणजोग्गा ॥ ५ ॥

सस्मरणमिव<sup>1</sup> । अवि अ<sup>2</sup> ।

- CWNORU मम्महेण. — STU धणुए. — CWN संघिदो, POR पुं-खिदो.
- 3<sup>2</sup> C दंसणलक्खणादो, W \*क्खणादो कुरंगकोए, S सा कुं.
- 4<sup>a</sup> C वहुट्टदि, P वहुट्टदि, W चहुट्टदि, N विलुट्टदि, O विहुट्टदि, R चिहुट्टदि. — CNOR खुट्टदि, P षुट्टदि, W हट्टदि, SU तुट्टइ, T दुट्टइ. — CNU गुणेषुं.
- 4<sup>b</sup> P सज्जइ, NSTU सेज्जासुं. — CPW लुट्टदि, NOR लोट्टदि. — CWN वि-सट्टदि, P विसप्पच्छि, R विसदद्दि, T विसप्पइ. — CNORTU \*मुहेसुं.
- 4<sup>c</sup> CPWNO वट्टदि, R वददि. — CPWNOR पअट्टदि, SU पव\*, T विवट्टइ.
- 4<sup>d</sup> CR जाणे, S झाणेषुं, U जाणेषुं. — SU omit ण. — CWOS तुट्टदि, P तुट्टदि,
- N तट्टदि, R टोट्टदि, T टुट्टइ, U ति-ट्टइ. — OR तलुणी. — W तरको.
- 4<sup>1</sup> CW omit. — SU अवि अ षोणत्थणोए, T षणत्थणए.
- 5<sup>a</sup> W तोइ, SU तोए, T तअ. — T \*नि-भाअदिग, U \*तिआअ\*.
- 5<sup>b</sup> O \*वंदमहुपुंचम\*. — STU \*वाहणिज्जा.
- 5<sup>c</sup> The line in P twice. — C जेसं, P जेसुं and जेसि, W जेसिं, N जिसुं. — C णिवडिया, PWNOR \*दा. — P स-पुणो and सयला. — N च, S अ in- stead of वि.
- 5<sup>d</sup> C वट्टंदि. — W \*दाणु\*.
- 5<sup>1, 2</sup> U omits. — C संस्मरं । अवि य, P अघि च । सस्मरणं, WN संस्म\*. — PO RST omit इव. — OR omit अवि अ.

अग्गम्मि भिङ्गसरणी णअणाण तीए  
 मज्जे पुणो कढिअदुद्धतरङ्गमाला ।  
 पच्छा अ से सरइ तंसणिरिक्खिएसुं  
 आअणकुण्डलिअचावहरो अणङ्गो ॥ ६ ॥

विचिन्त्य<sup>1</sup> । चिराअदि वअस्सो<sup>2</sup> ।

प्रविश्य विदूषको विचक्षणा च परिक्रामतः<sup>3</sup>

विदूषकः । अइ विअक्खणे सब्बं सच्चं एदं<sup>4</sup> ।

विचक्षणा । सब्बं सच्चदरं<sup>5</sup> ।

विदूषकः । णाहं पत्तिआमि जदो परिहाससीला खु तुमं<sup>6</sup> ।

विचक्षणा । अज्ज मा एवं भण<sup>7</sup> । अखो बक्करकालो अखो कज्जविआ-  
 रकालो<sup>8</sup> ।

विदूषकः । पुरो ऽ वलोक्व<sup>9</sup> । एसो पिअवअस्सो हंसो विअ मुक्कमाणसो करी

6<sup>a</sup> U omits verse 6. — C मगम्मि. — N  
 मिंग. — C णयणाय.

6<sup>b</sup> ST उणो. — C कधिदं, P गेढिदं, WO  
 कढिदं, NR कठिदं, S घटिददुस्सरंगं,  
 T घटोअं. — N तरंअं.

6<sup>c</sup> C पच्छा इ दे. — ST omit से. — CPW  
 NOR सरदि, ST हंचरइ तिसं. — C  
 निरोक्खिदेसुं. PWNORS देसुं, T देसुं.

6<sup>d</sup> PWN मंडलिदं, OR कुंडलिदं. —  
 NOR धरो.

omits, W विं विदूषकं प्रति.

6<sup>e</sup> C omits. — P विरयदि, WOR चिरअ-  
 दि, N कधं विरअअदि प्यिअवअसो.

6<sup>f</sup> C विदूषकः प्रविश्य विदूषको, OR विं घं,  
 STU ततः प्रविशति. — PSTU omit  
 परिं.

6<sup>g</sup> W भय, TU भवि. — NO सच्चं सच्चं,  
 STU omit सच्चं. — PW add कप्प-

रमंजरोए महाराय (P जे) संनिहं (W  
 हिदा) पेसिदा (P या) तुमं ति (W  
 omits ति).

6<sup>h</sup> N सच्चं. — CP सच्चतरं, WORSTU  
 अरं.

6<sup>i</sup> C अहो वियक्खणे नाहं, P णो हं. — C  
 पदिज्जामि. P पत्थिज्जामि, W पति-  
 ज्जामि. N पडिक्खेमि, OR पत्तिज्जामि,  
 SU पच्छेमि, T पतिअमि अदो. — W  
 लोला. — N क्खु, OR सि, CSTU  
 omit. — C omits तुमं; W तुवं.

6<sup>j</sup> PSTU एं मा. — W एवं, NORSTU  
 एच्चं.

6<sup>k</sup> C चक्कीराकालो, and omits the rest;  
 PWRS वक्करं, N वक्कत्तिकालो, O व-  
 क्करं, TU वक्ककालो. — P कज्जावदारं,  
 W कज्जावधारं, N कज्जकालो, SU क-  
 ज्जालावं, T कज्जलाहं.

6<sup>l</sup> OR पुरतो. — WOR विलोक्व.

विअ मअक्वामो मुणालदाडो विअ घणघम्ममिलाणो दिणदि-  
खदीवो विअ विअलिदच्छाओ पभादपुस्सिमाचन्दो विअ पराडुर-  
परिकवीणो चिट्ठि<sup>10</sup> ।

उभो । परिक्रम्य<sup>11</sup> । जअदु जअदु महाराओ<sup>12</sup> ।

राजा । वअस्स कथं पुणो वि विअक्वणाए मिलिदो सि<sup>13</sup> ।

विदूषकः । अज्ज विअक्वणा मए सह संधिं कादुं आअदा<sup>14</sup> । किदसं-  
धोए ताए सह मन्तअन्तस्स एत्तिआ वेला लग्गा<sup>15</sup> ।

राजा । संधिकरणस्स किं फलं<sup>16</sup> ।

विदूषकः । एसा अहिमदजणप्पेसिदलेहहत्था जं विअक्वणा आअदा<sup>17</sup> ।

राजा । गन्धं सूचयित्वा<sup>18</sup> । केदईकुसुमगन्धो विअ<sup>19</sup> ।

6<sup>10</sup> P एस. — T omits इंसो, P विअ. —  
CSTU मद°, W मयजल°. — C मुणा-  
ण°, P मुणालिया°, T विणालः. — W  
व्व, T वि. — N °मलियाो, S घम्ममि-  
लाअमाणो. — COR °दोओ, P °दोवउ,  
N नदिणदिओ, T °दिओ. — S omits  
विअ. — C विअलित°, PWNOR विअ-  
लिअ°, SU विलुलिअ°, T लुलिअछावो. —  
C पभाय°, P पहाय°, N प्पहाद°, SU  
पहादसमअणु°, T पभादसमअणु°. — C  
अपंडुरपरिकवाणो, S परिकवामो, TU °प-  
रिकवामो. — STU चिट्ठि.

6<sup>11</sup> C तत उभे, PNOR उभे. — C परिक्रा-  
मतः, PW परि° उपसत्य च.

6<sup>12</sup> O जअदु once only, R जअ once only,  
SU जेदु once only, T जेदु २.

6<sup>13</sup> C राजा । को सि instead of this sen-  
tence. — P omits राजा. — U भो  
वअस्स. — PSU कहं, WN कहिं, T

कह. — PN पुण, S उण, U पुरा. —  
PWNSTU omit वि. — N मौलदो.

6<sup>14</sup> CORSTU omit अज्ज. — STU omit  
सह. — N कादुकामा. — CW °गदा.

6<sup>15</sup> OR किअ°. — CO समं तोए, PN  
इमोए, W एदाए, R तोए समं मंतस्स. —  
C मं° मम. — W एदा. — ST गआ,  
U गदा.

6<sup>16</sup> C राजा तं वक्कोति. — W °कारणस्स,  
N °कलाणस्स, T °कलाणस्स.

6<sup>17</sup> N omits. — CSTU अमि°. — CW  
°पेसिदा°, OR °पेसिआ°, ST °पेसिअ°. —  
R omits जं वि°. — C वियक्क.  
Here ends fol. 2; fol. 3 is wanting;  
fol. 4 begins विअोए see ii. 9°. —  
W वियक्कणागदा.

6<sup>18</sup> N omits, STU omit गं° सू°.

6<sup>19</sup> POSU केअई°, N केअई°, T केअर°. —  
N adds आअछदि, OR आअदि.

विचक्षणा । केदईदललेहो एसो मह हाथे<sup>20</sup> ।

राखा । महसमए कथं केदईकुसुमं<sup>21</sup> ।

विचक्षणा । भेरवाणन्ददिखमनप्पहावेण देवीए भवणुज्जाणे केदईल-  
ट्टीए एक्को दाव पसवो दंसिदो<sup>22</sup> । तस्स दलसंपुडेहिं अज्ज हिन्दो-  
लअप्पभञ्जणीए चदुत्थीए हरवल्लहा देवी देवीए अच्चिदा<sup>23</sup> । अस्सं  
च दलसंपुडजुअलं उण कणिट्ठबहिणिआए कप्पूरमञ्जरीए पसादी-  
किदं<sup>24</sup> । ताए वि एक्केण दलसंपुडेण भअवदी गोरी जेव अच्चिदा<sup>25</sup> ।  
अस्सं च<sup>26</sup>

केअईकुसुमपत्तसंपुडं पाहुडं तुह सहीअ पेसिअं ।

एणणाहिमसिबस्ससोहिणा जं सिलोअजुअलेण लञ्छिअं ॥ ७ ॥

6<sup>20</sup> P only Sanskrit. — N केअइ°, OR केद(0 °अ°)ईकुसुमदललेहो ज्जेव्व, STU केअईकुसुमलेहो. — NSTU omit एसो. — W adds चिट्ठदि.

6<sup>21</sup> P म° व हु कहिं, WOR म° किं. N म° कुदो, STU कहं म°. — ST add वि. — PORSU केअई°, N केअइ°, T केअर°. — PW °कुसुमं, N °माई.

6<sup>22</sup> W °विस्सय° instead of °दिस्स°, STU omit. — P °तंतप्पभावेण, W °तंतप्पहाएण, OR °प्पहाएण. — NO देवो, R देई. — O भमणुज्जाणे. — PNOR SU केअई°, W केअइ°, T केअर°. — P ज्जो. — STU omit दाव. — P एसवो, OR पसओ. — SU दंसिओ.

6<sup>23</sup> N तस्स वि, OR ताए; PN add तोए. — PW दोहिं दल°. — N अज्जुतए, ST omit. — P हिंदोलण°, W हिंडोलयपभंजणी, N °लप्पवचणीए, O हिंदोलण, R हिंडोलण, S हिंदोलोअपअट्टमाणाए, T हिंदोलअंपउट्टमाणाए, U अंठोलिअम्मि

पअट्टमाणाए. — PWORT चउत्थीए, N चउत्थिए, SU चउट्टीए. — W °वल्लहाए. — STU omit देवो. — W देवीए देवो. — POR omit देवीए.

6<sup>24</sup> TU अ. — ORS °जुअं, SU केअईकुसुमसंपुड°, T केअरकुसुमदलसंपुट°. — PW पुण, STU omit. — N कणिट्ठआए बहिणीआए, ST °भइणीए, U °बहिणीए. — S पदसादी°. — PW °कदं.

6<sup>25</sup> PWNOR तोए, TU तए. — N omits वि-खरपवण see ii. 14<sup>b</sup>. — U omits वि. — O भवअदी, SU °वई. — OR गोरि. — P च्चेव, W च्चेव, OR ज्जेव्व, STU omit.

7<sup>a</sup> PWR केदई°, O केदट्टो°, T केअर°. — WR °कुसुमं, ST °कुसुमसंपुडं, S adds ताए, TU तए. — P पाहडं, OR पाहुअं तुअ. — P सहीइ, W सहीए, STU समीवे. — P जं कदं, WORSTU पेसिदं.

7<sup>b</sup> P तं, T णं. — STU सुलोअ°. — PW OR लंछिदं, T लंभिअं.

इति लेखमर्पयति<sup>1</sup>राजा । प्रसार्यं वाचयति<sup>2</sup> ।

हंसिं कुङ्कुमपङ्कपिञ्जरतणुं काऊण जं वच्चिओ

तन्भन्ता किल चक्कवाअघरिणी एस त्ति मख्खन्तओ ।

एअं तं मह दुक्कअं परिणअं दुक्खाण सिक्खावणं

एक्कथो वि ण जासि जेण विसअं दिट्ठित्तिहाअस्स वि ॥ ८ ॥

द्विस्त्रिवांचयित्वा<sup>1</sup> । एदाइं ताइं सवणरसाअणाइं अक्खराइं<sup>2</sup> ।

विचक्षणा । दुदिओ उण मए पिअसहीए अवत्थाणिवेदओ कदुअ

सिलोओ लिहिदो एत्थं<sup>3</sup> ।राजा । वाचयति<sup>4</sup> ।

सह दिअहणिसाहिं दीहरा सासदण्डा

सह मणिवलएहिं बाहधारा गलन्ति ।

तुह सुहअ विओए तीअ उच्चिञ्चिरीए

सह अ तणुलआए दुब्बला जीविआसा ॥ ९ ॥

विचक्षणा । एत्थ ज्जेव एदाए अवत्थाए मह महल्लवहिणिआए सुल-

7<sup>1</sup> W लेखं समर्पयति.7<sup>2</sup> STU राजा ग्रहोत्त्वोद्वेष्य वाचयति.8<sup>2</sup> P हंसो. — P \*तणं. — PWOR वं-  
चिदो.8<sup>b</sup> SU \*भट्टा, T लब्भटा. — W \*घरणां, R  
चक्कवालचरिणि. — S एसे.8<sup>c</sup> Mss. एदं, S तं एदं. — T मम. — PW  
OR दुक्किदं, S दुक्किअं. — PORSTU  
\*णदं, W \*णदं. — S \*वअं, TU \*पअं.8<sup>d</sup> OR विसए. — PW दिट्ठो. — P \*म-  
हायस्स but below \*तिहागस्स, W \*त-  
हायस्स, OR \*तिहाआण (R \*णां), S  
\*तिआअस्स, T \*भागस्स, U \*भाअस्स.8<sup>1</sup> W राजा द्विस्त्रि वाचयता विदूषकः; O रा-  
जा द्वि, STU इति द्वि वाचयति.8<sup>2</sup> T एताइं. — STU omit ताइं. — PW  
OR मअणरसाअणक्खराइं.8<sup>3</sup> POR दुदोओ, W दुविउ, T उदोओ. —  
SU मए उण. — P कडुय. — W सि-  
लउ, SU सुलोओ. — W लिहिदा.9<sup>a</sup> S एसह. — W दिवस्स\*. — T दिहणां-  
सास\*, O \*दंडो, S सा.9<sup>b</sup> OS \*वलएहि, T मणोवलएयेहिं.9<sup>c</sup> ORSU सुहअ तुह. — PW विउए. —  
C तीइ, WSU तीए, T तिए. — C  
उळ्ळंबरोए, P उळ्ळंबरोए, W उळ्ळंबरोए,  
O उच्चिंविरोए corrected to उच्चेइंरोए,  
R उच्चिंविरोए, SU उतम्मिरोए, T उतम्मलोए.9<sup>d</sup> CPWORTU \*सदाए. — CPWORT  
जीविदासा.

कखणाय ओलगाविआय भविअ सिलोओ किदो तं महाराओ  
सुणादु<sup>1</sup>।

णीसासा हारलट्टीसरिसपसरणा चन्दणुचोडकारी

चरडो देहस्स दाहो सुमरणसरणा हाससोहा मुहम्मि ।

अङ्गाणं परणुभावो दिअहससिकलाकोमलो किं च तीए

णिच्चं बाहप्पवाहा तुह सुहअ कए होन्ति कुल्लाहि तुल्ला ॥ १० ॥

राजा । निम्बस्य<sup>1</sup>। किं भणीअदि कइत्तणेण तुह जेट्टबहिणिया खु एसा<sup>2</sup>।

विदूषकः । एसा विअकखणा महीदलसरस्सदी<sup>3</sup>। एदाए वि जेट्टबहि-

णिया तिहुवणसरस्सदी<sup>4</sup>। ता एदाहिं समं पाडिसिद्धिं ण करिस्सं<sup>5</sup>।

9<sup>1</sup> C वि<sup>०</sup> पुनराह, POR वि<sup>०</sup> विहस्य. — WOR इह. — P व्येव, OR ज्जेव्व, STU एव्व. — CPSTU omit एदाए. — C वल्लहबहिणियाय, P जिट्टबहिणीयाय, OR जेट्टबहि<sup>०</sup>, STU वखंतरबहिणीआय (T \*भहअणीय, U \*बहिणीय). — C ओलगाविया, P ओलगावियाय, W उलगभवीया, O उल, R उगाविआय, S ओलगावियाय, T आदेसंकरणीय. — OR हुविअ. — CW सिलोगो, STU सु<sup>०</sup>. — C कुदो, PWO कदो, SU कओ. — C सुणोदु. P सुणदु, W सुणदु. — STU सु<sup>०</sup>म<sup>०</sup>. — OR add पठति.

10<sup>1</sup> S णीसासा. — C हारवल्लीसरिसयसरणा, W \*जट्टीसरिसपसवणा, O \*सरिस, SU हारवल्ली. — C चंदणोच्चाट, P चंदणुचोड, ORSTU चंदणुच्चेअ. — STU \*आरी.

10<sup>b</sup> PO चंदो. — C सुमरणसरसा, W समर, U सुमरविसरणा.

10<sup>c</sup> W \*भाउ. — CP दिवस<sup>०</sup>. — S \*करा. — WSU \*कोमला. — W किं चि.

10<sup>d</sup> C निभच्चा, P निभिच्चा, T णोव. — C बाहवाहा, P वाहचाहा. — R तअ. — STU सु<sup>०</sup> तुह. — CPWO कदे, ST किय. — O हिंहीति. — W कुल्लाह, OR कुल्लाअ.

10<sup>e</sup> C निम्बस्याह, PW निम्बस्य.

10<sup>2</sup> CRT भणह, PWOSU भणह. — CP कवित्तणे, W सुकयत्तणेण, OR सुकइत्तणेण, T कइत्तणेणायि; SU add वि. — OR तुअ. — C \*बहिणीया, W \*विहिणिया, S \*भइणी, TU जेट्टा बहिणी. — COR omit खु. — CPSTU सा.

10<sup>3</sup> STU omit एसा. — COR महिअल, PWSTU महिअल. — Mss. here and in the following line \*सरस्सई.

10<sup>4</sup> S दाए, T एव्व एव्व एदाए. — CSTU omit वि; W उण. — C \*बहिणीया, PW \*बहिणी, STU \*भइणी सुलक्खणा. — CPWR तिहुअण, O तिहुअणसरस्सइ adds ति, R adds ति.

10<sup>5</sup> OR एआहि, STU एदाए समं. — T पडि. — P \*सिद्धि.



किं उण पिअवअस्स पुरदो मअणाअल्लअं अत्तणो उइदेहिं अ-  
कखरोहिं णिवेदेमिं ।

विचक्षणा । पढ' । एदं सुणीअदिं ।

विदूषकः ।

परं जोएहा उणहा गरलसरिसो चन्दणरसो

खअक्खारो हारो रअणपवणा देहतवणा ।

मुणाली बाणाली जलइ अ जलहा तणुलआ

वरिट्ठा जं दिट्ठा कमलवअणा सा सुणअणा ॥ ११ ॥

राजा । वअस्स तुमं पि थोएण चन्दणरसेण समालम्भणीओ सि' । ता  
कधेहि तग्गदं कं पि वुत्तनं' । अध अन्तेउरं णइअ देवीए किं किदं  
तिस्सा' ।

विदूषकः । विअक्खणे किं किदं' ।

10<sup>6</sup> CPW पुण. — C वयस्सस्स, P 'वस्सस्स,  
WR 'वअस्स. — CSU omit पुरदो.  
— C मयणालसस्स अवत्थं, P मयणाल-  
सस्स, WOR मअणावत्थं (O 'त्यअं),  
SU म' उट्ठिसिअ. — C अण्यणो. —  
CORT उच्चिदेहिं, P उच्चिदेहि, W उ-  
च्चिदेहं. — C अक्खरपंतोहिं णिवेदेहि, P  
अक्खरोहिं अवत्थं किं पि णिवेदेयेमि.

10<sup>7,8</sup> U omits, C राजा. — PW पढइ, RS  
पढ. — P एद, ST एव्वं संपदं.

11<sup>a</sup> ST वि' पठति, U विच' पठति. — T  
वरं. — W omits उणहा.

11<sup>b</sup> CPW खरं खारो, ORST खद', U मद'.

11<sup>c</sup> C मुलाणा. — OR जलदि. — CP व.  
— CPWORD 'लदा.

11<sup>d</sup> C गदा दिट्ठिट्ठायं सरससमहोज्जमतणुए.  
— STU तणुलआ जं दिट्ठा क' दोहण-  
अणा.

11<sup>1</sup> C राजा तमाह. — OR णं instead of  
वअस्स. — PW ता तुमं, OR तुअं. —  
ST वि. — C थ थोवेण, W थोवेण,  
TU थोवेण, S omits. — WOR 'र-  
सेण थ. — CW समालिहज्जसि, P  
'लहिज्जसि, OR 'लहिस्ससि, S 'लंभणि-  
ज्जो सि, T समलंभणीओ सि, U 'लि-  
तो सि.

11<sup>2</sup> CW कहसु, P काधसि, O कहहेहि. RSTU  
कहेहि. — C तगगतं, O तगादे, STU  
तगाअं. — CPWORSU किं. — STU  
वि. — C वित्तं, PW वत्तं, T उत्तंतं.

11<sup>3</sup> P अज्ज, SU अह, T अह अ. — CW  
अन्तेउरे. — C तोए देघोए. — CPR  
कदं, O कदे. — C सुंदरीए, SU  
तिस्स.

11<sup>4</sup> PU omit. — C विदू' विचक्षणासाह ।  
वि' कधेहि किं. — COR कदं. —

विचक्षणा । देव मञ्जिदा टिक्किदा भूसिदा तोसिदा अ° ।

राजा । कथं विअ° ।

विचक्षणा ।

घणमुव्वट्टिअमङ्गं कुङ्कुमरसपङ्कपिञ्जरं तिस्सा ।

राजा ।

रोसाणिअं फुडं ता कञ्चणपञ्चालिआरुवं ॥ १२ ॥

विचक्षणा ।

मरगअमञ्जीरजुअं चलणा से लम्भिआ वअंसीहिं ।

राजा ।

भमिअमहोमुहपङ्कअजुअलं ता भमरमालाहिं ॥ १३ ॥

विचक्षणा ।

राअसुअपिच्छणीलं पटंसुअजुअलअं णिअत्था सा ।

राजा ।

कअलीअ कन्दली ता दरपवणपणोल्लिअदलग्गा ॥ १४ ॥

OR add कहेहि, T adds ति देवो विचारेदि.

11<sup>5</sup> C विचक्षणा राजानमाह. — WS omit देव; OR देव, T देव. — CPWOR मञ्जिदा, T मञ्जिदा टिक्किदा भूमिदा. — P omits तोसिदा; S दो, U दोसिदा. — C omits अ.

11<sup>6</sup> C राजा तामाह. — CP कथं, STU कथं. — P omits विअ; W वियकवणे.

12<sup>a</sup> W omits विच°. — P °व्वट्टिद°, W °व्वट्टिद°, O °व्वदिद°, R °व्वदिद°, S खणमुव्वत्तिअ°, U °व्वत्तिद°. — CSU omit °पंक°. — S °पंकिलंकिदं, T °पिंअले, U °पिंदिदंकिदं. — CS तिस्स.

12<sup>b</sup> C अयेति युत्वा राजाह. — T उज्जलंकिदं. — C कुडं, P फुडं, OR परं, T पुडं. — U दा. — C कञ्चणमियबालि-

यारुपं, PW कञ्चणमयबालियारुवं, OR °मअबालिआएतंरुवं, U °रुवं. — Read कञ्चणवाउल्लिआरुवं?

13<sup>a</sup> C °युयं, T मरंगअरंजरिहिं. — WORSTU चरणा. — PT लंभिअ. — CSTU वअस्सीहिं, P वेयंसीहि, OR वअस्साहिं.

13<sup>b</sup> SU °पंकज°. — C भमरमालाहिं, WOR °मालाय.

14<sup>a</sup> C पुनर्विचक्षणा । रायसूय°. — WS °पिंठ°. — P °जयलक. — C णियक्का, PSTU पिण्यद्धा, OR णिवसिआ.

14<sup>b</sup> CPWOR कअलीए, S ता राजकेलि, T कदलीए, U राअकेलि. — W कंदलया, SU कदली, T कंदलि. — SU omit ता. — CPWOR खरपवण°. — OR °पलोल्लिअ°, N begins here again ल्लोल्लिअगिमदला. — U adds हा.

विचक्षणा ।

तीए णिअच्चफलए णिवेसिआ पोम्मराअमणिकञ्ची ।

राजा ।

कच्चणसेलसिलाए ता बरिही कारिओ णट्टं ॥ १५ ॥

विचक्षणा ।

दिखा वलआवलीउ करकमलपओट्टणालजुअलम्मि ।

राजा ।

ता भणह किं ण रेहइ विवरीअं मअणतोणीरं ॥ १६ ॥

विचक्षणा ।

कणठम्मि तीअ ठविओ छम्मासिअमोत्तिआण वरहारो ।

राजा ।

सेवइ ता पंतीहिं मुहअन्दं तारआणिअरो ॥ १७ ॥

विचक्षणा ।

उहएमुं वि सवणेसुं णिवेसिअं रअणकुण्डलजुअं से ।

राजा ।

ता वअणवम्महरहो दोहि वि चक्केहि चङ्गमिओ ॥ १८ ॥

15<sup>a</sup> C पुनर्विचक्षणा. — P ताए. — N णि-  
अंबलफ. — C °फलहे. — N णिवेसिआ.  
— CN पम्म°, PORSTU पंच°, W  
पोम°.

15<sup>b</sup> CW ब° ता, PWN बरही, STU बहि-  
णो. — NRS णच्चं, O णच्चे.

16<sup>a</sup> C पुनर्विचक्षणा. — P दिखायो रयणवल-  
यावलीओ तिसा पउट्टदंसेसु. — CW व-  
लयालीओ (W °लिउ), NOR °आवलि-  
ओ. S °आवरओ, T वलिआवलीओ. U  
°लीओ. — COR °पउट्ट°, W °पउठ°.

16<sup>b</sup> C भरियं तूणारजुयलं सरिंहं ता मणयदेव-  
स्स ॥ १६ ॥ त भणह . . . , P ता भा-  
मियमणसरा ट्टिटा सुतोणीरुबंधुया, ST  
ता भाविअमअणसराहिंदिअतूणारबद्धभुआ,  
U ता भाविअमअणसरापरिअतूणारबद्धभु-

जा. — WN भण. — W किं न हि,  
N किं णु हु. — C सोहइ, N रेइइ  
विवरीअं, O तिवरीअं. — NR °तूणारं,  
O °तूणारं.

17<sup>a</sup> CWNORST तीए, U ए. — W ठवि-  
दो, N इठविदा, T टाविओ. — C स-  
म्मासिय°, W छम्मासय°, N छम्मासिअं°.

17<sup>b</sup> STU ता से°. — C मुहइदं, W °चंदं.  
— C तारिया°.

18<sup>a</sup> N विदू. — C उभयेसुं, P उभयसु, W  
उहएस, N उहए, OR °सु, S अह दोसुं,  
T विहवेसुं, U अवहेसुं. — CSTU  
omit वि. — N कणोसु, T सवणेसु. —  
C णिवेसिअं रयणकुंडलं तीए. — W °कुं-  
डलु°. — T °जुअलं से.

18<sup>b</sup> W तो. — WNRU °मम्मह°. — CNOBS

विचक्षणा ।

जच्चञ्जणजणअपसाहणाइँ तीए कआइँ खअणाइँ ।

राजा ।

ता उप्पिउ खवकुवलअसिलीमुहो पच्चबाणस्स ॥ १९ ॥

विचक्षणा ।

कुडिलालआण माला णिडाललेहग्गसङ्गिणी रइआ ।

राजा ।

ता ससिबिच्चस्सोवरि वट्टइ मञ्जाउ सारङ्गो ॥ २० ॥

विचक्षणा ।

घणसारतारणअणाइ गूढकुसुमुच्चओ चिहुभारो ।

राजा ।

ससिराहुमल्लजुञ्जं ता दंसिअमेणणअणाए ॥ २१ ॥

विचक्षणा ।

इअ देवीअ जहिच्छं पसाहणेहिं पसाहिआ कुमरी ।

TU दोहिं. — N विअ, STU omit  
वि. — CWNORT चक्केहिं. — CW  
‘मिदो, N ‘मिल, T चकलीओ.

19<sup>a</sup> C अञ्जणपसाहणाइँ. P जच्चजणणियपसह-  
खाइँ. N अञ्जणजणिदप्यसाहणानि, OR  
‘जणिद’, SU अच्चञ्जणजणअपसाहणम-  
खहारिणो, T अच्चञ्जणअपसाहणमखहारि-  
णो. — C जायाइँ तोय, P जायाइँ तोय,  
N जाअइँ तोय. — STU omit क’.

19<sup>b</sup> NOR omit ता. — C उप्पिय, P उ-  
प्यंति, WO उप्पयो, N उपपंखिआ, R  
उपंयो, STU कुप्यइ. — C खवकुलय-  
सिलोमुहमुह, P खच्चकुवलयसिलोमुहे, W  
खयकुवलयसिलिम्मुहे, NOR ‘मुहे, U ख-  
वकुलअ’.

20 U omits.

20<sup>a</sup> C कुडिला’, P कुटिला’, T कुडिलाअलअ-  
ण. — C णिडाल’, PW ललाड’, T

णिललेहगसंगोखो. — WOR ‘लोलग’,  
N ‘फलअग’. — W रईया.

20<sup>b</sup> C तं. — O वइइ, ST चिट्टइ. — CO  
मञ्जाउ, P वण्णाइ, N omits; S मञ्जाइ,  
T मञ्जहिणो. — NOR कसणसारंगो.

21<sup>a</sup> N omits विच’. — CORTU ‘खअणाए,  
W घणसारमंजरीए, N ‘णआयाए, S ‘ता-  
रअणा. — C फुल्लेहिं रंविओ, P ‘सुमुच्च-  
इँउ, W गूढकुसुमुच्चउ, N ‘कुसुमुच्चो,  
OR णिगूढकुसुमोच्चओ, S गुंभिअकुसुमं-  
चिदो, TU गम्बकुसुमंचिदो. — P वि-  
उर’, O चिट्टइ’, NSTU चिउर’.

21<sup>b</sup> CN ‘जुञ्जं, O ‘जुलुं, SU ‘जुलुं. — C  
विय, P व, W वं, NOR omit; T तं.  
— CPN दंसिअं ए’, W दंसिदं ए’, OR  
पदंसिअं ए’, TU दंसिद’.

22 T omits.

22<sup>a</sup> PS इइ. — CPNORSU देवीए, W

राजा ।

ता केलिकाण्णमही विहूसिआ सुरहिलच्छीए ॥ २२ ॥

विदूषकः । देव इदं परमत्थं णिवेदीअदि<sup>1</sup> ।

जिस्सा दिट्ठी सरलधवला कज्जलं तीअ जोग्गं

जा वित्थिस्सत्थणकलसिणी रेहए तीअ हारो ।

चक्काआरे रमणफलए को वि कञ्चीमरट्टो

जिस्सा तिस्सा पुणु अ भणिमो भूसणं दूसणं च ॥ २३ ॥

राजा । पुनस्तामनुसंधाय<sup>1</sup> ।

तिवलिवलिअणाहीबाहुमूलेसु लग्गं

थणकलसिणिअच्चाडञ्चरेसूससन्तं ।

जलणिविडमिमीए लएहअं एहाणपोत्तं

पिसुणइ तणुलट्ठीलङ्गिमं चङ्गिमं च ॥ २४ ॥

- देवोद्. — C जहत्थं, P जहत्थिय, 23<sup>c</sup> STU 'ते. — POR 'फलहे, N जहत्थ-  
W जहत्थिय, N जहत्थियसा, R प-  
साअयोहिं, SU पसाहणपसाहिआ. — C  
NOSU कुमारी. — SU add सा.
- 22<sup>b</sup> S विभूसिआ, U विभूसिदा. — C 'लङ्की-  
यां. S सुरभि, U कुसुमलच्छीए.
- 22<sup>1</sup> C विदूषको राजानमाह, WS विचक्षणा.  
— SU omit देव. — COR एदं, U  
इमं. — C परत्थ. — P णिवेदियदि,  
WOR विखवीअदि, N विणविअदि,  
STU णिवेदेमि.
- 23<sup>a</sup> C जासा, OR जेसा, S जाए, U जस्सा.  
— COR सअलधवला, P सरवा, WTU  
तरल. — CW तोइ, STU तोए.
- 23<sup>b</sup> C कट्ठिचायणकलसिणी, W विठ्ठिन्, N  
वित्थिस्सत्थणअलसिसरी, SU 'अलसियां.  
— C सोहय, N सोअय, T रोहय. —  
CW तोइ, SU तोए, T तिय हरो.
- 23<sup>c</sup> STU 'ते. — POR 'फलहे, N जहत्थ-  
फलए, STU 'फलओ. — W 'रमट्टो, O  
कंचोरदो.
- 23<sup>d</sup> CNSU जस्सा. — U तस्सा. — CPOB  
पुण, NSU उण. — CW पभणिमो, P  
पत्तणिमो, N पि भणिमो. — C व्व, PN  
अ, SU वा.
- 23<sup>1</sup> C राजा कपूरमंजरीमनुसंधायाह. — NS  
omit पुनस्.
- 24<sup>a</sup> N 'ललिअ', ORS 'वलअ', U 'वयाअ'.  
— W 'मूलंमि.
- 24<sup>b</sup> C घण. — NST 'अलस'. — T 'णि-  
अंबाटुंबरे. — W 'रेसूससंभं, N 'रेसूच्च-  
सत्तं, OR 'रेसूस', S 'संति, T ऊससंतं.
- 24<sup>c</sup> P 'णिविड', TU 'णिविड'. — STU  
'ममोए. — W णयहयं, OR सयहअं, SU  
तखअं, T सौदसव्वालं. — ORSTU 'वत्थं.
- 24<sup>d</sup> CPWNOR पिसुणदि. — WORT 'ल-

विदूषकः । सक्रोधमिव<sup>1</sup> । भो मए सव्वालंकारालंकिदा वसिदा<sup>2</sup> । तुमं उण  
जलविलुत्तप्पसाहणं जेव सुमरसि<sup>3</sup> । ता किं ण सुदं देवेण<sup>4</sup> ।  
णिसग्गचङ्गस्स वि माणुसस्स सोहा समुम्मीलइ भूसणेहिं ।  
मणीण जच्चाण वि हीरणहिं विहूसणे लग्गइ का वि लच्छी ॥ २५ ॥  
राजा ।

मुञ्जाण णाम हिअआइ हरन्ति हन्त  
खेवच्छकम्मणगुणेण णिअच्चिणीओ ।  
छेआ पुणो पअइचङ्गिमभावणिज्जा  
दक्खारसो ण महुरिज्जइ सक्कराए ॥ २६ ॥

विचक्षणा । जधा देवेण आदिट्ठं<sup>1</sup> ।

घोराणं थणआणं कखकलिआलङ्गीणं अच्छीणं वा

छो, U 'जट्टो'. — COR 'चंगिमं लं-  
गिमं च, P 'चंगोमत्तं लहुत्तं, N 'लंगिमं  
चंगिमं च, SU 'लंगिमं तुंगिमं च, T  
'लंगिमं तुंगिमं च.

24<sup>1</sup> T omits विदू. — C सक्रोधमाह.

24<sup>2</sup> T भो वअस्स. — STU मए सा तरट्टो.  
— C सव्वालंकिदा, P सव्वालंकिदा, W  
सव्वालंकिदा, N सव्वालंकारसहिदा, OR  
सव्वाभरणांकिदा. — W विस्सिदा.

24<sup>3</sup> N तुअं. — CPW पुण. — C 'लुत्तसो-  
हणा, P यहाणविलुत्तपसाहणं. S 'लुलिअप',  
T जललुलिअपसाणा, U 'लुलिआ'. —  
CW ल्जेव, P ध्येव, NR ज्जेव, O ल्जे-  
व्व. S omits; TU एव्व. — W सम-  
रिसि, N लुमरसि; P adds से.

24<sup>4</sup> T सुणिदं.

25<sup>a</sup> N रिगसगाचंगंस्स हि. — Mss. 'भोलदि.

25<sup>b</sup> N मयोण मुत्ताण. — P 'एहि, W वि  
कंचयोण, N विहूसयोहिं, OR वही, STU

वि हीणएहिं. — CWSU विभूसयो, R  
विदूसस्से, T विदूसणे. — CN लगदि,  
W लब्भदि, OR सज्जदि, T लंभइ. —  
N लल्लो.

26<sup>a</sup> C राजाह, U omits राजा. — P मुढाय.  
— CPWOR 'आइ, N हिअभाइ. —  
N णिहंति, STU हरंतु.

26<sup>b</sup> C नेवत्थ. — PWN 'कप्पण'. — T  
'उणोण.

26<sup>c</sup> T छेला. — STU उणो. — N थकिइ,  
STU थकिदि. — CU 'चंगम', — N  
'हारणिज्जा, S 'हावणिज्जा.

26<sup>d</sup> CNOR 'रिज्जदि, PW 'रज्जदि. — T  
सखरोहिं.

26<sup>1</sup> STU जह. — C निहिट्ठं, PNOR देवे-  
णादि, W दिट्ठं.

27<sup>a</sup> CW घोयाणं. — Mss. 'आण. — Mss.  
'लंघोण (P 'लंघोण). — Mss. अच्छोण.  
— N व, O च R अं.

भूचन्दस्स मुहस्स कन्तिसरिआसोत्तस्स गत्तस्स अ ।  
 को शेवच्छकलाइ किज्जइ गुणो जं तं पि सव्वं पिअं  
 सुव्वन्तं सुण तत्थ कारणमिणं रुढीअ का खण्डणा ॥ २७ ॥

राजा । अवि अ सुप्यञ्जल कविञ्जल एस सिक्खावीअसि<sup>1</sup> ।  
 किं कज्जं कित्तिमेणं विरअणविहिणा सो णडीणं विडम्बो  
 तं चङ्गं जं णिअङ्गं जणमणहरणं तेण सीमन्तिणीओ ।  
 जस्सिं सव्वङ्गसङ्गो सअलगुणगणो सो अ संभोअलम्भो  
 तस्सिं शेवच्छन्ति काले परमसुहअरे किं पि शेवच्छलच्छिं ॥ २८ ॥  
 विचक्षणा । देव इदं विखवीअदि<sup>1</sup> । ण केवलं देवीए णिओएण ताए

27<sup>b</sup> SU किति°. — O °ओत्तस्स. — CW  
 गत्तस्स वि, S आ.

27<sup>c</sup> C शेवत्थकलाहि, NORSU °लाय, T °ला-  
 स. — C किज्जदि, P किज्जद्, WOR  
 कीरदि, N करिआदि, T कज्जइ. — ST  
 वि. — O सच्च पिअं.

27<sup>d</sup> CN सच्चंतं, P सच्चंतं, W सुत्तच्चं, OR  
 संजुत्तं, SU शेवच्छं, T वोचंतं. — COR  
 पुण, NST सुणु, U किल. — C तस्स.  
 — P कारणमिद, WSTU °णमिमं, N  
 °णमिमा, STU काल°. — C रुढीइ.  
 PW रुढीइ, SU रुढीय. — C  
 खंडला.

27<sup>1</sup> CPSTU omit राजा. — WN omit  
 अवि अ. — CP सुपंजल. WOR सुपिं-  
 जल, N सुप्यजल, STU सुप्यज्ज. — C  
 STU कइंजल, OR कपिंजल. — STU  
 omit एस. — C तक्खवीयसे, P सिक्ख-

वोजसि, WOR सिक्खवी°, N सिक्खावि°,  
 S सुसि°.

28<sup>a</sup> CS कत्तिमेयां, NOT °मेया, U °मायां. —  
 P विरपिया°. — N विलंबो.

28<sup>b</sup> CPW जं चंगं तं, O जं चंगं तं जं. —  
 WNOR णिसमां. — R omits °मया°. —  
 CT सीमंतणीओ, W तेणीउ.

28<sup>c</sup> T स जस्सिं. — W सच्चंगचंगो. — C  
 °गया, STU वसइ गुणगयो (T °अयाो).  
 — CPWNOR दंभोअलंभो, T °लंबो.

28<sup>d</sup> P नेत्थंति, S शेवच्छकाले. — C °सुहपरे.  
 — S का. — ST वि. — N शेपण°. —  
 T °लछो.

28<sup>1</sup> CPSTU omit विचक्षणा. — C किं चि  
 देव, P किं च देव, W omits देव; STU  
 अखं च देव. — C अदं परमत्थं, P इदं  
 च. N एदं च, O एदं, R एच्चं. — C  
 निवेदीयदि, O विणविअदि.

अणुगद म्हि<sup>१</sup>। तारामेत्तीए वि सहित्तणं पत्ता कप्पूरमञ्जरीए<sup>२</sup>। तेण  
तञ्जसज्जा अहं पुणो ओलग्गाविआ भविसं<sup>३</sup>।

तिस्सा तावपरिक्खणाअ णिहिओ हत्थो थणुच्छङ्गओ

दाहुड्डामरिओ सहीहि बहुसो हेलाइ कड्डुज्जइ।

किं तेणावि इमं णिसामअ गिरं संतोसिणिं तासिणिं

हत्यच्छत्तणिवारिएन्दुकिरणा बोलेइ सा जामिणिं ॥ २९ ॥

कज्जसेसं कविञ्जलो णिवेदइस्सदि<sup>१</sup>। तं च तथा कादब्बं<sup>२</sup>।

इति परिक्रम्य निष्क्रामति<sup>३</sup>

राजा । वअस्स किं उण तं कज्जसेसं<sup>४</sup>।

28<sup>२</sup> C देवीनीएसेण, PW देवीणियमेण, OR देवीए वक्षयोगेण णिअमेण, S देवीए णि-  
घोएण, T देवीअम्माए, U देवीए विभोए-  
य. — CWNOR तिस्सा, P तस्सा.

28<sup>३</sup> P तारामेलाए, W तारयमित्तोए, N 'मो-  
त्तिए. — P तोए वि, N उण वि, OR  
उण, TU omit वि. — C हसित्तणं, TU  
पिअसहिं. — W उवगदा. — OR  
omit कप्पूर.

28<sup>४</sup> C omits तेण; U देण भ. — CT 'स-  
ज्जाहं. — PN पुणो वि, SU omit;  
T उण. — C ओलगविया, PW उल-  
ग्गा, S ओलंगआ. — P हविसं पुणो  
सुयोदु, N भविअ णिवेदइस्सं, OR भविअ  
भणिसं, S भणिसं.

29<sup>२</sup> N तःसा. — NOR दाव, STU दाह.  
— CT 'परिक्खणाअ, P 'णाइ, O 'ण-  
स्य, R 'णत्थ. — C णिहिओ, P ति-  
हिदो, WNOBSTU णिहिदो. — C  
त्थण, SU तण. — CPWT 'त्थंगदो,  
NORSU 'च्छंगदो.

29<sup>४</sup> NOR डाहु, T डाउ. — COR 'डाम-

रिदो, P 'दाह्मरिदो, W 'डामरिदो, N  
'डायकिदो. — C सदीहि, POR स-  
हीहिं. — C हेलाइ, P हेलाइ, NSU  
हेलाए, T हेलाअ. — C कट्टिज्जए, P  
कड्डुज्जए, WN 'दि, OR कट्टिज्जदि.

29<sup>५</sup> TU देणावि. — N णिसामअ omits  
गिरं. — CP संतोसवित्तासणि, W संसो-  
सणं तासणिं, N संतोसविट्ठेसिणीं, S सं-  
तोसणं तासहं, T संतोसिणीं ता.

29<sup>६</sup> C 'वारिदंदु, P 'वारिदंदु, WNRU  
'वारिदंदु, OT 'वारिदंदु. — PORTU  
वोलेइ, N वोल्लेइ. — C जामिणिं, W  
जामिणं.

29<sup>७</sup> C अथ तञ्जसेसं, P अणं च का. —  
PWOR कविंजलओ, STU कड्डुज्जलो. —  
C णिवेदइस्सदि, N णिवेदस्सदि.

29<sup>८</sup> P omits. — N इदं च, S तं एव्व. —  
C देवेण कट्टुब्बं, WOR तय का, N देवेण  
तथा का, SU तह का, T तहा का.

29<sup>९</sup> C परिक्रम्य निष्क्रांता विचक्षणा, N 'क्र-  
मति, ST 'क्रांता.

29<sup>९</sup> CPW राजा सरभसमुपसृत्य विदुबकं प्रति



विदूषकः । अज्ज हिन्दोलअचदुत्थी<sup>9</sup> । तहिं देवीए पुरदो कप्पूरमञ्जरी  
हिन्दोलए आरोविदवा<sup>6</sup> । ता मरगदपुञ्जट्टिदेण देवेण कप्पूरमञ्जरी  
हिन्दोलअन्ती ददुवा<sup>7</sup> । एदं तं कज्जसेसं<sup>8</sup> ।

राजा । विचिन्त्य<sup>9</sup> । ता अदिण्णिउणा वि छल्लिदा देवी<sup>10</sup> ।

विदूषकः । पाइदा जुष्मज्जारिआ कज्जिअं दुइं ति तक्केमि<sup>11</sup> ।

राजा । को अस्सो तुम्हाहिंतो मह कज्जसज्जी<sup>12</sup> । को अस्सो चन्दाहिं-  
तो समुह्वदुणविअट्टो<sup>13</sup> ।

इति परिक्रम्य कदलोगृहप्रवेशं नाटयतः<sup>14</sup>

(C प्रत्याह, P omits वि° प्रति). — CWSU omit वभस्स; P भो वयस्स.  
— CPO पुण. — U omits तं. — C  
तक्कज्जस्स सेसं.

29<sup>5</sup> C भो अज्ज. — CW °चउत्थीए, P हिं-  
डोलणचउत्थी, NR हिंदोलचउत्थी, O हिं-  
दोलणचउत्थी, S °चउह्हि ति. T हिं-  
दोलचउह्हि, U हिंदोलचउह्हि ति. —  
C adds गौरी अच्चिदव्वा.

29<sup>6</sup> C तदो, P तेहि, OR तत्थ, STU omit.  
— C omits देवीए; P देवीए गौरी, W  
गोरिं कदुअ देवीए, N देवीए. — CPW  
NOR omit पुरदो. — P omits कप्पू.  
— P हिडोलए, O हिंडोलअं, RU हिं-  
दोलअं, T हिंदोलिअं. — P आरोवदित्था,  
W आरोहदव्वा, N आरोहिदव्वा, T आ-  
रोपहदव्वा, U आरोपिदव्वा.

29<sup>7</sup> CWNRU मरगअ°, P मरमय°, O मरगपुं,  
S मरगआ°, T मरअज°. — P °पुजेट्टि-  
दिण, W °पुजिट्टिदेण ज्जेव, N °पुजिट्टि-  
देण. — S omits देवेण. — P हिं-  
डोलयं, W हिंदोवालयंतो, NS हिंदोलंतो,  
OR हिंदोलय हिंदोलंतो. — P ददुव्व.

29<sup>9</sup> OR omit, N omits राजा.

29<sup>10</sup> PSTU omit ता. — CPWNST अह°,  
U गह°. — U omits वि. — SU दे°  
ह°. — W छल्लिदा सा, T चलिआ,  
U छलिआ.

29<sup>11</sup> WNO omit विदू°; R विह°. — W  
NORS पाइआ, T विदू ता अह्णियाउणा  
वि देवी वंछिआ पाइदा. — C जुष्मं-  
जरी, P °मंजरी, W जुष्मंजारिया, ST  
जिष्ण°, U जिज्जमाज्जारिआ. — CPW  
NSTU omit कज्जिअं. — CPWNS  
तक्कं, R तक्कंमि.

29<sup>12</sup> C राजाह, W विदूषकं प्रति instead of  
राजा. — CW वयस्स को, S को उणा.  
— C तुम्हाहिंता, P तुम्हाहिंतो, OR  
°हितो, T तुम्हाहिंदो. — C अज्ज, W  
मे, TU कज्जसज्जी (T °सेवो) अह्णयां.

29<sup>13</sup> OR जदो को. — ST चंदाहिंदो, U  
चंदादो. — C °वट्ठणे तिण्हिको, P °वट्ठ-  
णतच्चिदो, W °वट्ठणतियाट्टो, N °वट्ठणे  
दिट्ठो, O °वट्ठणतियाट्टो but ण is in  
the margin corrected to गेट्ठि; R  
°वट्ठणतियाट्टो, T °वट्ठणविअट्टो.

29<sup>14</sup> C परिक्रम्य कदलोनं गृहप्रवेशं. — N प्र-  
वेशे. — WT नाटयति.

विदूषकः । इअं उतुङ्गा फलिहमणिवेदिआ<sup>15</sup> । ता इध उवविसदु व-  
अस्सो<sup>16</sup> ।

राजा तथा करोति<sup>17</sup>

विदूषकः । हस्तमुद्वाम्य<sup>18</sup> । भो दीसदु पुस्सिमाचन्दो<sup>19</sup> ।

राजा । विलोक्य<sup>20</sup> । अहो दोलाहिरुढाए मह वल्लहाए वअणं पुस्सिमा-  
चन्दो त्ति णिहिसदि<sup>21</sup> । सम्यगवलोक्य<sup>22</sup> ।

विच्छाअन्तो णअरमणीमण्डलस्साणणाइं  
विच्छोलन्तो गअणकुहरं कन्तिजोएहाजलेण ।  
पेच्छनीणं हिअअणिहिअं णिहलन्तो अ दप्पं  
दोलालीलासरलतरलो दीसए से मुहेन्दू ॥ ३० ॥

अवि अ<sup>1</sup> ।

29<sup>15</sup> P जोगा इयमुत्तंग, ORT omit इअं. —  
W अच्चुत्तमा, N उत्तंग, OR जुगा अ-  
च्चुत्तंग, ST तुंग, U omits. — C फ-  
लिकमणिवेदिका, P फलह°, NTU फलि-  
अ°, O फडिअ° in the margin cor-  
rected to फलिह°, S °फलअ. — U  
°वेदी.

29<sup>16</sup> STU omit ता. — CPWNOR इह,  
STU एत्थ. — CP महाराओ, NOR  
पिअवअस्सो.

29<sup>17</sup> STU तथा कुरुतः.

29<sup>18</sup> T हस्तमुद्दिश्य. — C adds वक्ति.

29<sup>19</sup> C भो वयस्स, S भो भो, T एसो. —  
CN दीसदि, STU दीसइ. — CW  
°इंदो, PNOB °अंदो.

29<sup>20</sup> C वि° स्वगतं चिंतयति, PW वि° स्वगतं.

29<sup>21</sup> CW अइ, P अज्ज, NO अय, R आय,  
S तोए. — CPT दोलाधि°, WNOR

दोलाह°, SU डोलाहिरुढाए कपूरमंजरीए,  
T मह कपूरमंजरीए. — C °इंदु, P  
°चंदं, W °इंद, N °अंदो. — P ति, N  
omits. — C निहिसीयदि, N णिदि-  
स्सादि, S णिवेदीअदि, T णिहिसति,  
U णिहिसइ.

29<sup>22</sup> C समस्तमवलोक्य प्रकाशं वक्ति, PNO  
समंतादथलोक्य. — P adds प्रकाशं.

30<sup>a</sup> U विच्छाणंतो. — W नयणारमणीमंडलसा°,  
O °रमणि°, R omits णअर°—अ  
दप्पं.

30<sup>b</sup> C विच्छालंतो, P वित्थोलंतो, W विच्छा-  
लित्तो, N पच्छालंतो, U विच्छेलंतो. —  
T °कुहलं. — P °जलेणं, N °उलेण.

30<sup>c</sup> P पित्थतोणं, STU पेच्छंताणं. — Mss.  
°णिहिदं. — T णिहलं रुअदप्पं.

30<sup>d</sup> SU डोला°. — U °सरस°. — S °तर-  
ला. — W दीसदे. — P ण स.

उच्चेहिं चामरेहिं धवलधभवडाडम्बरिल्लावलीहिं  
 घण्टाहिं विन्दुरिल्लासुरतरुणिविमाणायुसारं लहन्ती ।  
 पाआरं लङ्गअन्ती कुण्ड रअवसा उखमन्ती गमन्ती  
 एन्ती जन्ती अ दोला जणमणहरणं बुडुणुबुडुणेहिं ॥ ३१ ॥  
 अवि अ<sup>१</sup> ।

रणन्तमणियोउरं झणझणन्तहारच्छडं  
 कणक्कणअकिङ्किणीमुहलमेहलाडम्बरं ।  
 विलोलवलआवलीजणअमञ्जुसिञ्जारवं  
 ण कस्स मणमोहणं ससिमुहीअ हिन्दोलणं ॥ ३२ ॥

विदूषकः । भो सुत्तआरो तुम<sup>१</sup> । अहं उण वित्तिआरो भविअ वित्थरेण  
 वस्सेमि<sup>२</sup> ।

31<sup>a</sup> P गोपुरेहिं, W गोउरेहिं instead of चा-  
 मरेहिं. — WO धुअधवलवडा, R कअ-  
 धवलवडा, S °धअपहा, T °पटा, U  
 °पडा. — C °डवरोल्लासलीहिं, SU °ड-  
 वरिल्लं चलेहिं, T °हंवरच्छंचलेहिं.

31<sup>b</sup> C वट्टरिल्ला, PW विदुरिल्ला, N विदु-  
 रिल्ला, ST वित्थरिल्ला, U पत्थरिल्ला.  
 — C °णाणुहारं, P °णाणुखं, N °णा-  
 णुआरे, OR °णाणुरूअं. — N वहंती.

31<sup>c</sup> CPWOR कुण्डि, N °दी. — COR °व-  
 सादुख. — T omits गमन्ती.

31<sup>d</sup> CP तते दोला सलीलं (C °ला), W जंतो  
 दोला सलीलं, OR संतो दोला सलीलं, ST  
 अंतो. — SU डोला. — P जणायमण.  
 — S °हरणी. — C वट्टणवट्टणेहिं, P  
 कडुणुडुणेहिं, W बुडुणुबुडुणेहिं, N सु-  
 डुणुबुडुणेहिं, OR कंसणुक्कसणेहिं, S ब-  
 डु, T बुडुणु.उडुणेहिं, U पुट्ट.

32<sup>a</sup> N °णेपुरं. — C रणन्तमणंतहारच्छटं, P र-

णन्तमणंतहारत्थयां, R झ्यांतं. — N °ऊदं,  
 T °ज्जडं.

32<sup>b</sup> C झणझणिर, P रणन्तमणिर, W कण-  
 क्कणिद, N क्कणक्कणित, O झणझणिद,  
 R झकलक्कणिद, SU झणझणिद, T  
 झणन्तमणिद. — C °मुहलमेहडा, WO  
 RU °मुहर, N °महर.

32<sup>c</sup> U विलोलमणिआवली. — C °वणिद,  
 PWNOR °जणिद.

32<sup>d</sup> STU ण कस्स खु मणोहरं. — CP °मु-  
 होइ, WSTU °मुहोए. — P हिंडो.

32<sup>e</sup> C विदू । राजानमाह. — STU भो व-  
 अस्स. — P °कारो, T °अरो. — W  
 तुवं.

32<sup>f</sup> P अम्ह. — CU पुण, P पुख. — P  
 °कारो, N वित्थरआरो, S पुत्ति, T उत्ति,  
 U वुत्ति. — C विट्ठारिय, PS वित्थारिअ,  
 N वित्थारदःसं, TU omit. — P वर-  
 मि, N omits, STU वस्सइसं.

उवरिद्विअथणपभारचम्यिअं चलणपङ्कआण जुअं ।

हक्कारइ व्व मअणं रणन्तमणिणेउररवेण ॥ ३३ ॥

हिन्दोलणलीलाइअमुहलं रहचक्कचक्कलं रमणं ।

किलकिलइ व्व सहरिसं मणिकञ्चीकिङ्किणिरवेण ॥ ३४ ॥

तारन्दोलणहेलासरनसरिअच्छलेण से हारो ।

विकवरइ व्व कुसुमाउहणरवइणो कित्तिवल्लीओ ॥ ३५ ॥

संमुहपवणपणोल्लिअवरिल्लदरदाविआइँ अङ्गाइँ ।

हक्कारिउण मअणं पासम्मि णिवेसअन्ति व्व ॥ ३६ ॥

33<sup>a</sup> C राजाह, W राजा. — C °दृष्टिदत्थया-  
भारचंपियं, P °चंपियं, N °त्थयाप्यभारंपो-  
द्विअं, R °रविअं, S °थयाहारंणामंतमञ्जाय,  
T °थयाभाराणामंतमञ्जाय, U °थयाहारो-  
णामंतमञ्जाय. — P वलण°, N चरण°,  
OR °पंकजजुअं से, STU चरणकमलजुअं.

33<sup>b</sup> CW विदूषकः. — CPO पुक्कारइ, W पुक्कार-  
रय, N हक्कारइ, R फक्कारइ, S हक्कारइ, T  
हक्कारिच्छइ, U हंकारेइ. — T विअ, U  
व. — N रत्तमणि°. — P °णोउरमि-  
सेयां, O °मिसेण, R °णिसेण, STU °णे-  
उरारावं.

34<sup>a</sup> CW राजा, N अणं च, S अणं च वअंस,  
T भवणं च, U अणं च before the  
verse. — C हिंदोलणलोलालपडं, P  
अंढोलणलीलचलणालपडं, WOR हिंदोलण-  
लोलालणालपडं, N हिंदोलणलोलारंभल-  
पडं, S °लोलाय मुहलं, U °मुहरं. — C  
चक्कवदुलं, PWOR चक्कचक्कलं, N चक्कारे,  
T °चक्कसरिसं, U °चक्कचलं.

34<sup>b</sup> C विदू° कलकलइ, W °किलिइ, S किलि-  
किलिइ, U °लण. — P त्य, S प. —  
S सरिसं corrected to सरिसरिसं. —

P °रावणं, W कंचमणि°, N मणिकंचच-  
णकिंकिणी°, O कंचंमणि°, S कलकंचो°,  
T चलकवो°.

35<sup>a</sup> CW राजा, T भवि अ before the verse.  
— NORT दोलंदोलण°. — P °त्यलेण,  
W °पसरियसरियाणिहेण, N °सरिआछलेण,  
S °वसरंतसणच्छलेण, T °पसरतसरछलेण,  
U °वसरंतसरच्छलेण. — C हारा, WOR  
हारो से.

35<sup>b</sup> CW विदूषकः. — P विक्करेइ, W वि-  
क्किरइ, N विक्किई, OR विक्किरइ, S  
विकारइ, TU विकरइ. — CNORT छ,  
S अह, U विअ. — P कुसुमाओह°,  
W कुसुमाउट°, N कुसुमाजुह°, T उसु-  
माउह°. — U °वरवइणो. — P कि-  
त्तियवल्लीओ, OR कित्तिवोजाईं.

36<sup>a</sup> C राजा. — W सम्मुपवण°. — N °प-  
लल्लिअ°, U °पवणोल्लोलिअ°. — C °व-  
रिल्लदरिसावियाइँ, SU °दलदंसिआइ (U  
°दाइ), T °वरिवल्लदरदाविआइ. — SU  
अंगाइ.

36<sup>b</sup> CW विदूषकः. — C इक्कारिइय, W इ-  
क्कारिउ छ, N हक्कारिणुण, T अक्कारिअ

ताडङ्गुअं गण्डेसु बहलघुसिणेसु घडणलीलाहिं ।  
 देइ व दोलन्दोलणरेहाओ गणणकोट्टेण ॥ ३७ ॥  
 णअणाइ पसइसरिसाइ झत्ति फुल्लाइ कोउहल्लेण ।  
 अप्पेन्ति व कुवलअदलसिलीमुहे पञ्चबाणस्स ॥ ३८ ॥  
 दोलारअविच्छेओ कहं पि मा होहिइ त्ति पडइ व ।  
 पुट्टीअ वेणिट्ठाओ वम्महचम्मट्टिआअन्तो ॥ ३९ ॥  
 इअ एआइ विलासुज्जलाइँ दोलापवञ्चचरिआइं ।  
 कस्स ण लिहइ व चित्ते णिउणो कन्दप्पचित्तअरो ॥ ४० ॥

उण. — STU पासेसु. — W शिवेसि-  
 यंति, U शिवेसिअन्तोव.

37<sup>a</sup> C ततो राजा, W राजा. — STU ता-  
 ङ्गं. — TU °जुअलं. — T गंडसु. —  
 CPS बहलुं. — CSTU °घुसुणेसु, N  
 °घुसुणालीलाहि.

37<sup>b</sup> C विदू. । दिइ, NT देई. — CNORT  
 छ. — SU डोलं. — C °लेहाउ, T  
 °लेहा, U °लेहाओ. — CN गणणा°, W  
 गणणा°, STU गअणा°. — C °कुट्टेण, PN  
 °कोट्टेण, O °कोट्टेण, R °को-या, ST  
 °कोडम्मि, U °कुहुम्मि.

38<sup>a</sup> CW राजा. — PWNOR णअणाइं. —  
 C पसरिसरिक्काइं, PWNOR °साइं, N प-  
 साइं, SU पसरिं, T °सरिक्काइं. — P  
 omits झत्ति. — CPWNOR फुल्लाइं, T  
 फुला. — C कोट्टुहिल्लेण, WOR कोट्टुं.

38<sup>b</sup> CW विदूषकः. — CP उय्यंति, W अ-  
 य्यंति, N उय्यंति, STU उय्यन्तो. —  
 CPWNOR छ, ST विअ, U पिअ. —  
 C कुलदलं, PW °सिलिंमुहे, N °मुहं,  
 STU कुवलअसिलीमुहायं भयंगस्स.

39<sup>a</sup> CW राजा. — SU डोला°. — P वि-  
 त्येउ, N °सविच्छेओ. — CPN कहिं,  
 R कहं. — ORT वि. — CPNOR  
 होउ, W होहइ, S होदु, TU होइ. —  
 C झत्ति, P इति, NORS इत्ति. — C  
 पयडइ, N पदइ, T पहरइ, U पवइ.

39<sup>b</sup> CW विदूषकः. — C पुट्टीइ, P पिट्टाय,  
 W पिट्टिमि, N पुट्टीअ, OR पुट्टिमि, SU  
 पुट्टीय, T पुट्टे वेणी°. — NO मम्महं,  
 R मम्मट्टिआअन्तो, N °चम्मेट्टिं, T °च-  
 म्मलटिं, U °चंमंटिं.

40<sup>a</sup> CW राजा. — N omits इअ; S इइ.  
 — C बाइं, P एया, W एसाइ, N ए-  
 भाइं, S एभाय, TU एदाय. — O वि-  
 लासो°. — C °लाइं, STU °लाइ. —  
 SU डोला°. — N °पयंचं, OR °पयंचं,  
 T °पयंचं. — STU °चरिदाइ.

40<sup>b</sup> CW विदूषकः. — STU कस्स खु ण, U  
 कस्स वा खु ण. — CPN लिहइ. —  
 CPNSTU omit व; R छ. — W  
 णिउणं. — T कंदंपयित्तारो.

राजा । सविषादम्<sup>1</sup> । कथं ओदिस्या कप्पूरमञ्जरी रिक्ता दोला रिक्तं मञ्जु  
चित्तं रिक्ताइं दंसणूसुअजणणअणाइं<sup>2</sup> ।

विदूषकः । ता विज्जुल्लेहाइदं खणदिट्ठणट्ठाए ताए<sup>3</sup> ।

राजा । मा एवं भण<sup>4</sup> । हरिअन्दपुरी विअ दिट्ठा पणट्ठा अ<sup>5</sup> । स्मतिनाटितकेन<sup>6</sup> ।

मञ्जिटी ओट्टुमुहा णवघडणसुवसुज्जला अङ्गलट्टी

दिट्ठी बालेन्दुलेहाधवल्लिमजइणी कुन्तला कज्जलाहा ।

इत्थं वखाण रेहा विहरइ हरिणीचच्चलच्छीअ एसा

कन्दप्पो जीअ दप्पी जुअजणजअणे पुखलकवो विभाइ॥४१॥

40<sup>3</sup> CPWSU omit कथं; T कथि. — CP  
ORT अवइस्सा, W अवयणा, N अव-  
तिणा, S ओइस्सा अ, U ओइस्सा. —  
After कप्पू: P adds दोलाहितो, W  
adds दोलाउ. — SU दोला. — W  
रिक्तं च, OR रिक्तं अ. — C मउ, O  
मञ्ज. — SU रिताइ. — C दंसयसयज-  
णस्स नयणाइं, P दंसणुच्छुयं, WN दंस-  
णुस्सुअं, OR दंसणूसुआइं मञ्ज (O म-  
ज्ज) णअणाइं (O इ), SU णअणाइ,  
T दंसणोसुअं.

40<sup>3</sup> P omits विदू. — ORU omit ता. —  
C विज्जुल्लेहाइयं, P विज्जुलेहि व्व इयं,  
W विज्जुलेहा इव, N विज्जुलेहाविवअ,  
OR विज्जुलेह व्व इअं. — P खणदि-  
ट्ठुविहा, W णट्ठा, N क्खणं दिट्ठा णट्ठा  
अ, OR खणदिट्ठा तक्खणे णट्ठा, T ख-  
णदिट्ठाए. — CT तोए, PWNOR omit;  
SU एट्ठीए.

40<sup>4</sup> P वयस्स मा. — NORSTU एवं.

40<sup>5</sup> P वयस्स हरिचंदउरी, W हरयंदपुक्खरि,  
OR पुरि, SU उरि, T पुरइ. —

WORSTU व्व. — C दिट्ठा ण पुण  
णट्ठा य, SU खणदिट्ठा पणट्ठा अ.

40<sup>6</sup> C स्स भूयो प्याह राजा.

41<sup>a</sup> N मंजिड्ठा. — P °घडव°, W °घडिय°. —  
SU अंगअट्ठी, T °जट्ठी.

41<sup>b</sup> WOR बालिदु°. — N °लेहालवल्लिम°. —  
W °जयणो, NSTU °जयणो, OR  
°जयणो. — N कुन्तला, TU कुंदला. —  
CPW °लाभा.

41<sup>c</sup> OR इच्छं. — N वखाणं. — C विहरइं,  
W वियरइ. — N हरिणा°. — CP  
°लच्छोइ, W °लत्थोइ, STU °लच्छोए.  
— C जोए, S तोए, U एसो.

41<sup>d</sup> CW जोइ, P जोय, N दोह, ORTU  
जाद, S जाअ. — CPNORSTU दप्पो.  
— C जइजणजइयो, P जयिजणजयणो,  
W जगजण°, N जयमणदलणे, OR जु-  
अजणजिणयो, STU तिहुवणविजई (T  
णिहुअण°, U तिभु°). — C फुल्ललकवो,  
W वट्ठलकसु, N वट्ठ°, OR °लकसु. —  
C विहादि, P विठादि, W ट्ठयदि, N °दि,  
OR व्व ठाइ, S इहाइ, U विहाइ.

विदूषकः । एदं तं मरगदपुञ्जं<sup>1</sup> । इध उवविसिअ पिअवअस्सो पडिवा-  
लेदु तं<sup>2</sup> । संञ्जा वि संणहिदा वट्टदि<sup>3</sup> ।

तथा कुरुतेः<sup>4</sup>

राजा । अदिसिसिरा वि जामिणी अदिसंताविणिं गिम्हमञ्ज्णहवेलं  
अणुहरदि<sup>5</sup> ।

विदूषकः । ता लच्छीसहअरो खणं चिट्टु देवी जाव अहं सिसिरो-  
वआरसामग्गिं संपादेमि<sup>6</sup> । इति नाट्येन निष्क्रम्य पुरो ऽ वलोक्य<sup>7</sup> । किं उण ए-  
सा विअक्वणा इदो णिअडिआ आअच्छदि<sup>8</sup> ।

राजा । संणहिदो संकेदकालो कधिदो सहीहिं<sup>9</sup> । स्मत्वा मदनाकृतमभिनीय<sup>10</sup> ।

41<sup>1</sup> P एवं. — SU omit तं. — CPWNO  
RSU मरगअ°.

41<sup>2</sup> CPN ता इह, WORTU इह, S जह.  
— P उपविसिय पि प्रियवि°, S उवविसिअ  
वअस्सो; T omits पिअ°; U वअस्सो. —  
N °वाडेद, S °वालेउ, U °पालेदु. — CU  
omit तं.

41<sup>3</sup> W °हिदा ज्जेव, SU °हिदा एव्व. —  
STU वट्टइ.

41<sup>4</sup> C ततो राजा तथा कुरुते, P तथा कुरुते  
राजा, W तथा कुरुते, N उभो तथा कु°.

41<sup>5</sup> CPN omit राजा; W राजा स्मरणमभि-  
नीय. — C अदिसिसिर, PSU अइसि-  
सिरा, W अइसिसि, NOR अइसिसिरं,  
T सिसिरा. — WNOR पि. — CP  
हिमाणीं, W हिमाणिं, NOR जामिणिं,  
T जामणि. — C संताविणीं, P संता-  
विणीमणु°, WNOR संतावटाइणिं (OR  
संदाव°), S अइसंतापिणीं, TU अइसंदा-  
विणीं. — CPWNOR omit गिम्ह°;  
S °मञ्ज्णह° — C अणुहहामि, PWOR  
अणुहवामि, N अणुभवामि, SU °हरइ,  
T °हर.

41<sup>6</sup> C ताव. — T °सहसरो. — P एगउ  
खणं. — SU चिट्टु. — COR देओ,  
N omits. — STU omit अहं. — W  
सिसिरोवयर°, OR °रोपआर°. — CPW  
संपादेमि.

41<sup>7</sup> C परिःक्रम्य, P परि° निःक्रम्य, WOR प-  
रिक्रम्य. — C विलोक्य वक्ति विदूषकः,  
W विलोक्य, SU निष्क्रम्यावलोक्य, T प-  
रिक्रम्यावलोक्य; PNWS add च.

41<sup>8</sup> CPNOR पुण. — STU omit एसा. —  
STU इदो एव्व. — CP नियडो, N  
निअल्लि, SU विइखंती, T विअखअंति.  
CW आगळदि, SU आअच्छइ, T आआ-  
ळइदी.

41<sup>9</sup> P संणिट्टिदो वं, N °हिदो अ. — CPW  
OR संकेअ°, N संञ्जाकालो अ. — CPN  
कहिदो, S कहोओ, TU सहीहिं कहिदो.  
— CWNO मंतीहिं, P मंतीहि, R वं-  
दोहिं, S omits; WNOR add पि. —  
STU add ता संभावणीओ, after which  
S adds अवि णाम तहेव्व भवे.

41<sup>10</sup> C omits स्म°; P तां स्म°. — C मदना-  
त्तदतमभिनीय कर्परमंजरीस्वरूपमाश्रित्याह

किसलअकरचलणा वि हु कुवलअणअणा मिअङ्कवअणा वि ।  
अहह रावचम्पअङ्गी तह वि हु तावेइ अच्छरिअं ॥ ४२ ॥

विदूषकः । सम्यगवलोक्य<sup>1</sup> । अहो विअक्खणा सिसिरोवआरसामग्गीसहिदा  
आअदा<sup>2</sup> ।

ततः प्रविशति गृहीतशिशिरोपचारसामग्रीं विचक्षणा<sup>3</sup>

विचक्षणा । परिक्रम्य<sup>4</sup> । अहो पिअसहीए विरहदाहज्जरो<sup>5</sup> ।

विदूषकः । उपसृत्य<sup>6</sup> । भोदि किं एदं<sup>7</sup> ।

विचक्षणा । सिसिरोवआरसामग्गी<sup>8</sup> ।

विदूषकः । कस्स किदे<sup>9</sup> ।

विचक्षणा । पिअसहीए किदे<sup>10</sup> ।

विदूषकः । ता मह वि अङ्गं देहि<sup>11</sup> ।

विचक्षणा । किं णिमिअं<sup>12</sup> ।

विदूषकः । महाराअस्स किदे<sup>13</sup> ।

राजा, PN मदनाकृतिमभिनोय. — T  
adds अवि याम तदा ह वै.

42<sup>a</sup> U °अर°. — Mss. °चरणा. — T omits  
वि. — NT omit हु; SU अ. — N  
कुवलणअणा. — C °मियंक्वणा. — S च.  
TU अ.

42<sup>b</sup> STU omit अहह. — STU अहियवचंप-  
अअंगो (U अभि° S °अंगं). — T तअ. —  
T omits वि. — CP य, N क्तु, STU  
omit. — SU तवेइ ति, T तेवेइ ति.  
— ORTU अच्छरिअं, S अच्छेरं.

42<sup>1</sup> C विलोक्य, P सम्यगवलोक्याय, WOR  
सम्यग्विलोक्य.

42<sup>2</sup> C कथं, P अयि, NOR अय, SU omit.  
— NSU विअ° वि. — S °रोअअर°. —  
W °सामगिा, OR omit °सामगो°. —  
P °सहिदहत्था, OR °गहिदहत्था. —

CW omit आभदा; PN विअ, T अ-  
भदा.

42<sup>3</sup> C विच° शिशिरोपचारयुक्ता, PN शिशिरो-  
पचारसामग्रीसहिता, S शिशिरोपचारसामग्री-  
करा, TU यथोद्दिष्टा. — OU add छ.

42<sup>4</sup> C परिक्रम्याह विचक्षणा, NOR omit वि-  
चक्षणा.

42<sup>5</sup> P °सही. — C महंतो दाह°, P महंतो  
वि°, N महंतो क्तु वि°. — ORS  
°डाह°, T विरहज्जरो.

42<sup>6</sup> C adds तामाह.

42<sup>7</sup> P भो, W भादो, OR विअक्खणो, STU  
भो विअक्खणो. — N किमिदं.

42<sup>9, 10, 12</sup> CPWNOR कदे. — U omits 42<sup>10</sup>.

42<sup>11</sup> P महं, W मज्जं, OR मम. — CPW  
यि. — P अट्टं, S अट्टं. T हत्थे दिदि-

42<sup>12</sup> C कस्स कदे.



विचक्षणा । किं उण कारणं<sup>14</sup> ।

विदूषकः । कप्पूरमञ्जरीए वि किं<sup>15</sup> ।

विचक्षणा । किं ण जाणासि महाराअस्स दंसणं<sup>16</sup> ।

विदूषकः । तुमं पि किं ण जाणासि महाराअस्स कप्पूरमञ्जरीए दंसणं<sup>17</sup> ।

इत्युभो हसतः<sup>18</sup>

विचक्षणा । ता कहिं महाराओ<sup>19</sup> ।

विदूषकः । तुह वअणेण मरगदपुञ्जे<sup>20</sup> ।

विचक्षणा । ता महाराएण सह मरगदपुञ्जदुवारे चिट्ठ जेण उहअदंसणे जादे सिसिरोवआरसामग्गीए जलञ्जली दिज्जदि<sup>21</sup> ।

विदूषकः । तां परिष्वज्य<sup>22</sup> । तहिं गच्छ जदो णाअच्छसि<sup>23</sup> । इति विपति<sup>24</sup> । तां प्रति<sup>25</sup> । ता कीस दुवारुहेसे भविदव्वं<sup>26</sup> ।

42<sup>14</sup> C omits उण; PWNOR पुण. — NST कालणं. — POR add तस्स.

42<sup>15</sup> P °जरौ. — CN omit वि. — S किं कप्पू, TU किं उण कप्पू. — N adds कलणं.

42<sup>16</sup> T तुमं कि. — W याणसि, N आणासि, T अणासि कप्पूरमंजरि महाराअस्स. — C दंसणं तौय, T दंसणं ति.

42<sup>17</sup> W उ तुवं, O तुवं. — OR वि, STU omit. — C न जानासि किं, TU किं उण ण. — W जाणसि, NSU आणासि. — T महाराअ, U कप्पू महा°. — O दंसणे. — C adds कारणं.

42<sup>18</sup> CPWN इत्युभे. — P परस्परं हं, N हहहेति हं.

42<sup>20</sup> SU तुज्ज. — Mss. मरगअ°. — C °पुंजे व्जेव. — PWOR add चिट्ठदि.

42<sup>21</sup> W °रायण. — U omits सह — Mss. मरगअ°. — C °दुवारदेसे, P °दुवारोहेसे, W °दुवारे. N °दुवारोदेसे, T °दुवारं. — C चिट्ठदव्वं, N चिट्ठ क्कणं. — T कं. — CPT उभअ°, O उअ°, SU उभ-आणं दं. — T तिलजलंजली. — P दि, STU दिज्जह.

42<sup>22</sup> C तामालिग्योपसुत्याह, P तामुपसुत्य शि-शिरोपचारसामयोमादाय, WOR तामुपसु-त्य, N तामहृत्य.

42<sup>23</sup> CP जहिं पुण, NSTU जहिं. — CP नागळसि, W शागळदि, STU शाङ्गा चिट्ठह. — OR add हे सिसिरोवआर-सामग्गि.

42<sup>24, 25</sup> CU omit. — P विदू तां प्रति.

42<sup>26</sup> N किस, STU केण. — CP दुवारदेसे, N दुवारदेसे, S दुवारुहेसेण, T दुवारो-

विचक्षणा । देवीए आदेसेण<sup>27</sup> ।

विदूषकः । कीदिसो आदेसो<sup>28</sup> ।

विचक्षणा । तहिं देवीए बालतरुणो तिखि आरोविदा<sup>29</sup> ।

विदूषकः । के के<sup>30</sup> ।

विचक्षणा । कुरवअतिलअअसोआ<sup>31</sup> ।

विदूषकः । ता किं तेहिं<sup>32</sup> ।

विचक्षणा । भणिदा सा देवीए जघा<sup>33</sup> ।

कुरवअतिलअअसोआ आलिङ्गणदंसणगचलणहआ ।

विअसन्ति कामिणीणं ता ताणं देहि दोहलअं ॥ ४३ ॥

एणिहं तं संपादइस्सदि<sup>1</sup> ।

विदूषकः । ता मरगदपुञ्जादो पिअवअस्सं आणिअ तमालविडवन्त-

हेसेण, U दुवारदेसेण. — CP भोदव्वं, N होव्वं, SU omit.

42<sup>27</sup> N omits. — OR add कपूरमंजरी भागमिस्सदि (R आभस्सदि).

42<sup>28</sup> N omits. — CPW किं तोय, OR किं ति तोय, SU कीरिसो, T किरिसो.

42<sup>29</sup> N omits तहिं. — C वायातरु, PSU तरु, W बालतरु, N बालतरुआ, T बालतरवो, U बाल. — C तिखि, N तोयाओ, U तिखा. — T आरोचिदा, U णिदा.

42<sup>30</sup> NOR को को, ST ते के, U दे के.

42<sup>31</sup> N omits. — P कुरुबय. W कुरु. — C लयआसोया, STU लआसोआ.

42<sup>32</sup> N omits. — T ता किं. — S देहिं, T ते.

42<sup>33</sup> NO omit. — P भणिदा. — T देवीए कपूरमंजरी. — WR omit जघा; SU जह, T जहा.

43<sup>a</sup> N विचक्षणा before the verse. — O omits 43. — CPW कुरु. — C लयआसोया, R तिलअसोआ, STU तिलआसोआ. — N लिंगणदंसणगचलणहणसहा, RT दंसणचलण. — STU हदा.

43<sup>b</sup> C वियासंति. — CWN सुंदरीणं. — W omits ता. — C दोहयलयं. — 43 is not reckoned as verse in C.

43<sup>1</sup> P Sanskrit only. — O omits एणिहं. — C सा तं, T omits तं. — CPW OR संपाद, S संपादइस्सदि. — N adds ति.

रिदं ठाविअ एदं पच्चक्खं करिस्सं<sup>2</sup>। तथा नाटयति<sup>3</sup>। राजानं प्रति<sup>4</sup>। भो भो उट्ठिअ पेक्ख णिअहिअअसमुद्दचन्दलेहं<sup>5</sup>।

राजा तथा करोति<sup>6</sup>

ततः प्रविशति विशेषभूषिता कर्पूरमञ्जरी<sup>7</sup>

कर्पूरमञ्जरी। कहिं उण विअक्खणा<sup>8</sup>।

विचक्षणा। तामनुसृत्य<sup>9</sup>। सहि करीअदु देवीए समादिट्ठुं<sup>10</sup>।

राजा। वअस्स किं उण तं<sup>11</sup>।

विदूषकः। तमालविडवन्नरिदो जाण<sup>12</sup>।

विचक्षणा। एसो कुरवअतरु<sup>13</sup>।

कर्पूरमञ्जरी तमालिङ्गति<sup>14</sup>

43<sup>2</sup> CPWNORSU मरगअ°. — S °पुंजाहि-  
दो, T °पुंजिभाहिदो, U °पुंजाहितो. —  
C °वयस्सो. — N आणाअ. — C °वि-  
डवन्तरिट्ठिदं, P °वन्तरिट्ठो, N °विलवन्त-  
रिदं, ORU °वन्तरिअं, S °विडपतरिअ-  
ट्ठिअं, T °वन्तरिट्ठिअं. — CPWNO  
ठाविअ, R घविअ, STU करिअ. — W  
omits एदं. — P पच्चक्खं च, STU  
°क्खो. — COR करइस्सं, W करेइस्सं,  
S कारइस्सं, U काइस्सं.

43<sup>3</sup> C विदू° तथा. — CPW नाटयित्वा.

43<sup>4</sup> C राजानमाह.

43<sup>5</sup> CO भो once only, STU omit. —  
STU उट्ठेहि २. — WOR सपेक्ख, S  
दक्खणाभा, U दक्ख. — P °चंदलिदियं,  
S हिअअसमुद्दचंदलेहा.

43<sup>7</sup> C ततो विशति. — ST सविशेष°. —  
POR°भूषितागो, W °भूतागो.

43<sup>8</sup> C कर्पू° माह. — T कइं. — CWN पुण,  
P पि पुण.

43<sup>9</sup> C तामनुसृत्याह, PWOR तामुपसृत्य.

43<sup>10</sup> C omits सहि. — CPOR कोरदु, WS  
कोरउ, T किरइ, U किरउ. — C सं  
दे°, P तं जं देविइ, WS देवी, OR  
देइइ. — C समादिट्ठि.

43<sup>11</sup> C राजा विदू° माह. — CPWN पुण.  
— T किं उण त वअस्स.

43<sup>12</sup> N तलंमाल°. — C °तरितो, OT °तरि-  
ओ, R °तरो, S °तरिट्ठिओ; W adds  
भविअ, S adds णिल्लङ्को, T adds  
भवीअ णिल्लक्खो भविअ, U adds णिल्ल-  
ङ्को. — N जाणंनु, SU जाणाहि, T  
जाणेहि. — OR add राजा तथा क-  
रोति.

43<sup>13</sup> C विच° तामाह। सहि एसो, P एस सो,  
WNORS एस, U omits; T एसो after  
कु°. — P कुरुवय°.

राजा ।

शावकुरवअवच्छो कुम्भयोरत्थणीए  
रहसविरइएणं शिम्भरालिङ्गणेणं ।

तह कुसुमसमिद्धिं लम्भिओ सुन्दरीए

जह भसलकुलाणं एत्थ जत्ता समत्ता ॥ ४४ ॥

विदूषकः । भो पेक्ख पेक्ख महेन्दजालं<sup>१</sup> । जेणं<sup>२</sup> ।

वालो वि कुरवअतरु तरुणीअ गाढमुवगूढो ।

सहस त्ति कुसुमणिअरं मअणसरे विअ समुगिरइ ॥ ४५ ॥

राजा । ईदिसो ज्जेव दोहलस्स पहावो<sup>१</sup> ।

विचत्तया । अअं तिलअहुमो<sup>२</sup> ।

कर्पूरमञ्जरी चिरं तिर्यगवलोकयति<sup>३</sup>

44<sup>a</sup> CPWNOR विचत्तया. — C °वत्थो, P °कुरुवयवच्छो, WNOR °कक्खो, STU °लट्ठो.

44<sup>b</sup> SU रभस°. — CPW °देयं. N °देय. — NSU °लिंगणेय, T °लिंगण.

44<sup>c</sup> W कुसुम°. — PST °समिद्धं, O °स-मिद्धं. — CPWNOR लंभिदो, ST लं-भिआ.

44<sup>d</sup> C भमण°, U सहल°. — N °कुलुयं. — COR तत्थ, N तत्त. — S जाता, U जत्था. — N पउत्ता, O पडत्ता, R omits; ST समत्था.

44<sup>e</sup> P भो भो पेक्ख पेक्क, W भो भो पिक्ख, N भो पेक्क २, OR पेक्ख भो. STU भो वअस्स पेक्ख २. — CNOR महिंद°, S इदं वम्महंमहिंद°, TU इदं (T एदं) वम्महंंद°.

45<sup>a</sup> P कुब्बयं, ET कुरवतरु. — Mss. तरु-

णीय (W तरीय). — WN गाढमव°, S °ऊढो, T °उढो.

45<sup>b</sup> N झत्ति, STU सहसा. — NSTU omit ति. — C पंफुल्लिदो, P पुफुल्लिदो, N पफुल्लिदो, S फुल्लिओ, TU पुफिओ instead of कुसुम°—समुगिरइ. — OR फुल्लणिअरं मअणसरे.

45<sup>c</sup> CN इदिसो, S एआरिसो, TU ईरिसो. — P येव, O ज्जेव, R ज्जेव्व, SU एव्व, T जव्व. — POR दोहलअस्स, N दोह-अलअस्स. — CP प्पहावो, OR प्प-हाओ.

45<sup>d</sup> C सहि एसो, PN अह एस, OR अह एसो.

45<sup>e</sup> C ततः कर्पू° तर्जयति चिरमवलोकयति च तं, P कर्पू° चित्तं तर्जयति अवलोकयति च, W omits चिरं; OR चिरं तर्जयति आलोकयति च, SU चिरं तर्कयन्त्यवलो-कयति.

राजा ।

तिक्खाणं तरलाणं कज्जलकलासंवट्टिआणं पि से  
 पासे पञ्चसरं सिलीमुहधरं णिच्चं कुणन्ताणं अ ।  
 खेत्ताणं तिलअहुमे णिवडिआ धाडी मअच्छीअ जं  
 तं सो मञ्जरिपुञ्जदन्तुरसिरो रोमञ्चिओ व्व ट्टिओ ॥ ४६ ॥

विचक्षणा । एसो वि असोअसाही<sup>1</sup> ।

कर्पूरमञ्जरी चरणताडनं नाटयति<sup>2</sup>

राजा ।

असोअतरुताडणं रणिअणेउरेणंहिणा  
 कअं च मअलञ्छणच्छविमुहीअ हेलुल्लसं ।  
 सिहासु सअलासु वि त्यवअमण्डणाडञ्चरं  
 ठिअं च गअणङ्गणे जणणिरिक्खणिज्जं खणं ॥ ४७ ॥

46<sup>a</sup> C omits राजा. — Mss. तरलाण. — C  
 \*संवट्टिदाणं, P \*संसग्गिदाणं, WNOB  
 \*संवग्गिदाणं, S \*संवट्टिदाणं, TU \*संय-  
 क्किदाणं. — ST वि, N ज.

46<sup>b</sup> N \*सुरं, T \*रसं. — P \*मुहधो. — C  
 भिच्चं. — Mss. \*ताण. — OR व, T वं.

46<sup>c</sup> PO \*दुमे. — CWNOR णिवडिदा, P  
 णिवग्गिदा, SU णिपडिआ. — N घाडी,  
 STU पालो. — CPW मयङ्कोइ, N  
 मअळोण, OR मिअं, STU मिअ-  
 च्छोए.

46<sup>d</sup> C \*दंतुरसो, N \*दंतुर. — CPWNOR  
 रोमंछिदो. — CPO व्व ट्टिदो, W वट्टि-  
 दि, N वट्टिदि, STU वट्टइ.

46<sup>1</sup> C विच\* तां पुनराह । सहि एसो, W एसे,  
 N एस, S एसे पंचसरं । एसो. — CNSTU  
 omit वि. — C असोयतठ, U \*पा-  
 अवो.

46<sup>2</sup> C करताडनं, WOR चरणेन ताडयति.

47<sup>a</sup> CWNOR विचक्षणा. — CN रणित\*,  
 PWORSU रणित\*. — P \*नेयांहिणा,  
 NSTU \*खेउरेयांहिणा.

47<sup>b</sup> CWNOR कदं, PSTU कितं. — RS  
 TU मिअं. — CWOR \*मुहोइ, P  
 STU \*मुहोए, N \*ळुतिमुहोण. — S  
 लोलुल्लं, U लोलुल्लं.

47<sup>c</sup> ST सअलासु अ. — C ङ्कवियमंडलाडंवरं,  
 W ङ्कवयं, N ङ्करिअं, SU त्यवअं, T  
 थवकं.

47<sup>d</sup> CPNOSU ठिदं, W दिदं, R टिकजं, T  
 टिदं. — C गणयंगयां, NOR गअयांगयां,  
 STU सअलंगया. — C \*णिरिक्खणिज्जं,  
 W \*णिरक्खं, N \*निरक्खयांतक्खयांतक्खयांत,  
 P खणे, STU खया.

विदूषकः । भो वअस्स जं सअं ए किदं दोहलदाणं देवीए जाणासि किं एत्थ कारणं ।

राजा । एणं तुमं जाणासि ।

विदूषकः । भणामि जइ देवो ए कुप्पदि ।

राजा । को एत्थ रोसावसरो । भण उम्मुहिदजीहो ।

विदूषकः ।

इह जइ वि कामिणीणं सुन्दरं धरइ अवअवाणं सिरी ।

अहिदेवअ व विलसइ तह वि हु तारुणए लच्छी ॥ ४८ ॥

राजा । मुण्णियो दे अहिप्पाओ । किं उए किं पि भणामो ।

बालाउ होन्ति कोऊहलेण एमेअ चवलचिन्ताओ ।

दरलसिअथणीसु पुणो णिवसइ मअरइअरहस्सं ॥ ४९ ॥

- 47<sup>1</sup> W वस्स. — C सयं जं तं संपदं, P जं 48<sup>a</sup> S omits विदूषकः. — R इह जइ, T जइ जयि. — N कामिणं, T कामिणीयं. — CPWNO कदं, R कअं. — P दोहल°, NOB दोहलअ°, U दोहलं दाणिं. — 48<sup>b</sup> W \*देवइ, SU \*देवदे, T देवते. — S ल. — CPR विअसइ, WN विवसइ, O विअसइ. — T omits हु; SU अ. — CPW तारुणयं तौर.
- 48<sup>1</sup> C जाणियो, PNOBT मुण्णियो, S मुण्णिओ. — P omits दे. — CPWST अणि.
- 48<sup>2</sup> CPWN पुण, S किं तु किं वि, T उए अ किं वि. — N omits पि. — COR भणामि.
- 49<sup>a</sup> S होति एवमेअ, T होति मेव, U होति एमेअ. — N कोउहलेण, SU कोउहल्लेण. — C एयमेय, W एमेव, N अमेअ, O एमअ, R अमअ, STU see above. — W चलणचिन्ताउ, STU तरल°.
- 49<sup>b</sup> C दरइसिय°, P दरइसिय°, W दरल्लसियठणोउ, N दरमोअअथणीयों, O दर-
- 47<sup>2</sup> CWNOR omit णं, P न. — CW तुवं, N गुअं, OR तुअं, T तुमं अ, U तुमं थं. — CWNOR जाण.
- 47<sup>3</sup> U भणाइ. — WNU जइ, R जइ. — C कुप्पति, STU कुप्पइ.
- 47<sup>4</sup> ORT एत्थ को. — C रोसावरो, W \*सारो, SU कोवावसरो.
- 47<sup>5</sup> ST तं भण, U ता भण. — CP उम्मुहिया जीहा, W उम्मुहिदा°, N उच्चुदजीहाय, STU उम्मुहिअ जीहं.

विद्वेषकः । तरुणो वि ह्वरेहारहस्सेण फुल्लन्ति<sup>1</sup> । ए उण रदिरहस्सं  
जाणन्ति<sup>2</sup> ।

नेपथ्ये<sup>3</sup>

वैतालिकः । सुहसंझा भोदु देवस्स<sup>4</sup> ।

लोआणं लोअणेहिं सह कमलवणं अच्चण्हं कुणन्तो  
मुच्चन्तो तिब्बभावं सह अ सरहसं माणिणीमाणसेहिं ।

मञ्जिट्टारत्तमुत्तच्छविकिरणचओ चक्कवाएक्कमित्तो

जाओ अत्याचलत्थो उवह दिणमणी पिक्कणारिङ्गपिङ्गो ॥ ५० ॥

राजा । संण्हिदो संझासमओ वट्टदि<sup>1</sup> ।

विद्वेषकः । संकेदकालो कधिदो सहीहिं<sup>2</sup> ।

उल्लसिअत्थणोसु, R दार उण रहरहस्सं  
जानन्ति ल्लसिअत्थणोसु, STU दरगलिअ<sup>०</sup>.  
— W पुण. — C वियसह, W धरंति,  
S णिअहह. — C 'उज्ज', N मअलङ्गअ<sup>०</sup>,  
R मअरउर. — S 'विहस्सं.

49<sup>1</sup> U omits. — C विदु<sup>०</sup> वक्ति, S omits  
विदु<sup>०</sup>. — W ताण्णो, R तरुओ, T  
तरुणा. — C omits वि. — OR रु-  
अरेहारसेण, S 'रहस्से, T 'रेहरहस्से. —  
OR विअसंति.

49<sup>2</sup> U omits. — C पुणो. — CWORS  
रह<sup>०</sup>, P रह<sup>०</sup>, T रयि<sup>०</sup>. — Instead of  
49<sup>1</sup>,<sup>2</sup> N has only त्यव जाणन्ति.

49<sup>3</sup> C वैता<sup>०</sup> ग्राह. — C 'संज्जा, P 'संजा,  
OR सुहा<sup>०</sup>, S सुहाअ संझा, T सुहं सञ्जा,  
U सुसंझा. — S omits भोदु; T देउ,  
U होदु. — N देअस्स.

50<sup>०</sup> C लोचणेहिं, O 'हि. — N 'वणे. —  
STU अच्चण्हं. — OR करेत्तो.

50<sup>b</sup> W मुच्चन्तो. — OR तिक्कभावं. — P  
सुह, W सहि, N सुर. — P सहरसं,  
W सहरिसं, SU सरअसं. — P कामि-  
णो<sup>०</sup>, R मणिणी<sup>०</sup>.

50<sup>c</sup> N 'सून्तउदु<sup>०</sup>. — O 'वओ, S 'चवो.  
— WORSTU 'वाअक्क<sup>०</sup>. — STU  
'मित्तं.

50<sup>d</sup> Mss. जादो. — C अत्यावलंबो, P 'त्थो,  
SU अत्याअल<sup>०</sup>, T हत्थाचल<sup>०</sup>. — P  
उअह, U वहदि. — CPWNSTU पक्क<sup>०</sup>.  
— NSU 'यारंग<sup>०</sup>, OR 'यारंअ<sup>०</sup>.

50<sup>1</sup> C राजाह, P omits राजा; N राजा ओ  
वअस्स. — C संण्हिदा संज्जा<sup>०</sup>. — SU  
वट्टह.

50<sup>2</sup> CWOR संकेअ<sup>०</sup>, N संझाकालो. — CN  
SU कधिदो, P कधिदो दो, T ते कधि-  
दो; SU add ने. — CP मंतोहिं, W  
NOR वंतोहिं. — PW add पि, SU  
add ता कं वअ, T adds ता.

कर्पूरमञ्जरी । सहि विअकवणे गमिस्सं दाव<sup>३</sup> । विआलो संवुत्तो<sup>४</sup> ।  
विचक्षणा । एवं करीअदु<sup>५</sup> ।

इति परिक्रम्य निष्क्रान्ताः सर्वे<sup>६</sup> ।

द्वितीयं जवनिकान्तरम्<sup>७</sup> ।

50<sup>३</sup> C कर्पूरं वक्ति. — T भूगुगमिस्सामि.

50<sup>४</sup> N विक्लो, R विआले, S पओसआलो,

T पदीसकालो, U पओसकालो. — WU

संपत्तो, T पत्तो. — N adds वट्टदि.

50<sup>५</sup> C विचक्षणा प्राह । सहि एवं, SU एवं.

— CPWO कोरदु, R कोर.

50<sup>६</sup> T omits परिक्रम्य.

50<sup>७</sup> PWSTU यवनिकांतरं.



ततः प्रविशति राजा विदूषकश्च<sup>1</sup>

राजा । तामनुसंधाय<sup>2</sup> ।

दूरे किञ्जउ चम्पअस्स कलिआ कज्जं हलिहीअ किं  
ओल्लोलाइ वि कच्चणेण गणणा का णाम जच्चेण वि ।  
लावणस्स णवुग्गएन्दुमहुरच्छाअस्स तिस्सा पुरो  
पच्चगेहि वि केसरस्स कुसुमुक्केरेहि किं कारणं ॥ १ ॥

अवि अ<sup>1</sup> ।

मरगअमणिगुत्था हारलट्ठि इ तारा  
भमरकवलिअन्ता मालईमालिअ इ ।  
रहसवलिअकण्ठं तीअ दिट्ठी वरिट्ठा  
सवणपहणिविट्ठा माणसं मे पविट्ठा ॥ २ ॥

1<sup>a</sup> PWNOR किञ्जउ, S किञ्चइ, T किञ्ज  
पअस्स, U किञ्जइ. — PW हलिहीइ,  
N हरिहाइ, OR हलिहाअ, S °हीय,  
T हलंहीय, U हलंतोय.

1<sup>b</sup> P अल्लोल्लाअ, N उल्लल्लेया, OR उल्लेया,  
STU °ल्लेया अ. — W गणणा य का.  
— O जच्चेण. — N किं.

1<sup>c</sup> N अलाअंयःस, U लाअअस्स. — P णवु-  
यादेदु°, W णाउगादिदुमहुयरायस्सं, N  
णवोयादेदु°, OR णवोदिदेदु°, SU समु-  
णदिदुकिरण°, T सयुतादेदुकिरणअअस.  
— W तिस्स.

1<sup>d</sup> PORT °हिं, W पच्चगेहिं, N पच्चगेहिं. —

T वेकसरस्स, U कोदअस्स. — P कुसुमुक्क-  
रेहिं, WR °हिं, N °मक्कुरेहिं, OU °मक्कुरेहिं,  
T कुसुमुक्केरिहिं. — N कालणं, S कज्जइ,  
TU कारिअं.

2<sup>a</sup> POR °मणिपुंजा, WN °गुक्का, T °गुटा. —  
NSU °लट्ठो. — SU व.

2<sup>b</sup> STU भसल°. — R °कवल्लिअंतः, S °क-  
वल्लअंता. — T मालदो. — P °मालियथ,  
N °मलई, T °मलिय.

2<sup>c</sup> SU रअस°. — N °वल्लोअ°. — PWNOR  
°कंटो. — PW तीइ, NSU तोय, T  
तोआ.

2<sup>d</sup> PWN पइट्ठा.

विदूषकः । भो वअस्स किं तुमं भज्जाजिदो विअ किं पि किं पि कुरु-  
कुराअन्तो चिट्ठसि<sup>1</sup> ।

राजा । वअस्स सिविणअं दिट्ठं अणुसंधेमि<sup>2</sup> ।

विदूषकः । ता कधेदु पिअवअस्सो<sup>3</sup> ।

राजा ।

जाणे पङ्कुरुहाणणा सिविणए मं केलिसेज्जागअं

कन्दोटेण तडत्ति ताडिउमणा हत्थन्तरे संठिआ ।

ता कोडेण मए वि झत्ति धरिआ ढिल्ले वरिल्लच्चले

तं मोत्तूण गअं च तीअ सहसा णट्ठा खु णिहा अ मे ॥ ३ ॥

विदूषकः । स्वगतम<sup>1</sup> । भोदु एवं दाव<sup>2</sup> । प्रकाशम<sup>3</sup> । भो वअस्स अज्ज मए

वि सिविणअं दिट्ठं<sup>4</sup> ।

राजा । सप्रत्याशम<sup>5</sup> । ता कधीअदु कीदिसं तं सिविणअं<sup>6</sup> ।

2<sup>1</sup> P पियवयस्स. — STU अज्ज किं. — P तु, W तुवं, N तुमं पि, OR तुअं. — N भज्जाए जिदो, SU भज्जिदो, T भं-जिदो; PO add यद्, W पिद्, R पद्. — P व, WOR व्. — POR किं पि once only, S किं वि once only, TU omit. — PN कुरुकुराअन्तो, STU घुरुघुराअन्तो.

2<sup>2</sup> N भो वअस्स omits सिविणअं—पङ्कुरुहाणणा 3<sup>a</sup>. — W पियं सविणयं, R सिविणअं, STU सिविणए. — P माण-समाणुसंधेहि, W तमनुसंधामि, STU माणुसिं भणु<sup>o</sup>.

2<sup>3</sup> W inserts कोदिसं तं before ता, S omits ता. — P कधिदु, R कधे, STU कहेदु.

3<sup>a</sup> W सुविणये. — NT °सज्जा°. — PW NOR °गदं.

3<sup>b</sup> NU कन्दोटेण. — PORT तडत्ति, N झ-टित्त. — Mss. ताडिदु°. — N इत्थन्तरे. — Mss. संठिआ.

3<sup>c</sup> P कोचेण, N केवेण, O कोडेण, R केडेण, T कोटेण मये. — PNOR धरिदा, W गहिदा. — PWNOR ढिल्लं. — OR वरिल्लंचले, N वरिल्लंचते.

3<sup>d</sup> W मत्तूण. — P गदा इ, WOR गदं. — P तिय, W तीद्, NSTU तीए. — P WNOR णट्ठा भ. — W वि मे, O एमो.

3<sup>2</sup> STU होदु. — ORSTU एक्कं.

3<sup>4</sup> T omits वअस्स. — WSU omit वि. — P सविणयं, W सुविणयं, N सिविणअं, OR सिविणं.

3<sup>5</sup> P सप्रत्यासचं साभिलाखं, W सप्रकाशं, STU सोत्प्रासं.

3<sup>6</sup> PWNOR कहिज्जदु, SU कहिज्जउ, T कहिज्जद्. — ORSU कोदिसं, T कि-

विदूषकः । अज्ज जाणे सिवियाण सुसुरिदासोत्ते सुत्तो म्हि<sup>7</sup> ।

राजा । तदो तदो<sup>8</sup> ।

विदूषकः । ता हरसिरोवरि दिखलीलावआए गङ्गाए पक्खालिदो म्हि तोएण<sup>9</sup> ।

राजा । तदो तदो<sup>10</sup> ।

विदूषकः । तदो सरअसमअवरिसिणा जलहरेण जधिच्छं पीदो म्हि<sup>11</sup> ।

राजा । अच्छरिअं अच्छरिअं<sup>12</sup> । तदो तदो<sup>13</sup> ।

विदूषकः । तदो चित्ताणक्खत्तगदे भअवदि मत्तणडे तन्ववखीसंगदसमुहन्तेण गदो सो महामेहो<sup>14</sup> । जाणे अहं पि तस्स गम्भट्टिदो गच्छामि<sup>15</sup> ।

राजा । तदो तदो<sup>16</sup> ।

रिसं. — N omits तं. — W सुवियाणं, NR °ण्णिअं, ST omit.

3<sup>7</sup> STU omit जाणे. — W सिवियाण; R adds व. — P °सरिसोतो, WOR °सरिसोत्ते, NSTU °सरिआ°. — STU पसुत्त.

3<sup>8</sup> NOR omit; PWS omit तदो तदो.

3<sup>9</sup> PWNORS omit विदूषकः. — STU omit ता. — P हरि°, N हरसिरस्सोवरि. — P °लोलाचलयाए, N °लोलाए आपयाए omits गङ्गाए; O °लोलावेआए, S °पआए, TU °लोलावआराए. — W तोएण पक्खालिदो सि, S °लिओ सि corrected to म्हि. — STU omit तोएण.

3<sup>10</sup> P omits राजा. — R तदो once only.

3<sup>11</sup> P सरद°. — W °वरसिया. — P जहि-  
त्थिं, WNOR जहिच्छं, SU जहच्छं, T  
जहेत्थं.

3<sup>12</sup> NR अच्छरिअं once only, S अच्छेरं once only, U °रीअं २.

3<sup>13</sup> N तदो once only, ORSU omit.

3<sup>14</sup> P तदा चित्तन° भयवं, W भगवं, N भअव-  
ट्टि, OR °वइ, S omits; U भगवइ. —  
W मच्चंढे, S चंडसूए. — P तंवणीसंग-  
मेसंगतसमुहंतेण, W तंववखियादीसंगमेस-  
मुहं, N तंमवणिसंगदं समुहं, O तन्मव-  
णियादीसंगससमुहं, R म्मवणिसार्इसंगमस-  
मुहं, SU तंवपखि°, T तंवपखीसंगदस्स-  
समुहंतेण गवो. — ORT omit सो.

3<sup>15</sup> NSTU वि. — NOR omit तस्स. — P  
°ट्टिदो ज्जेव, W °ट्टिदो, N मेहगम्भ°, OR  
तगाग्भट्टिदो, SU °गओ, T °त्थिदो. —  
N अक्कामि, T पेच्छामि. — STU add  
त्ति.

3<sup>16</sup> RS तदो once only.

विदूषकः । तदो तहिं सो थूलजलबिन्दूहिं वरिसिदुं पउत्तो<sup>17</sup> । अहं च रदणाअरसुत्तीहिं मुत्ताणामहेआहिं जलाहितो समुप्पडिअ पीदो म्हि ताणं च दसमासप्पमाणं मुत्ताहलं भविअ गब्भे संठिदो<sup>18</sup> ।

राजा । तदो तदो<sup>19</sup> ।

विदूषकः ।

तओ चउस्सट्टिसु सुत्तिसु ट्टिओ घणञ्जुबिन्दू जिअवंसरोअणो सुवत्तुलं गिात्तलमच्छमुज्जलं कमेण पत्तो णवमोत्तिअत्तणं ॥ ४ ॥ तदो सो अहं अत्ताणअं ताणं सुत्तीणं गब्भगदं मुत्ताहलत्तणेण मखेमि<sup>1</sup> । राजा । तदो तदो<sup>2</sup> ।

3<sup>17</sup> OR सो तहिं, STU omit तहिं. — N 4<sup>a</sup> Mss. तदो. — WNOR चउस°. — P त्थूलबिन्दूहिं, SU थविर°, T धोर°. — P वरसि. — P पउत्तो, WSU पअट्टो, T पउटो.

3<sup>18</sup> T अहं अ. — Mss. रदणाअर°. — O °सुत्तिहिं. — P मुत्ताहलनामधेयाहिं, W मुत्तासुत्तियामधेयाहिं, N मोत्ताणामधेआहिं. — Instead of जलाहितो W तो, N संपुढं, S जलधाराहिं, TU जलधराहिं. — P समुप्पोडिय, W समुप्पडिय, N समुग्घाडिअ, OR समुप्पुरिअ, S संपडिओ, T समुपाडिदो, U संपाडिदो. — PWOR add जलबिन्दूहिं (P °बिंदू) समं. — P जहित्थं पीदो, N जहिच्छं पीदो, T omits पीदो. — PWOR omit म्हि. — N ताणं पि, STU ताणं च अहं. — T दसमाप्पमाण, WOR °प्पमाणो, N छमास°, T दहमास°. — P मोत्ताहले, WOR °हलो, N मोत्ताहलं, S °भलं, T °फलं. — OR हुविअ. — P संठिदो, SU सुसंठिओ, T सुसंठिदो.

3<sup>19</sup> R तदो once only.

4<sup>a</sup> Mss. तदो. — WNOR चउस°. — P सुत्तिसंठिदो, WNT ट्टिदो, OR ठिदो. — P ययांबुबिंदू हियंबंधुरोद्धरो, WOR °बिंदू जिदवंसरोअणो, N °बिंदुद्दिञ्जुअबबंधरोअणो, S °बिंदुज्जिदपंसुरोअणं, TU °बिंदुज्जिअ-(T °द°)कंचुअंचिदो.

4<sup>b</sup> PS सुवट्टुलं, T सुवटुलं, U सुवत्तुलं. — P °मञ्जमज्जलं, W गिात्तल°, OR गिात्तुल°, S गिात्थलमज्जसु°, T गिाहुलं गिाहुलमच्छमज्जलं, U गिात्थलमच्छसु°. — OR वरमुत्ति°.

4<sup>1</sup> P inserts राजा । तदो तदो । विदूषकः before तदो. — STU तदो सुत्तीणं गब्भगदं अत्ताणं मुत्ताहलत्तणेण (T मुत्ताफ°) मखामि (U मयामि). — OR omit तदो. — PWNOR हं. — PW अत्ताणं, N omits. — OR omit ताणं. — PW omit सुत्तीणं. — P गदं omits गब्भ; OR °गअं. — P मोत्ता° परिणदं, W मुत्ताफलं, N भोत्ताहल°. — P मखामि, N भयामि.

4<sup>2</sup> RU तदो once only.

विदूषकः । तदो परिणदिकाले समुहादो कड्डिदाओ ताओ सुत्तीओ फाडिदाओ अ<sup>३</sup> । अहं चदुस्सट्टिमुत्ताहलाणं मज्झट्टिदो<sup>४</sup> । किण्णिदो अ एक्केण सेट्टिणा सुवखलकवं दइअ<sup>५</sup> ।

राजा । अहो विचिन्तदा सिविणअस्स<sup>६</sup> । तदो तदो<sup>७</sup> ।

विदूषकः । तदो तेण आणिअ वेअडिअं विच्चाविदा मोत्तिआ<sup>८</sup> । मम वि ईसीस वेअणा समुप्पखा<sup>९</sup> ।

राजा । तदो तदो<sup>१०</sup> ।

विदूषकः ।

तेणं च मुत्ताहलमराडलेणं एक्केक्काए दसमासिएणं ।

एक्कावली लट्टिकमेण गुत्था सा संठिआ कोडिसुवखमुत्ता ॥ ५ ॥

4<sup>३</sup> N omits विदूषकः. — PSU omit तदो;

N तदो अ. — OR °काले अ. — PW समुहाड, N समुहाहंतो. — OR omit कड्डि°. — P omits ताओ; W सुत्तोड ताड, P सुत्तोए, N सुत्तिआ. — P फोडिदाड, N फ्फालिदाओ, O दारिदा, R दारिदाओ, S ताडिताणओ, T पोडिदाओ, U ताडिताओ. — WOR omit अ.

4<sup>४</sup> STU तदो अहं. — P चउउसट्टि°, W चदुस°, N चउउट्टि°, OR चउउसट्टि°, SU चउउसट्टि°, T चउउसट्टि°. — PWOR °मुत्ताहलत्तणं, N °भोत्ताहलत्तणं, T °फलाणं, U °भोत्ताहलाणं. — PWNOR गदो ठिदो, S मज्झट्टिओ, T मज्झकिदो टिदो. — U adds किदो अ.

4<sup>५</sup> PS कोदो, W कोहो, N कोरीदो, TU see below. — W हं, T तदो instead of अ; U omits. — P एकेण, STU साकेअणिलएण एक्केण. — P सुवणय°. — W देय, N देऊण, S दाऊण, T दयिअ. — O adds अहं, TU add कोदो म्हि.

4<sup>७</sup> R तदो once only.

4<sup>८</sup> W omits in the text. — OR तेण अ, TU देण आणोअ. — P वेगडियं, N वेधणारं, OR वेधआरएहिं, SU वेअडियहिं, T वेअकारोहिं. — P विधाविदा ते, N वेधिआ ते, OR वेधाविआइं, STU विच्चाविआ ता. — P मोत्तिदा, OR मोत्तिआइं (O °इ).

4<sup>९</sup> W omits in the text. — PN ममावि, STU मह वि तहिं वेलम्मि (U °लाए). — Mss. ईसीसि; S adds अ. — TU सोसवेअणा. — P संपत्ता, OR संपखा.

4<sup>१०</sup> W omits; R तदो once only.

5<sup>३</sup> ORT विदू° तदो, SU omit वि°. — PW तेणं च, N तेणावि, O तेणेअ, R तेण अ, STU तेणे व्व. — PNU मोत्ता°. — TU °फल°. — WNT °मंडयोण (W °णं), SU °लेण. — P एक्केक्कियाए, WNORU °दाए, NU एक्केक्क°, T एक्केदाए. — WNT °सिएण, ORU °मासएण, S °मासिदाए.

5<sup>५</sup> PW का°. — N गंठट्टिकमेण, OR गंठि-

राजा । तदो तदो<sup>1</sup> ।

विदूषकः । तदो तं करण्डिआए कदुअ साअरदत्तो गदो पञ्चालाहि-  
वस्स सिरिवज्जाउहस्स णअरं कखउज्जं णाम<sup>2</sup> । तहिं सा विक्कि-  
णिदा कोडीए सुवखस्स<sup>3</sup> ।

राजा । तदो तदो<sup>4</sup> ।

विदूषकः । तदो अ<sup>5</sup> ।

ददूण धोरत्थणत्तुङ्गिमाणं एक्कावलीए तह चङ्गिमाणं ।

सां तेण दिखा दइआइ करणे रज्जन्ति छेआ समसंगमम्मि ॥ ६ ॥

अवि अ<sup>1</sup> ।

णहधवलिअजोएहाणिभरे रत्तिमज्झे  
कुसुमसरपहारुत्ताससंमीलिआणं ।

कमेण. — W गुछा, NR उत्था, T गुठा.  
— N omits सा; SU जा, T या. —  
PWNORST संठिदा. — S कोडिसु-  
अख<sup>०</sup>.

5<sup>1</sup> S omits; R तदो once only.

5<sup>2</sup> S omits विदू. — ORU omit तदो. —  
PNO omit तं. — P तरंडियागदं, STU  
करंडए. — P कदुय, N कउअ, T क-  
रिअ. — POR सागर<sup>०</sup>, N सा<sup>०</sup> णाम  
अणियज्जो puts गदो after णाम; S ग-  
ओ, T गवो. — STU वोर(T सिरिवोर<sup>०</sup>)-  
विज्जाहरमल्लदेवस्स. — O णअणं. —  
T कखकुंजं.

5<sup>3</sup> P तदो तेण तहिं च सा, W तदो सा, N  
तहिं च सा, OR तेण तहिं सा. —

WNR विङ्गियादा, STU विङ्गिदा को-  
डिसुवखसुल्लेण (S <sup>०</sup>मूलेण), N सुवख-  
अस्स.

5<sup>4</sup> RU तदो once only.

5<sup>5</sup> P तदा, ST omit तदो अ.

6<sup>a</sup> W तदूण. — P धोरत्थण<sup>०</sup>.

6<sup>b</sup> U देण. — N दइआअ, SU दइआए, T  
दइएअ. — P रज्जंति, S रज्जन्ति.

7<sup>a</sup> P <sup>०</sup>बहुलिद<sup>०</sup>, WOR <sup>०</sup>अहलिद<sup>०</sup>, S धवलि-  
अ<sup>०</sup>, T धवलिअणवज्जोएहा<sup>०</sup>, U धवलि-  
अणह<sup>०</sup>. — O <sup>०</sup>मज्जे, R <sup>०</sup>मजे.

7<sup>b</sup> W कुसुमसरहपत्तास<sup>०</sup>, N <sup>०</sup>प्यहारुत्तात<sup>०</sup>. —  
P <sup>०</sup>संमीलिदाणं, WNOB <sup>०</sup>संमीलि-  
दाणं.

शिहुवणपरिम्भे शिम्भरुत्तुङ्गपीण-

त्यणकलसणिवेसा पीडिओ हं विबुद्धो ॥ ७ ॥

राजा । किञ्चिद्विहस्य विचिन्त्य<sup>1</sup> ।

सिविणअमिणं ण सच्चं तं पाणसमासमाअमं मुणसि ।

पडिसिविणएण तस्स वि णिवारणं तुह अहिप्पाओ ॥ ८ ॥

विदूषकः । भद्रो ठक्कुरो छुहाकिलन्तो बम्हणो अविणीदहिअआ बाल-  
रणा विरहिदो अ माणुसो मणोरधमोदएहिं अत्ताणअं विडब्बेदि<sup>1</sup> ।  
अवि अ वअस्स पुच्छामि कस्स उण एसो पहावो<sup>2</sup> ।

राजा । पेम्मस्स<sup>3</sup> ।

विदूषकः । भो देवीगदे पणअप्परुढे वि पेम्मे किं णु कप्पूरमञ्जरिं स-

7<sup>c</sup> P शिहुयणिं शिम्भरुत्तुंगं, T शिम्भरुत्तुंगं.

7<sup>d</sup> N °त्यणत्यलणिं, STU °त्यणअलसं. —  
PWNRSST पीडिदो, O पीडिदो.

7<sup>1</sup> S स्मत्वा, T किञ्चित्स्मोत्वा, U किञ्चित्  
स्मितं विधाय. — PNOR add च.

8<sup>a</sup> W सविणं. — P °मिणमसच्चं, WOR  
°मेणमसच्चं, N °मिसेण सच्चं, STU °मि-  
मं. — PWNOR तं दिट्ठं मेणुसंधमाण-  
स्स (W मेणुसंधिमाणस्स, N ममाणुसरत्त-  
स्स). — U पाणसमाअमं.

8<sup>b</sup> P °सिविणएण एसस्स, N एदस्स. — P omits  
वि; OR अ. — P वारणं, N शित्था-  
रणो. — S ते, TU दे. — WST अभिं.  
— W adds सविणउ ण भोदि एसो स-  
विणयमिणसो दिट्ठो अदिट्ठे माणुसम्मि अ-  
णुराउ पडिसुविणएण तस्स व णिवारणं  
तुह अभिप्पाउ. पाठांतरं.

8<sup>1</sup> OR भद्रो, STU पम्भद्रो विअ (T गाइवो).

— O ठक्कुरो. — W छुहाकिलन्तो य,  
ORSU खुहां, SU °किलिट्ठो, T छुहा-  
किलिट्ठो; STU add विअ. — P बभ-  
णो. — N अविवादं, OR अविणीअं,  
S अविणअं, U अविखादं; STU add  
विअ. — P बालदंढा. — POR omit अ;  
STU विअ. — P मणुस्सो. — WNO  
RTU मणोरहं, P मणोरधमोदएहि, S  
रहमोदएहि, T °मोदअसएहिं, U °रहु-  
म्मादसएहिं. — WT अत्ताणं, N अत्ताणं  
अ, OR अप्पाणअं, SU अप्पाणं. — W  
विडंवेइ, N विडंअदि, SU विणो-  
देसि.

8<sup>2</sup> W पुच्छामि वयस्सं, PNSTU पुच्छेमि. —  
W omits उण; S मण. — PWORS  
एस. — PWNOR पहाओ, S प-  
हावो.

8<sup>3</sup> U omits. — PS पेम्मस्स, T पेम्मयो.

ब्रह्मवित्थारिदलोअणो पिअन्तो विअ पुलोएसि<sup>4</sup>। किं तिस्सा प-  
रिहीअमाणगुणा देवी<sup>5</sup>।

राजा । मा एवं भण<sup>6</sup>।

कीए वि संघडइ कस्स वि पेम्मगणी  
एमेअ तत्थ ण हु कारणमत्थि ह्वं ।

चङ्गत्तणं पुणु महिज्जइ जं तहिं पि  
तं दिज्जए पिसुणलोअमुहेसु मुद्दा ॥ ९ ॥

विदूषकः । भो किं उण एदं पेम्मं पेम्मं ति भणन्ति<sup>1</sup>।

राजा । अखोखमिलिदस्स मिधुणस्स मअरइअसासणेण पण्हं पण-  
अग्गणितं पेम्मं ति छइल्ला भणन्ति<sup>2</sup>।

8<sup>4</sup> U omits विदूः भो. — P देइं, N देवीए  
गदे, S देवीपणअरुडे वि, T देवीदो आ-  
अदे, U देवीगए. — PW पण्हडे. — PW  
T omit वि. — P किं इति, W omits  
किं णु; NOR किति, T किं णाम. —  
N अंजरीं पि. — P सव्वालंकिदसच्चं  
वित्थारिय लोयणा पुणो पुणो, W वि-  
कारिअं, NORSTU रिअं, S सव्वंगे.  
— S पोअंतो, T विज्जंतो, U पिज्जंतो.  
— PW पलोएसि, N अवलोअअसि, OR  
पलोअसि, U विलोएसि.

8<sup>5</sup> P तत्तो, W तत्तो, N तदो वि हीअमाणं.  
— NTU गुणगणा.

8<sup>6</sup> ORSTU एव्वं. — T adds कए विअ  
चित्तं संघंठअइ कस्स वि पेम्मंगटोय अमि-  
पावो एव्वं जच्च तदो एत्थ ण हु कालणं  
रुवं सुंदेरत्तणं पुणो भतिरचइ अवि अ.

9<sup>a</sup> STU काए. — P संपडदि. WOR संघडदि.  
— T पेम्मंगंधी.

9<sup>b</sup> TU एव्वेअ. — W इत्थ. — NSTU का-

लणं. — OR मेदि, STU मेत्थ. —  
PWNOR रुअं, T रुअं.

9<sup>c</sup> P omits पुणु, NOR पुण, STU उण. —  
P अहिलिज्जदि, WOR महिज्जदि, N  
लहिज्जदि. — SU वि.

9<sup>d</sup> P त दज्जए. — T विसुणं सुदं.

9<sup>1</sup> STU omit भो. — W पुण किं, PN  
पुण, OR पुणं, SU omit. — S णदं.  
— PTU चे once only, N पेम्म  
पेम्मंति, S पोमि पेम्मं ति, T पेम्मंति. —  
PW भणदि, N भणोदि, O मणंति, S  
अणिज्जइ, T भणंदि.

9<sup>2</sup> N omits राजा. — PWOR मिलिदो,  
NT म्भो, S मिलंद, U मिलअस्स. —  
Mss. मिहुं. — P सासणेणं, N सअ-  
रइअसासण, OR सासणे. — P णण-  
यण्हंगंठो, W णणयण्हंगंठो, N  
विरुठण्यणअंगंठि, OR पण्हो णोहंगंठो,  
SU पण्हं णणअंगंठि (U णंथिं), T पण्ह-  
ण्यणअंगंथि. — PW पेम, N पेम्म, ST



विदूषकः । कीदिसो सो<sup>३</sup> ।

राजा ।

जस्मिं विअप्पघडणाइकलङ्कमुक्को  
अन्तो मणम्मि सरलत्तणमेइ भावो ।

एक्केक्कमस्स पसरन्तरसप्पवाहो  
सिङ्गारवड्ढिअमणोहवदिस्ससारो ॥ १० ॥

विदूषकः । कथं विअ सो लक्खीअदि<sup>१</sup> ।

राजा ।

जाणं सहावपसरन्तसुलोलदिट्ठी-  
पेरन्तलुगिट्ठिअमणाणं परोप्परेण ।

वड्ढुन्ति वम्महविइस्सरप्पसारा  
ताणं पआसइ लहुं चिअ चित्तभेओ ॥ ११ ॥

पेम्मे. — WNT ति. — P भयेति, S  
मखंति, T omits क्क भ°.

9<sup>३</sup> ST कीरिसो, U केरिसे.

10<sup>०</sup> PNSTU °घडणादि°. — U °सुत्तो.

10<sup>b</sup> N अन्तम्मि जस्स, OR अत्ताणअम्मि, STU  
अन्ते म°.

10<sup>c</sup> W इक्किक्कपस्स, N एक्ककमस्स, OR एक्क-  
अस्स, STU एक्ककमस्स. — P °रसप्पहो,  
NR °प्पसारो, SU °समप्पसार, T पसरं-  
ससमप्पसार.

10<sup>d</sup> NR °वट्ठिअमणोभव°, O °मणोभव°,  
SU °वड्ढुदमणोरह°, T °वट्ठिदमणोरह°.  
— P °इस्ससारे, N °दप्पसारो, TU  
°दिट्ठसारो.

10<sup>i</sup> ORSTU क्हं. — W वि च सो लच्छो-  
यदि.

11<sup>a</sup> N प्पहाव°, OR सहाअ°, T सहास°. —

PST °सलोण°, WN °सलोल°, U °प-  
सख°. — PU °दिट्ठि.

11<sup>b</sup> NR °लुंठिअ°, S °णोल्लिअ°, T °णुल्लिद°,  
U °णुल्लद°. — Mss. °मणाण. — W  
परोप्परेण, NT परंपरेण, U परप्परेण.

11<sup>c</sup> P वट्ठंतवम्महविलासंसप्पसारो, W वड्ढंतव-  
म्महविअचरसप्पसारो, N वट्ठंतमम्महवि-  
तिस्सरसप्पसारो, O वट्ठंतमम्महविस्सरस-  
प्पसारो, R वट्ठंतमेम्मविइस्सरस omits  
what follows as far as सो भस्सए म  
inclusive, see 12<sup>b</sup>; T वट्ठंति वम्मह-  
विदिस्सरप्पसारा, U वड्ढंतवम्महविइस्स-  
सरप्पसारो.

11<sup>d</sup> P लहुं पि स, W लहू वि स, NS लहु  
च्चिअ, O लहू विअ, TU लहु च्चिअ.  
— PW °हेऊ, N °भावो, O वित्तहेऊ  
corrected to °भाओ, S °भेदो, TU  
°भेओ. — S adds वि । वअं उण एदं  
जाणोमो । रा । वअस्स किं विअ.

विदूषकः ।

अन्तो णिविट्टमणविभमडम्बरो जो  
सो भस्सए मअणमण्डणमेत्थ पेम्मं ।

दुल्लक्खअं पि पअडेइ जणो जअम्मि  
तं जाणिमो सुबहुलं मअणेन्दजालं ॥ १२ ॥

किं च<sup>१</sup> । जइ चित्तगदं पेम्मं अणुराअं उप्पादेदि ता किं कज्जं  
मण्डणाडम्बरविडम्बणाए<sup>२</sup> ।

राजा । वअस्स सच्चं एदं<sup>३</sup> ।

किं मेहलावलअसेहरणेउरेहिं

किं चङ्गिमाइ किमु मण्डणडम्बरोहिं ।  
तं अस्समत्थि इह किं पि णिअच्चिणीणं  
जेणं लहन्ति सुहअत्तणमञ्जरीओ ॥ १३ ॥

भवि अ<sup>४</sup> ।

किं गेअणट्टविहिणा किमु वारुणीए  
धूवेण किं अगुरुणो किमु कुङ्कुमेण ।

12<sup>a</sup> NSU भंते, T भंत. — P णिविट्टमाणः, T खिविट्टमधिभमः.

12<sup>b</sup> N जो भणए. — W मिळ, N मंडलमे-  
त्थ. — NT पेम्म.

12<sup>c</sup> T दुल्लक्खदं, U क्विअं. — STU वि.  
— T पअडेइ जणो जअम्मि.

12<sup>d</sup> N जाणिमो, STU मखिमो. — P सब-  
हुलं, T सुबहुलं. — P मयणंदयालं, WNU  
मअणियंदः.

12<sup>e</sup> P यदि, WT जदि. — W तगदं, T चि-  
तटाअं, U गअं. — TU पेम्म. —  
STU उप्पादेइ. — T तदो, U omits.  
— P कज्जयदि, WN किज्जदि, OR  
कज्जदि, TU omit.

12<sup>g</sup> T omits वभस्स. — PWOR इणं, N  
इदं, T जेव्व एदं.

13<sup>a</sup> W सेहरेणउरेहिं, S सेउरसेहरेहिं.

13<sup>b</sup> N चंगिमा, S चंगिमाइ, TU चंगिमाणमुह-  
— PWN अरेण.

13<sup>c</sup> T तं अस्समत्थिक इह. — ST वि. —  
PN णिअच्चिणीओ, O णीणं corrected  
to णीओ.

13<sup>d</sup> T जणं. — N लिहंति. — B सुहत्त-  
अणः.

13<sup>e</sup> W omits; S किं च.

14<sup>a</sup> S भेअरंगविहिणा, TU गेअरंगविहिणा.

14<sup>b</sup> P धूवेण, W धूवेणं, N धूवेण, T धूमेण  
omits किं. — P अगुरुणा, W अगुरुणा,

मिट्टुत्तणे महिअलम्मि ए किं पि अखं  
रुच्चिस्स अत्थि सरिसं पुणु माणुसस्स ॥ १४ ॥

अवि अ<sup>1</sup> ।

जा चक्कवट्टिघरिणी जणगेहिणी जा  
पेम्मम्मि ताण ए तिलं पि विसेसलम्भो ।  
जाणे सिरीअ जइ किज्जइ को वि भेओ  
माणिक्कभूसणणिअंसणकुड्डुमेहिं ॥ १५ ॥

अवि अ<sup>1</sup> ।

किं लोअणेहिं तरलेहिं किमाणणेण  
चन्दोवमेण सिहियोहिं किमुसएहिं ।  
अखं णिमिच्चमिह किं पि तमत्थि मखे  
जेणङ्गणाउ हिअआहि ए ओसरन्ति ॥ १६ ॥

विदूषकः । एवं खेदं<sup>1</sup> । किं उण अखं पि मे कधेसु जं कुमारत्तणे

- N भगुरणो, STU भगवणो. — P कुं-  
कुमेयं.
- 14<sup>c</sup> S तिट्ठत्तणे, T टिट्ठत्तणे, U सिंखाणुणेन. —  
W महिअलं पि, U महिलासु. — NS  
TU वि.
- 14<sup>d</sup> P रुच्चिस्स, W तरस्स, N रुच्चिय. — P  
ORST पुणु, N पाणु, U उण.
- 15<sup>a</sup> N चक्कवट्टः. — PT 'घरणी. — PN वा,  
O जाँ.
- 15<sup>b</sup> S या हु को वि, TU या हि किं पि (T  
वि). — U 'लाहो.
- 15<sup>c</sup> P जाणा सिरोइ, W सरोइ, NSTU 'रोइ.  
— P जणि को वि अउव्वभावो. —  
OR जदि, S जह. — W किज्जदि,  
N कज्जदि, OR किज्जदि. — W को  
इ भेदो, N भावो, S भेदो.
- 15<sup>d</sup> N 'भूसणणियसया'.  
15<sup>1</sup> PU किं च, WS omit.  
16<sup>a</sup> ST लोअणेहि तरलेहि.  
16<sup>b</sup> T चंदोप'. — N त्ययोहि, S सिहयोहि,  
TU घणएहिं (T 'हि). — PS किमु-  
सएहि, N किमुसएहिं, T किमुत्तयोहि.  
16<sup>c</sup> WOR तं (W ता) किं पि अखमिह भू-  
वलय णिमित्तं. — P कं पि, ST वि. —  
N तमिह, T तदत्थि.  
16<sup>d</sup> NSTU जेणंगणाओ, OR जे अंगणाउ. —  
PWOR हिअआउ, N 'हिं. — P उअ-  
रन्ति, W उत्तरन्ति, T ओसरन्ति.  
16<sup>1</sup> U omits विदू'. — ORSTU एव्वं. —  
N खेदं, SU एदं.

माणुसस्स मणोजन्तणं तस्सिं पि तारुणएण किं पि चङ्गत्तणं  
चडदि<sup>2</sup>।

राजा ।

णूणं दुवे इह पआवइणो जअम्मि  
जे देहणिम्मवणजोव्वणदाणदकवा ।

एक्को घडेइ पढमं कुमरीणमङ्गं

कण्डारिजण पअडेइ पुणो दुईओ ॥ १७ ॥

तेण अ<sup>1</sup>।

समणिवलअकञ्चीणेउरा वेसलच्छी  
मरगअमणिमाला गेरिआ हारलट्ठी ।  
हिअअहरणतन्तं जोव्वणं कामिणीणं

16<sup>a</sup> PWNOR पुण. — WOR omit पि; ST वि. — WT omit मे. — SU कहेसु, T सुणोदु भवं. — U जं अंगं. — N कुमारोत्तये, S कुमरित्तयेण, T माणुसस्स कुमारित्तये, U कुमारत्तयेण omits माणुसस्स. — PW न मणोज्जं, N अमणो-ज्जं, O मणुसाभत्तं corrected to मणु-ज्जभत्तं, R मणुसभत्तं, S मणोजंतयं र-मणिवज्जतयं, T अंगे मणोजतयं. — P omits पि; W तस्सावि, N जं तं पि, STU तं वि. — PST तारुणए, N तारुणए व, O तरुणत्तयेण, R तरुणत्तये. — PNS omit किं पि; BTU किं वि. — TU सुंदरत्तयं. — P वट्टदि, W चडइ, NU वहादि, O वट्टदि, R वट्टादि, S होइ, T आरोहइ.

17<sup>a</sup> O लुणं, STU जाये. — W जइम्मि, O जअगम्मि.

17<sup>b</sup> P जं देहनिम्मव्वणदाणं, S देहियं वव्वणं, TU णिव्वणं.

17<sup>c</sup> PN घडेदि, T घटोइ. — SU पुढमं, T पढमं. — N अंगं, OR रोण अंगं.

17<sup>d</sup> P कण्डारिजण, N मुक्कारिया, S तं सारि-ऊण, TU तं दारिजण. — T पअडेइ. — U उणो. — NORU दुईओ, S दुईओ, T दुदिवो.

17<sup>e</sup> P omits; W तेणे अ, OR अवि अ, U जेण अ.

18<sup>a</sup> P सुमणिवलयकंठे नेउरावेसलत्थो, W सु-मिणं, N रणिवलअकंचीणेउरावासं, O सुमणिं, R णेउराराउलच्छी.

18<sup>b</sup> P मालो. — PWOR गेरिआ, SU हा-रिआ, T चंगीआ. — P लत्थो.

18<sup>c</sup> S अरणं. — WOR अंतं, NT अंतो.

जअइ मअणकारडं छट्टुअं लट्टुअं च ॥ १८ ॥

तथा अ<sup>1</sup> ।

अङ्गं लावणपुखं सवणपरिसरे लीअणा फारतारा

वच्छं थोरत्थणिल्लं तिवलिवलइअं मुट्टिगेज्जं च मज्झं ।

चक्काआरो णिअच्चो तरुणिमसमए किं णु अखेण कज्जं

पञ्चेहिं चेअ बाला रइरणमहावेजअन्तीउ होन्ति ॥ १९ ॥

नेपथ्ये<sup>1</sup> ।

सहि कुरङ्गिए इमिणा सिसिरोवआरेण णालिणी विअ कामं कि-  
लम्मामि<sup>2</sup> ।

18<sup>d</sup> P NOR जअदि. — N 'कडअं पट्टुअं व-  
ट्टुअं च, OR 'क' लक्खअं अ, U 'क'  
चोट्टुअं च.

18<sup>1</sup> PN तथा अ, W अदो अ, ORSU तह  
अ, T अवि अ.

19<sup>a</sup> PS लाअखं. — SU सवणपरिआ, T  
'पइरिआ. — PW लोयणे. — P फा-  
रतारे, W हारतारे, N रतारा, T फाल-  
तारा.

19<sup>b</sup> W वत्थं, T वत्थं. — P तिवलियवलइयं,  
N 'वलअं, T तिवलिवलअवलिअं. — P  
'गज्जं. NO 'गेज्जं, STU 'गज्जं. — OR  
अ, N omits. — NO मज्जं.

19<sup>c</sup> STU चक्कुच्छेहो. — W किं तु. — S  
अखेहि.

19<sup>d</sup> P वेय, O जेज्जं, R जेज्ज, T एव्व. —  
N omits बाला. — PWOR मअणज-  
अमहा, N रइरणमहावेजअन्तीअ, R  
'वजअन्तीउ, STU रइरणजए वेअन्ती  
(S वेजअन्ती, T वेजइति) व (T व्व,

U वि). — P हुवति, T होइ, U  
हाइ.

19<sup>1</sup> W नेपथ्ये कुरंगिका । विरइयगअधरवासेण  
सेयसलिलसित्तगतो संबुता तत्तभोदि कप्पूर-  
मंजरी ता वत्थंचलेण वीजिस्सं दाव तथा  
कुर्वती भो भो वरिल्लपवणेण णिव्वुदो  
देहदाहो, see iii. 22<sup>1</sup> ff.; N नेपथ्ये चि-  
लतरगअंविमिणं स्सेदसलिलसित्तगता तत्त-  
भवदो वस्संतंचलेण वीजवस्सं वसणंचलाप-  
वणेण णिव्वुत्तो देहदाहो.

19<sup>2</sup> PW कप्पूरमंजरी सहि, TU अइ. — P  
कुरंगीए. — T सिसिरोवआरेण; U adds  
णीहारेण. — POSU णालिणि, W तालि-  
णि. — Mss. व्व. — N इए instead of  
कामं; T omits कामं. — P किलिमिया,  
W क्कामिया किलिस्सासि, NSU किलमामि,  
OR किलिम्मामि, T किलिस्सामि. — P  
adds कुरंगिका । विरइयगअधरवासेण  
सेयसलिलसित्तगता संबुदा तत्त भोदो क-  
प्पूरमंजरी अवलेणं विजिस्सं दाव तथा  
कुर्वती भो भो उवरिल्लपवणेण णि-  
व्वुदादो पदोवो । विचिंत्य स्वगतं ॥

विसं व विसकन्दली विसहरो व हारच्छडा  
 वअस्समिव अत्तणो किरइ तालवेणटाणिलो ।  
 तथा अ करणिग्गअं जलइ जन्तधाराजलं  
 ण चन्दणमहोसहं हरइ देहदाहं च मे ॥ २० ॥

विद्वेषकः । सुदं पिअवअस्सेण<sup>१</sup> । भरिदा कखा पेजसगराडूसेण<sup>२</sup> । ता  
 किं अज्ज वि उवेक्खीअदि घणघम्मेण किलम्मन्ती मुणालिआ  
 गाढक्कदिदूसहेण सलिलेण सिञ्चिज्जन्ती केलिकुङ्कुमपुत्तलिआ  
 छम्मासिअमोत्तिआणं तडत्ति फुडन्ती एक्कावली गरिदवस्सके-  
 आरिआ लुण्ठिज्जन्ती गन्धहरिणेहिं<sup>३</sup> । ता सच्चं सिविणअं दे सं-

20<sup>a</sup> PWNORT विस छ, S विसं अ. —  
 T विसकंदलं. — PWORS °हर, T  
 °धर, U °हरं व.

20<sup>b</sup> W वयंसं, O विसगिमिव अरुणो, R  
 विसगिमिव, STU घरिस्समविवत्तणं (S  
 °द्वयं). — P किरिदि, WN किरिदि, SU  
 क्कणइ, T कणइ. — P तालवंतोनिरो, W  
 तालवंतां, N तालवंदाणिलो, R तालवेप-  
 णिलो, S तालवंतां, T तालउंदां.

20<sup>c</sup> P तथा हि, SU तथा करविणिग्गअं, T  
 तथा करभणिग्गदं, P °निग्गदं. — PN  
 जलदि.

20<sup>d</sup> POR °सहो, N °सधो. — PN हरदि. —  
 O देहिदाहं. — OR अ.

20<sup>e</sup> PN जं भरिदा, WORTU भरिआ, S  
 हरिआ. — P कखंगुली, OR कखंजली,  
 S ते कखा, T दे कं, U देण कं. —  
 P पीऊसेहिं, WNS पीऊसं, N °गंडूसे-  
 हि, O °गंसेणाट्ट, R °गंडमेण.

20<sup>f</sup> S तं. — N अज्ज वि किं. — PN उपेक्खीं,  
 S उवेक्खीं. — PW किलिंमंतो, NOR

किलंतो, U किलमंतो. — SU मुणालि-  
 आ विअ, T मुणालिक्केव. — P गाढं-  
 डूणदुसह, W °काठिणं, N °कथिददुःस-  
 हेण, O °कडूणं, R गाण्ठठणं, S °क-  
 ठिदं, T °कहिअदुस्सहेण, U °क्कधिअं.  
 — W सिच्चंतो, OR सिंचंतो. — W  
 केलिकुसुमं, NOR °कुंकुमत्थलो, T केलो-  
 कुंकुपुत्तिआ; STU add विअ दाहवेयण.  
 — P म्मासियमोत्तिया, W °मुत्तियाण,  
 N छ्मासिअमोत्तिआण, O छ्मसिअमो-  
 त्तिआण, R °सोत्तिआ, SU छ्मासमो-  
 त्तिआ, T तुट्टिज्जंतो छ्मासमोत्तिआ; TU  
 add विअ. — PORS तडित्ति, N कु-  
 डित्ति, T तट्टित्ति, U संत्ति. — P ट्टंती  
 भावेण, W फुटंतो, N फुडत्ति, OR तु-  
 दंतो, S तुट्टंतो, T पुटंतो, U फटंतो. —  
 STU एक्कावली विअ. — P गंथिवस्सय-  
 केयारया, W गंठिवस्सयं, N °कलिआ, OR  
 °केदारिआ, T गंथिवस्सकेदारिअ, U omits.  
 — PW लुडिज्जंतो, N लुंठिज्जंतो, S  
 लुटिं, U omits; ST add विअ. —

पखं<sup>4</sup> । ता एहि पविसम्ह<sup>5</sup> । उब्भिज्जदु मअरइअपडाआ<sup>6</sup> । पवट्टदु  
कण्ठकुहरम्मि पच्चमहुंकाराणं रिञ्छोली<sup>7</sup> । थक्कन्तु वाहप्पवाहा<sup>8</sup> ।  
मन्थरिज्जन्तु णीसासप्पसरा<sup>9</sup> । लहदु लावखं पुणखवभावं<sup>10</sup> । खड-  
क्किआदुवारेण पविसम्ह<sup>11</sup> ।

इति प्रवेशं नाटयतः<sup>12</sup>

ततः प्रविशति नायिका कुरङ्गिका च<sup>13</sup>

नायिका । ससाध्वसं स्वगतम्<sup>14</sup> । अम्मो किं एसो सहसा गअणङ्गणादो ओ-  
दिखो पुखिमाहरिणङ्को<sup>15</sup> । किं वा तुट्टेण णीलकरेण णिअदेहं ल-

- PNOR °हरिणेष, W °हरिणसहिं. — STU add णिअभरमअणञ्जरज्जरिअवि-  
लुत्तगता (T °जरविलुत्तं, U °ञ्जरव-  
इअरविलुत्तं) संवुत्ता (S सा संवुत्ता, T  
संउत्ता).
- 20<sup>4</sup> S संव. — ORTU दे सिं, S ते सिं.  
— W omits संपखं.
- 20<sup>5</sup> WNOR omit ता; T यताहि. — P  
पविसिम्ह, O यविसामो, R पविस्समो.
- 20<sup>6</sup> W उज्जेदु, STU उत्तंभिज्जउ. — W  
°पडायं, N °पताआ, T मअणअअपआओ,  
U °पआआ.
- 20<sup>7</sup> PWOR पअट्टदु, N पअइइड, SU पव-  
ट्टउ. — P कखकुहरमि, N कंठम्मि,  
O कयाअहरम्मि, SU कलकंठकंठकुं, T  
कलकंठीकुं. — W °हुंकाराण, NT  
°हुंकाराणं, OR °हुंकार, SU पंचमुगा-  
राण (U °यां). — P रित्थोली, NT  
रिछोली.
- 20<sup>8</sup> W थक्कंमु, N थकन्तु, O थक्कंदु, R थक्कदु,  
S डक्किज्जंतु, T ठक्किज्जंतु, U ठक्किज्जंतु.  
— T °पवाहो.
- 20<sup>9</sup> P मअरिज्जदु, N संवरिज्जंदु, T मंदोकी-  
ज्जंदु. — PSU °पसारा, T °पसारा.
- 20<sup>10</sup> W लहदु, N लहेदु, R वहदु, S लहाउ,  
TU लहउ. — PTU लाअखं. — P  
NOR पुणखव°, N °हावं, STU पुख-  
भावं.
- 20<sup>11</sup> PWOR omit. — N खिडिक्किआदुआ-  
रेण, S कड°, TU किड°.
- 20<sup>12</sup> P खडक्कियापवेसेण, W खडक्किदुघाटनेन,  
O खडिक्कोदुघाटनेन, R खटिक्कोदुघाटनेन  
instead of इति; N इति प्रविशतः
- 20<sup>13</sup> R तत विशति.
- 20<sup>14</sup> P omits नायिका. — P ससाध्वसा  
अवलोक्य स्वं, W ससाध्वसमात्मगतं, OR  
स्वगतं ससाध्वसं.
- 20<sup>15</sup> W अम्हे, S अंलो, U अम्हो. — PW  
NORST एस. — ORT omit सहसा.  
— W गययांगणहिं, OR °गयाहिं. —  
PN अवइखो, W अवययो, ORSU  
ओइखो, T ओइखो. — WS हरि-  
यांको.

म्भितो मणोहवो<sup>16</sup> । किं वा हिअअस्स दुज्जणो णअणाणं सज्जणो  
मं संभावइस्सदि<sup>17</sup> । प्रकाशम<sup>18</sup> । इदं इन्दआलं विअ पेक्वामि<sup>19</sup> ।

विदूषकः । राजानं हस्ते गृह्णत्वा<sup>20</sup> । भोदि सच्चं इन्दआलं संपसं<sup>21</sup> ।

नायिका लज्जते<sup>22</sup>

कुरङ्गिका । सहि कपूरमञ्जरि अब्भुट्ठाणेण संभावेहि भट्टारअं<sup>23</sup> ।

नायिका उत्थातुमिच्छति<sup>24</sup>

राजा । हस्ते गृह्णत्वा<sup>25</sup> ।

उट्टिजण थणभारभङ्गुरं मा मिअङ्कमुहि भञ्ज मज्झअं ।

तुज्झ एरिसणिवेसदंसणे लोअणाण मअणो पसीअउ ॥ २१ ॥

अवि अ<sup>1</sup> ।

जिस्सा पुरो हरइ णो हरिआललच्छी

रोसाणिअं ण कणअं ण अ चम्यआइं ।

20<sup>16</sup> SU omit वा. — O मुट्टेण, T किमु-  
त्तुकेण. — W गोलयंठेण णिअयदेहं. —  
STU लंभिओ. — PN मअणो, OR  
°हओ, S मणो, T °भवो.

20<sup>17</sup> WNSTU णअणाण. — POR सज्ज-  
णो जणो. — WN omit मं. — WOR  
संभावेदि, N भावइस्सदि, OR सं° मं.

20<sup>19</sup> N यहि गुरंगिय, OR सहि कुरंगिय be-  
fore इदं, WNSU omit इदं; T एदं.  
— N इंदलालमिव, T इंदजालं. — PSU  
व्व, WT omit; OR अ. — N पैक्वामि,  
SU दक्वामि.

20<sup>20-22</sup> N omits. — P सच्चं भो. W भो-  
दो, STU होदि. — T सच्चमिदाणो. —  
S °जालं.

20<sup>23</sup> N विदूत्याणेण संभावेहि भट्टारअं. — R

सहि कपूरमंजहिअं तुज्झ etc., see the  
following verse. — T अब्भुट्ठाणेण.  
— W संभावेह, O संभावअ. — W  
भट्टदारयं, STU भट्टारं.

21<sup>a</sup> S °भारमंथरं. — T भंग. — NO मज्जअं,  
SU मज्झमं.

21<sup>b</sup> N तुस्स, O तुज्ज. — PWNOR ई-  
दिसं, S ईरिसं. — T °वंसणे. —  
P पसोयदु, WS पसोदतु, NOR °ददु,  
T °दउ, U °दह.

22<sup>a</sup> P जिस्सा, NSU जस्सा, OR जाय. —  
PWNOR हरदि, STU पुरइ. — P  
हरियाहलहो, N दलिहा हरिहा; O ह-  
रिआहरिहा, and adds in the margin  
ललच्छी; STU °लट्टो.

22<sup>b</sup> T रोसाणिअं. — N कणयं णवचंपकाइं.



ताइं सुवखकुसुमेहि विलोअणाइं

अचेमि जेहि हरिणच्छि तुमं सि दिट्ठा ॥ २२ ॥

विदूषकः । गम्भघरवासेण सेअसलिलसित्तगत्ता संवुत्ता तत्थभोदी क-  
प्पूरमञ्जरी<sup>1</sup> । ता सिअअच्चलेण वीजइस्सं दाव<sup>2</sup> । तथा कुवं<sup>3</sup> । हा हा  
कथं वरिल्लपवणेण णिवाविदो पदीवो<sup>4</sup> । विचिन्थ स्वगतम<sup>5</sup> । भोदु ली-  
लोज्जाणं जेव गच्छम्ह<sup>6</sup> । प्रकाशम<sup>7</sup> । भो अन्धआरणच्चिदं वट्टदि<sup>8</sup> । ता  
णिक्कमम्ह सुरङ्गामुहेण जेव पमदुज्जाणं दाव<sup>9</sup> ।

सर्वे निष्क्रमणं नाटयन्ति<sup>10</sup>

राजा । कर्पूरमञ्जरीं करे गृह्णीत्वा<sup>11</sup> ।

22<sup>c</sup> PWR °मेहिं, T °कसमेहि, U सुअखः.  
— PU सुलोअणाइं, T सलोअणाइं.

22<sup>d</sup> P अवंमि, W अंचेमि, N अच्चेम, T अ-  
च्चमि. — P जहिं, WOR जेहिं. —  
N हरिणक्खि. — P तुमं पदिट्ठा, OR  
तुअं.

22<sup>1</sup> PWNOR गम्भहर°, T °धर°. — S °वा-  
सेणे छ, U °वासेण छ. — P सलिल-  
सित्त°. — STU °सित्तसव्वगत्ता. — P  
WNOOR संभूदा, T संउत्ता. — PN त-  
त्तभोदी, W तदो भोदि, SU तत्तहोदि,  
T तदो होदि. — W कप्पूरमंजरि, SU  
°जरि.

22<sup>2</sup> WSTU omit ता; OR ता इमं. — P  
OR सिव°, WN अंचलेण. — PN वि-  
जिस्सं, W वज्जिस्सं, SU वीजिस्सं, T  
विज्जइस्सं.

22<sup>4</sup> S हा once. — W कथं, STU कहं. —  
P परिल्लवणेण, W वरिल्लंचलेण, OR  
वरिल्लपल्लवेण, STU वरिल्लपल्लवपवणे-

ण. — P णिवाविदो, WN णिवावायो,  
OR विज्जाविओ, ST णिवाविओ, U  
णिवाविओ. — N पदीवो. R पदीओ,  
S पईओ, T पद्वो, U दीवो.

22<sup>5,6</sup> OR omit. — ST omit भोदु; U  
होदु. — W °लुज्जाणे, SU °लुज्जाणं.  
— P ज्येव, WN ज्जेव, STU omit.  
— P गच्छामो, N गच्छेम्ह, STU गमि-  
स्सामो; U adds दाव.

22<sup>8</sup> N omits भो; U भो भो. — P अंधयारं  
णिच्चिदं, W अंधारपणच्चिदं, N अंधभा-  
रेण णिट्ठिदं, STU अंधारेण जिदं तिहुवणं  
(U भुवणं). — OR पददि, STU वट्टइ.

22<sup>9</sup> P णिक्कमम्म, S °मिअ, T °मिअ. —  
PT सुरंग°, OR सुरंगा°. — P ज्येव,  
NO ज्जेव, R जेव, STU °मुहेणे छ.  
— OR omit दाव; ST पविसम्ह.

22<sup>10</sup> N निष्कामां नाटयंतः, TU तहे (T तच्छ)  
ति नि° (U परिक्रम्य निष्कामं).

22<sup>11</sup> STU नायिकां हस्ते. — PNOR घत्वा.

मञ्जु हत्यठिअपाणिपल्लवा ईस संचरणचञ्चुरा हव ।  
जं चिराअ कलहंसमराडली होउ केलिगमणम्मि दूहवा ॥ २३ ॥  
स्पर्शसुखमभिनीय<sup>1</sup> ।

जे णवस्स तिमिसस्स कण्ठआ जे कलसकुसुमस्स केसरा ।  
अज्ज तुज्ज करफंससक्खिणो ते हवन्तु मह अङ्गसङ्गिणो ॥ २४ ॥  
नेपथ्ये<sup>1</sup>

वैतालिकः । सुहणिवन्धणो भोदु देवस्स चन्दुज्जोदो<sup>1</sup> ।  
भूगोले तिमिराणुबन्धमलिणे भूमीघरे व्व ट्टिए  
संजाआ णवभुज्जपिञ्जरमुही जोणहाइ पुवा दिसा ।  
मुच्चन्तो मुउउन्दकेसरसिहासोहाणुकारे करे  
चन्दो एक्ककलाकमेण अ गओ संपुखविच्चत्तणं ॥ २५ ॥  
अवि अ<sup>1</sup> ।

23<sup>a</sup> P °ल्यद°, WORSTU °ठिद°, N इत्य-  
दठिद°. — Mss. ईसि (P ईसं). — N  
रंचरणपल्लवा, O °बधुरा, R °बंधुरा. —  
P हवं, WNO °भव. — STU होहि  
(T होइ, U होदि) ईसि कलकंठिसंचरा.

23<sup>b</sup> OR तं, T जं अचिराअ. — PWOR  
भोदु. N omits; STU होइ. — N दु-  
भआ, OR दहगा, SU दुभआ, T  
दुभआ.

23<sup>1</sup> P परस्परं स्पर्श°, T सुखस्पर्शमभि°.

24<sup>a</sup> PO तिउसस्स, W तउसस्स, N तिउरस्स,  
R टिउसस्स, T फणिसस्स. — PNS  
कदंब°, W कयंव°. — P °मुकुलस्स, W  
°कुसमस्स, OR °मउलस्स.

24<sup>b</sup> NOR °फंससंगिणो, S °पंच°. — N उ-  
भंति, STU भवंतु. — P सुह अंगणि-  
गदा, WO णणु णिज्जिआ धुवं (O धुअ),  
O in the margin मह देहसंगआ, R  
महोहसंगआ, TU मम अंग°.

24<sup>2</sup> P वै° षठति, T वैतालिकपोरेकः, U omits  
वै°. — W सुहणुवं°, U सुभ°. — OR  
STU होदु. — P चंदुजोउ, WNSTU  
चंदुज्जोओ.

25<sup>a</sup> PO °हरे, W °हर, N °धरे, R °द्वारे, U  
°घरा. — NOU व. — PWNRTU  
ट्टिदे, O छिदे but in the margin ट्टिदे.

25<sup>b</sup> P जं जादा, WNORTU संजादा, S °णा.  
— N जोद्दाअ, STU °र.

25<sup>c</sup> P मुच्चंतो, W मुच्चंतो, ST मुच्चंदो. — P  
मुच्चुंद°, WORS मुच्चुंद°, N मुच्चुउंट°,  
T मुच्चुअंद°. — W °केसरि°. — OR  
°सिरीसोहा°, S °सिहारेहाणुणार, TU °सि-  
हारेहाणुआरे.

25<sup>d</sup> POB पेक्ख, N पेछ instead of यक्क.  
— NOR °कलाक्कमेण, STU °कलक्कमेण.  
— OR व. — Mss. गदो. — N  
संपुण्ण°.

25<sup>1</sup> N omits.

अकुङ्कुममचन्दणं दसदिसावहूमराडणं  
 अकङ्कणमकुण्डलं भुवणमराडलीभूसणं ।  
 असोसणममोहणं मअरलञ्छणस्साउहं  
 मिअङ्ककिरणवली राहअलम्मि पुञ्जिज्जइ ॥ २६ ॥

विदूषकः । भो कञ्चणचराडेण वसिदा चन्दुज्जोदलच्छी<sup>1</sup> । ता संपदं मा-  
 णिक्कचराडस्सावसरो<sup>2</sup> ।

नेपथ्ये<sup>3</sup>

द्वितीयो बन्दी ।

उञ्जन्तागुरुधूववट्टिवलआ दिज्जन्तदीवुज्जला  
 लञ्चिज्जन्तविचित्तमोत्तिअलआ मुच्चन्तपारावआ ।  
 सज्जिज्जन्तमणोज्जकेलिसअणा जम्पन्तदूर्ईसआ  
 सेज्जुञ्छङ्गवलन्तमाणिणजणा वट्टन्ति लीलाघरा ॥ २७ ॥  
 अवि अ<sup>1</sup> ।

26<sup>a</sup> OR place 26<sup>a</sup> after 26<sup>b</sup>. — TU अकुङ्कुममअंदणं. — N दहदिहावधूमंडलं.  
 — W 'बहू'.

26<sup>b</sup> T अकुङ्कुममकुंडलं. — P भवणं, N तुअ-  
 णां, OR भुअणां, STU धरणिं. — OR  
 'मंडलीमंडणं'.

26<sup>c</sup> N असोसणमपोहणं. — T 'लंकरणसाउधं'.

26<sup>d</sup> P नहयलंमि, T राहयसम्मि. — P पुंज-  
 स्सय, W पुंजिज्जदि.

26<sup>e</sup> U omits विदू. — W एसा instead  
 of भो, STU omit. — P कणचंडेण,  
 O 'चंदेण वणिआ. — P पढमोगायचंदु'.  
 — Mss. 'ज्जोअ'. — W 'कलो'.

26<sup>f</sup> P ला, SU omit ता. — P सपदि, S  
 संपद, U संपदि.

26<sup>g</sup> OR नेपथ्याद्धं.

27<sup>a</sup> ORSTU omit बन्दी. — P adds पठ-  
 ति. — N उज्जन्ता°, O उज्जन्ता°, R  
 दुज्जन्ता°, S संज्जन्तागरु°, T उज्जन्तागरु°,  
 U उज्जन्तागरु°. — PN 'धूम', R° धूम',  
 TU 'धूप'. — S 'पट्टि'. — N 'बहला.  
 — P दिज्जन्त°, N दीअन्त°. — NORT  
 'दीउज्जला'.

27<sup>b</sup> OR धोदज्जन्त°. — U 'विदू'. — P  
 WNOR 'लदा. — N मुज्जन्त°, ORSU  
 मुचन्त°, T मुचन्त°. — R 'पादावआ'.

27<sup>c</sup> T आसज्जन्त°. — O 'मणुक्ख', R 'मणु-  
 णाण'. — NSTU जप्पन्त°, W जंपत्तु'.

27<sup>d</sup> P सज्जोत्संग°, N सज्जुत्संगचलन्त°, TU  
 सेज्जुत्संग°. — P मिज्जाजहा, WOR  
 सेज्जाहरा, N लीलाहरा, T 'परा'.

देन्ता कपूरपूरच्छुरणमिव दिसासुन्दरीणं मुहेसुं  
 लणहं जोणहं किरन्ता भुवणजणमणणन्दणं चन्दणं व ।  
 जुखं कन्दप्पकन्दं णिहुवणकलणकन्दलिल्लं कुणन्ता  
 जाआ एणङ्कपाआ सरअजलहरम्मुकुधाराणुकारा ॥ २८ ॥

विदूषकः ।

गिरिसुत्तंसो णहसरहंसो ।  
 णिहुवणकन्दो वट्टइ चन्दो ॥ २९ ॥

कुरङ्गिका ।

ससहरइअमरट्टो माणिणिमाणघरट्टो ।  
 णवचम्पअकोअणडो मअणो जअइ पअणडो ॥ ३० ॥

कपूरमञ्जरीं प्रति<sup>१</sup> । पिअसहि तए किदं चन्दवखणं महाराअस्स पुरदो  
 पढिस्सं<sup>२</sup> ।

कपूरमञ्जरीं लज्जते<sup>३</sup> । कुरङ्गिका पठति<sup>४</sup> ।

28<sup>a</sup> PS दंता. — T 'पूर'. — PO 'सुंदराणं'.  
 — PST मुहेसु.

28<sup>b</sup> TU सिरहं. — WN किरंतो. — WN  
 OR भुअणं. — R 'मणणं', S 'मणो-  
 णंदणं'. — P omits चंदणं; T चंदण. —  
 PO वा, WN च, T छ.

28<sup>c</sup> PSTU जिखं. — N कंदप्पमूल, SU कं-  
 दप्पदणं, T कदप्प. — PWOR तिहु-  
 अणं, N णिहुअणं. — S 'कंदलिल्लं'.  
 — P जणंता, W कुणंतो, S कुणंदा.

28<sup>d</sup> PWNT जादा. — P पादा सरइ जलह-  
 रम्मुकुधाराणुकारो, W 'हरोमुक्कं', N 'धा-  
 रानुआरा, O सरल', STU सरअ (S ग-  
 अणं) विसहरम्मुकुणिमोअचंगा.

29<sup>a</sup> P दिसुअहुतंसो, W दिसअवयंसो, N दि-  
 संअहुतंसो, O दिसयवहुतंसा, R दिसव-  
 हुतंसो. — U णसहरं.

29<sup>b</sup> PN णिहुअणं, WR णिहुअणं. — N  
 पसरइ, O यवअट्टदु, R पअददु, T प-  
 वट्टइ.

30<sup>a</sup> P ससहरयमरदो, W ससहरइअं, N  
 ससहरपिअमरट्टो, S 'रइव्वमरंटो'. — W  
 मामाणिणि, U माणणि.

30<sup>b</sup> PNO 'कोदंडो'. — T अअणो. — NOR  
 पचंडो.

30<sup>2</sup> NOR SU तुय. — PWN कदं, OR कअं,  
 SU किअं. — P चंदवल्लहवखणं, O  
 णवकव्वअणअं, TU place चन्द° after  
 पुरदो. — PO महाराअपुरदो, W तं म-  
 हा° पुरउ, S पुरओ. — RSU पढिस्सं,  
 T पढिस्सं.

30<sup>3</sup> STU नायिका. — P अधोमुखो तिपटति  
 instead of लज्जते.

मगडले ससहरस्स गोरए दन्तपञ्जरविलासचोरए ।

भाइ लञ्छणमओ फुरन्तओ केलिकोइलतुलं धरन्तओ ॥ ३१ ॥

राजा । अहो कप्पूरमञ्जरीए अहिणववत्थुदंसणं उच्चिविचिच्चणं रमणीओ सहो रसणीसन्दो अ<sup>1</sup> । तां प्रति<sup>2</sup> ।

मा कहं पि वअणेण विब्भमो होहिइ त्ति तुह शूणमिन्दुणा ।

लञ्छणच्छलमसीविसेसओ पेच्छ बिच्चवलए णिए कओ ॥ ३२ ॥

अवि अ<sup>1</sup> ।

पगडुरं जइ वि रज्जए मुहं कोमलङ्गि खडिआरसेण दे ।

दिज्जए उण कवोलकज्जलं ता लहेज्ज ससिणो विडम्भणं ॥ ३३ ॥

चन्द्रमुद्दिश्य<sup>1</sup> ।

मुक्कसङ्क हरिणङ्क किं तुमं सुन्दरीपरिसरेण हिराडसे ।

31<sup>a</sup> P गोर. — N दन्तिदंतणहछेअचोरण, T 'दंतपंचर'. — P 'चोरय.

31<sup>b</sup> P ठाहि. WOR भादि, T भा. — P लं-  
त्यणमज्ज, W 'मज, N 'मिआ, OT 'मि-  
ओ, R 'णिओ, S 'मुओ. — P करंतज्ज,  
W फुरंगउ, N फुडंतओ. — P 'तुला,  
N 'तुरं, STU 'तणुं.

31<sup>1</sup> N omits अहो. — WOR अहिणववत्थुदंसणं,  
N अहिणववत्थुदंसणारमणीओ सदो, S अ-  
मि. — N 'विचितता, O 'विचित, R  
विचितदा, S 'विदत्त', T 'विआत्ततणं, U  
adds स. — STU omit रमणीओ. —  
WSU omit सहो. — PNT 'णिसंसंदो.

31<sup>2</sup> N omits.

32<sup>a</sup> PWN कहिं. — STU वि. — W वि-  
ब्भउ. — PW होहइ, NT होइ, ORS  
होउ, U होदु. — P ति, N इत्थं, OSTU  
इत्ति, R इति.

32<sup>b</sup> STU लंछणच्छवि. — N 'मुसो. — P  
पत्थे, T येक्ख. — NOR विवफलए. —  
P मिसो. — PWNOR कदो, S कि-  
ओ, T कियो.

32<sup>1</sup> WNS किं च.

33<sup>a</sup> PWOR पंडुरंगि, N पंडरेण, SU पंडरं.  
— N 'जदि. — PWNOR omit वि.  
— N रज्जते, S रच्चए, T रज्जय. —  
P कोमलंग. — N खंडिआ°, S घसिआ°,  
T यडिआ°, U घडिआ°. — POR ते,  
T दो.

33<sup>b</sup> PW पण. — P कउल°, NS कओल°. —  
POR लहिज्ज, W कहिज्ज, N ल-  
हेदु. — P सिमिणो. — W वेहं.

33<sup>1</sup> STU चंद्रं प्रति.

34<sup>a</sup> T मुक्कसंकट. — W तुवं, OR तुअं. —  
WU हिंडसि, N हिंडसि वा.

गोरगाडपरिपराडुरत्तणं पेच्छ दिखमिमिणा मुहेण दे ॥ ३४ ॥

नेपथ्ये महान्कलकलः<sup>1</sup> । सर्वे आकर्णितकेन<sup>2</sup>

राजा । किं उण एसो कोलाहलो<sup>3</sup> ।

कूर्पूरमञ्जरी । ससाध्वसम<sup>4</sup> । पिअसहि एदं अवगमिअ आअच्छ<sup>5</sup> ।

कुरङ्गिका निष्क्रम्य प्रविशति<sup>6</sup> ।

विदूषकः । एदं जेव पिअवअस्सं वञ्चणागदं अवगमिअ आअच्छदि देवी<sup>7</sup> ।

कुरङ्गिका । ता कुज्जवामणकिरादवरिसधरसोविदल्लाणं एसो हल-  
बोलो<sup>8</sup> ।

कूर्पूरमञ्जरी । ता मं पेसेदु महाराओ जेण अहं इमिणा सुरङ्गामुहेण

34<sup>b</sup> W तुञ्ज बिंबपरिपंडुः, U गोरगंधः. —  
NU दिखममुणा, T दिखममिणा. —  
WORU ते.

34<sup>c</sup> POR महाकलकलः, WS कलकलः.

34<sup>d</sup> NSTU आकर्णयंति.

34<sup>e</sup> PWN पुण. — PWNOR एस. — W  
महाकोलाहलो.

34<sup>f</sup> PWNSTU °ध्वसा; STU add तिष्ठति.

34<sup>g</sup> SU omit. — T सहि एदं अविगमिअ.  
— PW आगच्छ.

34<sup>h</sup> WSU omit. — P कुरंगिका । जं पिय-  
सही याणवेदि । इति निःक्रम्य पुनः प्रवि-  
श्य च, T कुरं तथा करोति प्रविश्य पुन-  
रागत्य वदती.

34<sup>i</sup> PNT omit विदूषकः. — P सा अहं  
अवगमिऊण अगदा कथिस्सं । देवीए पिय-  
सहीए पियवयस्सस्स वंचणा कदमवगदमणं,  
W देवीए पियवयस्सस्स वंचणा कदमवग,  
N देवीए पियवअस्सकिदं वंचणामवग-  
मिदं । कुरंगिका । भट्टरअस्स वंचणं किदं

तए सह संगमं जाणिअ आअच्छदि देवी,  
O देवीए पिअवस्सेण वंचणा कदे ति अ-  
वगमिअं, R देवीए पिअवअस्सेण वंचणा  
केद ति अवगमिअं कुरं पिअसहि भदार-  
अस्स वंचणं कदुअ तए सह संगमं जा-  
णिअ आच्छदि देवी, S पिअसहि एदं  
एव्व पविअवअस्सं वं आअच्छइ अवग-  
मिदुं देवी, T पिअसहि एदं एव्व पिअव-  
अस्स वंचणागअं अव° आ° देवी, U पि-  
असहि एदं जेव्व पिअ° वंचणागअं अव°  
आ° देवी.

34<sup>j</sup> P कथयति कुरंगिका कथेदि कथयति कुरं-  
गिका कथेदि कथयति, NR omit कुर-  
ङ्गिका see above; T विदू°. — POU  
omit ता; NR तेण. — N omits  
कुज्ज. — PWNSTU °किराअं, OR  
°किरात°. — P °वरिसं, NSU °वरि-  
सवरं, T °वरिसहर. — P °सोवेदं,  
NOR °सोविदं, T omits °सोविद-  
ल्लाणं. — PWNORS एस, T सो. —  
NOR हलहलो, T कोलाहलो.

ज्जेव पविसिअ रक्खाघरं गच्छामि जाव देवी महाराएण सह संगमं ए जाणादि<sup>9</sup>।

इति निष्क्रान्ताः सर्वे<sup>10</sup> ।

तृतीयं जवनिकान्तरम्<sup>11</sup> ।

34<sup>9</sup> STU omit कर्पूः. — PORT पेसदु, N पोसदु, S पेसउ. — STU ये<sup>9</sup> कप्पूरमं-जरि महाराओ. — P जेणाहमिमिया, W जेण ज्जेव इहागदा वि ए जाणा-आमि omits अहं इमिया. — N omits अहं; STU अहं वि. — OR सुरंगिआ-दुवारेण, TU मुहेणे. — P येव, WS omit; NR जेव्व, O ज्जेव्व, TU व्व. — N पविसिअ. — PW रक्खाहरं, N र-

क्खाहरअं, O रक्खाघरं, R र्छाघरं, T रखा-धरं. — N जात, OR जह, SU जेण, T तेण. — U omits देवी and सह; ST महाराएण संगमं देवी. — N omits ए. — W याणादि, S आणाद्, T आणादि. — W adds राजा। एवं कुणम्मह.  
34<sup>10</sup> PN इति परिक्रम्य निष्क्रान्ताः सर्वे.  
34<sup>11</sup> U इति तृतीयं. — PWSTU यवनिकान्तरं.

ततः प्रविशति राजा विदूषकश्च<sup>1</sup>

राजा । अहो<sup>2</sup>

गाढअरुम्हो गिम्हो पवलो मअणो कहं णु सोढव्वो ।

सा उण सारङ्गच्छी एक्कघरे वि दुलहा विहिणा ॥ १ ॥

जदो<sup>1</sup>

इह कुसुमसरेक्कगोअराणं इदमुहअं पि हु दूसहं ति मखे ।

जरढरइकरालिओ अ कालो सह अ जणेण पिएण विप्पलम्भो ॥ २ ॥

विदूषकः । एक्के मम्मधवाहणिज्जा अखे तावसोसणिज्जा<sup>1</sup> । अम्हा-

0<sup>2</sup> NS omit राजा.

1<sup>a</sup> PWNOR गाढअरो. — W अम्ह गिम्हो, N गिम्हपवयो, T omits गिम्हो. — P पवलो, W अहो पवलो, N प्पअंढो, T पअलो. — POR पवयो, W मलयपवयो, N omits. — P त कथं, W ता कहं, NOR ता कथं. — P omits णु. — PWNOR सहिदव्वो.

1<sup>b</sup> PWNOR omit. — SU omit वि. — SU दुल्लहा, T दुलाहा.

1<sup>1</sup> S omits.

2<sup>a</sup> PSTU omit इह. — S \*सरसरंकागअराणं. — PW इदमुभअं, N इदमुभरअं, O दुदअ तथा and in the margin as RU इदमुहअं, S इदमिह, T इदमुभवं. — ORTU वि, S कं पि. — O अ

corrected to हु, STU omit हु. — W दूसयं, N दुसहं, SU सुदूसहं. — T मखो.

2<sup>b</sup> P जठं, NR जरठं, T जरटं. — PW NOR \*रविं. — PWOR \*करालिदो, N \*करळिदो. — U omits अ. — N आलो. — PWN सुहअ, OR तह अ, T सहज. — SU विप्पओओ, T विप्पवोवो.

2<sup>1</sup> N एक्को, OR एक्के दाव, STU भो एक्के; T adds व्व, U adds एव्व. — PW वम्महं, NOR मम्महं, ST वम्महस्स, U मम्महस्स. — PW \*वहणिज्जा, N \*वाहणिज्जा, O \*तंवणिज्जा, R and O in the margin \*हणणिज्जा, T वाहणिज्जा वि अ किं उण कुहाय and omits the



रिसो उण जणो ण कामस्स बाहणिज्जो ण तावस्स सोस-  
णिज्जो<sup>1</sup>।

नेपथ्ये<sup>3</sup>

शुकः । ता किं णु क्वु दे मूलुप्पाडिदचूलिअं सीसं करिस्सं<sup>4</sup>।

राजा । विहस्य<sup>5</sup> । वअस्स लीलावणसच्छन्दचारिणा केलिसुएण किं  
भण्णिदं<sup>6</sup>।

विदूषकः । सकोधम<sup>7</sup> । आ दासीएपुत्त भुत्थल्लजोग्गो सि<sup>8</sup>।

नेपथ्ये<sup>9</sup> ।

सब्रं तुम्हारिसाहिंतो संभावीअदि जइ मे ण होन्ति पक्खाव-  
लीओ<sup>10</sup> ।

राजा । कथं उड्डीणो विअ<sup>11</sup> । विदूषकं प्रति<sup>12</sup> ।

rest. — N भखो, U omits भखे ता°.  
— N °सोसणिज्जो, S तावससो°.

2<sup>2</sup> T omits. — P जणमणो. — N काम-  
बाहणिज्जो omits the rest. — P व-  
हणिज्जा, WO वहणिज्जो, R हणिण-  
ज्जो. — OR तावसोसणिज्जो. — SU  
add किं उण कुहाए.

2<sup>4</sup> SU omit शुकः. — W किं न, S किं ण.  
— PWNTU खु, O क्व, R क्वु, S  
हु. — N omits दे; STU एदं. — P  
°वूलियं, W समूलुप्पाडियं, N मूलप्पा-  
लिअचूलिआविअलं, OR °चूडिआविअलं,  
RT °प्पाडिअं, S आलुप्पाडिअं, U  
°प्पालिअचूलाअं. — P विसरिसं सिरं, N  
सोसअं, SU ते सिरं, T दे सिरिअं. — P  
संपन्नं, WOR करइस्सं, N करिस्से विल-  
सवरिसंपन्नं.

2<sup>6</sup> SU omit वअस्स. — N °वणं स्स°, U

°वणस्स°. — P केलोसयसउंतेण, W के-  
लो°, TU °सउदेण. — WT भण्णिअं.

2<sup>7</sup> W omits.

2<sup>8</sup> FORST आः. — OR °उत्त. — P भुंजि-  
यायजोगे, W सुल्लयकराणजुग्गो, N भुत्ति-  
जोगो, R भुत्थुल्ल°, STU जालिअभक्ख-  
णजोगो.

2<sup>10</sup> N शुकः सच्चं. — P °सेहिंतो, N तुम्हारि-  
हिंतो, S तुम्हाहिं, T तमाहिंतो, U तु-  
म्हाहिंतो. — PNTU संभाविज्जदि (TU  
°ज्जइ), S संभावोजइ. — PWOR ज-  
दि. — OR मह. — W णा मे. —  
P होंतिउ, W हुंतोउए. — STU पक्ख-  
वालीओ, U पक्खपालीओ.

2<sup>11</sup> N राजावलोक्य, SU रा । विलोक्य. —  
WORSTU कथं. — P छ, W omits;  
O विअइ, R विअदि.

णिता तल्लिणवित्थरा तह दिणस्स वडुत्तणं  
ससी लहइ खण्डणं तह अखण्डविच्चो रई ।

णिदाहदिअहेसु विप्फुरइ जस्स एस क्कमो

कहं ण स विही तओ खुरसिहाहि खण्डिज्जइ ॥ ३ ॥

किं च णिउणं सलाहणिज्जो जइ सुहअसंगमो भोदि<sup>1</sup> । जदो<sup>2</sup>

मज्झएहे सिरिखण्डपङ्ककलणा आ संझमोल्लंसुअं

लीलामज्जणमा पओससमअं साअं सुरा सीअला ।

गिम्हे पच्छिमजामिणीणिहुवणं जं किं पि पञ्चेसुणो

एए पञ्च सिलीमुहा विजइणो सेसा सरा जज्जरा ॥ ४ ॥

विदूषकः । मा एवं भण<sup>1</sup> ।

परइच्छविच्छुरिअणाअलआदलाणं

3<sup>a</sup> N णिहा तह ण वित्थरा जह दिणेलु दोह-  
त्तणं. — WOR दिणेषु. — P वदुत्तणं  
and वटुत्तणं, OR वडुत्तणं, S पुदुत्तणं, T  
उद<sup>2</sup>, U लुडु<sup>2</sup>.

3<sup>b</sup> P लहरि, NOR लहदि. — P देवी in-  
stead of रई.

3<sup>c</sup> TU णिदाच<sup>2</sup>. — P °दिधाहसुं. W °दिभ-  
सेसु, N °दिअसेसु, ORT °दिवसेसु. —  
P विप्फुरदि, W विप्फुरइ, N °रदि, OR  
°रदि. — STU कस्स एक्कक्कमो, P एस  
क्कमो.

3<sup>d</sup> WN कथं. — W स ण. — PWNO  
तदो, R तडो. — STU कहं णा विस-  
सेसुणो. — PNO °हि, W °सिंहाहि, R  
°सिंहाइं, SU °धराहि, T °धराए. — W  
°ज्जदु, N खंडज्जदि, OR °ज्जए.

3<sup>e</sup> N किं चा, R किं वा. — STU णिच्च.  
— PWN सेवणिज्जो, STU सहणिज्जो

गिहो. — P जहि, WNOR जदि, T  
जइ ज. — W सुहिसंगमो, N लुहअज-  
णसंगमो, STU पिअजणसमाअमो. — P  
WN होदि, S भविस्सइ, T हविस्सदि,  
U भविस्सदि.

4<sup>a</sup> P मज्झए, NRSTU मज्झए, O मज्जयो.  
— S सिरिकंठ<sup>2</sup>. — O °मुल्लंसुअं, N  
°मोल्लंसअं.

4<sup>b</sup> P °मज्जणायं पउससमये, W पउस्स<sup>2</sup>, OR  
पदोस<sup>2</sup>, U °मज्जणामप्यओस<sup>2</sup>, STU °स-  
मआ. — WS सीअआ.

4<sup>c</sup> N गीगहे, T गिमे. — PN °णिहुभणं. —  
P omits पि; N च, ST वि.

4<sup>d</sup> P एदं, W एदो, NORSTU एदे.

4<sup>e</sup> NORSTU एच्चं.

5<sup>a</sup> P पंडुत्वविरिदिनाप<sup>2</sup>, W पंडुत्ववि<sup>2</sup>, SU  
°च्छइ<sup>2</sup>. — WNORSTU °कुरिद<sup>2</sup>. —  
Mss. °लदा<sup>2</sup>. — S °णदाणं.

साहारतेल्लरसपेसलपोप्फलाणं ।

कप्पूरपंसुपरिवासिअचन्दणाणं

भहं णिदाहदिअहाणं वअस्स होउ ॥ ५ ॥

राजा । एदं उण एत्थ रमणिज्जं<sup>1</sup> ।

सपञ्चमतरङ्गिणो सवणसीअला वेणुणो

समं सिसिरवारिणा वअणसीअला वारुणी ।

सचन्दणघणत्थणी फरिससीअला कामिणी

णिदाहदिअहोसहं सअलसीअलं कस्स वि ॥ ६ ॥

अवि अ<sup>1</sup> ।

लीलुत्तसे सिरीसं सिहिणपरिसरे सिन्दुवाराण हारो

अङ्गे ओल्लं वरिस्सं रमणपणइणी मेहला उप्पलेहिं ।

दोसुं दोकन्दलीसुं णवविसवलआ कामवेज्जोवणिज्जो

तावातङ्केकतन्तं महुसमअगमे एस वेसो ऽ बलाणं ॥ ७ ॥

5<sup>b</sup> W सहारं, N साहेरं, OR साहोडविल्लं, STU साहाविओल्लं. — WNOR प-रिपेसलं, S रसपेसणं. — PR पोफ-लाणं, W पुफलाणं, N पोफहाणं, O पोफुलाणं.

5<sup>c</sup> OR फंसं, T पूरं. — PWNOR वा-सिदं, T वासिआं. — S चुखआणं, T प्पोत्थंआणं, U वत्थआणं.

5<sup>d</sup> PN दिअसाण, W दिवसाण. ORSTU हाण. — PNOR भोटु, STU होदु.

5<sup>1</sup> O omits राजा. — WS इदं, OR यच्चं. — PWNOR पुण. — P अत्थ, W पिठ्ठ. — N रमणज्जं.

6<sup>a</sup> N सयांचमं. — W वेणवो, N वेणुणा.

6<sup>b</sup> N वारिणो.

6<sup>c</sup> OR थणत्थली, STU रसत्थणी. — PNR सअणसीअला, W सायखं, O सअणं corrected to फरिसं. — T सीदाला.

6<sup>d</sup> P दिवस्सोसहं, W दिवसो, NU दिअ-सो, T दिहसो. — PW भण ण सी-यलं, T सआलसीअलं.

7<sup>a</sup> P लीलुत्तंसी, W लीलो, OR लीलुत्तं. — N सरोसं त्यणं, ST सिहणं, U सिहणं. — N सिंधुवारण.

7<sup>b</sup> T जहणपणइणी मेहला.

7<sup>c</sup> P कुंउलीसुं, TU कंदलेसुं. — P भववि-सवलया. — P कामणिज्जो मणिज्जो, W विज्जो मणुज्जो, N वेइज्जो मणुइज्जो, O वेज्जो मणोखाः, R वेज्जो मणोयो.

7<sup>d</sup> P तावत्तंककवमाणं, W तावातंकिकतंतं, N

विदूषकः । अहं उण भणामि<sup>1</sup> ।

मञ्जुगहलगहघणचन्द्रणपङ्किलाणं  
साअं णिसेविअणिरन्तरमज्जणाणं ।  
सामासु वीअणअवारिकणुक्खिआणं  
दासत्तणं कुणइ पच्चसरो वहुणं ॥ ८ ॥

राजा । स्मरणमभिनीय<sup>1</sup> ।

पच्चङ्गं णवरुवभङ्गिघडणारम्मे जणे संगमो  
जाणं ताणं खणं व रत्तिदिअहा गच्छन्ति दीहा अवि ।  
जाणं ते अ मणं पि देन्ति ण रइं चित्तस्स संताविणो  
ताणं जन्ति मणोरहेक्कजणणा मासोवमा वासरा ॥ ९ ॥

भावो गिम्हेङ्कितन्तो, OR तावातंकरुवमा-  
णं, S तावुक्कंभेक्कतंते, TU तावुत्तंभेक्कतंते (T  
ताउत्तं). — WR °गदे, O °समए गदे.  
— N बलाणं.

7<sup>1</sup> PW पुण, S omits.

8<sup>a</sup> W मञ्जुगहसयह°, OR मज्जगहस्य वहलगहद-  
णं, ST मञ्जुस्यदिसयगवचंदणं, U मञ्जु-  
गहदिसयगवचंदणं°. — TU °सोअलाणं

8<sup>b</sup> P निसेविद°, W णिवेसिय°, NOR णिवे-  
सिद°, STU साअणहसेविद° (S °सेविअ°).  
— TU °णिरंदर°.

8<sup>c</sup> N वसोसि, STU णीसासु. — N वीअण-  
वा°, STU वीअणिअ°. — PWNORU  
°कणुक्खिदायां, S °कणोल्लिदायां, T °क-  
णुखिदायां.

8<sup>d</sup> PW कुणदि, N वहदि, R कुणघ. — W  
वहुणं, NO बलायां, R बलायां.

9<sup>a</sup> P पच्चगजो, W पंचगं, OT पच्चगं. R प-  
च्चगं. — NOR °रुअ°, STU °चूद°. —

S °भंग°. — T दिणो. — WOR संगमं,  
O in the margin संगमो.

9<sup>b</sup> WOR वंङ्कताय मणम्मि होति सहसा जे  
याम हल्लोहला (W °हलो); O in the  
margin as our text. — PNSTU  
ताय. — PO खणं व झति, N क्वणं  
भवति, TU खणे छ. — O दअहा. — P  
यच्चंति, N वदंति, O वटंति.

9<sup>c</sup> P जाणं सो ण खणं पि, WOR ते णिहं ण  
खणं (W खणणं omits ण) पि, NSTU  
जाणं ते (SU दो) अ मणंमि, O in the  
margin णिच्चं जाण खणं पि. — ST दंति.  
— P नि, T omits ण. — PW रई,  
T रइ. — SU रिंति छ, T रिंतिं च. —  
P ते ताविणो, WOR संताविणो, STU  
उताविणो.

9<sup>d</sup> P जन्ति, N झन्ति, T ट्ठिन्ति, U ठंति. —  
P मणोरहेक°, WOR जअम्मि दोहरतमा.  
— NT मसोपमा. — S वसरा.

विदूषकं प्रति<sup>1</sup>। अत्थि तग्गदा का वि वत्ता<sup>2</sup>।

विदूषकः। अत्थि<sup>3</sup>। सुणादु पिअवअस्सो<sup>4</sup>। कधेमि सुहासिदं दे<sup>5</sup>। जा सा कप्पूरमञ्जरीए रक्खाभवणे सुरङ्गा दिक्खा सा देवीए दिट्ठो<sup>6</sup>। तदो तं सुरङ्गादुवारं देवीए पिहुलसिलासंचएण णीरब्धं कदुअ णिवड्डं<sup>7</sup>। अणङ्गसेणा कामसेणा कलिङ्गसेणा वसन्तसेणा विब्भमसेण त्ति पञ्च चामरधारिणीओ सेणन्तणामहेआओ सहेण फक्खिदफअकर-  
वालहत्याओ कारामन्दिरस्स रक्खाणिमित्तं पुब्बदिसाए णिउत्ताओ<sup>8</sup>।  
अणङ्गलेहा चन्दणलेहा चित्तलेहा मिअङ्गलेहा विब्भमलेह

9<sup>1</sup> P राजा विदू, S omits.

9<sup>2</sup> PW अवि अ अत्थि, N वअस्स अत्थि, STU किं अत्थि after वत्ता. — N त-गा, OR तत्थगदा.

9<sup>4</sup> P सुखेदु, W सुणदु. — STU वअस्सो.

9<sup>5</sup> PWSTU कहेमि. — P सुहासियं, W क-खसुहासियं. — P त, W ते, STU omit दे add राजा। कहेहि २। (T omits २) विदू<sup>1</sup>।

9<sup>6</sup> P जं सा, W omits सा; N जदो प्पहुदि. OR जदो प्पहुदि सा. — PNOR भंज-रि. — P रक्खाभवण, N भवणादो. — P सुरंगदुवारं, N सुरंगदुआरे, O सु-रंगा, R रंगा, T सुरंगदुवारेण. — PN omit दिक्खा; T गदा. — PNOR omit सा. — POR omit देवीए. — P दिट्ठो, OR omit. — WT add राजा। तदो तदो। विदूषकः.

9<sup>7</sup> P translation only. — N तदो प्पहुदि, OR तदो आरहअ, SU तदो अ. — WT omit तं. — OR सुरंगा. — W N दुआरं, STU कुहरं omit देवीए. —

N बहलसिला, STU पिंगलसिला. — T गीरंधे. — W कदुइय, S करिअ. — W णिवड्डं, NR पिहिदं, O omits; STU णिवंधिअ. — P देव्या प्युरसि-लासंचयेन बंधापितं नीरंधं कत्वा.

9<sup>8</sup> W अखं च before अणङ्ग. — WOR क-लिंगसेणा कामसेणा, N कलंगसेणा वसंतं विब्भमसेणा चिन्तसेणा गामधेआओ omits कामसेणा and त्ति पंच; ST विब्भमसेणे त्ति पंच. — PN omit सेणन्त, WOR रेण त्ति गाम, W धेया, OR हेआ. — P omits सहेण-हत्याओ. — NOR omit सहेण; S सहेण वि. — W फर-क्खिदफरया करवालहत्या सहचारणाउ, N फ्फारकंपिदकरवालधारिणीओ, OR फर-क्खिदफरकरवालहत्याओ (O कर), S परप्परं किं पि कलवालहत्याओ फलआवो, T परप्परं कंपिदकरवालहत्याओ सचंचमा-वो, U परप्परं कंपिदकरवालहत्याओ सफ-लाओ. — N कारमंदिररक्खा, SU कारामंदिररक्खा, T बंधिअरक्खा. — P देसाए, N दिसाओ, T दिसा. — S णिवत्ताओ. T णिउत्ताओ.

त्ति लेहन्तणामहेआओ पञ्च सेरन्धीओ पुह्णिसिलीमुहधणुहत्या-  
ओ दक्खिणदिसाए णिवेसिदाओ<sup>9</sup> ।

कुन्दमाला कञ्चणमाला बउलमाला मङ्गलमाला माणिक-  
माल त्ति मालन्तणामहेआओ कलिदकुन्तहत्याओ तञ्चोलकरङ्कवा-  
हिणीओ पञ्चिमदिसाए ठाविदाओ<sup>10</sup> ।

अणङ्गकेली बक्करकेली सुन्दरकेली राअकेली कन्दप्पकेलि  
त्ति केलीअन्तणामहेआओ फलअखग्गधारिणीओ मज्जणपालो-  
ओ उत्तरदिसाए आढत्ताओ<sup>11</sup> ।

9<sup>9</sup> P ता अणंग°. — OR चितलेहा चंदलेहा,  
STU चंदणलेहा (U चंदलेहा) मिअंकलेहा  
इंदुलेहा, W मियंग°. — SU °लेहे त्ति. —  
PWORS omit लेहन्त°; N गामधेआओ.  
T गामधेआवो. — U omits पञ्च. — P  
पुंसिदसिलिमुहधणुहहत्थेण निवडणिवद्धतो-  
णोरट्टुद्धरधाणुक्कसस्सण समं सरंधीसत्थेण, W  
पुंसितसिलीमुहधणुहत्या निविडसंनद्धसेरं-  
धीसत्थेण, N °सिलीमुहहत्याओ, OR °ध-  
णुहत्थेण णिवित्थेण (R °ट्टु°सेरंधीसत्थेण सह  
(R omits सह), STU °धणुइंदहत्याओ.  
— P दक्खिणाए दि°, N दक्षिणाए  
दि°, S दहिविहिणिसाए. — OR णि-  
वेसिआओ, S णिउत्ताओवेसिओ, T णि-  
उत्तावो.

9<sup>10</sup> P कुंद° कंचण° वउल° कुवलय° मंगलमाले.  
W कुंद° चंद° चंदण° मंगल° कंचणमाल,  
N कुंद° चंदण° कुवलअ° कंचण° मंगल°  
माणिकमाल, OR कुंद° वउल° चंदण°  
कुवलअ° माणिक° (R adds कंचण°)  
मंगलमाल, STU किद° कंचण° वउल°  
(T वडल°) माणिक° रअणामाले (S °ला,  
T °लं). — PT त्ति, N त्ति सत्त. —

PW गामधेयाउ, N माल त्ति गामधेआ-  
ओ, OR गामहेआओ, S मालगामहेओ  
पंव, T गाम. — P उहयहत्थकलिदकंदेण  
परिससहस्सण परिवेहिदाओ, W तह क-  
लिदकुंतहत्याउ, N णवणिसिदकुंतहत्थपा-  
इक्कसहस्सेण, OR कलिदकुंदहत्याओ, S  
omits; T कंप्पिदकुदलट्ठीवो, U कड्ढिअ-  
कोदंडलट्ठीओ. — P तंबोलकरंडवाहिउं,  
W तंबोलकरंड°, R तंबोलकवाहिणीओ,  
S तंबोलकरंगवाहिणीओ दंडहंथाओ दहि-  
विदणिसाडिककोअंडलट्ठीओ, T तंदूल°, U  
तब्बूल°. — PW ठविदाउ, N णिवेसि-  
दाओ.

9<sup>11</sup> T अंगकेलि ववरक्कामराअकि त्ति. — W  
OT वक्कर°, N ककर°, R पुक्कर°, SU ब-  
ब्बर°. — PW सुंदर° राअ° कंदप्पकेली,  
N कंदप्प° सुंदर° गौलुप्पलकेलि, OR रा-  
अ° सुंदर° कंदोदकेलि, S सुंदर° काम°  
राअकेलि, U काम° राअकेलि. — PW  
omit त्ति. — PS omit केली°; WN  
गामधेआओ, OR गामहेआओ, T के-  
लिअंत°. — P चेडियक्कडतलाविडरिल्लेण  
भिच्चसहस्सेण समं, W फडयकडयल्लचि-

ताणं पि उण उवरि मन्दारवदी तरङ्गवदी कल्लोलवदी मदि-  
रावदी केलिवदि त्ति पच्च वदीणामहेआओ कणअचित्तदण्डहत्याओ  
सुहासिदपाढिआओ अञ्जकवीकिदाओ<sup>12</sup> ।

राजा । अहो देवीए अन्तेउरस्स दासीसामग्गी<sup>13</sup> ।

विदूषकः । एसा देवीए सारङ्गिआ णाम सही किं पि विखवेदुं पे-  
सिदा<sup>14</sup> ।

ततः प्रविशति सारङ्गिका<sup>15</sup>

सारङ्गिका । जअदु जअदु भट्टा<sup>16</sup> । देवी विखवेदि<sup>17</sup> । अज्ज वडसावि-  
त्तीमहूसवोवअरणाइं केलिविमाणं आरुहिअ देवेण पेक्खिद-  
व्वाइं ति<sup>18</sup> ।

तला विबुयाविदुरिल्लाउ, N फालअखगाधा-  
रियाओ पापिदङ्कसहस्सेण समं, OR फड-  
अचङ्कवेल्लणविज्जुरिल्ला, S सफलआसि-  
लआ, T कणअवेत्तधारणाओ, U कणअवे-  
त्तदंडहत्याओ. — P मज्जणवालोउ, NTU  
omit; OR मज्जणकरोओ, S °पालिआ.  
— W केलिसहेण उत्तर°. — PS भाण-  
त्ताओ, W अठत्ताउ, T पच्चक्खिक्किदावी,  
U पच्चकखोक्का भाणत्ताओ.

9<sup>12</sup> U omits. — ST अखं वि, N तायां वि.  
— PO पुण, W मञ्जे, R omits; T  
उयो. — ST उवरि मन्दिरस्स. — P मदि-  
रावदी कल्लोल° तरंग° माण° केलिवदीदि,  
W मंदार° कल्लोल° तरंग° मदिरा° केलि-  
वदि, N मदिरा° केलि° कल्लोल° तरंग°  
माणवदी, OR मंदिरा° कल्लोल° अयांग°  
केलिवदि, S दार° तरंग° कल्लोल° मदिरा°  
केलिवदि. — PT ति, N पंच ति. —  
WOR omit पंच वदी°, N see below.  
— P °धेयाउ. — W कणायवित्त°, N  
परिहारकुमारीओ कणअ°, S कणअवेत्तंदो-

लिअकराओ, T omits, see iv. 9<sup>11</sup>. —  
P सुहासीयपडियाउ, W सुहासिआ°, NS  
सुहासिअपाठि°, O सुहसिअ°, R सुहा-  
स्यअपाठि°, T सुहासिहपाठि°. — P अट्ट-  
कखोरदाओ, W अट्टकखी°, N बंदीणाम-  
धेआओ अट्टकखी°, OR अट्टकखी°, T  
अञ्जखीदावो. — WNOR °कदाओ. —  
PW add पंच वीणाकारोओ, N adds ति.

9<sup>13</sup> PWNOR अहो देवीए सामग्गी अन्तेउरोचिदा.

9<sup>14</sup> N भो वअस्स देवीए एसा, SU एसा वि,  
T अहो instead of एसा. — W कि-  
मपि, T किं वि. — P विणवेदुमागदा,  
N विणवेदइत्तुं, OR विखविदुं किं पि, TU  
विख्खाविदुं. — S पेसिआ. — P adds  
राजा । भागच्छदु.

9<sup>15</sup> STU प्रविश्य.

9<sup>16</sup> PN omit सार°. — SU जेदु, T जेदु २.  
— WN महाराओ.

9<sup>17</sup> PN देव देवी, W भट्टारकं देवी. — N  
विखवेदी, U °वेइ.

9<sup>18</sup> P भाउभूदमादावडसावितोमहोसवे पेक्खेव-

राजा । जं आदिसदि देवी<sup>19</sup> ।

चेटी निष्क्रान्ता<sup>20</sup> । उभौ परिक्रम्य प्रासादाधिरोहणं नाटयतः<sup>21</sup>  
ततः प्रविशति चर्चरो<sup>22</sup>

विदूषकः ।

मुक्ताहलिल्लाहरणोच्चआओ लासावसाणे तलिणंसुआओ ।  
सिञ्चन्ति अखोखमिमीउ पेच्छ जन्तज्जलेणं मणिवारएहिं ॥ १० ॥  
इदो अ<sup>1</sup> ।

परिभ्रमन्तीउ विचित्रबन्धं इमाउ दोसोलह णच्चणीओ ।  
खेलन्ति तालाणुगअप्पआओ तुहङ्गणे दीसइ दाडरासो ॥ ११ ॥  
समंससीसा समबाहुहत्या रेहाविसुद्धं अवराउ देन्ति ।

गाई, W भाउयाइ महुसउवयणाइं, N चउत्यदिअहे भविअ वटसावित्तिमहुसवोअ-  
करणाइं, OR वडसाइत्तोमहुसवोवअरणाइं,  
S तडाअमहुसवोवयणाइ, T तडाअमहुस-  
वोवकरणाइं, U तडाअमहुः. — P देवेण  
केलीविमाणप्रासादमारुहिअ, N देवेण के-  
लिविमाणप्रासादमारुहिअ. — W देवेण  
देवी पिक्खिदव्वणि, N °दव्व, T °दव्वं.  
— P omits ति; W तित्ति, NR ति.

9<sup>19</sup> P आदेशे, NS देवी आणवेदि, TU देवी  
आदिसदि.

9<sup>21</sup> NOR omit परि°. — P प्रासादारोहणं,  
W °रोहनाटितकेन, NU प्रासादारोहणं, T  
प्रासादाचरोहणं.

9<sup>22</sup> PORSTU omit. — W चच्चरी.

10<sup>a</sup> N विदू° भो पेक्ख २ मोत्ता°. — S °भ-  
रणज्जलाओ, TU °भरणुज्जलाओ. —  
OR लास्सा°, T णच्चरा°. — N चलिअं-  
सुआओ, STU तरलंसु°.

10<sup>b</sup> P सिञ्चन्ति, W सिञ्चन्ति. — N अखोख-  
मिमीअ, O °मिमीओ, SU °ममीओ, T

°ममीअ पेक्ख. — P जंभज्जलेणं, N जं-  
ताज°, OR °लेहिं, STU जंतंजलं. —  
W मणिभाइणेहिं, N °वारणेहिं, OR °धा-  
रणहिं, STU जज्जरसिंरणहिं.

10<sup>1</sup> PWSU omit.

11<sup>a</sup> P इदो हसंठोउ, W °मंतोए, SU °मंतोओ.  
— WORSU इमा इदो, N विणिमि,  
T आमा इदो. — P दोसालह, WOR  
सोलह, N दोसोहसं, S सोडह, TU सोडस.  
— P णच्चिणीओ, S णंवरुओ.

11<sup>b</sup> Mss. °गद°. — PNORU °पदाओ, S  
°पपाओ, T °पदावो. — S रंगंगणे, TU  
रंगंगणे. — POR दीसदु, WN दीसदि,  
S omits. — P दंडरेसो, W डंड°, N  
दंतुरासे, S तडुओ सो, TU तंडवो सो.

12<sup>a</sup> P समंससीसमव्वाहुहत्या, W सामंस°, N  
°सीसं. — N °हत्थं, S सहव्वाहुबंध, U  
°व्वाहुबंधा. — N रेह°, S रेखा°. —  
WOR °विसुद्धा. — N अवराओ, SU  
अपराओ, T अपरा. — PS दंति, N  
होति, T दअंतो.



पंतीहिँ दोहिँ लअतालबन्धं परोप्परं साहिमुहीउ चलिँ ॥ १२ ॥  
 मोचूण अखा मणिवारआइं जन्तेहि धारासलिलं खिवन्ति ।  
 पडन्ति ताओ सहिआणमङ्गे मणोभुवो वारुणबाणचङ्गा ॥ १३ ॥  
 इमा मसीकज्जलकालकाआ तिकण्डचावाउ विलासिणीओ ।  
 पुलिन्दरूवेण जणस्स हासं समोरपिच्छाहरणा कुणन्ति ॥ १४ ॥  
 हत्थे महामंसवलीधराओ हुंकारफेक्कारवा रउहा ।  
 णिसाअरीणं पडिसीसएहिँ अखा मसाणाहिणअं कुणन्ति ॥ १५ ॥  
 का वि वाइअकरालहुडुक्का रम्ममहलरवेण मअच्छी ।  
 दोल्लआहिँ परिवाडिचलाहिँ चल्लिकम्मकरणम्मि पअट्टा ॥ १६ ॥

12<sup>b</sup> RSU पंतीहि, T पंतिहि. — P दोहि.

— NSU परप्परं, T परपरु. — WORS

°सुही, N °सुहा, TU °सुहीओ. — P  
 वृत्ते, W चलंति, N हुवंति, OR अ के  
 लि, S छं ॥ थं ॥ लि, T सल्लो, U  
 छल्लिं.

13<sup>a</sup> U मोक्काण. — P मणिवारयाइं, OU °धा-  
 रआइं, R °हारआइं, S °सारआइं, T मु-  
 कूखअम्मपिधारआइं. — N जन्तेहिँ, OR  
 जंतेण. — R विवंति, ST खिपंति.

13<sup>b</sup> T पंटेति. — P सहिआण अंगे, WO in  
 the margin R महिलाया अंगे (W अं-  
 गो), N अ पिआण अंगे, O in the text  
 अविआण अंगे. S वि पिआणअंगे, TU  
 वि पआणअंगे (T °अंगे). — P मणो-  
 भवे, W मणोहवा, OR °भुओ, T °भवो.  
 — P °वाणउक्का, W °वाणउक्का. N °वा-  
 णकप्पा, O °वाणउक्का in the margin  
 °जोग्गा. R वारुणउक्का, T °वाणचंगो.

14<sup>a</sup> N समोकज्जलकालअंगा. OR °कालदेहा,  
 S मसीकुज्जल°, T मसीकज्जल°, U म-  
 सीमज्जल°. — P तिकंडवावाउ, N ति-

हंडहारोओ, OR तिकंडचावाओ, ST ति-  
 कंडचावाओ, U तियंडचावाओ.

14<sup>b</sup> WT °रूपेण, N °रूपण. — ORST °भ-  
 रणा. — W करंति, T करंति.

15<sup>a</sup> N omits. — P महामासविलोउ बाला,  
 W °वलीधरोउ, O महावंसं, OR °व-  
 लीधराओ, STU महामंसधरोओ वक्क°(T  
 वक्क°) हुंकारफेक्कार° (S °हिक्कार°, T °पे-  
 क्कार°). — OR °रवाउ. — P रउक्का,  
 OR रहा, SU अ रोहा, T अ रंदा.

15<sup>b</sup> N omits. — W णिसायरोहिँ, S °सरीयां,  
 TU योसाचरीयां. — P मासाखा°, S  
 °मियाअं. — O करंति, R करंति end of  
 the mss.

16<sup>a</sup> PNO वादिद°, WT वाइद°, S वाहिअं.  
 — P °हुडुक्का, NT °हुडुक्का, O °हुंडुक्का,  
 S °हिडुक्का. — PWO मंदमहल°. —  
 WNT °लयया, U °रणया. — WST  
 मिअच्छी.

16<sup>b</sup> PWNO भूलवाहिँ (W °हि), SU दोल-  
 आहि. T दोल्लवाहिँ. — N पडिवाहिँ

किङ्किणीकअञ्जणञ्जणमखा कणदगीइलअजन्तिअतालं ।

जोइणी व लअणञ्जणलीलं तारणेउररवं विरअन्ति ॥ १७ ॥

कोउहल्लवसजङ्गमवेसा वेषुवाअणपरा अवराओ ।

कालवेसवसहासिअलोआ ओसरन्ति पणमन्ति हसन्ति ॥ १८ ॥

प्रविश्य<sup>1</sup>

सारङ्गिका । पुरो ऽ वलोक्य<sup>2</sup> । एसो महाराओ मरगदपुञ्जादो कअलीघरं अ-  
गुप्पविट्ठो<sup>3</sup> । ता गदुअ देवीए विखाविदं णिवेदेमि<sup>4</sup> । उपसत्त्व<sup>5</sup> । जअदु  
जअदु भट्टा<sup>6</sup> । देवी विखवेदि जधा साअंसमए तुम्हे मए परिणाइ-  
दव्व त्ति<sup>7</sup> ।

चलाहिं, SU परिपाडिं, T परिवाडिचहिं.

— P वल्लिकम्मं, W चल्लि २ कम्मं,

N णच्चकम्मं, O चारिकम्मकरणेहिं, STU

ञ्जल्लिं, S कम्मि. — P पड्डा.

17<sup>a</sup> P खिंखिरोकदरणमखा, W कदरणञ्जण-

सहं, NS कदं, O कदिसणञ्जणसहं,

T किंकिणीए कदिसणञ्जणमखा, U कदिं.

— P कंठगीहिलयजंतितदताणं, W गोदि-

लयजंतितं, N गोदिलअजंतितताला, O

गदलअजंतितताणं, SU गोअं, T

गोहं.

17<sup>b</sup> P योगिणी, N जोगिणी, O जोइणि, T

जोअणि च्च. — P कोलं, WO केलिं,

N किल्लं, S लअणं-णालीलं. — W र-

वा, N तालणेउररअं, S शेउणं. — P

विरयंते, N विलअंति, O विरयंति.

18<sup>a</sup> PWO कोदुं. — P हल्लजणयांगनिवेसा,

N जणयांगुलवेसो, S वसगामिरं, TU

गम्मिरं. — PWN वादणं.

18<sup>b</sup> P नासियलोयं, W भामिअं, N हासिदं,

O भामिअलोकं, S कालवेअरवहासिअं

corrected to कारवें, T काअवेअरअ-

भासिअं, U राअवेअरअहासिदं. — PW

उसरंति. — S असंति.

18<sup>1</sup> P omits. — WT add सारंगिका.

18<sup>2</sup> W विलोक्य.

18<sup>3</sup> PWSTU एस; PN add पुणो. — S

omits महाराओ, U puts it after म-

रणं. — P मरगयपुंज येव, W मरगयपुंजे

व गदो, NO मरगअकुंजे (O पुंजे) जेच्च

गदो, SU मरगअं, T मरकअं. — PS

TU कदलीं, N कंदलीं. — PWN हारअं,

T घरमइञ्जणपविटो, P अणुपड्डा,

W अणुपयटो, N अणुपड्डो, O पड्डो,

S पविटो भट्टा, U विटो.

18<sup>4</sup> P ता तगद पि, N ता तगदं पि गदुअ,

O omits गदुअ. — N देवीविखावोविअं,

O विणविदं, STU देवीविखविदं. — P

WNT विखवेमि.

18<sup>6</sup> O जअदु once only, SU जेदु once

only, T जेदु २. — W महाराउ, N

देओ, O भट्टार.

18<sup>7</sup> W भट्टारय देवो, PNO add इदं, W इदं.

— STU जह; TU add अज्ज. — N

विदूषकः । भोदि किं एदं अकराडकुम्भराडपडणं<sup>8</sup> ।

राजा । सारङ्गिए सव्वं वित्थरेण कधेसु<sup>9</sup> ।

सारङ्गिका । एदं विस्सवीअदि<sup>10</sup> । अणन्तरादिक्कन्तचदुहसीदिवसे देवीए पोम्मराअमई गोरी भेरवाणन्देण कदुअ पडिट्टाविदा<sup>11</sup> । अअं च दिक्खाविहिप्पविट्टाए देवीए विस्सत्तो जोईसरो गुरुदक्खिणाणिमिच्चं<sup>12</sup> । भण्णदं च तेण<sup>13</sup> । जइ अवस्सं दक्खिणा दादवा ता एसा दीअदु<sup>14</sup> । तदो देवीए विस्सत्तं<sup>15</sup> । जं आदिसदि भअवं ति<sup>16</sup> । पुणो वि

संज्ञासमय; S adds अज्ज. — N जूअं, SU तुहोहिं सा, T ठमं. — P मया परिणाविदवु, W °णावदव्व, N °योदव्वा omits ति; S °णाहदेव्वो, T °णाइदव, U °णाइदव्वे.

18<sup>8</sup> W भोदो, N भो, ST omit; U होदि omits किं — P °कुम्हणडं, W °कुम्ह-डवरणं, N अकालकोहंडं, O अअंडं, S TU आआसादो णिवडिअं अहंडं (S अ-अंडं) गुण्णडफलं (S कोहिंडफलं).

18<sup>9</sup> WO सवित्थरं omit सव्वं. — PS कहेहि, N कधेहि, T कहेस, U कहेसु. — P adds किं खेदं, W कं खेद ति, O किं एदं ति.

18<sup>10</sup> N एवं, O देव एदं, SU एव्वं, T omits. — T कहिजइ.

18<sup>11</sup> P अणंतरातिक्कंदव्वदउसोए दिवसे, W अदिक्कंतचउहसीदिअसे, N अणंतरातिक्कंत-चउहसीदिअसे, O अणंतरं णिव्वत्तवउह-सीदिअसे, S अणंतराक्कंदचउहईदिअसे, T अणंतराणीक्कंदचउहहिदिहमेसे, U °क्कंदच-उहहीदिअसे. — P पोमरायमाणिक्कमणी, W पोमरायमाणिक्कमयं, N पम्मोराअमई, O पोम्मराअमाणिक्कमई. S सोम्मराअमंरं.

— W गोरिं, N गौरिं. — W कदुअ भेरवाणंदस्स पासे, N कदुअ भे°. — PT कदुअ. — P परित्थाविदा, W पदि°, N पडिहाविदा, O पइटा°, S पइट्टाविआ, T पटाविदा, U पइ°.

18<sup>12</sup> PWNO सअं. — POT अ. — P दि-क्खा गिहाद, W दिक्खा गदोहा, NO दिक्खा गहिदा, S दक्खिणाविहिं पविट्टाए, T दिक्खाविहिणिविट्टाए, U दिक्खाविहि-प्पविट्टाए. — P तदो देवीए, W तदा तयापि, NTU omit देवीए; O तदो तए. — P विणाविदो य सो, N विस्सत्तो.

18<sup>13</sup> O तेण जोईसरेण, TU देण.

18<sup>14</sup> P दि, W जदि, OSTU जइ मे. — NO गुरुदक्खिणा. — PWSU दाअव्वा. — P एसा दीअदु, W पसादोअदु, N पसादोअदु महाराअस्स, O अहिलहिदो अत्थो करोअद ता एसा दीअदु, S पसाद उप्पादीअदु एदं, TU उप्पादीअदु एदं.

18<sup>15</sup> PS omit तदो. — N विस्सत्तं, STU भण्णदं.

18<sup>16</sup> W जं आ° तं कायव्वं, N आदिसति, S °सइ. — O भेरवाणंदो. — PWNSTU omit ति.

उल्लविदं तेण<sup>17</sup>। अत्थि एत्थ लाडदेसे चण्डसेणो खाम राआ<sup>18</sup>। तस्स दुहिदा घणसारमञ्जरि त्ति<sup>19</sup>। सा देवखएहिं णिहिट्टा जधा एसा चक्कवट्टिघरिणी भविस्सदि त्ति<sup>20</sup>। तदो सा महाराएण परिणोदवा जेण गुरुस्स वि दक्खिणा दिखा भोदि<sup>21</sup>। भट्टा वि चक्कवट्टी किदो भोदि<sup>22</sup>। तदो देवीए विहसिअ भणिदं जं आदिसदि भअवं ति<sup>23</sup>। अहं च विखवेदुं पेसिदा<sup>24</sup>। गुरुदक्खिणा वि दिखा<sup>25</sup>।  
विदूषकः । विहस्य<sup>26</sup>। एदं तं सीसे सप्पो देसनरे वेज्जो<sup>27</sup>। इध अज्ज विवाहो लाडदेसे घणसारमञ्जरी<sup>28</sup>।

18<sup>17</sup> P पुखो पुयो. — WO omit वि. — O भणिदं, STU उत्तं; PWO add च. — T तेण भेर°, U देण.

18<sup>18</sup> N अत्थि एत्थ. — P लाडसमंडले, W °देसम्मि, NT लाट°, O लाडदेसमंडले. — W °सेणे.

18<sup>19</sup> S दुहिआ. — P °मंजरी ति, N °मंजरी गाम.

18<sup>20</sup> P दिवणहिं, WT °खुएहिं (T °हिं), N देवखेहिं, O देवखेहिं. — P दिट्टा, W आदुट्टा, NO आदिट्टा, T omits. — W NOT omit जधा; SU जह. — STU omit यसा. — P चक्कवट्टकारिणी, N चक्कवत्ति°, T °परियाँ ह्विस्सदि. — P omits ति, — T adds णिच्छाहिदं.

18<sup>21</sup> P omits. — N omits सा; O तए. — PW °राअहस्येण, N °राअस्स, O °राओ. — PW परिणाविदव्वा, N °योतव्वा, O °णाविदव्वा ति, TU °शोदंवा. — N तेण. — NSTU गुरुदक्खिणा, O अम्मह गु°. — NU omit दिखा; S वि दिखा. — PW भविस्सदि, O भोट्टु, S होइ, TU होदि.

18<sup>22</sup> WNO भत्ता. — NTU omit वि; OS अ. — O चक्कवत्तो. — PWNO कदो, SU omit; T कदो. — P भोत्ति, WT होदि, O भोट्टु ति, SU होइ.

18<sup>23</sup> P omits तदो; W ता. — SU विह° दे°, T अवहसिअ दे°. — PNO भणिअं, T भणिदं. — P यदा. — O आणवेदि, S आदिसइ. — PWNOS omit ति. — W adds तं कोरिद.

18<sup>24</sup> P तदो अहं च. — PNSTU °विदुं. — S पेसिआ.

18<sup>25</sup> P गुरुस्स वि गुरु°, WNO गुरुस्स गुरु° (O दक्खि°) SU तुह गुरुद°, N °दक्खिणाणिमित्तं. — PWNO omit वि. — W सा instead of दिखा, N omits; O दिखे ति. — U adds होइ.

18<sup>26</sup> O omits.

18<sup>27</sup> W ता उवक्खाणं एदं. STU इदं. — PWT omit तं; N ते, U ता. — P उससे.

18<sup>28</sup> Mss. इह. — OS विआहो. — P लाडसे, N लाट°, STU देसनरे. — TU °मंजरी ति

राजा । किं दे भेरवाणन्दस्स पहावो परोक्खो<sup>29</sup> ।

सारङ्गिका । देवीए कारिदं पमदुज्जाणस्स मज्झद्विदवडतरुमूले चामु-  
रुडाअदणं<sup>30</sup> । भेरवाणन्दो वि देवीए समं तहिं आगमिस्सदि<sup>31</sup> । त-  
ग्गदे अ तक्खणविहिदे कोदुअघरे विवाहो भविस्सदि<sup>32</sup> । इति परिक्रम्य  
निष्क्रान्ता<sup>33</sup> ।

राजा । वअस्स सब्बं एदं भेरवाणन्दस्स विअम्भिदं ति तक्केमि<sup>34</sup> ।

विदूषकः । एवं षोदं<sup>35</sup> । एण हु मअलञ्छणं अन्तरेण अण्णो मिअङ्कम-  
णिपुत्तलिअं पज्जरावेदि सेहालिआकुसुमुक्करं वा करोदि<sup>36</sup> ।

प्रविश्य<sup>37</sup>

18<sup>29</sup> P ते पुण, N ते. O omits; STU देण.

— N भेरवाणंदपहावो. S भेरवाणंदप-  
भावेण. P पहावा, TU पहावेण. — P  
परोखेवा, W परोक्खे, N ण प्पच्छक्खो,  
S अवरक्खो, T ण सक्कोअदि विदू, U  
अपरोक्खो. — O adds दे तां प्रति कहिं  
स संपदं भेरवाणंदो.

18<sup>30</sup> P देवी, STU omit. — PNO कारिद,  
W °दे. — W पमुज्जाणस्स, TU °ज्जा-  
ण. — POU °द्विदे°. — P °तरंमूल, N  
°खउलतर°, S °वट°. — P चामुंढाअदणो,  
WN °डाअअणो, O °डाअवणो, STU  
चामुंढाअदणं (S °तयां).

18<sup>31</sup> O भेर°. — PWNOS omit वि. —  
PWN देवी omit समं. — PWNOTU  
omit तहिं. — SU आअमिस्सदि, T  
आमिस्सदि.

18<sup>32</sup> P उभो अगदो, W अगदो, N ता अ-  
ज्ज. O ता सज्ज, TU तगण. — NO  
TU omit अ. — W तक्खणविहिदा,  
NO दक्खणविहिदो, S तंकाल°, TU  
तक्काल°, U °विदुय. — P कोट्टहनय.

W केअईलदाहरण, N कोऊहहघरे, O  
कोऊहलेना. — PNOSU omit भवि-  
स्सदि; T हविस्सदि. — PWNOS add  
ता इह ज्जेव (P येव, O ज्जेव) देवेण  
ठादव्वं (P गंदव्वं, W गंतव्वं).

18<sup>33</sup> P omits इति. — ST omit परिक्रम्य.

18<sup>34</sup> W राजा साकूतं. — WNU सव्वं. —  
W वियंभिय, N विज्जंभिअं, O विअं-  
भिअं. ST भेरवाणंदविहिदं, U अद्वरा-  
णंदविहिअं. — PS omit ति; WT ति.  
— P तक्कोमि.

18<sup>35</sup> OSTU एव्वं. — N खेदं, SU एदं.

18<sup>36</sup> NU मिअंकल°, OST मिअल°. — P  
मयंक°, W मियंकपुत्तलियं, O °पुत्तलिं. —  
PO पज्जरावेदि, W पअवेदि, N प्पसा-  
एदि, S °वेइ, U पण्णरिवेदि. — W  
ण हु सरअसमोरमंतरेण सेहा°, N ण हु  
रुदुसमअमंतरेण सेहा°. — P °कुसुमुक्कोरं,  
W °कुसुमुक्कोरो, TU °कुसुमफुक्कारं. —  
PO विकरोदि, WN किरोदि, S करेइ, U  
करोदि.

18<sup>37</sup> NO ततः प्रविशति.

भैरवानन्दः । इअं सा वडतरुमूले णिब्बिसस्स सुरङ्गादुवारस्स पिधाणं  
चामुण्डा<sup>38</sup> । तां हस्तेन प्रणम्य<sup>39</sup> ।

कम्पन्तकेलिभवणे कालस्स पुरो ऽ सुराण रूहिसुरं ।

जअइ पिअन्ती काली परमेठ्ठिकवालचसएण ॥ १९ ॥

प्रविश्योपविश्य च<sup>1</sup> । अज्ज वि ण णिग्गच्छदि सुरङ्गादुवारेण कम्पूरम-  
ञ्जरी<sup>2</sup> ।

ततः प्रविशति सुरङ्गाद्वारोदघाटितकेन कर्पूरमञ्जरी<sup>3</sup>

कर्पूरमञ्जरी । भअवं पणमामि<sup>4</sup> ।

भैरवानन्दः । उइदं वरं लहसु<sup>5</sup> । इध ज्जेव उवविस<sup>6</sup> ।

कर्पूरमञ्जरी उपविशति<sup>7</sup>

भैरवानन्दः । स्वगतम<sup>8</sup> । अज्ज वि ण एदि देवी<sup>9</sup> ।

प्रविश्य<sup>10</sup>

18<sup>38</sup> P एदं तं, O इदं वडतरुमूलणिब्बिस, SU  
वडभरुं, T वउसाहिं. — W णिकंतस्स,  
N विनिहिदस्स. — O सुंगां. — N  
दुआरस्स. — P पिधाण, W विधाने,  
N पिहाण, OSU पिहाणं, T पिथाणं. —  
W चामुंडास्ते, O omits; T चामुंडाभ-  
दणं. — WO add इह (O एत्थ) ज्जेव  
(O ज्जेव्व) खणमेत्तं चिट्ठामि.

18<sup>39</sup> PN omit तां; W चामुंडा, O चामुंडां.  
— SU कतांजलिः प्रणम्य. — N adds  
पटति.

19<sup>a</sup> P भुवणा कोलस्स. — WNS omit पुरो.  
— P सुराण, WN पुराण, O सुरासुर,  
ST सुरासुराण (T णं). — W रूहिसु-  
रपुरं, N रूहिसंपूअं.

19<sup>b</sup> PNO जअदि. — N चंडी परमेठ्ठो. —  
T कपालचसएया.

19<sup>1</sup> P प्रविश्योपवि च. OSTU श्योपसृत्य. —  
NO omit च.

19<sup>2</sup> O कहं अज्ज वि. — P निगच्छदि, N  
आअछदि, S णिग्गच्छइ. — O सुंगां.  
— NO दुआरेण.

19<sup>3</sup> U omits ततः. — W दघाटननाटितकेन,  
NSU सुरंगोदघाटितकेन, T सुरंगोटितकेन.

19<sup>4</sup> TU कर्पू पुरोवलोक्व. — P पणविज्जसि,  
WO पणमिज्जसि, N पणविज्जसि.

19<sup>5</sup> P उच्चिदं, W पुत्ति इच्छियं, N उचिदं, S  
वच्छे इमं, T उदई. — P वर. — W  
लह, OT लहेसु, S लहेहि. U लहस्सु.

19<sup>6</sup> N omits. — Mss. इह. — P य्येव,  
O ज्जेव्व, SU एव्व, T यव्व. — P  
उपससु. W उपविस, O उवविससु, SU  
उवविसोअदु (S उपं), T उवविसडि.

19<sup>7</sup> PNSU omit. — W कर्पू तथा कत्वा.  
— T omits उपविशति.

19<sup>8</sup> PNSTU omit भैरु; W स्वं भैरु. —  
OS omit स्वगतम.

19<sup>9</sup> O कहं अज्ज. — STU ण एदि अज्ज

राज्ञो । परिक्रम्य पुरो ऽ वलोक्य च<sup>11</sup> । इअं भववदी चामुण्डा<sup>12</sup> । प्रणम्यावलोक्य च<sup>13</sup> ।  
इअं कप्पूरमञ्जरी<sup>14</sup> । ता किं खेदं<sup>15</sup> । भैरवानन्दं प्रति<sup>16</sup> । इदं विखवीअदि  
ण्णिअभवणे विवाहसामग्गिं कदुअ आअद म्हि<sup>17</sup> । ता गेण्हअ  
आगमिस्सं<sup>18</sup> ।

भैरवानन्दः । वच्छे एवं करीअदु<sup>19</sup> ।

राज्ञो व्यावृत्य परिक्रामति<sup>20</sup>

भैरवानन्दः । विहस्य स्वगतम्<sup>21</sup> । इअं कप्पूरमञ्जरीठाणं अखेसिदुं गदा<sup>22</sup> ।  
प्रकाशम्<sup>23</sup> । पुत्ति कप्पूरमञ्जरि सुरङ्गादुवारेण ज्जेव तुरिदपदं गदुअ  
सदुणे चिट्ठु<sup>24</sup> । देवीए आगमणे पुणो आगन्तव्वं<sup>25</sup> ।

कप्पूरमञ्जरी तथा करोति<sup>26</sup>

- वि. — N णो गच्छदि. — P कलावदी देवी.  
19<sup>11</sup> WT राज्ञो २, S देवी and omits the rest. — TU omit परिक्रम्य. — W विलोक्य. — P omits च; TU स्व.  
19<sup>12, 13</sup> O भववं पणमामि । भैर । विरं जोअ उवविससु । देवी.  
19<sup>13</sup> P भयं, W अय इयं. — P भगवती देवी च°, W भवती, SU °वद्दं.  
19<sup>13</sup> PN प्रविश्यावलोक्य च, STU omit.  
19<sup>14</sup> P अय इअं, W अय इयं, N इदो इअं, O अय कप्पू इअं, T इअं अ.  
19<sup>15</sup> NSTU यदं, O खेदं.  
19<sup>16</sup> T प्रकाशं भैर° प्रति.  
19<sup>17</sup> W इयं, O भववं इदं. — P विण्णवीय-  
सि णियभुवणे, O °भवणं. — P कदुय  
विवाहसामगियं, N कदुअ वि°, O गदुअ  
वि°. — WT °सामगी, S विआह°. —  
PW आगद म्हि, O omits; T आदंछि.  
19<sup>18</sup> P ततो, WN ततो तं. O omits; SU  
तं. — PO गेण्हविअ, N गयहविअ,  
S गह्विअ. — ST आअमिस्सं.  
19<sup>19</sup> PNOT वच्छे. — SU इदं, T यच्छं. —  
WO करीदु, S करद, TU किरदु.  
19<sup>20</sup> P व्यावृत्ति, S omits.  
19<sup>21</sup> TU omit विहस्य.  
19<sup>22</sup> P omits इअं. — P कप्पूरमञ्जरी इति  
गेहमयोसिदुं, W °मञ्जरीचरं, SU °ज्जि-  
दुणं. — W गदा इति निःक्रांता.  
19<sup>23</sup> O प्रकाशं कप्पूरमञ्जरीं प्रति.  
19<sup>24</sup> NOT °मञ्जरी. — P त्वं सुरंगाद्वारेण,  
N °दुआरेण, O सुरंगादवीरं. — P य्ये,  
N ज्जेय. O ज्जेय, STU omit. — P  
तुरिदपद, N तुरिदं पदं, SU तुवरिअ°,  
T तुरिअ°. — P गदुय, W गदअ. —  
P षेण्णे, W णिअभवणे, T संण्णे. —  
P विदु.  
19<sup>25</sup> PWS देवी. — O आगमणेण, STU  
आअमणे. — O पुणो वि, S इह पुणो  
वि, TU पुणो इह. — W आतंतय्यं,  
STU आअं, TU °दय्यं.  
19<sup>26</sup> PU omit. — W कर्पू° । इं भववं आ-  
गावेदि । इति निष्क्रांता, N कर्पू° दुक्कं

राज्ञो । इदं रक्वाघरं<sup>27</sup> । प्रविश्यावलोक्य च स्वगतम्<sup>28</sup> । अए इअं कप्पूरम-  
ञ्जरी<sup>29</sup> । सा का वि सारिक्खा दिट्ठु<sup>30</sup> । प्रकाशम्<sup>31</sup> । वच्छे कप्पूरमञ्जरी  
कीदिसं दे सरीरं<sup>32</sup> । आकाशे<sup>33</sup> । किं भणासि<sup>34</sup> । मह सिरोवेअणा समु-  
प्पख त्ति<sup>35</sup> । स्वगतम्<sup>36</sup> । ता पुणो तहिं गमिस्सं<sup>37</sup> । प्रविश्य पार्श्वार्थयवलोक्य<sup>38</sup> ।  
हला सहीओ विवाहोवअरणाइं लहुं गेहिहअ आअच्छध<sup>39</sup> । इति  
परिक्रामति<sup>40</sup> ।

प्रविश्य कपूरमञ्जरी तथैवास्ते<sup>41</sup>

राज्ञो । पुरो ऽ वलोक्य<sup>42</sup> । इअं कप्पूरमञ्जरी<sup>43</sup> ।

भैरवानन्दः । वच्छे विबभमलेहे आणीदाइं विवाहोवअरणाइं<sup>44</sup> ।

करोति, O कर्पू° । जं भवं आणवेदि त्ति  
निष्क्रांता.

19<sup>27</sup> PNS देवी, O राज्ञो निरुप्य. — NST  
एदं. — P रक्वागेहं, N रक्वागेहं, O  
रक्वाभवयां.

19<sup>28</sup> S omits च. — PWNO omit स्व°.

19<sup>29</sup> TU omit अए.

19<sup>30</sup> N omits सा; P adds पुण. — P  
साङ्गा, W सारिक्खा, N सदिट्ठा, O  
रस्सा सारिक्खए, S सारिक्खो, T सरिद्धि,  
U सरिद्धो. — P पिक्खिदा, W अखा,  
N मए पि, O चिट्ठुदि.

19<sup>31</sup> PWNO omit.

19<sup>32</sup> PN वत्से. — PNOT °मंजरी. — N  
किदिसं, S कोरिसं, TU केरिसं.

19<sup>34</sup> WNSTU भणासि.

19<sup>35</sup> N सच्चा मह, TU omit मह. — P  
सिरोवेया, W सिरोवेअणा, N सरोवेअणा.  
O °वेअण. — PWNO omit समु°.  
TU °प्पखे. — PWN omit त्ति. —

S adds ता सेरं सुप्पोअदु, TU सेरं सु-  
प्पोअद.

19<sup>36</sup> P देवी, WO राज्ञो, NU राज्ञो स्व°, S  
omits.

19<sup>37</sup> TU omit ता. — U पुणो वि.

19<sup>38</sup> S omits प्रविश्य; T प्रका°. — PN पा-  
र्श्वतोवलोक्य O पार्श्वम°, STU पश्चादव°;  
O adds च.

19<sup>39</sup> W हला. — PS omit सहीओ; N सु-  
खीओ. — P °गरणाइं, W °णाइ, N  
°करणाइं, S विआहो°, T °होवरयां, U  
°होवअरयां. — P इह, WN लहु, STU  
omit. — W गियहअ, SU गियहअ. —  
P आगच्छय, W आगच्छ, N आअध,  
O आगमिस्सध, STU आअच्छह.

19<sup>41</sup> P omits प्रविश्य; O कर्पू° प्रविश्य.

19<sup>42</sup> S देवी. — PN add च. S adds स्व.

19<sup>44</sup> P कालवदि. TU मिअंकलेहे; SU add  
किं. — WO आणिदाइं, S आणिआइ.  
— P °वगरणाइं. N °पकरणाइं, S वि-  
आहो°, SU °णाइ, T °करणाइं.



राज्ञो । अध इं<sup>45</sup> । किं उण घणसारमञ्जरीसमुद्दाइं आहरणाइं विसु-  
मरिदाइं<sup>46</sup> । ता पुणो गमिस्सं<sup>47</sup> ।

भेरवानन्दः । एवं भोदु<sup>48</sup> ।

देवो निष्कामति नाटितकेन<sup>49</sup>

भेरवानन्दः । पुत्ति कप्पूरमञ्जरि तं जेव करीअदु<sup>50</sup> ।

कर्पूरमञ्जरी निष्कान्ता<sup>51</sup>

राज्ञो । रत्ताग्रहप्रवेशं नाटयति कर्पूरमञ्जरीं दृष्ट्वा<sup>52</sup> । अए सारिक्खदाए विणडिद  
म्हि<sup>53</sup> । स्वगतम्<sup>54</sup> । ज्ञाणविमारेण णिव्विग्घं परिसप्पिणा तं आणेदि  
जोईसरो<sup>55</sup> । प्रकाशम्<sup>56</sup> । सहीओ जं जं णिवेदिदं तं गेण्हअ आअ-  
च्छ<sup>57</sup> । चासुयडायतनप्रवेशनाटितकेन तामवलोक्य<sup>58</sup> । अहो सारिक्खदा<sup>59</sup> ।

19<sup>45</sup> WNSTU देवो. — PNO आणोदाइं,  
W omits; STU अह इं.

19<sup>46</sup> PWO पुण. — P °मंजरीए समुचिताइं,  
WNO °समुच्चि°, S °दाइ, T समुच्चिआदं,  
U °इआइ. — PNSU आभरणाइं (SU  
°इ), T आभलणाइं. — P वीसरि°, W  
वीसरियाइं, SU °दाइ.

19<sup>48</sup> STU ह्यं. — PO कोरदु, N करोअदु,  
STU omit भोदु.

19<sup>49</sup> P omits देवो; WOTU राज्ञो. — W  
निकम्प, ST निष्कमणं, U निष्कामं. —  
S नाटयति.

19<sup>50</sup> STU omit पुत्ति. — P तं जेव, W  
तं ज्जेव, N तह ज्जेव, O तह ज्जेव्व,  
S तुए वि तहिं, T तुमं वि तं जेव्व, U  
तुए वि तं चेअ. — PWO कोरदु, S  
गंतव, TU करिअदु.

19<sup>51</sup> S नायिका पूर्ववदाचरति, TU नायिका  
निष्कान्ता.

19<sup>52</sup> WOU देवो, N राज्ञो राजा च, S omits.

— W °गहे. — N नाटयतः. — STU  
नायिकां दृष्ट्वा. — S adds स्व.

19<sup>53</sup> P सारिक्खणा, W सारिक्खणा, N सारि-  
क्खणा, STU सारिक्खणा. — N वि-  
णादिद, O विदंविद, STU विप्लच्छ.

19<sup>54</sup> S omits.

19<sup>55</sup> O णिव्विग्घपरिसप्पिणा ज्ञाणा°, S °वि-  
खादेण, TU °विखाणेण. — P णिव्वि-  
ग्घपरिसप्पिणा, W णिव्विग्घं परिसरे अ-  
प्यणो, N णिव्विदुं परिसप्पणां, STU  
णिव्विग्घेण. — PO तामाणेदि, W तं  
तामाणेदि, N तामाणेदि, S तं आणेइ,  
TU पुरिसं (T पुरुसं) इत्थिअं वा आणे-  
दि (U °णेइ). — P महाजोगीसरो, W  
महाजोई, N महाजोओ.

19<sup>56</sup> WNSTU omit.

19<sup>57-59</sup> WNSTU omit सहीओ. — N जं  
once only, ST omit; U जो. — W  
णिवेदिदह्यं, ST विवाहोइदाइं (S °इ),  
U विवाहोइदो. — PO तं तं, W तं  
लहुअं. NST omit. — O गेण्हअ, S

भैरवानन्दः । देवि उवविस महाराओ वि आअदो ज्जेव वट्टदि<sup>60</sup> ।

ततः प्रविशति राजा विदूषकः कुरङ्गिका च<sup>61</sup>

भैरवानन्दः । आसणं आसणं महाराअस्स<sup>62</sup> ।

सर्वे यथोचितमुपविशन्ति<sup>63</sup>

राजा । एसा सरीरिणी मअरइअपालिच्चिआ देहन्तरसंठिदा सिङ्गार-  
सवरचावलट्टी दिवससंचारिणी पुष्पिमाचन्दचन्दिआ<sup>64</sup> । अवि अ  
गुणगणमाणिक्कमञ्जूसा रदणमई बाउल्लिआ<sup>65</sup> । तथा अ एसा विसा-  
रिणी कुसुमणिब्भरा महुलच्छी<sup>66</sup> । किं च<sup>67</sup> ।

गविहअ, U गविहआ. — P आगदा, W  
गळ्ळ, S आअच्छल, T आअळ्ळ, U आ-  
अळ्ळ. — W °यतनेग्र°, N °यतननाटि-  
तकेन, S चासुंडागहं प्रविश्य तामव° स्व,  
TU चासुंडागहं प्रवेशं नाटयति प्रविश्य  
कपूरमंजरी पूर्ववदास्ते. — W तामलोक्य,  
TU राज्ञी तामव°. — W सारक्खिदा २.  
N सरिळ्ळं, SU सारिळ्ळं, T सरिळ्ळं.

19<sup>60</sup> P वत्से कलावदि, W देवी. — WO  
उवविससु. — WTU omit वि. — PW  
आगदो. — P ज्जेव, NO ज्जेव्व, STU  
एव्व and omit वट्टदि.

19<sup>61</sup> T विदूषकच्च. — O सारंगिका च.

19<sup>62</sup> N omits भैर°. — WNS आसणं once  
only. — PSTU omit महाराअस्स.

19<sup>64</sup> N राजा नायिकां प्रति. TU राजा स्व. —  
WO एसा सा. — W कपूरमंजरी सार-  
क्खिदा विलासघरणी instead of सरी-  
रिणी. — P °द्वयापालिया, W °द्वयप-  
रिच्चिआ, N मअरइअपालिच्चिआ, O मअ-

रदअस्स सव्वाधिआ सत्तो, STU °पालि-  
त्तआ. — P देहंतरं संट्टिद, N देहंतरेण  
संठिआ, STU omit. — P °सबधयु-  
लट्टी, W °सवर°, N सिंगाररसचावलिट्टी,  
O °संचअवावलट्टी, STU सिंगारसमर°, T  
°चाप°. — N दिअस°, ST दिअह°. —  
P पुणंसुदिया, W पुष्पिमाचंद°, NO °अंद°,  
STU पुख्खचंद°.

19<sup>65</sup> S मखे, TU अवि अ मखे. — P पङ्क-  
यगुणमाणिक्कमंजूसा, W एसा गुणगणमा-  
णिक्कसुत्तिया, N प्यगुणगुण°, O प्यगुण-  
गण°, S गुणगणाय°. — BNOSTU  
रअण°, P शमयो, W मग्गिऊण मणायस्स.  
— BPO अंजणस्स सलाआ, W वाउ-  
यिआ, N अंजणसलाआ, STU पुत्तलिआ.

19<sup>66</sup> P omits. — W जथा सु, N जथा अ,  
O जथा, SU जहा, T omits. —  
STU omit एसा. — B आरणकुसुममा-  
णिप्यच्च, W लावणकुसुमणिसया, N रअ-  
णोकुसुमणिसया, O अरणकुसुमणिप्यया,  
STU विसारिणी कुसुमणिब्भरा. — O  
महुलट्टी.

भुवणजअपडाआ ह्वरेहा इमीए

जह तह खाअणाणं गोअरं जस्स जाइ ।

वसइ मअकेज तस्स चित्ते विचित्ते

वलइअधणुदणो पुह्विएहिं सरेहिं ॥ २० ॥

विदूषकः । जनान्तिकम्<sup>1</sup> । सच्चं किदं तए आहाणअं<sup>2</sup> । तडं गदाए वि खावाए  
ण वीससीअदिं<sup>3</sup> । ता तुण्हक्को चिट्ठुं<sup>4</sup> ।

राज्ञो । कुरङ्गिकां प्रति<sup>5</sup> । कुरङ्गिए तुमं महाराअस्स विवाहणेवच्छं कुण  
सारङ्गिआ वि घणसारमञ्जरीए करेदुं<sup>6</sup> ।

20<sup>a</sup> P °जयापडाया, W भुअणजयपडोया, N  
°जयावताआ, O °वडाआ, T °पडाआ. —  
WN रुअं, STU रुवसोहा.

20<sup>b</sup> BPO जह जह, T तह तह. — B गो-  
अरे, N गोरसं. — BWNO जादि,  
P दि.

20<sup>c</sup> PSTU खाअणवलणसखा (P वयणं, PT  
°चलणं) पेसिदो तस्स मखे. — O चस-  
दि. — B मयरधो, W मयरद्धो, N  
°केतु, O °केदु. — N विचित्तो.

20<sup>d</sup> W वलईयं, N वलइदं. — B पुंदेहिं,  
P पुंखिदोसू, WNO पुंखिदेहिं, STU  
पुंखिदेसू. — PSTU अयांगो, W ससरे-  
हिं.

20<sup>e</sup> B जनान्तिकं । एकांते, PN जनान्तिकेन.

20<sup>f</sup> O वअस्स सच्चं, P सत्वं, T सच्चं. — B  
कयं, PW कदं, O omits, S एदाए ग-  
हिदं, U एआए गहिदं. — P ते, OSU  
omit; T तीए. — P आहणायं, O आ-  
हयाअं सुणसु, S आभलणं, TU आभरणं;  
S adds किं दु, TU किं तु.

20<sup>g</sup> B तइंगिदाए, PN तडंगदाए, W महाण-

यतडगदाए, O तडगदाए, ST तगदेण, U  
तगएण. — NSTU omit वि. — B  
यावियाए, PW यावाए, N याआए, O  
याविआए, SU विआरेण, T विआए. —  
B वीससदि, WOSU विससोअदि, T  
विससिअदि.

20<sup>h</sup> O omits. — S तं. — PWNSTU तु-  
गहोको. — P चिट्ठु, STU चिट्ठामि. —  
WO add पियवयस्स (W only) तुमं म-  
अणसरण्यहारजञ्जरिदं (O °ञ्जरिअं) हिअअं  
एवं कुक्कुराअंतं (O कुक्कुराअंतं) सुणिअ  
देवी तुह अहिप्पाअं सुणिस्सदि (O सुणि-  
स्सदि । तुण्हक्कअं चिट्ठुं) । भैरवानंदः ।  
वछे (W only) पत्तं विवाहमंगलसुहुत्तं ता  
महाराअस्स किञ्जदु जधोचिदं तए पडि-  
वयां (W जहोचिदप्यडिं).

20<sup>i</sup> U omits राज्ञो. — BO omit कुर-  
प्रति.

20<sup>j</sup> B कुरंगीए, STU omit. — N तुअं. —  
B शेवत्थं, P °निवत्थं, N शेवत्थं, OS  
विआहं. — PWNO कुक्क, S कु. — B

इत्युभे अप्युभयोर्विवाहघटनां नाटयतः<sup>7</sup>

भैरवानन्दः । उवज्ज्ञाओ हक्कारिअदु<sup>3</sup> ।

राज्ञो । एसो सअलसोत्तिअमोलिमण्डणं अज्जउत्तस्स उवज्ज्ञाओ  
अज्जकविञ्जलो चिट्ठदि<sup>9</sup> । ता करेदु अग्गिआरिअं<sup>10</sup> ।

विदूषकः । एस सज्जो म्हि<sup>11</sup> । भो वअस्स उत्तरीए गण्ठं दाइस्सं दाव<sup>12</sup> ।  
हत्येण हत्यं गेयह कप्पूरमञ्जरीए<sup>13</sup> ।

राज्ञो चमत्कृत्य सविषादमवलोकयति<sup>14</sup>

सारांगीया, P सारंगिय. — PNSTU omit  
वि. — NT करोदु, O कोरदु.

20<sup>7</sup> BO इत्युभयोर्विवाह, PN वाहकरणं,  
STU उभे तह इत्युभयोर्विवाहालंकारं (S  
तहे ति उभं, T वाहनेपथ्यं) कुतः.

20<sup>8</sup> WO भैर° वच्चे. — B उवज्जाय, O उ-  
वज्जाओ. — B हक्कारियदु, T अक्का-  
रिअदु.

20<sup>9</sup> BS omit राज्ञो; TU देवो. — B उ-  
पाध्याय आर्यकपिञ्जलस्तिष्ठति. — PW  
NO read अज्जउत्त एसो वि (O omits)  
and omit सअल° अज्ज°; S सअलसो-  
त्तिअमोलिमण्डणं अज्जउत्तस्स एस, TU एस  
सअलसोत्तिअमोलिमण्डणं अज्जउत्तस्स. —  
P उज्जाउ, O उव्वज्जाओ. — PN °क-  
विञ्जलओ, STU °कइंजलो; S adds ति.  
— T चिट्ठ.

20<sup>10</sup> P भैरवानन्द ता करेदु, O कोरदु, STU  
कोरिअदु. — B अगारियं, P अग्गिआ-  
रियं, N अग्गिआरिअ, STU अग्गिअज्जं.

20<sup>11</sup> O चिट्ठ° त्वरितमुत्थाय. — BPWO omit

एस सज्जोम्हि, TU omit एस. — S  
omits म्हि.

20<sup>12</sup> ST omit भो वअस्स; U ता वअस्स. —  
N उत्तरीए, O उत्तरोअयणदस्स, S उत्त-  
रोअ, T उतरिवच्छे, U omits उत्त°-दाव.  
— B गण्ठं, N गण्ठो, T गण्ठिं. — B  
दयस्स, N देविस्सं, O दइस्सं, S omits;  
T वयहामि. — N ताव, S omits.

20<sup>13</sup> B हस्ते हस्तं गृहाण कर्पूरमञ्जरीः, W  
परियेदु महाराउ कर्पूरमञ्जरिं इति हस्ते  
हस्तं ग्राहयति कर्पूरमञ्जरीः, O तुमं ह-  
त्येण, T वअस्स हत्येण, U गृहाण ह-  
त्येण. — N इत्यं, SU हत्यंगुटुं. — P  
गेयहे, N गेयिहअ, SU omit; T कप्पूर°  
गिदाय.

20<sup>14</sup> BP इति राज्ञो चमत्कृत्य (P °ता), W  
राज्ञो इत्याकार्यं स्वगतं किं नेदं इति च-  
मत्कृत्य, N इति भन्ता संसुहे इत्यमप्य-  
अदि इति संस्कृत्य, O इति चमत्कृत्य  
कथं भुल्लो हं, S राज्ञो च° सविषादमा-  
लो, TU देवो etc.

भैरवानन्दः । सुदुदरं भुल्लो सि<sup>15</sup> । जदो कप्पूरमञ्जरीए घणसारमञ्जरि ति  
णामन्तरं<sup>16</sup> ।<sup>19</sup>

राजा । करमादाय<sup>17</sup> ।

जे करदआ तिमिसमुद्धफलाण सन्ति

जे केअईकुसुमगब्भदलावलीसु ।

फंसेण गूण तुह मञ्ज सरीरदिखा

ते सुन्दरीअ बहला पुलअङ्कुराली ॥ २१ ॥

विदूषकः । भो वअस्स भामरीओ दिज्जन्तु हुदवहे लाआमोक्खो क-  
रीअदु<sup>1</sup> ।

20<sup>15</sup> B omits भैरं; O भैरं तस्य भावमुप-  
लभ्य विदूषकं प्रति; S reads भैरं वच्चे  
पडिसिद्ध, and then follows a lacuna  
which a second hand has filled  
out as in U; TU भैरं । वच्चे किं गु  
पडिसिद्धादरं विअ पुलोएसि (T विलोय-  
सि). — SU omit सुदु-सि. — B  
सुदुदरं, W उव्वन्नाअ सुदुदरं, N तुअं  
सुदुदुतरं, T सुदुअरं. — P भल्लो,  
N भौलो, T भता. — W ससि,  
T सो.

20<sup>16</sup> O जादं, T अदो. — SU कप्पूरमंजरी  
ति. — BPSU घणसारमंजरीए, W  
मंजर, NO मंजरी, T omits. — B  
इत्ति, POSTU omit. — B नामधेयां-  
तरं, P किमंतरं, W अपरं नामंतरं, STU  
णामंतरं यदं.

20<sup>17</sup> ST add स्वगतं.

21 B केअइत्तिउसस्स कंटया ते सुंदरीए करफंस-  
रोमांछावलीणिज्जिदा धुवं.

21<sup>a</sup> P जे क वि बालतिसस्स फले वसंति, W

जे के वि ते तितुसमुद्धफलेसु हुंति, N  
तितुसमुद्धफले ण सति, O तितुसमुद्धफ-  
लाण हौति, S तिमिसबंधफलाय.

21<sup>b</sup> P ये, N ते. — PWN शंघदलां, O  
गुठदलावलीसुं, SU लीए.

21<sup>c</sup> ST पंसेण. — P नूह तुह मंजुसरीरजाया,  
W नूण तुह मञ्ज सरीरतुल्ला, N तुअ  
पुण मञ्ज सरीरतुल्ला, O गूणमिह मञ्ज  
सरीरओअस्स, STU ताण तह (T इह)  
मञ्ज सरीरदिखा.

21<sup>d</sup> T दे. — PNO सुंदरीए. — P बहुपुल-  
यंकुराह, W वहलं पुलअंकुरिल्ला, NSTU  
बहला (NT व) पुलअंकुराली, O युलआ  
वहला पउत्ता.

21<sup>e</sup> B भो वयस्स । ता भामरीउ दिज्जउ । हु-  
यवहे लाजा तिण्णंउ, P वामरियाउ दि-  
ज्जंतु, हुयासे लज्जामोषकं कीरदु, W भो  
वयस्स भामरीउ दिज्जंतु हुयवहे लाजा  
खिपिज्जंतु, N भो वअस्स प्पज्जलिअहु-  
अवहभमरीओ दिज्जदु हुअवहे जलांज-

राजा सर्वं तथैव नाटयति<sup>2</sup> । नायिका सलज्जा तिष्ठति<sup>3</sup> । राजा विवाहं निर्वर्त्य सोत्साहं यथाहं सर्वान्समभ्यर्च्य चक्रवर्ती भूत्वा आसां चक्रे<sup>4</sup> ।

नेपथ्ये<sup>5</sup>

लोओ क्विपद, O भो वभस्स भामरिओ दिज्जंतु वहुलाजंजलोओ खिप्पटुः, S व-भस्स पज्जलिय ह्हुअवहे आहुदो दिज्जइ । (lacuna) कखो । तुवरिअपदं दिज्जउ भ-मरोओ, TU वभस्स पज्जलिदे (U थ) ह्हुदवहे आहुदो दिज्जउ (T ०इ) करउ लाआमोक्खो । तुवरिअपदं करोअदु सत्-पदो परिक्कमो.

21<sup>2-4</sup> B भामर्या नाटयति । नायिका धूमेन व्यावृत्तमुखी । राज्ञो सपरिवारा निःक्रांता, P भामर्यो नाटयतः । नायिका धूमेन वि-मुखी । राज्ञो परिवारा निःक्रांता । राजा सर्वं करोति विवाहं निर्वर्त्य सोत्साहं स-र्वानपि यथाहमभ्यर्च्य विसर्ज्य चा चक्रवर्ती भूत्वा तथा सह आसां चक्रे सहर्षां, W भामर्या नाटयति नायिका धूमेन व्यावृत्तमुखी । राज्ञो सपरिवारा निःक्रांता । सव्याणं प-च्चकवं परिणीता कर्पूरमंजरी, N राजा भमणं नाटयति । नायिका धूमेन व्यावृ-त्तमुखी तिष्ठति । राज्ञो सपरिवारा निः-क्रांता, O राजा तथा करोति, S इति परिणयति.

21<sup>5-24</sup> BPW omit. — N भैरवा । वि-वाहे दक्खिणा दिज्जदु आचरिअस्स । राजा । दिज्जदु । वभस्स गामसअं ते दिखं । विदु । सुत्थि होदु ति नतन्ति । भैरवा । महाराअ किं ते पुणो वि पिअं कुणोमि । राजा जोइस्सर कि अवरं प्पिअं वट्टदि end of the ms. The trans-

lation adds यतः कुंतलेश्वरसुताकरस्य-शस्कारसौख्यश्रियलोकतः स्वर्गः । पाल-यामि वसुधातलराज्यं चक्रवर्तिपदवीरमणी-यम् । तथाप्येतद्भवतु तावत् । सार्थो न-न्दतु सज्जनानां सकलो वर्गः खलानां पु-नर्नित्यं खिद्यतां भवतु ब्राह्मणजनः सत्या-शीः सर्वदा । येषो मुंचतु संचितमपि स-लिलं सस्योचितं भूतले लोको लोभपरा-इमुखो ऽ नुदिवसं धर्मं मतिं बिभर्तुं. — O भैर' राजानं प्रति किं ते भूओ प्पियसु-यकरोमि राजा भअवं तुह प्पसादेण एसा लट्ठा राज्ञो परिणोदु महाराओ सव्याणं प-च्चरखं नेपथ्ये वैतालिकः पठति सुहणिव-धो भोदु विवाहमहूसवो देवस्स तह्हा अ मअणमिव रई सा वासुदेवं व लड्ढो हर-मिव गिरिपुत्तो साहिलासं पउत्ता सुहअदु सह अ सं चक्कवत्तो यहूदं सिरिरिव किं-दवंसा सामरज्जस्स वीआ राजा विवाहं निर्वर्त्य योगिनं प्रति तथा वि इदं भोदु भरदवअणं २ । णिच्चं वट्टदु सज्जणाणं सअलो वग्गो खलाणं पुणो णिच्चं खि-ज्जदु भोदु वंभणजणो सव्वासिहा सव्व-दा । मेहो मुंचदु संचिअं पि सलिलं सस्सप्पिअं भूअले लोओ लोहपरम्महो गु-दिअहं धम्मं मदिं पावस दुस्सतमाश्रि-त्य स्वामिंस्सचरणाारविंदवशतः शृंगार-संजीविनो लब्धा पंचशरप्रिया ननु मया कर्पूरमंजरीसो तल्लाभेन च चक्रवर्तिपदवी लोके समासादिता किं किं नेह करोति हंत महतां संदर्शनं जतुषु.

वैतालिकः । सुहाअ भोटु विवाहमहूसवो देवस्स<sup>१</sup> ।

जं मुद्धं तिमिसं णवं च पणसं जे पारिभह्हुमा  
जे दण्डा कमलाण किं च कुसुमं जं केअईसंभवं ।

सङ्के तुज्झ कलेवरे गुणगणं लद्धं बला तारिस्ता

रोमञ्चा फुडपुट्टकरअमिसा मेल्लन्ति णिच्चुल्लसा ॥ २२ ॥

भैरवानन्दः । अखं किं दे पिअं करीअदु<sup>१</sup> ।

रजा । इदो वि परं किं पिअं<sup>२</sup> । जदो<sup>३</sup> ।

देवी रोसकसाअमाणसवई णो होइ सावत्तए

लद्धा पुणससङ्कमण्डलमुही सिङ्गारसंजीविणी ।

संजाआ अवि चक्कवट्टिपअवी किं अखमब्भत्थणं

सवं तुज्झ अणुग्गहेण भरिअं जं माणुसे लब्भइ ॥ २३ ॥

तथा वि इदं भोटु<sup>१</sup> ।

भरतवाक्यम्<sup>२</sup>

21<sup>a</sup> T वैतालिकयोरेकः. — SU सुहो. —  
Mss. होदु — After देवस्स T adds  
सुहोवणदसअलमहो सुरमंडलविरहदसोत्थि-  
वाअणम्मुहलददसदिसावह विवाहसवो  
संउत्तो.

22<sup>a</sup> T जं सुतंधं तिणोसं. — TU अ. — S  
दे पारिभह् (lacuna).

22<sup>b</sup> S जो दंडो.

22<sup>c</sup> T संते तुज्झ करस्स तं, SU कलेवरे. —  
T लद्धं. — K संगे तव करस्य यत्त गु-  
णगणं लब्धंफलास्तादृशा.

22<sup>d</sup> SU रोमंचफुड<sup>१</sup>, T रोमंचे फुटपुट्ट. — TU  
मेलंति. — K रोमांचेरितकंठकमिषात्  
मेलंति नित्योज्ज्वलाः.

22<sup>1</sup> SU पिअं ते (U दे). — T करिअदु.

22<sup>2</sup> S इदो परं किं पिअं. — TU किं अखं  
वि.

22<sup>3</sup> SU omit; T अदो.

23 S omits.

23<sup>c</sup> T चक्कवट्टो. — TU षटवो. — T अ-  
खमब्भत्थं.

23<sup>d</sup> TU भरिदं. — TU लंभइ, K लभ्यते.

23<sup>1</sup> S तथापीदमस्तु. — T भैर । तह्, U  
तह. — T यदं. — TU होदु.

अणुदिअहं विफुरन्तो मणीसिजणसअलगुणविणासअरो  
रित्तत्तणदावग्गी विरमउ कमलाकडक्खवरिसेण ॥ २४ ॥

इति निष्क्रान्ताः सर्वे<sup>1</sup> ।

चतुर्थं जवनिकान्तरम्<sup>2</sup> ।

- 24 TU अणुपमगुणं कर्द्वेणं परिमलमहिभं मुहेसु 24<sup>1</sup> BS omit; O इति परिक्रम्य निष्क्रान्ताः  
विभरति (T विभरदि) कर्पूरमञ्जरीभं ति- सर्वे.  
भुवणतिलभं पुणो जलद्द. — K as S. —  
S 'दिअह विष्णु'. — T adds राजा कर्पू- 24<sup>2</sup> B इति चतुर्थं, STU इति चतुर्थं. — P  
रमञ्जरी हस्ते गृह्णत्वा कौतुकागारं विवेश. WSU यव°.





PART II  
GLOSSARIAL INDEX  
TO THE  
KARPŪRA-MANĀJARĪ  
BY  
STEN KONOW



## GLOSSARIAL INDEX.

Abbreviations:—ts.=tatsama.—H.=Hemacandra's Grammatik der Prākritisprachen (Siddhahemacandram, Adhyāya VIII) mit kritischen und erläuternden Anmerkungen herausgegeben von Richard Pischel. Theil I. II. Halle, 1877, 1880.—HD.=The Deśī-nāmamālā of Hemachandra. Edited with critical notes, a glossary, and a historical introduction, by R. Pischel and G. Bühler. Part I. Bombay, 1880 (Bombay Sanskrit Series, No. XVII.).

- अ after anusvāra च [च] and. a, i. 1<sup>1</sup>, 3<sup>1</sup>, 5<sup>b</sup>, 12<sup>3</sup>, 17<sup>1</sup>, 20<sup>27</sup>, 22<sup>1</sup>, 23<sup>b</sup>, 26<sup>1</sup>, 33<sup>1</sup>, 34<sup>d</sup>, 33<sup>1</sup>; ii. 4<sup>1</sup>, 5<sup>3</sup>, 6<sup>c</sup>, 9<sup>d</sup>, 11<sup>c</sup>, 5, 23<sup>d</sup>, 27<sup>b</sup>, 1, 28<sup>c</sup>, 30<sup>c</sup>, 1, 31<sup>d</sup>, 1, 40<sup>5</sup>, 46<sup>b</sup>, 50<sup>b</sup>; iii. 1<sup>1</sup>, 3<sup>d</sup>, 4<sup>3</sup>, 5, 5<sup>5</sup>, 6<sup>1</sup>, 8<sup>1</sup>, 2, 13<sup>1</sup>, 14<sup>1</sup>, 15<sup>1</sup>, 17<sup>1</sup>, 18<sup>1</sup>, 20<sup>c</sup>, 21<sup>1</sup>, 22<sup>b</sup>, 25<sup>d</sup>, 1, 27<sup>1</sup>, 31<sup>1</sup>, 32<sup>1</sup>; iv. 2<sup>b</sup>, 6<sup>1</sup>, 9<sup>c</sup>, 10<sup>1</sup>, 18<sup>3a</sup>, 19<sup>65</sup>, 66. ca, i. 1<sup>c</sup>, 11<sup>1</sup>, 18<sup>7</sup>, 19<sup>d</sup>, 20<sup>15</sup>, 26, 29, 31, 22<sup>a</sup>, b, 23<sup>c</sup>, 1, 34<sup>30</sup>, 35<sup>c</sup>; ii. 6<sup>24</sup>, 26, 10<sup>c</sup>, 23<sup>d</sup>, 24<sup>d</sup>, 29<sup>3</sup>, 47<sup>b</sup>, d; iii. 3<sup>d</sup>, 13, 5<sup>a</sup>, 12<sup>1</sup>, 13<sup>d</sup>, 19<sup>b</sup>, 20<sup>d</sup>; iv. 3<sup>1</sup>, 18<sup>12</sup>, 13, 24, 19<sup>67</sup>, 22<sup>a</sup>, b.
- अअं see इदम्.
- अह [अयि] a vocative particle, O, pri-  
thee, ii. 6<sup>4</sup>.
- अहदीह [अतिदीर्घ] very long, i. 21<sup>d</sup>.
- अय [अये] a vocative particle, O, ah, i. 5<sup>2</sup>;  
iv. 19<sup>29</sup>, 53.
- अंस ts. a shoulder, iv. 12<sup>a</sup>.
- अंसुअ [अंसुक] a garment, cloth, i. 28<sup>b</sup>;  
iv. 4<sup>a</sup>, 10<sup>a</sup>.
- अंहि [अंहि] a foot, ii. 47<sup>a</sup>.
- अकङ्कण [°न] without bracelets, iii. 26<sup>b</sup>.
- अकयड [अकायड] unexpected, sudden, iv.  
18<sup>a</sup>.
- अकथिद untold, see कथ.
- अकलिअ not performed, see कल.
- अकालजलद ts. name of a man, i. 18<sup>9</sup>.
- अकुङ्कुम ts. without saffron, iii. 26<sup>a</sup>.
- अकुण्डल ts. without earrings, iii. 26<sup>b</sup>.
- अक्खर [°खर] a letter, i. 20<sup>14</sup>; ii. 1<sup>2</sup>, 8<sup>2</sup>,  
10<sup>6</sup>.
- अखयड ts. unbroken, whole, entire, iv. 3<sup>b</sup>.
- अखयिडद [°त] unbroken, i. 16<sup>3</sup>.
- अगुह ts. aloe, iii. 14<sup>b</sup>, 27<sup>a</sup>.
- अग्ग [अय] first, foremost; front, fore-  
most point, i. 16<sup>c</sup>, 26<sup>a</sup>; ii. 6<sup>a</sup>, 14<sup>b</sup>,  
20<sup>a</sup>, 43<sup>a</sup>.
- अग्गहत्थ [अग्रहस्त] forepart of the hand  
or arm, i. 4<sup>c</sup>.
- अग्गिआरिआ [अग्निकारिका] arranging of  
the sacred fire, iv. 20<sup>10</sup>.

अग्निम [अग्निम] *first*, i. 29<sup>b</sup>.  
 अग्य [अर्घ्य] *a respectful offering*, i. 4<sup>d</sup>.  
 अघडिअ *not performed*, see घट.  
 अङ्ग ts. *act of a drama*, i. 6<sup>b</sup>.  
 अङ्गुर ts. *a sprout, shoot, blade*, iv. 21<sup>d</sup>.  
 अङ्गु ts. *a body, limb*, i. 13<sup>b</sup>, 14<sup>2</sup>, 20<sup>15, 16, 31</sup>,  
 33<sup>a</sup>; ii. 10<sup>c</sup>, 12<sup>a</sup>, 28<sup>b, c</sup>, 36<sup>a</sup>, 41<sup>a</sup>, 42<sup>b</sup>;  
 iii. 8<sup>4</sup>, 17<sup>c</sup>, 19<sup>a</sup>, 24<sup>b</sup>, 33<sup>a</sup>; iv. 7<sup>b</sup>, 13<sup>b</sup>.  
 अङ्गण [°न] *a place, courtyard*, ii. 47<sup>d</sup>;  
 iii. 20<sup>15</sup>; iv. 11<sup>b</sup>.  
 अङ्गया [°ना] *a woman, female*, i. 14<sup>2</sup>, 25<sup>c</sup>,  
 36<sup>d</sup>; iii. 16<sup>d</sup>.  
 अङ्गुलि ts. *a finger*, i. 36<sup>c</sup>.  
 अचन्द्रण [°न] *without sandal*, iii. 26<sup>a</sup>.  
 अच्चम्बुद [अत्यङ्गुल] *very wonderful, super-  
 natural*, i. 21<sup>5</sup>.  
 अच्चहम [अत्यधम] *exceedingly inferior*, i.  
 20<sup>4</sup>.  
 अच्चुत्तम [अत्युत्तम] *exceedingly superior*,  
 i. 20<sup>4</sup>.  
 अच्छ ts. *clear, transparent*, iii. 4<sup>b</sup>.  
 अच्छरिअ [आश्चर्य] *marvellous, wonderful;  
 a wonder*, i. 24<sup>5</sup>, 25<sup>13</sup>; ii. 42<sup>b</sup>;  
 iii. 3<sup>12</sup>.  
 अच्छि [अक्षि] *eye*, i. 16<sup>3</sup>; ii. 3<sup>2</sup>, 27<sup>a</sup>, 41<sup>c</sup>;  
 iv. 1<sup>b</sup>.  
 अजगिअ *not produced*, see जन.  
 अज्ज [अट्ट] *to-day*, i. 20<sup>34</sup>, 34<sup>25</sup>; ii. 1<sup>2</sup>,  
 6<sup>14, 23</sup>, 29<sup>5</sup>; iii. 3<sup>4, 7</sup>, 20<sup>3</sup>, 24<sup>b</sup>; iv.  
 9<sup>18</sup>, 18<sup>28</sup>, 19<sup>2, 9</sup>.  
 अज्ज [आर्य] *an honorable man, master*,  
 i. 12<sup>3</sup>, 20<sup>6, 11, 36</sup>, 34<sup>1</sup>; ii. 6<sup>7</sup>; iv. 20<sup>9</sup>.  
 अज्जउत्त [आर्यपुत्र] *honorific designation  
 of the husband*, i. 19<sup>6</sup>, 34<sup>38</sup>; iv. 20<sup>9</sup>.  
 अज्जकख [अध्यक्ष] *superintendent, head*.  
 ajjhakkhikidāo, iv. 9<sup>12</sup>.

अञ्जल ts. *border, end, skirt*, i. 26<sup>c</sup>, 27<sup>b</sup>;  
 iii. 3<sup>c</sup>, 22<sup>2</sup>.  
 अञ्जया [°न] *collyrium*, i. 20<sup>36</sup>, 26<sup>a</sup>; ii. 19<sup>a</sup>.  
 अञ्जलि see जलञ्जलि.  
 °अय see सुरअय.  
 अयाङ्ग [अन°] *Cupid*, i. 2<sup>b</sup>, 33<sup>d</sup>; ii. 6<sup>d</sup>.  
 अयाङ्गकोली [अन°] *name of a woman*, iv. 9<sup>11</sup>.  
 अयाङ्गलेहा [अनङ्गलेखा] *name of a woman*,  
 iv. 9<sup>9</sup>.  
 अयाङ्गसेया [अनङ्गसेना] *name of a woman*,  
 iv. 9<sup>8</sup>.  
 अयान्तर [अन°] *without interval, imme-  
 diately adjoining*, i. 12<sup>2</sup>; iv. 18<sup>11</sup>.  
 अयिल [अनिल] *wind*, i. 16<sup>4</sup>, 17<sup>d</sup>, 20<sup>c</sup>; iii.  
 20<sup>b</sup>.  
 अयाकार [अनु°] *resembling*, iii. 25<sup>c</sup>, 28<sup>d</sup>.  
 अयागह [अनुगह] *favor*, iv. 23<sup>d</sup>.  
 अयायअ [अनुनय] *conciliation*, i. 20<sup>43</sup>.  
 अयादिअहं [अनुदिवसम] *day after day*, iv. 24<sup>a</sup>.  
 अयावन्ध [अनु°] *continuity, sequence*, iii.  
 25<sup>a</sup>.  
 अयाराअ [अनुराग] *love*, iii. 12<sup>2</sup>.  
 अयासार [अनु°] *conformity to*, ii. 31<sup>b</sup>.  
 अय्य [अन्य] *other*. appo, i. 20<sup>39</sup>; ii. 6<sup>8</sup>,  
 29<sup>12, 13</sup>; iv. 18<sup>36</sup>. annā, i. 4<sup>5</sup>. an-  
 ñam, i. 18<sup>7</sup>, 20<sup>2, 31</sup>; ii. 6<sup>24, 26</sup>; iii.  
 13<sup>c</sup>, 14<sup>c</sup>, 16<sup>c, 2</sup>; iv. 22<sup>1</sup>, 23<sup>c</sup>. annam  
 ca, *moreover*, i. 18<sup>7</sup>, 20<sup>31</sup>. anne-  
 ña, i. 27<sup>d</sup>; iii. 19<sup>c</sup>. anne, iv. 2<sup>1</sup>.  
 annā, iv. 13<sup>a</sup>, 15<sup>b</sup>, 17<sup>a</sup>. annāñam,  
 i. 1<sup>b</sup>.  
 °अय्य [कर्ण] *ear*, see आ[अय्य].  
 अयोय [अन्योन्य] *each other*, iii. 9<sup>2</sup>; iv. 10<sup>b</sup>.  
 अत्त- [आत्मन्] *self, oneself*. appā, i. 8<sup>1</sup>.  
 attānaam, iii. 4<sup>1</sup>, 8<sup>1</sup>. attapo, ii.  
 10<sup>6</sup>; iii. 20<sup>b</sup>.

- अत्य [अर्थ] *object, meaning*, i. 8<sup>a</sup>, 20<sup>7, 8</sup>.
- अत्याचल [अस्ता] *the western mountain behind which the sun is supposed to set*, ii. 50<sup>d</sup>.
- आत्य.खी [आस्थानी] *an assembly-room*, ii. 3<sup>a</sup>.
- अदस *that, yonder*. amunā, i. 26<sup>d</sup>.
- अदिशुण्ड [अतिनिपुण] *very clever*, ii. 29<sup>10</sup>.
- अदिसंतावि- [अतिसंतापिन] *very burning, hot*, ii. 41<sup>5</sup>.
- अदिसितिर [अतिशिशिर] *very cold*, ii. 41<sup>5</sup>.
- अद् [आर्द्र] *wet, moist*, ii. 11<sup>c</sup>.
- अद्ध [अर्ध] *half, half portion, side*, i. 25<sup>b</sup>, 28<sup>c</sup>; ii. 42<sup>11</sup>.
- अद्धयारीसर [अर्धनारीस्वर] *Giva as half female*, i. 28<sup>a</sup>.
- अद्धशिद् [अर्धनिद्र] *half asleep*, ii. 50<sup>a</sup>.
- अध [अद्य] *now, then*, ii. 11<sup>3</sup>. adha im [atha kim], *what else, yes, certainly*, i. 4<sup>17</sup>, 21<sup>6</sup>; iv. 19<sup>45</sup>. adha vā [atha vā] *or, or rather*, i. 18<sup>10</sup>, 30<sup>2</sup>. Cp. अह.
- अन्त *ts. end*, i. 14<sup>d</sup>; iii. 2<sup>b</sup>; iv. 9<sup>8, 9, 10, 11</sup>.
- अन्तर *ts. interior; interval; different, another*, i. 7<sup>b</sup>, 12<sup>3</sup>, 29<sup>a, d</sup>, 34<sup>34</sup>, 35<sup>b</sup>; ii. 1<sup>a</sup>; iii. 3<sup>b</sup>; iv. 18<sup>27</sup>, 19<sup>64</sup>, 20<sup>16</sup>.
- अन्तरिद [°त] *gone within, hidden*, ii. 43<sup>2, 12</sup>.
- अन्तरेण *ts. without, except*, i. 34<sup>17, 18</sup>; iv. 18<sup>36</sup>.
- अन्तेउर [°पुर] *inner apartments, harem*, i. 34<sup>38</sup>; ii. 11<sup>3</sup>; iv. 9<sup>13</sup>.
- अन्तो [अन्तर] *internally, within*, iii. 10<sup>b</sup>, 12<sup>a</sup>.
- °अन्द [चन्द्र] *the moon*. muhaanda, ii. 17<sup>b</sup>.
- अन्दोल- *to swing, wave, shake*. andolia, i. 17<sup>b</sup>. andolida, i. 16<sup>3</sup>.
- अन्दोलण [°न] *swinging*, ii. 35<sup>a</sup>, 37<sup>b</sup>.
- अन्धभार [°कार] *darkness*, iii. 22<sup>8</sup>.
- अपुञ्ज [अपूर्व] *not having existed before, quite new, wonderful*, i. 25<sup>a</sup>, 34<sup>25</sup>.
- अप्य- *see अत्त-*.
- अबला *ts. a woman*, i. 15<sup>a</sup>; iv. 7<sup>d</sup>.
- अब्भत्यण [अभ्यर्थन] *request*, iv. 23<sup>c</sup>.
- अब्भुअ [अद्भुत] *wonder*, i. 26<sup>d</sup>.
- अब्भुदुण [अभ्युत्थान] *rising from a seat in honor of*, iii. 20<sup>23</sup>.
- अमुणा *see अदस*.
- अमोहण [°न] *not bewildering*, iii. 26<sup>c</sup>.
- अम्ब *ts. water*, iii. 4<sup>a</sup>.
- अम्महे H. 4. 284. *a particle expressing joy*, i. 34<sup>24</sup>.
- अम्मो H. 2. 208. *a particle expressing surprise*, iii. 20<sup>15</sup>.
- अम्हारिस [अस्मादृश] *like me*, iv. 2<sup>2</sup>.
- °अर [कर] *causing, performing*, i. 15<sup>b</sup>, 34<sup>33</sup>; ii. 28<sup>d</sup>; iv. 24<sup>a</sup>.
- अर्च् *to honor, praise*. accemi, iii. 22<sup>d</sup>. accido, i. 34<sup>33</sup>. accidā, ii. 6<sup>23, 25</sup>.
- अलअ [°क] *a curl, lock of hair*, i. 26<sup>a</sup>; ii. 20<sup>a</sup>.
- अलंकार *ts. decoration, ornament*, i. 31<sup>a</sup>; ii. 24<sup>2</sup>.
- अलंकिअ, °किद *see क्*.
- अवअव [°यव] *a limb*, i. 33<sup>c</sup>; ii. 48<sup>a</sup>.
- अवदस *see तू + अव*.
- अवत्या [°स्था] *state, condition*, ii. 8<sup>3</sup>, 9<sup>1</sup>.
- अवदारदि *see तू + अव*.
- अवन्तिसुन्दरी *ts. name of the wife of Rājageṣṭhara*, i. 11<sup>b</sup>.
- अवर [अपर] *another*, iv. 12<sup>a</sup>, 18<sup>a</sup>.
- अवराद्ध [अपराजित] *name of a poet*, i. 8<sup>3</sup>.

अवसर ts. *occasion, turn*, ii. 0<sup>5</sup>, 47<sup>4</sup>; iii. 26<sup>3</sup>.  
 अवसाय [°न] *stopping, end*, iv. 10<sup>a</sup>.  
 अवस्सं [°श्यम्] *necessarily*, iv. 18<sup>14</sup>.  
 अवि [अपि] *and, also; though*, i. 1<sup>1</sup>, 3<sup>1</sup>,  
 17<sup>1</sup>, 22<sup>1</sup>, 26<sup>1</sup>, 33<sup>1</sup>; ii. 4<sup>1</sup>, 5<sup>2</sup>, 27<sup>1</sup>, 29<sup>c</sup>,  
 30<sup>1</sup>, 31<sup>1</sup>; iii. 1<sup>1</sup>, 6<sup>1</sup>, 8<sup>2</sup>, 13<sup>1</sup>, 14<sup>1</sup>, 15<sup>1</sup>,  
 21<sup>1</sup>, 25<sup>1</sup>, 27<sup>1</sup>, 32<sup>1</sup>; iv. 6<sup>1</sup>, 9<sup>b</sup>, 19<sup>65</sup>,  
 23<sup>c</sup>.  
 अविषादि [°नीत] *immodest, insolent*, iii. 8<sup>1</sup>.  
 अस to be. mhi, i. 29<sup>d</sup>; ii. 28<sup>2</sup>; iii.  
 37<sup>, 9, 11, 18</sup>; iv. 19<sup>17, 53</sup>, 20<sup>11</sup>. si, ii.  
 6<sup>13, 11</sup>; iii. 22<sup>d</sup>; iv. 2<sup>8</sup>, 20<sup>15</sup>. at-  
 thi, i. 25<sup>d, 5</sup>, 34<sup>3</sup>; iii. 9<sup>b</sup>, 13<sup>c</sup>, 14<sup>d</sup>,  
 16<sup>c</sup>; iv. 9<sup>2, 3</sup>, 18<sup>18</sup>. santi, iv. 21<sup>a</sup>.  
 āsi, i. 18<sup>2, 8</sup>.  
 असुर ts. *a demon*, ii. 31<sup>b</sup>; iv. 19<sup>a</sup>.  
 असोक [°शोक] *a tree with red flowers*,  
*Jonesia Açoka*, i. 20<sup>27</sup>; ii. 42<sup>31</sup>,  
 43<sup>a</sup>, 46<sup>1</sup>, 47<sup>a</sup>.  
 असोसय [अशोषय] *not drying up, not*  
*withering up*, iii. 26<sup>c</sup>.  
 अह [°य] *then*, ii. 3<sup>d</sup>. Cp. अध.  
 अहं I. ahaṁ, i. 13<sup>1</sup>, 16<sup>1</sup>, 18<sup>1, 6</sup>, 20<sup>14, 16, 30, 41</sup>,  
 34<sup>15, 30, 38</sup>; ii. 6<sup>6</sup>, 28<sup>4</sup>, 32<sup>2</sup>, 41<sup>6</sup>; iii.  
 3<sup>15, 18</sup>, 4<sup>1, 4</sup>, 34<sup>3</sup>; iv. 7<sup>1</sup>, 18<sup>24</sup>. haṁ, iii.  
 7<sup>d</sup>. maṁ, i. 20<sup>15, 28</sup>, 28<sup>8</sup>, 32<sup>d</sup>, 34<sup>22, 38</sup>;  
 ii. 1<sup>d</sup>; iii. 3<sup>a</sup>, 20<sup>17</sup>, 34<sup>2</sup>. mae, i. 25<sup>6</sup>,  
 34<sup>25</sup>; ii. 6<sup>14</sup>, 8<sup>3</sup>, 24<sup>2</sup>; iii. 3<sup>c, 4</sup>; iv.  
 18<sup>7</sup>. majjha, i. 16<sup>1</sup>; ii. 40<sup>2</sup>; iii.  
 23<sup>a</sup>; iv. 21<sup>c</sup>. mama, iii. 4<sup>3</sup>. ma-  
 ha, i. 18<sup>8</sup>, 19<sup>b</sup>, 20<sup>29, 40</sup>, 25<sup>d</sup>, 30<sup>d</sup>,  
 34<sup>10</sup>; ii. 3<sup>c</sup>, 6<sup>20</sup>, 8<sup>c</sup>, 9<sup>1</sup>, 29<sup>13, 21</sup>, 42<sup>11</sup>;  
 iii. 24<sup>b</sup>; iv. 19<sup>35</sup>. me, i. 18<sup>2</sup>, 20<sup>23, 25</sup>,  
 34<sup>5, 13</sup>; iii. 2<sup>d</sup>, 3<sup>d</sup>, 16<sup>2</sup>, 20<sup>d</sup>; iv. 2<sup>10</sup>.  
 amhe, i. 16<sup>2</sup>, 34<sup>30</sup>, 36<sup>1</sup>. amhāṇaṁ,  
 i. 4<sup>2</sup>, 19<sup>5</sup>, 20<sup>20</sup>. no, i. 1<sup>c</sup>.

अहह ts. *a particle implying sorrow or*  
*surprise, alas*, i. 25<sup>13</sup>; ii. 42<sup>b</sup>.  
 अहियाञ [अभिनय] *acting, gesticulation*,  
 iv. 15<sup>b</sup>.  
 अहियाव [अभिनव] *new, original*, iii. 31<sup>1</sup>.  
 अहिदेवभा [अधिदेवता] *presiding deity*, ii.  
 48<sup>b</sup>.  
 अहिष्णाञ [अभिप्राय] *intention*, ii. 48<sup>1</sup>; iii. 8<sup>b</sup>.  
 अहिव [अधिप] *a king*, i. 12<sup>b, 8</sup>; iii. 5<sup>2</sup>.  
 अहो ts. *a particle expressing surprise*,  
 i. 29<sup>2</sup>; ii. 29<sup>21</sup>, 42<sup>2, 5</sup>; iii. 4<sup>5</sup>, 31<sup>1</sup>;  
 iv. 0<sup>2</sup>, 9<sup>13</sup>, 19<sup>59</sup>.  
 अहोमुह [अधोमुख] *having the face down-*  
*wards*, ii. 13<sup>b</sup>.

आ [आस्] *a particle expressing pain or*  
*anger*, i. 18<sup>5</sup>, 20<sup>28</sup>; iv. 2<sup>8</sup>.  
 आ prep., *to, until*, iv. 4<sup>a, b</sup>. ānaṇaṁ  
 [ākaraṇaṁ] *up to the ear*, ii. 6<sup>d</sup>.  
 āmūlaṁ, *to the ground*, i. 4<sup>b</sup>.  
 आभट्टिञ see कृष्.  
 आभदण [आयतन] *a sanctuary, altar*, iv.  
 18<sup>30</sup>.  
 आभर [आदर] *attention, care*, i. 13<sup>c</sup>.  
 आभर [°कर] see कुसुमाभर.  
 आअल्लञ [°यल्लक] HD. 1. 75. *impatience*,  
*longing*, ii. 10<sup>6</sup>.  
 आइ [°दि] *first; beginning with*, i. 1<sup>a</sup>;  
 iii. 10<sup>a</sup>.  
 आउह [°युध] *weapon*, iii. 26<sup>c</sup>.  
 आगमया [°न] *coming, return*, iv. 19<sup>25</sup>.  
 आइम्बर ts. *show, display*, ii. 24<sup>b</sup>, 32<sup>b</sup>,  
 47<sup>c</sup>; iii. 12<sup>2</sup>.  
 आइम्बरिस्स H. 2. 159. *ostentatious, im-*  
*posing*, ii. 31<sup>a</sup>.  
 आटल H. 2. 138. *applied*, iv. 9<sup>11</sup>.

आखाण [°नन] *mouth, face*, ii. 1<sup>c</sup>, 30<sup>a</sup>; iii. 3<sup>a</sup>, 16<sup>a</sup>.

आखान्दण [°नन्दन] *pleasing, delighting*, iii. 28<sup>b</sup>.

आखवेदि *see* ज्ञा + आ.

आया [°ज्ञा] *an order, command*, i. 18<sup>d</sup>.

आतङ्क *ts. disease, pain*, iv. 7<sup>d</sup>.

आदेश [°श] *an order, command*, ii. 42<sup>37, 28</sup>.

आप + प्र *to get, obtain, arrive*. patto, i. 13<sup>d</sup>; iii. 4<sup>b</sup>. pattā, i. 20<sup>b</sup>; ii. 28<sup>3</sup>. pattammi, i. 35<sup>b</sup>.

+ सम् *to complete; to arrive, come*. samattā, ii. 44<sup>d</sup>.

आरम्भ *ts. beginning*, i. 12<sup>8</sup>.

आलवाल *ts. a basin or trench for water round the root of a tree*, i. 34<sup>39</sup>.

आलिङ्गण [°न] *embracing*, ii. 1<sup>c</sup>, 43<sup>a</sup>, 44<sup>b</sup>.

आली *ts. row, series*, ii. 11<sup>c</sup>; iv. 21<sup>d</sup>.

आवली *ts. line, row, range*, i. 4<sup>4</sup>, 20<sup>b, 8, 25</sup>; ii. 16<sup>a</sup>, 31<sup>a</sup>, 32<sup>c</sup>; iii. 26<sup>d</sup>; iv. 2<sup>10</sup>, 21<sup>b</sup>.

आविल *ts. turbid, greasy*, i. 13<sup>a</sup>.

आवेश [°श] *entering into, devotedness, passion*, ii. 1<sup>3</sup>.

आसण [°न] *a seat*, i. 21<sup>a</sup>, 24<sup>1</sup>, 34<sup>4</sup>; iv. 19<sup>6a</sup>.

आसम [°यम] *a hermitage*, i. 17<sup>a</sup>.

आसा [°शा] *hope*, ii. 9<sup>d</sup>.

आहरण [आभ°] *an ornament*, i. 20<sup>26</sup>, 28<sup>a</sup>; iv. 10<sup>a</sup>, 14<sup>b</sup>, 19<sup>46</sup>.

आहा [°भा] *light, appearance*, ii. 41<sup>b</sup>.

आहाण [°भाण] *a proverb*, iv. 20<sup>2</sup>.

इ *to go*. ei, iii. 10<sup>b</sup>. edu, ii. 0<sup>3</sup>.

+ आ *to come*. edi, iv. 19<sup>9</sup>. enti, i. 15<sup>d</sup>. ehi, i. 12<sup>1</sup>, 34<sup>3, 22</sup>; iii. 20<sup>5</sup>. enti, ii. 31<sup>d</sup>.

इं [किम्] *see* अध इं.

इभ [इति] H. 1. 91. *thus*, i. 9<sup>b</sup>; ii. 22<sup>a</sup>, 40<sup>a</sup>.

इषं *see* इदम्.

इत्थं *ts. thus*, i. 18<sup>c</sup>, 33<sup>c</sup>; ii. 41<sup>c</sup>.

इदम् *this, that*. aam, ii. 45<sup>2</sup>; iv. 18<sup>12</sup>. iam, i. 4<sup>3</sup>, 26<sup>d</sup>, 35<sup>c</sup>; ii. 29<sup>15</sup>; iv. 18<sup>39</sup>, 19<sup>12, 14, 22, 29, 43</sup>. inam, ii. 27<sup>d</sup>; iii. 8<sup>a</sup>. idam, i. 24<sup>1</sup>; ii. 22<sup>1</sup>, 28<sup>1</sup>; iii. 20<sup>19</sup>; iv. 2<sup>a</sup>, 19<sup>17, 27</sup>, 23<sup>1</sup>. imam, ii. 29<sup>c</sup>. iminā, i. 12<sup>8</sup>, 28<sup>2</sup>; iii. 19<sup>2</sup>, 34<sup>b, 9</sup>. assa, i. 10<sup>a</sup>. imāe, i. 34<sup>4</sup>. imie, ii. 24<sup>c</sup>; iv. 20<sup>a</sup>. imia, i. 28<sup>b</sup>. ime, i. 4<sup>9</sup>. imā, iv. 14<sup>a</sup>. imāu, iv. 11<sup>a</sup>. imāo, i. 34<sup>32</sup>. imiu, iv. 10<sup>b</sup>. imānam, i. 7<sup>b</sup>.

इदर [इतर] *another*, i. 4<sup>4</sup>.

इदो [इतस्] *hence, this way, further*, ii. 0<sup>3</sup>, 41<sup>8</sup>; iv. 10<sup>1</sup>, 22<sup>2</sup>.

इध [इह] *here*, i. 14<sup>3</sup>, 20<sup>27</sup>, 25<sup>7</sup>; ii. 29<sup>16</sup>, 41<sup>2</sup>; iv. 18<sup>28</sup>, 19<sup>6</sup>. Cp. इह.

इन्दआल [इन्दजाल] *jugglery*, iii. 20<sup>19, 21</sup>.

इन्दजाल *the same*, ii. 44<sup>1</sup>; iii. 12<sup>d</sup>.

इन्दोवर *ts. a blue lotus*, ii. 3<sup>c</sup>.

इन्दु *ts. the moon*, ii. 1<sup>c</sup>, 29<sup>d</sup>, 30<sup>d</sup>, 41<sup>b</sup>; iii. 1<sup>c</sup>, 32<sup>a</sup>.

इव *ts. like, as, as it were*, iii. 20<sup>b</sup>, 28<sup>a</sup>.

इष् *to wish*. icchāmi, i. 24<sup>5</sup>. icchai, i. 11<sup>b</sup>. icchanti, ii. 28<sup>d</sup>. icchidā, i. 34<sup>35</sup>.

+ अन् *to search*. annesiadu, i. 20<sup>39</sup>. annesidun, iv. 19<sup>22</sup>.

+ प्र *to dismiss, send*. peschi, i. 34<sup>38</sup>. pesedu, iii. 34<sup>9</sup>. pesiam, ii. 7<sup>a</sup>. pesida, ii. 6<sup>17</sup>. pesidā, iv. 9<sup>14</sup>, 18<sup>24</sup>.

इह ts. *here*, i. 7<sup>b</sup>; ii. 48<sup>a</sup>; iii. 13<sup>c</sup>, 16<sup>c</sup>, 17<sup>a</sup>; iv. 2<sup>a</sup>. Cp. इध.

ईक्ष् + उप *to neglect, overlook, disregard.*  
uvekkhiadi, iii. 20<sup>3</sup>.

+ घ *to see.* pekkhāmi, iii. 20<sup>19</sup>. peccha, i. 14<sup>d</sup>; iii. 32<sup>b</sup>, 34<sup>b</sup>; iv. 10<sup>b</sup>. pekkha, i. 18<sup>9</sup>; ii. 43<sup>5</sup>, 44<sup>1</sup>. pekkhadu, i. 16<sup>3</sup>. peccchantīnaṃ, ii. 30<sup>c</sup>. pekkhidavvāṃ, iv. 9<sup>18</sup>.

ईदिस [°दृश], *fem.* °sī, *such*, i. 18<sup>6</sup>, 20<sup>26, 33</sup>, 34<sup>17</sup>; ii. 45<sup>1</sup>.

ईस [ईषत्] *slightly*, iii. 23<sup>a</sup>. īsīsa, i. 14<sup>b</sup>; iii. 4<sup>9</sup>. īsīsī°, ii. 1<sup>5</sup>.

ईसर [°श्वर] *see* कोईसर.

ईसारीस [ईष्यारोष] *jealous anger*, i. 4<sup>a</sup>.

उ ts. *an expletive particle*, iii. 13<sup>b</sup>, 14<sup>a, b</sup>.

उभर [°दर] *the belly*, ii. 1<sup>b</sup>.

उभार [°दार] *noble, exalted*, i. 19<sup>5</sup>.

उद्द [°चित] *fit, proper*, i. 4<sup>3</sup>; ii. 10<sup>6</sup>; iv. 19<sup>5</sup>.

उक्कर [°त्कर] *a heap, multitude*, i. 19<sup>a</sup>; iv. 18<sup>36</sup>.

उक्करे H. 1. 58. *the same*, iii. 1<sup>d</sup>.

उक्ष् *to sprinkle, wet, moisten.* ukkhiānaṃ, iv. 8<sup>c</sup>.

उच्च ts. *high, elevated*, ii. 31<sup>a</sup>.

उच्चभ [°य] *a collection, heap*, i. 28<sup>a</sup>; ii. 21<sup>a</sup>; iv. 10<sup>a</sup>.

उच्चोह [√ चुट्] *withering*, ii. 10<sup>a</sup>.

उच्छङ्ग [उत्स°] *lap, interior*, ii. 29<sup>a</sup>; iii. 27<sup>d</sup>.

उज्जल [उज्ज्वल] *bright, shining, beautiful*, i. 34<sup>d</sup>; ii. 40<sup>a</sup>, 41<sup>a</sup>; iii. 4<sup>b</sup>, 27<sup>a</sup>.

उज्जाण [°द्यान] *pleasure-garden, park*, ii. 6<sup>22</sup>; iii. 22<sup>6, 9</sup>; iv. 18<sup>30</sup>.

उज्जुभं [ञ्जुकम] *directly, straightforwardly*, i. 20<sup>4, 20</sup>.

उज्जोद [उद्द्योत] *light, lustre*, iii. 24<sup>2</sup>, 26<sup>1</sup>.

उद्दु ts. *a star.* udusamaa, *evening*, i. 36<sup>b</sup>.

उद्दामरिभ [°त्] *terrified*, ii. 29<sup>b</sup>.

उण [पुनर्] *again, however*, i. 4<sup>2, 16, 19, 6<sup>b</sup>, 16<sup>2</sup>, 20<sup>8, 14, 25, 30, 41</sup>, 28<sup>6</sup>, 33<sup>b</sup>, 34<sup>33</sup></sup>;

ii. 1<sup>c</sup>, 6<sup>24</sup>, 8<sup>3</sup>, 10<sup>6</sup>, 24<sup>3</sup>, 29<sup>4</sup>, 32<sup>2</sup>, 41<sup>8</sup>, 42<sup>14</sup>, 43<sup>8, 11</sup>, 48<sup>2</sup>, 49<sup>2</sup>; iii. 8<sup>2</sup>, 9<sup>1</sup>, 16<sup>2</sup>, 33<sup>b</sup>, 34<sup>3</sup>; iv. 1<sup>b</sup>, 2<sup>2</sup>, 5<sup>1</sup>, 7<sup>1</sup>, 9<sup>12</sup>, 19<sup>46</sup>.

Cp. पुणो.

उखअ [उच्चत्] *high, elevated*, iii. 16<sup>b</sup>.

उपह [उष्ण] *hot, warm*, ii. 11<sup>a</sup>.

उत्तस ts. *crest, chaplet*, iii. 29<sup>a</sup>; iv. 7<sup>a</sup>.

उत्तर ts. *northern; accompanied with, consisting chiefly of*, i. 18<sup>a</sup>; iv. 9<sup>11</sup>.

उत्तरफगुणो [°फलगुणो] *the 12th lunar mansion, preceding Hasta, which word means also hand*, i. 20<sup>16</sup>.

उत्तरासाढा [°साढा] *the 21st lunar mansion; preceding Cravana, which word means also ear*, i. 20<sup>31</sup>.

उत्तरोअ [°य] *an upper garment*, i. 34<sup>5</sup>; iv. 20<sup>12</sup>.

उत्ताण [°न] *stretched out, conceited*, i. 19<sup>5</sup>.

उत्तास [उत्तास] *fear, terror*, iii. 7<sup>b</sup>.

उत्ति [उत्ति] *speech, expression*, i. 8<sup>b</sup>, 20<sup>1</sup>; iii. 31<sup>1</sup>.

उत्तुङ्ग ts. *lofty, high, tall*, ii. 29<sup>15</sup>; iii. 7<sup>c</sup>.

उत्थम्भण [उत्तम्भन] *raising*, i. 18<sup>b</sup>.

उद्देस [°श] *place, region*, ii. 42<sup>26</sup>.

उण्यत्ति [उत्पत्ति] *birth, origin*, i. 34<sup>17</sup>.

उण्यल [उत्पल] *a blue lotus*, i. 34<sup>c</sup>; iv. 7<sup>b</sup>.

उण्यिउ *see* ऋ Caus.



उपफुल्ल [उत्फु°] *opened, swollen*, i. 20<sup>b</sup>.  
 उब्बिम्बिर HD. 1. 127. *jem. °ri, afflicted, dejected*, ii. 9<sup>c</sup>.  
 उब्बुड्डुण H. 4. 101. *emerging, rising*, ii. 31<sup>d</sup>.  
 उब्बिज्जदि *see* भिद् + उद्.  
 उमा *ts. name of the wife of Giva*, i. 24<sup>c</sup>.  
 उम्मत्त [उन्म°] *drunken, mad*, ii. 2<sup>d</sup>.  
 उम्मुक्क *see* सुच् + उद्.  
 उम्मुहिद [उन्मुदित] *unsealed, opened*, ii. 47<sup>b</sup>.  
 उम्ह- [उष्मन्] *heat*, iv. 1<sup>a</sup>.  
 उरई [°गी] *a female snake*, i. 20<sup>a</sup>.  
 उल्लस *ts. sport, play; splendor*, ii. 47<sup>b</sup>; iv. 22<sup>d</sup>.  
 उल्लासि- [°सिन्] *shining*, i. 28<sup>b</sup>.  
 उवभरण [उपक°] *instrument, means*, iv. 9<sup>18</sup>, 19<sup>39</sup>, 44.  
 उवभार [उपचा°] *procedure, (remedial) treatment*, ii. 41<sup>6</sup>, 42<sup>2, 8, 21</sup>; iii. 19<sup>9</sup>.  
 उवज्जाअ [उपाध्याय] *teacher*, i. 9<sup>a</sup>; iv. 20<sup>8, 9</sup>.  
 उवमा [उप°] *resemblance; as last member of a compound, like to*, i. 32<sup>b</sup>; iii. 16<sup>b</sup>; iv. 9<sup>d</sup>.  
 उवमाय [उपमान] *comparison*, i. 30<sup>c</sup>.  
 उवरि [उप°] *above, over*, ii. 20<sup>b</sup>, 33<sup>a</sup>; iii. 3<sup>9</sup>; iv. 9<sup>12</sup>.  
 उवह H. 2. 211; HD. 1. 98. *see, lo*, ii. 50<sup>d</sup>.  
 उव्वेल्ल [उद्वेल्ल] H. 4. 223. *overflowing*, ii. 1<sup>b</sup>.  
 उव्वअ [उभय] *both*, ii. 18<sup>a</sup>, 42<sup>21</sup>; iv. 2<sup>a</sup>.

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ऊसव [उत्स°] *festival, pleasure*, i. 13<sup>d</sup>, 16<sup>3</sup>, 18<sup>d</sup>; iv. 21<sup>6</sup>.

ऊसुअ [उत्सुक] *desirous, eagerly expecting*, ii. 40<sup>2</sup>.

ऊ Caus., *to give, offer*. appenti, ii. 38<sup>b</sup>. uppiu, ii. 19<sup>b</sup>.

एक्क [एक] *one*. ekka, i. 26<sup>d</sup>; iii. 25<sup>d</sup>; iv. 1<sup>b</sup>, 2<sup>a</sup>, 7<sup>d</sup>, 9<sup>d</sup>. ekko, i. 18<sup>1</sup>, 20<sup>41</sup>; ii. 6<sup>22</sup>; iii. 17<sup>c</sup>. ekkā, i. 4<sup>3</sup>. ekkani, i. 25<sup>6</sup>, 26<sup>c</sup>. ekkena, i. 24<sup>c</sup>, 27<sup>a</sup>; ii. 6<sup>25</sup>; iii. 4<sup>5</sup>. ekkassim, i. 20<sup>26</sup>. ekke, iv. 2<sup>1</sup>.

एक्कत्थ [एकत्थ] *near*, ii. 8<sup>d</sup>.

एक्कमित्त [एकमित्त] *the one or only friend*, ii. 50<sup>c</sup>.

एक्कावलो [एका°] *a single string of pearls*, i. 20<sup>7</sup>; iii. 5<sup>b</sup>, 6<sup>a</sup>, 20<sup>3</sup>.

एक्केक्का [एकैकता] *the being one-by-one. °æ, one by one, singly*, iii. 5<sup>a</sup>.

एक्केक्कम HD. 1. 145. *one another*, iii. 10<sup>c</sup>.

एया *ts. a black antelope*, ii. 21<sup>b</sup>.

एयाड्डु [एया°] *the moon*, iii. 28<sup>d</sup>.

एयायाहि [°नाभि] *musk*, ii. 7<sup>b</sup>.

एयिहं H. 2. 134. *here, now*, i. 14<sup>c</sup>, 20<sup>c</sup>; ii. 43<sup>1</sup>.

एतद् *this, that*. esa, i. 4<sup>10</sup>, 28<sup>6</sup>; ii. 27<sup>1</sup>; iv. 3<sup>c</sup>, 7<sup>d</sup>, 20<sup>11</sup>. eso, i. 4<sup>7</sup>, 28<sup>2, 5</sup>, 34<sup>24</sup>, ii. 6<sup>10, 20</sup>, 43<sup>13</sup>, 46<sup>1</sup>; iii. 8<sup>2</sup>, 20<sup>15</sup>, 34<sup>3, 8</sup>; iv. 18<sup>3</sup>, 20<sup>9</sup>. esā, i. 20<sup>2, 18, 40</sup>, 28<sup>3</sup>, 30<sup>d</sup>, 32<sup>c</sup>, 34<sup>1, 34</sup>; ii. 6<sup>17</sup>, 8<sup>b</sup>, 10<sup>2, 3</sup>, 41<sup>c, 8</sup>; iv. 9<sup>14</sup>, 18<sup>14, 20</sup>, 19<sup>64, 66</sup>. eam, i. 5<sup>a</sup>, 11<sup>b</sup>, 35<sup>a</sup>; ii. 8<sup>c</sup>. edam, i. 4<sup>11</sup>, 5<sup>2</sup>, 31<sup>1</sup>, 34<sup>5</sup>; ii. 6<sup>4</sup>, 10<sup>8</sup>, 29<sup>8</sup>, 41<sup>1</sup>, 42<sup>7</sup>, 43<sup>3</sup>; iii. 9<sup>1</sup>, 12<sup>3</sup>, 34<sup>5, 7</sup>; iv. 5<sup>1</sup>, 18<sup>8, 10, 27, 34, 35</sup>. edassa, i. 5<sup>5</sup>, 28<sup>3, 8</sup>. eāi, ii. 40<sup>a</sup>. eāæ, i. 31<sup>1</sup>,

33<sup>2</sup>; ii. 9<sup>1</sup>, 10<sup>4</sup>. ee, iv. 4<sup>d</sup>. edāim,  
ii. 8<sup>2</sup>. edāhim, ii. 10<sup>5</sup>. edānam,  
i. 34<sup>31, 33</sup>.  
एलिअ H. 2. 157. *so much, so great*, ii.  
6<sup>15</sup>.  
एत्य [अत्र] *here*, i. 12<sup>b</sup>, 25<sup>5</sup>, 34<sup>3</sup>; ii. 8<sup>3</sup>, 9<sup>1</sup>,  
44<sup>d</sup>, 47<sup>1, 4</sup>; iii. 12<sup>b</sup>; iv. 5<sup>1</sup>, 18<sup>13</sup>.  
etthantare, *in the meantime*, i. 29<sup>d</sup>.  
एदावत्य [एतदवस्य] *being in that condi-*  
*tion*, i. 34<sup>38</sup>.  
एमेअ [एवमेव] H. 1. 271. *just so*, ii. 49<sup>a</sup>;  
iii. 9<sup>b</sup>.  
एरिस [ईदृश] *such*, iii. 21<sup>b</sup>.  
एवं ts. *thus, so*, i. 18<sup>12</sup>, 20<sup>15, 17, 28, 30</sup>; ii.  
6<sup>7</sup>, 40<sup>4</sup>, 50<sup>5</sup>; iii. 3<sup>2</sup>, 8<sup>6</sup>, 16<sup>1</sup>; iv. 4<sup>1</sup>,  
18<sup>35</sup>, 19<sup>19, 48</sup>.

ओदु [°ष्ठ] *lip*, i. 13<sup>a</sup>; ii. 41<sup>a</sup>.

ओदिख see तृ+अव.

ओलगाविआ HD. 1. 164. *a female ser-*  
*vant*, ii. 9<sup>1</sup>, 23<sup>4</sup>.

ओल्ल [आर्द्र] H. 1. 82. *wet, moistened,*  
*juicy, fresh, new*, i. 28<sup>b</sup>; iii. 1<sup>b</sup>;  
iv. 4<sup>a</sup>, 7<sup>b</sup>.

ओसह [ओषध] *a medicament*, iv. 6<sup>d</sup>.

कभली [कद°] *the plantain tree*, ii. 14<sup>b</sup>;  
iv. 18<sup>3</sup>.

कह [°वि] *a poet*, i. 1<sup>a</sup>, 4<sup>19</sup>, 5<sup>5</sup>, 6<sup>2</sup>, 8<sup>3</sup>, 9<sup>a</sup>,  
10<sup>a</sup>, 20<sup>2</sup>.

कहत्तय [कवित्व] *poetry, office of poet*, i.  
19<sup>5</sup>, 20<sup>6, 18</sup>; ii. 10<sup>2</sup>.

कहन्द [कवीन्द] *a king of poets, a ho-*  
*norific epithet of a poet*, i. 11<sup>a</sup>.

कहराअ [कविराज] *the same*, i. 9<sup>a</sup>.

कउ [कत्] *a sacrifice*, i. 24<sup>b</sup>.

ककस [कर्कश] *hard, rough, merciless*, i.  
20<sup>48</sup>.

कङ्कल ts. *a bracelet*, i. 18<sup>10</sup>.

कङ्कली ts. HD. 2. 12. *the Açoka tree*,  
i. 17<sup>c</sup>.

कञ्च [काच] *glass, crystal*, i. 20<sup>26</sup>.

कञ्ज [कार्य] *work, affair, business*, ii. 6<sup>8</sup>,  
28<sup>4</sup>, 29<sup>1, 4, 8, 12</sup>. kim kajjam, *what*  
*is the use of*, ii. 28<sup>a</sup>; iii. 1<sup>a</sup>, 12<sup>2</sup>,  
19<sup>c</sup>.

कञ्जल ts. *lampblack, used as a colly-*  
*rium*, i. 20<sup>7</sup>; ii. 23<sup>a</sup>, 41<sup>b</sup>, 46<sup>a</sup>; iii.  
33<sup>b</sup>; iv. 14<sup>a</sup>.

कञ्चय [काञ्चन] *gold*, i. 32<sup>a</sup>; ii. 12<sup>b</sup>; iii. 1<sup>b</sup>.

कञ्चयचयड [काञ्चन°] *name of a bard*, i. 16<sup>2</sup>;  
iii. 26<sup>1</sup>.

कञ्चयमाला [काञ्चन°] *name of a woman*,  
iv. 9<sup>10</sup>.

कञ्चयसेल [काञ्चनशैल] *mount Meru*, ii. 15<sup>b</sup>.

कञ्ची [काञ्ची] *name of a town in South-*  
*ern India, Conjevaram*. i. 15<sup>a</sup>.

कञ्ची [काञ्ची] *a girdle*, i. 34<sup>a</sup>; ii. 15<sup>a</sup>, 23<sup>c</sup>;  
34<sup>b</sup>, iii. 18<sup>a</sup>.

कञ्चुलिआ [°का] *a bodice*, i. 20<sup>7</sup>.

कञ्जिअ [काञ्जिक] *sour gruel*, ii. 29<sup>11</sup>.

कद् + प्र to show, display, manifest. paa-  
dei, iii. 12<sup>c</sup>, 17<sup>d</sup>.

कदकल [कटात्त] *a glance, a side-long look*,  
i. 29<sup>a</sup>; iv. 24<sup>b</sup>.

कदिल्ल HD. 2. 52. *a cloth girt round*  
*the loins*, i. 27<sup>d</sup>.

कदिसुत्तअ [कटिसूत्र] *a girdle*, i. 20<sup>9</sup>.

कदित् see क्वय्.

कण ts. *a drop*, iv. 8<sup>c</sup>.

कणअ [कनक] *gold*, i. 20<sup>9</sup>; iii. 22<sup>b</sup>; iv. 9<sup>12</sup>.

कणकणिअ [कणकणित्] *tinkling*, ii. 32<sup>b</sup>.

- कशिपु [°निष्ठ] *youngest*, ii. 6<sup>24</sup>.  
 कशटभ [°क] *a thorn, prickle, sting*, iii. 24<sup>a</sup>; iv. 21<sup>a</sup>, 22<sup>d</sup>.  
 कशठ *ts. the throat*, i. 16<sup>3</sup>, 20<sup>27</sup>; ii. 1<sup>b</sup>, 2<sup>a</sup>, 17<sup>a</sup>; iii. 2<sup>c</sup>, 6<sup>b</sup>, 20<sup>7</sup>; iv. 17<sup>a</sup>.  
 कशढ [का°] *an arrow*, i. 16<sup>3</sup>; iii. 18<sup>d</sup>.  
 कशढारेह् *to excavate; carve, sculpture.* °riūna, iii. 17<sup>d</sup>. *According to O = utkīrya. Cp. Marāṭhī, kaṁdāraṇeṁ.*  
 कश्य [°या] *ear*, i. 20<sup>40</sup>, 32<sup>b</sup>; ii. 27<sup>a</sup>; iii. 20<sup>2</sup>.  
 कश्यउज्ज [कान्यकुब्ज] *name of a city, Kanouj*, iii. 5<sup>2</sup>.  
 कश्यजर [कर्णपूर] *an ornament worn in the ear, an ear-ring*, i. 14<sup>2</sup>.  
 कस्या [कन्या] *a young girl*, i. 25<sup>6</sup>.  
 कस्याढी [कर्णाटी] *a Kārṇāṭa woman*, i. 15<sup>c</sup>.  
 कस्युपल [कर्णात्पल] *an ear-lotus*, i. 34<sup>c</sup>.  
 कस्यूरिआ [कस्तूरिका] *musk*, i. 18<sup>18</sup>, 34<sup>39</sup>.  
 कथ् *to tell, say. kadhemi*, i. 32<sup>4</sup>; iv. 9<sup>6</sup>. *kadhehi*, ii. 11<sup>2</sup>. *kadhedu*, iii. 2<sup>3</sup>. *kadhesu*, iii. 16<sup>2</sup>; iv. 18<sup>9</sup>.  
*kahijjan*, i. 5<sup>a</sup>. *kadhīadu*, i. 34<sup>7</sup>; iii. 3<sup>6</sup>. *kadhido*, ii. 41<sup>9</sup>, 50<sup>2</sup>. *akadhida*, i. 28<sup>4</sup>. *kadhidaṁ*, i. 5<sup>7</sup>.  
 कथं [कथम्] *how, why*, i. 18<sup>15</sup>, 30<sup>1</sup>; ii. 1<sup>2</sup>, 6<sup>13</sup>, 21<sup>1</sup>, 11<sup>6</sup>, 40<sup>2</sup>; iii. 10<sup>1</sup>, 22<sup>4</sup>; iv. 2<sup>11</sup>.  
*Cp. कथं.*  
 कन्तारत्तण *wretchedness, imbecility (K, kārpanya)*, i. 19<sup>2</sup>, 20<sup>7</sup>.  
 कन्ति [का°] *loveliness, beauty*, ii. 27<sup>b</sup>, 30<sup>b</sup>.  
 कन्द *ts. a root, bulb, garlic*, iii. 28<sup>c</sup>, 29<sup>b</sup>.  
 कन्दप्य [°प] *Cupid*, i. 16<sup>2</sup>; ii. 40<sup>b</sup>, 41<sup>d</sup>; iii. 28<sup>c</sup>.  
 कन्दप्यकेली [°पकेली] *name of a woman*, iv. 9<sup>11</sup>.  
 कन्दलिद [°त्] *richly or suddenly produced*, i. 16<sup>3</sup>.  
 कन्दलिल्ल *H. 2. 159. shooting, sprouting*, iii. 28<sup>c</sup>.  
 कन्दली *the plantain tree; a new shoot, sprig*, ii. 14<sup>b</sup>; iii. 20<sup>a</sup>; iv. 7<sup>c</sup>.  
 कन्दोट्ट *HD. 2. 9. a blue lotus*, iii. 3<sup>b</sup>.  
 कप्यन्त [°ल्पान्त] *end of the world, universal destruction*, iv. 19<sup>a</sup>.  
 कप्यूर [°पूर] *camphor*, i. 17<sup>b</sup>, 29<sup>c</sup>, 34<sup>39</sup>; iii. 28<sup>a</sup>; iv. 5<sup>c</sup>.  
 कप्यूरमञ्जरी [कर्णु°] *name of the heroine of our play*, i. 34<sup>20, 24</sup>; ii. 6<sup>24</sup>, 28<sup>3</sup>, 29<sup>6, 7</sup>, 40<sup>2</sup>, 42<sup>15, 17</sup>; iii. 8<sup>4</sup>, 20<sup>23</sup>, 22<sup>1</sup>, 31<sup>1</sup>; iv. 9<sup>6</sup>, 19<sup>2, 14, 23, 24, 29, 32, 43, 50</sup>, 20<sup>13, 16</sup>.  
 कम [क्र°] *succession, regular course, manner*, iii. 4<sup>b</sup>, 5<sup>b</sup>, 25<sup>d</sup>; iv. 3<sup>c</sup>.  
 कमल *ts. a lotus*, ii. 11<sup>d</sup>, 16<sup>a</sup>, 50<sup>a</sup>; iv. 22<sup>b</sup>.  
 कमला *ts. a name of Lakṣmī*, iv. 24<sup>b</sup>.  
 कम्पि- [°म्पिन्] *shaking, agitating*, i. 17<sup>c</sup>.  
 कम्म- [°मन्] *action, performance*, iv. 16<sup>b</sup>.  
 कम्मण [कार्मण] *magic, witchcraft*, ii. 26<sup>b</sup>.  
 कर *ts. hand; ray, beam*, ii. 16<sup>a</sup>, 42<sup>a</sup>; iii. 20<sup>c</sup>, 24<sup>b</sup>, 25<sup>c</sup>.  
 करङ्क *ts. a box*, iv. 9<sup>10</sup>.  
 करण *ts. doing, making*, ii. 6<sup>15</sup>; iv. 16<sup>b</sup>.  
 करण्डिआ [°का] *a small box*, iii. 5<sup>2</sup>.  
 करवाल *ts. a sword*, iv. 9<sup>8</sup>.  
 कराल *ts. gaping; terrible; fem. a terrible form of Durgā*, i. 18<sup>8</sup>, 20<sup>28</sup>; iv. 16<sup>a</sup>.  
 करालिअ [°त्] *made terrible*, iv. 2<sup>b</sup>.  
 करि- [°रिन्] *an elephant*, ii. 6<sup>10</sup>.  
 कल् *to hold, do, notice. akalia*, i. 2<sup>a</sup>.  
 kalida, iv. 9<sup>10</sup>.  
 कलकविट- [°पिठन्] *the cuckoo*, i. 16<sup>3</sup>.

कलङ्क ts. *stain, fault*, iii. 10<sup>a</sup>.  
 कलया [°ना] *doing, putting on*, iii. 28<sup>c</sup>;  
 iv. 4<sup>a</sup>.  
 कलम ts. *rice*, i. 19<sup>a</sup>.  
 कलम्ब ts. *the Kadamba tree*, iii. 24<sup>a</sup>.  
 कलस [°श] *a water-pot. thanakalasa, a breast like a water-pot*, ii. 24<sup>b</sup>;  
 iii. 7<sup>d</sup>. *thanakalasinī, a woman having such breasts*, ii. 23<sup>b</sup>.  
 कलहंस ts. *a swan*, iii. 23<sup>b</sup>.  
 कला ts. 1. *a small part; a digit of the moon*, i. 4<sup>b</sup>; ii. 10<sup>c</sup>, 46<sup>a</sup>; iii. 25<sup>d</sup>.  
 2. *any practical art*, ii. 27<sup>c</sup>.  
 कलिआ [°का] *a flower, bud*, ii. 27<sup>a</sup>; iii. 1<sup>a</sup>.  
 कलिङ्गसेणा [°ना] *name of a woman*, iv. 9<sup>a</sup>.  
 कलेवर ts. *body*, iv. 22<sup>c</sup>.  
 कल्लोलवती [°ती] *name of a woman*, iv. 9<sup>12</sup>.  
 कल्लोलिणी [°नी] *a river*, ii. 3<sup>a</sup>.  
 कवलण [°न] *eating, swallowing*, i. 20<sup>b</sup>.  
 कवलिभ [°त] *eaten, chewed*, iii. 2<sup>b</sup>.  
 कवाल [°पाल] *the skull*, iv. 19<sup>b</sup>.  
 कविञ्जल [कपि°] *name of the Vidūṣaka*,  
 i. 20<sup>4, 36, 43, 34</sup>; ii. 27<sup>1</sup>, 29<sup>1</sup>; iv. 20<sup>9</sup>.  
 कवील [°पोल] *the cheek*, i. 32<sup>b</sup>; iii. 33<sup>b</sup>.  
 काव्य [काव्य] *a poem, poetry, a Kāvya*,  
 i. 1<sup>d</sup>, 8<sup>b</sup>, 19<sup>6, 7</sup>, 20<sup>4, 6</sup>; ii. 4<sup>c</sup>.  
 कश् to *rub, test, try*. *kasiadi*, i. 18<sup>18</sup>.  
 कस् + खि to *open, bloom*. *viasanti*, ii.  
 43<sup>b</sup>.  
 कसवट्टिआ [कषपट्टिका] *a touch-stone*, i. 18<sup>18</sup>,  
 19<sup>7</sup>.  
 कसाभ [कषाय] *red, affected*, iv. 23<sup>a</sup>.  
 कहं [कथम्] *how*, iv. 1<sup>a</sup>, 3<sup>d</sup>. *kahaṃ pi*  
 [kathamapi] *somehow, in any way*,  
 ii. 39<sup>a</sup>; iii. 32<sup>a</sup>. Cp. कथं.  
 कहिं H. 3. 60. *where*, i. 35<sup>b</sup>; ii. 42<sup>19</sup>,

43<sup>8</sup>. *kahiṃ pi, somewhere, any-where*, i. 24<sup>5</sup>, 25<sup>4</sup>.

काभ [°य] *body*, iv. 14<sup>a</sup>.  
 काण ts. *one-eyed*, i. 20<sup>7</sup>.  
 काणय [°नन] *a forest, park*, ii. 22<sup>b</sup>.  
 काम ts. *love, Cupid*, ii. 5<sup>b</sup>; iv. 2<sup>2</sup>, 7<sup>c</sup>.  
 कामं ts. *well, forsooth*, iii. 19<sup>3</sup>.  
 कामरूप [°य] *Assam*, i. 14<sup>2</sup>.  
 कामसेणा [°ना] *name of a woman*, iv. 9<sup>8</sup>.  
 कामिणी [°नी] *a loving, beautiful woman*,  
 i. 33<sup>a</sup>; ii. 43<sup>b</sup>, 48<sup>a</sup>; iii. 18<sup>c</sup>; iv. 6<sup>c</sup>.  
 कार ts. (at the end of comp.) *author*,  
 i. 8<sup>3</sup>.  
 कारण ts. *reason, cause*, ii. 27<sup>d</sup>, 42<sup>14</sup>, 47<sup>1</sup>;  
 iii. 1<sup>d</sup>, 9<sup>b</sup>.  
 कारामन्दिर ts. *a prison-house, jail*, iv. 9<sup>8</sup>.  
 कारि- [°रिन्] *doing, causing*, ii. 10<sup>a</sup>.  
 काल ts. *time; death, the destroying god*,  
 i. 8<sup>3</sup>; ii. 6<sup>8</sup>, 28<sup>d</sup>, 41<sup>9</sup>, 50<sup>3</sup>; iii. 4<sup>3</sup>;  
 iv. 2<sup>b</sup>, 19<sup>a</sup>.  
 काल ts. *black*, iv. 14<sup>a</sup>, 18<sup>b</sup>.  
 कालकवरिभ [°लालरिभ] *a scholar*, i. 18<sup>1</sup>.  
 कालन्तर [°लान्तर] *opportunity*, i. 35<sup>b</sup>.  
 काली ts. *a name of Durgā*, iv. 19<sup>b</sup>.  
 काश् + प्र to *appear, become manifest*.  
*paāsai*, iii. 11<sup>d</sup>.  
 किआ [क्रिया] *performance, a religious rite*, i. 24<sup>b</sup>.  
 किइ [कति] *work, composition*, i. 11<sup>b</sup>.  
 किंसुभ [°सुक] *a tree, Butea frondosa, having red blossoms*, i. 16<sup>c</sup>.  
 किंकरो ts. *a female servant*, i. 36<sup>b</sup>.  
 किङ्किणी ts. *a bell*, i. 20<sup>9</sup>; ii. 32<sup>b</sup>, 34<sup>b</sup>;  
 iv. 17<sup>a</sup>.  
 किन्ति [कीर्ति] *fame*, ii. 35<sup>b</sup>.  
 किन्तिम [कन्तिम] *artificial*, ii. 28<sup>a</sup>.

**किम्** *the interrogative pronoun, who, what, which; with vi, pi, it is indefinite, some one, a certain. The neuter किम् is used with instr. in the sense, what is the use of? किम् is used also as an interrogative particle. किम् ca, moreover, further.* ko, i. 4<sup>19</sup>, 5<sup>a, b</sup>, 16<sup>1</sup>, 20<sup>39</sup>, 28<sup>2</sup>, 35<sup>b</sup>; ii. 23<sup>c</sup>, 27<sup>c</sup>, 29<sup>12, 13</sup>, 47<sup>4</sup>, iii. 15<sup>c</sup>. kã, i. 4<sup>6</sup>, 16<sup>1</sup>, 20<sup>12</sup>, 33<sup>c</sup>, 34<sup>1, 3</sup>; ii. 25<sup>b</sup>, 27<sup>d</sup>; iii. 1<sup>b</sup>; iv. 9<sup>2</sup>, 16<sup>a</sup>, 19<sup>30</sup>. किम्, i. 1<sup>c</sup>, 4<sup>2, 12, 16</sup>, 6<sup>b, 2</sup>, 8<sup>1</sup>, 11<sup>1</sup>, 16<sup>2</sup>, 18<sup>8, 10, 13, 16</sup>, 19<sup>d, 6</sup>, 20<sup>2, 4, 20</sup>, 21<sup>3, 5</sup>, 22<sup>a</sup>, 23<sup>1</sup>, 24<sup>4</sup>, 25<sup>1</sup>, 28<sup>3</sup>, 34<sup>c</sup>, 35<sup>c</sup>; ii. 6<sup>16</sup>, 10<sup>c, 2, 6</sup>, 11<sup>3, 4</sup>, 16<sup>b</sup>, 24<sup>4</sup>, 28<sup>a, d</sup>, 29<sup>c, 4</sup>, 41<sup>8</sup>, 42<sup>7, 12, 14, 15, 16, 17, 32</sup>, 43<sup>11</sup>, 47<sup>1</sup>, 48<sup>2</sup>; iii. 1<sup>a, d</sup>, 2<sup>1</sup>, 8<sup>4, 5</sup>, 9<sup>1</sup>, 12<sup>1, 2</sup>, 13<sup>a, b, c</sup>, 14<sup>a, b, c</sup>, 16<sup>a, b, c, 2</sup>, 19<sup>c</sup>, 20<sup>3, 15, 16, 17</sup>, 34<sup>a, 3</sup>; iv. 2<sup>4, 6</sup>, 3<sup>1</sup>, 4<sup>c</sup>, 9<sup>14</sup>, 18<sup>8, 29</sup>, 19<sup>15, 34, 46, 67</sup>, 22<sup>b, 1, 2</sup>, 23<sup>c</sup>. kam, ii. 11<sup>2</sup>. keṇa, i. 10<sup>1</sup>. kassa, i. 23<sup>d</sup>, 27<sup>c</sup>; ii. 32<sup>d</sup>, 40<sup>b</sup>, 42<sup>9</sup>; iii. 8<sup>2</sup>, 9<sup>a</sup>; iv. 6<sup>d</sup>. kie, iii. 9<sup>a</sup>. ke ii. 42<sup>30</sup>.

**किरया** ts. *a ray, beam*, ii. 29<sup>d</sup>, 50<sup>c</sup>; iii. 26<sup>d</sup>.

**किराद** [°त्त] *a Kirāta; a dwarf*, iii. 34<sup>3</sup>.

**किल** ts. *certainly, I think*, ii. 8<sup>b</sup>.

**किलकिल-** *to sound, jubilate, laugh.* °lai, ii. 34<sup>b</sup>.

**किलम्मइ** see क्लम.

**किसलञ्ज** [°य] *a young and tender shoot*, ii. 42<sup>a</sup>.

**कीदिस** [°दृश] *of what kind*, i. 20<sup>36</sup>; ii. 42<sup>28</sup>; iii. 3<sup>6</sup>, 9<sup>3</sup>; iv. 19<sup>32</sup>.

**कीस** H. 3. 68. *why*, ii. 42<sup>26</sup>.

**कुगाम** [°गाम] *a petty village or hamlet*, i. 18<sup>18</sup>.

**कुङ्कुम** ts. *saffron*, i. 13<sup>c</sup>, 16<sup>a</sup>; ii. 8<sup>a</sup>, 12<sup>a</sup>; iii. 14<sup>b</sup>, 15<sup>d</sup>, 20<sup>3</sup>.

**कुञ्ज** [कूर्च] *beard*, i. 20<sup>40</sup>.

**कुञ्ज** [°ञ्ज] *humpbacked, crooked*, iii. 34<sup>3</sup>.

**कुट्टियाँ** [°नी] ts. *a bawd*, i. 18<sup>6</sup>, 34<sup>34</sup>.

**कुडिल** [°टिल] *crooked, curled*, ii. 20<sup>a</sup>.

**कुटुम्ब** [°टुम्ब] *family, household, relationship*, i. 4<sup>12</sup>, 34<sup>31</sup>.

**कुयडल** ts. *an ear-ring*, ii. 18<sup>a</sup>.

**कुयडलिञ्ज** [°त्त] *bowed, bent*, ii. 6<sup>d</sup>.

**कुन्त** ts. *a lance*, iv. 9<sup>10</sup>.

**कुन्तल** ts. *the hair of the head*, ii. 41<sup>b</sup>.

**कुन्तल** ts. *name of a country*, i. 12<sup>b</sup>, 34<sup>3</sup>. kuntali, *a Kuntala woman*, i. 15<sup>c</sup>.

**कुन्दमाला** ts. *name of a woman*, iv. 9<sup>10</sup>.

**कुप** *to be angry.* kuppadi, ii. 47<sup>3</sup>. kuppa, i. 20<sup>5, 11</sup>.

**कुप्यासञ्ज** [कूर्पासक] *a sort of bodice*, i. 13<sup>b</sup>.

**कुमरी** [°मारी] *a girl*, ii. 22<sup>a</sup>; iii. 17<sup>c</sup>.

**कुमारत्तया** [°त्त्य] *childhood, the age from 10 to 12*, iii. 16<sup>2</sup>.

**कुम्भ** ts. *a pitcher, water-pot, jar*, ii. 44<sup>a</sup>.

**कुम्भराड** [°ष्माराड] *a white gourd*, iv. 18<sup>8</sup>.

**कुम्भुलभव** [°म्भोद्भव] *an epithet of Agastya*, i. 17<sup>a</sup>.

**कुरङ्गच्छी** [°ङ्गाच्छी] *a deer-eyed woman*, ii. 3<sup>2</sup>.

**कुरङ्गिआ** [°का] *name of a woman, the confidential servant of Karpūra-mañjarī*, iii. 19<sup>2</sup>; iv. 20<sup>6</sup>.

**कुरल** ts. *a lock of hair*, i. 15<sup>c</sup>.

**कुरवञ्ज** [°क] *a species of amaranth*, ii. 42<sup>11</sup>, 43<sup>a, 13</sup>, 44<sup>a</sup>, 45<sup>a</sup>.

कुङ्कुराञ्ज- to croon, grumble, growl. °rā-  
anto, iii. 2<sup>1</sup>. °rāanti, i. 18<sup>15</sup>.

कुल ts. family, herd, collection, i. 11<sup>a</sup>,  
17<sup>c</sup>, 19<sup>7</sup>; ii. 2<sup>d</sup>, 44<sup>d</sup>.

कुलमग [°मार्ग] the doctrine and practices  
of left-hand Śāktas, i. 22<sup>b</sup>.

कुल्ला [°ल्या] a river, stream, ii. 10<sup>d</sup>.

कुवलज [°य] the blue water-lily, ii. 19<sup>b</sup>,  
38<sup>b</sup>, 42<sup>a</sup>.

कुसल [°शल] skilful, clever, i. 1<sup>d</sup>.

कुसोलज [°शीलज] an actor, i. 4<sup>2</sup>.

कुसुम ts. a flower, i. 4<sup>4</sup>, 16<sup>b</sup>; ii. 6<sup>19, 21</sup>, 7<sup>a</sup>,  
21<sup>a</sup>, 44<sup>c</sup>, 45<sup>b</sup>; iii. 1<sup>d</sup>, 22<sup>c</sup>, 24<sup>a</sup>; iv.  
18<sup>36</sup>, 19<sup>66</sup>, 21<sup>b</sup>, 22<sup>b</sup>.

कुसुमसर [°सर] Cupid, iii. 7<sup>b</sup>; iv. 2<sup>a</sup>.

कुसुमासर [°कर] the spring, ii. 1<sup>5</sup>.

कुसुमाउह [°युध] Cupid, ii. 35<sup>b</sup>.

कुहर ts. a cavity, ii. 30<sup>b</sup>; iii. 20<sup>7</sup>.

कूर ts. food, boiled rice, i. 19<sup>a</sup>.

क to make, do, prepare. Caus., to cause  
to do. kunai, ii. 31<sup>c</sup>; iv. 8<sup>d</sup>. ka-  
redi, i. 20<sup>33</sup>; iv. 18<sup>36</sup>. kuṇanti, i.  
14<sup>b</sup>; iv. 14<sup>b</sup>, 15<sup>b</sup>. karissaṃ, ii.  
10<sup>5</sup>, 43<sup>2</sup>; iv. 2<sup>4</sup>. kuṇa, iv. 20<sup>6</sup>.  
karedu, iv. 20<sup>6, 10</sup>. kuṇanto, ii.  
50<sup>a</sup>. kuṇantā, i. 15<sup>c</sup>; iii. 28<sup>c</sup>. ku-  
ṇantāṇā, ii. 46<sup>b</sup>. kādum, ii. 6<sup>14</sup>.  
kāūṇa, ii. 8<sup>a</sup>. kadua, ii. 8<sup>3</sup>; iii.  
5<sup>2</sup>; iv. 9<sup>7</sup>, 18<sup>11</sup>, 19<sup>17</sup>. kijjai, ii. 27<sup>c</sup>;  
iii. 15<sup>c</sup>. kariadi, i. 20<sup>26</sup>. kijjau,  
iii. 1<sup>a</sup>. kariadu, i. 20<sup>40</sup>, 25<sup>1</sup>; ii.  
43<sup>10</sup>, 50<sup>6</sup>; iv. 19<sup>19, 50</sup>, 21<sup>1</sup>, 22<sup>1</sup>. kaa,  
iv. 17<sup>a</sup>. kida, ii. 6<sup>15</sup>. kao, iii.  
32<sup>b</sup>. kido, ii. 9<sup>1</sup>; iv. 18<sup>22</sup>. kaam,  
ii. 47<sup>b</sup>. kidam, i. 19<sup>6</sup>; ii. 6<sup>24</sup>, 11<sup>3, 4</sup>,  
47<sup>1</sup>; iii. 30<sup>2</sup>; iv. 20<sup>2</sup>. kae, ii. 10<sup>d</sup>.

kide, ii. 42<sup>9, 10, 13</sup>. kidāo, iv. 9<sup>12</sup>.  
kaāi, ii. 19<sup>a</sup>. karanijjaṃ, i. 12<sup>2</sup>.  
kādavvā, i. 34<sup>85</sup>. kādavvaṃ, i.  
24<sup>4</sup>; ii. 29<sup>2</sup>. kārio, ii. 15<sup>b</sup>. kari-  
daṃ, iv. 18<sup>30</sup>.

+ अलम to decorate. °kiām, i. 33<sup>a</sup>. °ki-  
dā, ii. 24<sup>2</sup>.

कृ to draw, drag away, bend. kaḍ-  
ḍhijjai, ii. 29<sup>b</sup>. kaḍḍhia, i. 32<sup>c</sup>.  
kaḍḍhidāo, iii. 4<sup>3</sup>.

+ आ to draw, pull, snatch. āaḍḍhia,  
i. 29<sup>b</sup>.

कृ to spread, scatter. kirai, iii. 20<sup>b</sup>.  
kirantā, iii. 28<sup>b</sup>.

केअञ्ज fem. केअई [°तक] name of a plant,  
i. 29<sup>b</sup>; ii. 7<sup>a</sup>; iv. 21<sup>b</sup>, 22<sup>b</sup>.

केआरिआ [°दारिका] a meadow, iii. 20<sup>3</sup>.

केदई [°तकई] name of a plant, ii. 6<sup>19, 20, 21, 22</sup>.

केलि ts. play, sport, amorous sport, i.  
24<sup>d</sup>, 26<sup>c</sup>; iii. 20<sup>3</sup>, 23<sup>b</sup>, 31<sup>b</sup>; iv. 2<sup>6</sup>, 9<sup>11</sup>.

केलिआर [°कार] causing pastime, i. 14<sup>2</sup>.

केलिकाण [°नन] a pleasure-park, ii. 22<sup>b</sup>.

केलिभवण [°न] a pleasure-house, iv. 19<sup>a</sup>.

केलिचदो [°तो] name of a woman, iv. 9<sup>12</sup>.

केलिचिमाण [°न] a pleasure-palace, iv. 9<sup>12</sup>.

केलिसअण [°शयन] a pleasure-couch, iii.  
27<sup>c</sup>.

केलिसेज्जा [°शय्या] the same, iii. 3<sup>a</sup>.

केवल ts. only, i. 6<sup>b</sup>, 24<sup>c</sup>; ii. 28<sup>2</sup>.

केस [°श] hair, i. 26<sup>b</sup>.

केसर ts. the filament of a flower, fibre;  
the Bakula tree, iii. 1<sup>d</sup>, 24<sup>a</sup>, 25<sup>c</sup>.

कोअण [°दण्ड] a bow, i. 16<sup>3</sup>; iii. 30<sup>b</sup>.

कोइल [°किल] the cuckoo, i. 18<sup>c</sup>; iii. 31<sup>b</sup>.

कोउहल्ल [कोतूहल] desire, curiosity, ii.  
38<sup>a</sup>; iv. 18<sup>a</sup>.

कोकहल *the same*, ii. 49<sup>a</sup>.  
 कोडि [°टि] *ten millions*, iii. 5<sup>b, 3</sup>.  
 कोडु HD. 2. 33. *desire, curiosity*, ii. 37<sup>b</sup>; iii. 3<sup>c</sup>.  
 कोदुभघर [कोतुकग्रह] *a pleasure-house*, iv. 18<sup>32</sup>.  
 कोमल *ts. tender, soft*, ii. 10<sup>c</sup>; iii. 33<sup>a</sup>.  
 कोल [को°] *belonging to the left-hand* Çāktas, i. 23<sup>d</sup>.  
 कोलाहल *ts. a loud and confused noise*, iii. 34<sup>3</sup>.  
 कोस [°श] *membrum virile*, i. 20<sup>28</sup>.  
 ककु, हु, *after ā and anusvāra खु [खलु] indeed, methinks. kkhu*, i. 20<sup>43</sup>; iv. 2<sup>4</sup>. hu, i. 4<sup>6</sup>, 20<sup>38</sup>, 34<sup>b, 17, 18</sup>; ii. 42<sup>a, b</sup>, 48<sup>b</sup>; iii. 9<sup>b</sup>; iv. 2<sup>a</sup>, 18<sup>36</sup>. khu, i. 5<sup>2</sup>; ii. 0<sup>5</sup>, 6<sup>6</sup>, 10<sup>2</sup>; iii. 3<sup>d</sup>.  
 क्रम *intens. Caus., to cause to go. cañ-kamio*, ii. 18<sup>b</sup>.  
 + भति *to pass. adikkanta*, iv. 18<sup>11</sup>.  
 + भा *to attack, subdue. akkanta*, i. 14<sup>2</sup>.  
 + निस *to go away, to leave. nikkamamha*, iii. 22<sup>9</sup>.  
 की *to buy. kiṇido*, iii. 4<sup>5</sup>. kiṇidā, i. 34<sup>15</sup>.  
 + वि *to sell. vikkiṇiadi*, i. 18<sup>18</sup>. vikkiṇidā, iii. 5<sup>3</sup>.  
 क्रम *to be tired out, exhausted. kilammāmi*, iii. 19<sup>2</sup>. kilammanti, iii. 20<sup>3</sup>. kilanto, iii. 8<sup>1</sup>.  
 कृत् *to boil. kaḍhia*, ii. 6<sup>b</sup>. kaḍhida, iii. 20<sup>3</sup>.  
 कल् + ऋ *Caus., to wash, wipe away. pakkhārido*, iii. 3<sup>9</sup>.  
 क्षिप *to throw, cast. khivanti*, iv. 13<sup>a</sup>.

खभ [क्षत] *hurt, torn, broken; a wound*, i. 28<sup>a</sup>; ii. 11<sup>b</sup>.  
 खया [°द्व] *a sword*, iv. 9<sup>11</sup>.  
 खञ्ज *to limp, halt. khañjia*, i. 21<sup>c</sup>.  
 खडङ्गिआ HD. 2. 71. *a side-door, back-door*, iii. 20<sup>11</sup>.  
 खडिआ [°टिका] *chalk*, iii. 33<sup>a</sup>.  
 खया [क्षया] *an instant, moment*, ii. 3<sup>2</sup>, 40<sup>3</sup>, 41<sup>6</sup>, 47<sup>d</sup>; iv. 9<sup>b</sup>, 18<sup>32</sup>.  
 खण्ड- *to break, cut, crush. khaṇḍisam*, i. 20<sup>16</sup>. khaṇḍijjāi, iv. 3<sup>d</sup>. khaṇḍaantā, i. 15<sup>b</sup>.  
 खण्ड *ts. a piece, part*, i. 23<sup>c</sup>.  
 खण्डया [°ना] *breaking, cutting, frustrating*, ii. 27<sup>d</sup>; iv. 3<sup>b</sup>.  
 खलखण्ड *a kind of cake? jest, joke? (K, kalikhaṇḍa apūpaviṣeṣaḥ, N, deçyāṁ khaḍikhaṇḍaḍabdaḥ kriḍāvācakaḥ)*, i. 34<sup>15</sup>.  
 खाद् *to eat. khajjāe*, i. 23<sup>b</sup>.  
 खाम [क्षाम] *thin, emaciated*, ii. 6<sup>10</sup>.  
 खार [क्षार] *salt*, ii. 11<sup>b</sup>.  
 खिख [°च] *afflicted, tired*, i. 20<sup>a</sup>.  
 खिखइ *see क्षिप*.  
 खु *see ककु*.  
 खुट्टइ H. 4. 116. *to fall short*, ii. 4<sup>a</sup>.  
 खुर [क्षर] *a razor*, iv. 3<sup>d</sup>.  
 खेलइ *to play, move to and fro. khelanti*, iv. 11<sup>b</sup>.

गभय [गमन] *the sky*, ii. 30<sup>b</sup>, 47<sup>d</sup>; iii. 20<sup>15</sup>.  
 गङ्गा *ts. the Ganges*, i. 4<sup>a</sup>; iii. 3<sup>9</sup>.  
 गया *ts. a flock, multitude; certain demigods who are the attendants of Śiva*, i. 25<sup>c</sup>, 33<sup>a</sup>; ii. 28<sup>c</sup>; iv. 19<sup>65</sup>, 22<sup>c</sup>.

गयाया [°न] *counting*, ii. 37<sup>b</sup>.  
 गयाया [°न] *regard*. kā g., *what need we say of*, iii. 1<sup>b</sup>.  
 गयिठ [°न्यि] *a knot, tie*, i. 15<sup>d</sup>, 20<sup>43</sup>; iii. 9<sup>a, 2</sup>; iv. 20<sup>12</sup>.  
 गयिठयख [°न्यिपय] *name of a fragrant shrub, according to P = Tabernaemontana coronaria*, iii. 20<sup>3</sup>.  
 गयड ts. *the cheek*, i. 15<sup>a</sup>, 16<sup>a</sup>; ii. 37<sup>a</sup>; iii. 34<sup>b</sup>.  
 गयडूस [°ष] *a mouthful, handful*, iii. 20<sup>2</sup>.  
 गत [गान्न] *a limb, body*, ii. 27<sup>b</sup>; iii. 22<sup>1</sup>.  
 गन्ध ts. *smell, odor*, ii. 6<sup>19</sup>.  
 गन्धतेल्ल [°तैल] *a fragrant oil*, i. 13<sup>a</sup>.  
 गन्धहरिया ts. *the musk-deer*, iii. 20<sup>3</sup>.  
 गब्ध [°भ] *womb, belly, interior*, i. 34<sup>17</sup>; iii. 3<sup>15, 18</sup>, 4<sup>1</sup>; iv. 21<sup>b</sup>.  
 गब्धघर [°भगृह] *inner apartment*, iii. 22<sup>1</sup>.  
 गम् to *go, pass*. gacchāmi, iii. 3<sup>15</sup>, 34<sup>3</sup>. gacchanti, iv. 9<sup>b</sup>. gaccha, i. 20<sup>23, 25</sup>; ii. 42<sup>23</sup>. gacchamha, iii. 22<sup>6</sup>. gamissam, i. 34<sup>38</sup>; ii. 50<sup>3</sup>; iv. 19<sup>37, 47</sup>. gamissāmo, i. 36<sup>1</sup>. gao, iii. 25<sup>d</sup>. gado, iii. 3<sup>14</sup>, 5<sup>3</sup>. gaā, i. 33<sup>c</sup>. gadā, i. 18<sup>15</sup>, 20<sup>23, 25</sup>; iv. 9<sup>3</sup>, 19<sup>22</sup>. gaam, i. 35<sup>b</sup>; iii. 3<sup>a, d</sup>. gadam, ii. 1<sup>3</sup>, 11<sup>2</sup>; iii. 4<sup>1</sup>, 12<sup>2</sup>. gadāe, iv. 20<sup>3</sup>. gae, i. 14<sup>a</sup>, 35<sup>c</sup>. gade, iii. 3<sup>14</sup>, 8<sup>4</sup>; iv. 18<sup>32</sup>. gadua, iv. 18<sup>4</sup>, 19<sup>24</sup>.  
 + अनु to *accompany*. anugaa, iv. 11<sup>b</sup>. anugadā, ii. 28<sup>2</sup>.  
 + भव to *know, learn*. avagamia, iii. 34<sup>5, 7</sup>.  
 + आ to *come*. ācchasi, ii. 42<sup>23</sup>. ācchadi, ii. 41<sup>8</sup>; iii. 34<sup>7</sup>. āccha, iii. 34<sup>5</sup>. ācchadha, iv. 19<sup>39, 57</sup>.

āgamissam, i. 20<sup>38</sup>; iv. 19<sup>18</sup>. āgamissadi, iv. 18<sup>31</sup>. āgantavvam, iv. 19<sup>25</sup>. āado, iv. 19<sup>60</sup>. āadā, ii. 6<sup>14, 17</sup>, 42<sup>2</sup>; iv. 19<sup>17</sup>. āgadam, i. 18<sup>4</sup>; iii. 34<sup>7</sup>.  
 + उद् to *rise, ascend*. uggaa, iii. 1<sup>c</sup>.  
 + निस् to *come out, part*. niggacchadi, iv. 19<sup>2</sup>. niggaam, iii. 20<sup>c</sup>.  
 + सम् to *join, meet*. samgada, iii. 3<sup>14</sup>.  
 गम् ts. *going away*, iv. 7<sup>d</sup>.  
 गमया [°न] *going, motion*, iii. 23<sup>b</sup>.  
 गम्भोर ts. *deep, solemn*, i. 28<sup>3</sup>.  
 गरल ts. *poison*, ii. 11<sup>a</sup>.  
 गल् to *drop, fall*. Caus., *to pour out, filter, strain*. galanti, ii. 9<sup>b</sup>. gāliassa, i. 19<sup>c</sup>.  
 + वि to *vanish, disappear*. vialida, ii. 6<sup>10</sup>.  
 गलिबडल्ल [°बलीवर्द] HD. 6. 91. *a strong but lazy bull*, i. 20<sup>29</sup>.  
 गळ [°र्ष] *pride*, i. 19<sup>5</sup>.  
 गाढ ts. *strong, vehement, intense*, i. 19<sup>5</sup>, 20<sup>43</sup>; ii. 45<sup>a</sup>; iii. 20<sup>3</sup>; iv. 1<sup>a</sup>.  
 गिम्ह [°षिम्] *summer*, ii. 41<sup>5</sup>; iv. 1<sup>a</sup>, 4<sup>c</sup>.  
 गिरा [°गिर्] *speech, voice, words*, ii. 29<sup>c</sup>.  
 गिरि ts. *a mountain*, i. 20<sup>a</sup>.  
 गिरिन्द [°रीन्द्र] *the king of mountains, Himavant, the father of Pārvatī*, i. 3<sup>b</sup>.  
 गिरिस [°श] *Śiva*, i. 3<sup>b</sup>; iii. 29<sup>a</sup>.  
 गिरिसुआ [°त्ता] *Pārvatī*, i. 4<sup>d</sup>.  
 गौड [°त्ति] *song, singing*, iv. 17<sup>a</sup>.  
 गुण ts. *quality, virtue; thread, string, cord*, i. 10<sup>b</sup>, 20<sup>43</sup>, 33<sup>a</sup>; ii. 2<sup>b</sup>, 4<sup>a</sup>, 26<sup>b</sup>, 27<sup>c</sup>, 28<sup>c</sup>; iii. 8<sup>5</sup>; iv. 19<sup>65</sup>, 22<sup>c</sup>, 24<sup>a</sup>.



गुल्फ see गुम्फ.  
 गुम्फ to string, tie, arrange. gumphedi,  
 i. 4<sup>a</sup>. gumphantā, i. 15<sup>d</sup>. guttha,  
 iii. 2<sup>a</sup>, 5<sup>b</sup>.  
 गुरु ts. a teacher, spiritual preceptor,  
 i. 5<sup>b</sup>, 22<sup>a</sup>; iv. 18<sup>12, 21, 25</sup>.  
 गुह् to hide. gūḍha, ii. 21<sup>a</sup>.  
 + उव to embrace. uvagūḍho, ii. 45<sup>a</sup>.  
 गृ + वसुद् to throw out, put forth. sa-  
 muggirāi, ii. 45<sup>b</sup>.  
 गेअ [°य] song, iii. 14<sup>a</sup>.  
 गेज्ज [यास्य] what can be grasped, i. 30<sup>a</sup>;  
 iii. 19<sup>b</sup>.  
 गेरिआ [गिरिका] red chalk, iii. 18<sup>b</sup>.  
 गेहियी [ग°] wife, i. 11<sup>a</sup>; iii. 15<sup>a</sup>.  
 गे to sing. gāanta, i. 21<sup>a</sup>.  
 गोअर [°चर] range of the organs of sense,  
 grip, hold, influence, iv. 2<sup>a</sup>, 20<sup>b</sup>.  
 गोदू [°ष्टी] conversation, i. 20<sup>36</sup>.  
 गोर [गीर] white, yellowish, iii. 34<sup>b</sup>.  
 गोरअ the same, iii. 31<sup>a</sup>.  
 गोरङ्क [गौराङ्क] fem. °ngī, having a pale-  
 red body, i. 20<sup>9</sup>.  
 गोरी [गी°] Pārvatī, i. 28<sup>a</sup>; ii. 6<sup>25</sup>; iv. 18<sup>11</sup>.  
 गोवअ [°पक] a cow-herd, i. 21<sup>a</sup>.  
 ग्रह् to seize, take. genpha, iv. 20<sup>13</sup>. ghet-  
 tūna, i. 12<sup>3</sup>. genhia, iv. 19<sup>18, 39, 57</sup>.

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घट Caus., to join, accomplish, form.  
 ghaḍei, iii. 17<sup>c</sup>. aghaḍia, i. 2<sup>b</sup>.  
 + उद् Caus., to open. ugghāḍijjanti,  
 i. 36<sup>a</sup>.  
 + सम् to be united, joined. saṃghaḍai,  
 iii. 9<sup>a</sup>. saṃghaḍide, i. 18<sup>8</sup>.  
 घट् to rub. ghattedi, i. 4<sup>6</sup>.  
 घट्टण, °या [घटन, °ना] forming, joining;

contact; coining, stamping, ii. 37<sup>a</sup>,  
 41<sup>a</sup>; iii. 10<sup>a</sup>; iv. 9<sup>a</sup>.  
 घण [°न] 1. compact, dense, strong, i.  
 13<sup>c</sup>, 27<sup>b</sup>, 29<sup>a</sup>; ii. 6<sup>10</sup>, 12<sup>a</sup>; iii. 20<sup>3</sup>;  
 iv. 6<sup>c</sup>, 8<sup>a</sup>. 2. a cloud, iii. 4<sup>a</sup>.  
 घणसार [घन°] camphor, ii. 21<sup>a</sup>.  
 घणसारमञ्जरी [घन°] name of a woman,  
 synonymous with Karpūramañja-  
 rī, iv. 18<sup>19, 28</sup>, 19<sup>46</sup>, 20<sup>6, 16</sup>.  
 घण्टा ts. a bell, ii. 31<sup>b</sup>.  
 घम्म [°म] heat, warmth, ii. 6<sup>10</sup>; iii. 20<sup>3</sup>.  
 घर H. 2. 144. a house, i. 14<sup>c</sup>, 18<sup>2</sup>, 20<sup>34</sup>;  
 ii. 2<sup>d</sup>; iv. 1<sup>b</sup>, 18<sup>3</sup>.  
 घरट् ts. a grinding-stone, iii. 30<sup>a</sup>.  
 घरियी [गहियी] a wife, i. 19<sup>7</sup>, 34<sup>11</sup>; ii. 8<sup>b</sup>;  
 iii. 15<sup>a</sup>; iv. 18<sup>20</sup>.  
 घल् H. 4. 334. to throw, cast. ghal-  
 lissam, i. 20<sup>31</sup>.  
 घुसिया [°सया] saffron, ii. 37<sup>a</sup>.  
 चेतूण see ग्रह्.

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च see अ.  
 चअ [°य] collection, heap, mass, i. 26<sup>b</sup>;  
 ii. 50<sup>c</sup>.  
 चउखिह [चतुर्विध] of four kind, fourfold,  
 ii. 1<sup>d</sup>.  
 चउस्सट्ठी [चतुःषष्टि] sixty-four, iii. 4<sup>a</sup>.  
 चओर [चकोर] the Greek partridge (said  
 to feed on moonbeams), i. 1<sup>d</sup>.  
 चङ्क [चक्र] a wheel, ii. 18<sup>b</sup>, 23<sup>c</sup>, 34<sup>a</sup>.  
 चङ्कल HD. 3. 20. round, ii. 34<sup>a</sup>.  
 चङ्कवट्टि- [चक्रवर्तिन] an emperor, i. 12<sup>a</sup>;  
 iii. 15<sup>a</sup>; iv. 18<sup>20, 22</sup>, 23<sup>c</sup>.  
 चङ्कवाअ [चक्रवाक] ruddy goose, ii. 8<sup>b</sup>, 50<sup>c</sup>.  
 चङ्काभार [चक्राकार] wheel-like, ii. 23<sup>c</sup>; iii.  
 19<sup>c</sup>.

चक्रु [चक्र] *an eye*, ii. 5<sup>a</sup>.  
 चक्रम- *see क्रम*.  
 चक्रमय [चक्र] *going, walking*, i. 27<sup>d</sup>.  
 चक्र HD. 3. 1. *beautiful*, i. 31<sup>b</sup>, 33<sup>a</sup>; ii. 25<sup>a</sup>, 28<sup>b</sup>; iv. 13<sup>b</sup>.  
 चक्रतया *beauty*, i. 14<sup>2</sup>, 20<sup>9</sup>; iii. 9<sup>c</sup>, 16<sup>2</sup>.  
 चक्रिम- H. 1. 35; 2. 154. *beauty*, ii. 24<sup>d</sup>, 26<sup>c</sup>; iii. 6<sup>a</sup>, 13<sup>b</sup>.  
 चक्षा [चक्षा] *smearing, anointing*, i. 20<sup>1</sup>.  
 चञ्चल *ts. trembling, tremulous*, ii. 41<sup>c</sup>.  
 चञ्चुर *ts. waddling*, iii. 23<sup>a</sup>.  
 चट्टि- *licking, cp. Marāthī cāṭanem*, i. 20<sup>28</sup>.  
 चद् H. 4. 206. *to rise, increase. caḍadi*, iii. 16<sup>2</sup>.  
 चगड *ts. wild, impetuous, angry*, i. 17<sup>d</sup>, 23<sup>a</sup>; ii. 10<sup>b</sup>.  
 चगडंसु [चगडांसु] *the sun*, i. 35<sup>a</sup>.  
 चगडवाल [°पाल] *name of a king*, i. 12<sup>a</sup>.  
 चगडसेण [°न] *name of a king*, iv. 18<sup>18</sup>.  
 चण्डिम- H. 2. 154. *impetuosity*, i. 16<sup>3</sup>.  
 चतुर्थी [चतुर्थी] *the fourth day (e. g., of a lunar fortnight)*, ii. 6<sup>23</sup>, 29<sup>5</sup>.  
 चतुर्दशी [चतुर्दशी] *the fourteenth day of a lunar fortnight*, iv. 18<sup>11</sup>.  
 चतुर [चतुर] *skilful, conversant with*, i. 7<sup>1</sup>.  
 चतुरन्तण *skill, loveliness*, i. 20<sup>1</sup>.  
 चतुस्सट्ठि [चतुःषष्टि] *sixty-four*, iii. 4<sup>4</sup>.  
 चन्द [चन्द्र] *the moon*, i. 32<sup>b</sup>; ii. 5<sup>b</sup>, 6<sup>10</sup>, 27<sup>b</sup>, 29<sup>13</sup>, 19, 21, 43<sup>5</sup>; iii. 16<sup>b</sup>, 24<sup>2</sup>, 25<sup>d</sup>, 26<sup>1</sup>, 29<sup>b</sup>, 30<sup>2</sup>; iv. 19<sup>64</sup>.  
 चन्दय [°न] *sandal*, i. 14<sup>b</sup>, 17<sup>b</sup>, 20<sup>9</sup>; ii. 10<sup>a</sup>, 11<sup>a</sup>, 1; iii. 20<sup>d</sup>, 28<sup>b</sup>; iv. 5<sup>c</sup>, 6<sup>c</sup>, 8<sup>a</sup>.  
 चन्दयालोहा [°नलोहा] *name of a woman*, iv. 9<sup>9</sup>.

चन्दिआ [चन्द्रिका] *moonlight*, iv. 19<sup>64</sup>.  
 चम्प H. 4. 395. *to compress, squeeze. campiam (P translates piḍitam)*, ii. 33<sup>a</sup>.  
 चम्पअ [क] *name of a tree and its flowers*, i. 14<sup>2</sup>, 16<sup>a</sup>, 34<sup>39</sup>; ii. 42<sup>b</sup>; iii. 1<sup>a</sup>, 22<sup>b</sup>, 30<sup>b</sup>.  
 चम्पा *ts. name of a town, Campā*, i. 14<sup>2</sup>.  
 चम्म- [चर्मन] *skin*, i. 23<sup>c</sup>.  
 चम्मट्टि [चर्मयट्टि] *a whip. cammatthiā-anto, looking like a whip*, ii. 39<sup>b</sup>.  
 चर्+सम् *Caus., to communicate. sañ-cārentā*, ii. 2<sup>c</sup>.  
 चरिअ [°न] *acting, behaviour, acts*, ii. 40<sup>a</sup>.  
 चल *to stir, move; to get loose. calā*, ii. 1<sup>a</sup>. *caliam*, i. 27<sup>d</sup>.  
 चल *ts. tremulous, rolling*, ii. 5<sup>a</sup>; iv. 16<sup>b</sup>.  
 चलया [°ण] *a foot*, i. 20<sup>34</sup>; ii. 13<sup>a</sup>, 33<sup>a</sup>, 42<sup>a</sup>, 43<sup>a</sup>.  
 चलया [°न] *moving, shaking*, i. 36<sup>c</sup>.  
 चल्लि [चारी] *the motion of the feet in the dance*, iv. 12<sup>b</sup>, 16<sup>b</sup>.  
 चवल [°पल] *unsteady, wavering*, i. 15<sup>a</sup>; ii. 49<sup>a</sup>.  
 चसअ [°षक] *a drinking-vessel*, iv. 19<sup>b</sup>.  
 चामर *ts. a chowry, fan*, ii. 31<sup>a</sup>; iv. 9<sup>8</sup>.  
 चामुण्डा *ts. a terrific form of Durgā*, iv. 18<sup>30, 38</sup>, 19<sup>12</sup>.  
 चारि- [°रिन्] *wandering, moving*, iv. 2<sup>5</sup>.  
 चारु *ts. lovely*, i. 16<sup>3</sup>.  
 चाव [°घ] *a bow*, ii. 6<sup>d</sup>; iv. 14<sup>a</sup>, 19<sup>64</sup>.

चाहुआण [°वान] *the Cāuhan family*, i. 11<sup>a</sup>.  
चि + उद् to *gather, arrange*. uccinedi,  
i. 4<sup>3</sup>.

चिअ *see* चेअ.

चित् ts. *mind, heart*, ii. 40<sup>b, 2</sup>, 49<sup>a</sup>; iii.  
11<sup>d</sup>, 12<sup>2</sup>; iv. 9<sup>c</sup>, 20<sup>c</sup>.

चित्त [°त्र] 1. *bright, variegated, spotted*,  
iv. 9<sup>12</sup>. 2. *a picture*, i. 27<sup>c</sup>, 30<sup>d</sup>;  
ii. 4<sup>a</sup>.

चित्तअर [°त्रकर] *a painter*, ii. 40<sup>b</sup>.

चित्तभित्ति [चित्र°] *a painted wall, a wall-  
picture*, i. 36<sup>a</sup>.

चित्तलेहा [चित्रलेखा] *name of a woman*,  
iv. 9<sup>9</sup>.

चित्ता [°त्रा] *the fourteenth lunar man-  
sion*, iii. 31<sup>4</sup>.

चिर long. cirām, *for a long time*, ii. 4<sup>d</sup>.  
cirāa, *at last*, iii. 23<sup>b</sup>.

चिराअ- [°य] *to tarry*. cirāadi, ii. 6<sup>2</sup>.

चिहुर H. 1. 186. *the hair of the head*,  
ii. 21<sup>a</sup>.

चुम्ब् to *kiss*. cumbia, i. 17<sup>d</sup>.

चुम्बण [°न] *kissing*, i. 2<sup>a</sup>.

चूडामणि ts. *a crest-jewel; best, excellent*,  
i. 5<sup>b</sup>. °ttāṇa [°त्रा], i. 20<sup>2</sup>.

चूर्ण to *crush*. cūrāissaṃ, i. 20<sup>30</sup>. cū-  
riadu, i. 20<sup>27</sup>.

चूलिआ [°का] *top-knot*, iv. 2<sup>4</sup>.

चेअ, चिअ, च्च H. 2. 184. *restrictive or  
strengthening particle; used with  
tad (like tad eva) to mean 'the  
same'*; i. 8<sup>a</sup>, 21<sup>d</sup>; iii. 11<sup>d</sup>, 19<sup>d</sup>.

चेडिआ [°टिका] *a female slave or ser-  
vant*, i. 20<sup>20, 26</sup>.

चेत्त [°चित्र] *a lunar month, March-April*,  
i. 17<sup>d</sup>, 18<sup>d</sup>.

चोरअ [°क] *a thief, robber*, iii. 31<sup>a</sup>.

चोल ts. *name of a country*, i. 15<sup>b</sup>.

च्च *see* चेअ.

क्कल्ल HD. 3. 24. *clever*, i. 1<sup>c</sup>, 5<sup>7</sup>; iii. 9<sup>a</sup>.

क्कुअ [षष्ठक] *the sixth*, iii. 18<sup>d</sup>.

क्कडा [°टा] *mass, lustre, splendor, flash*,  
i. 29<sup>a</sup>; ii. 32<sup>a</sup>; iii. 20<sup>a</sup>.

क्कत्त [°त्र] *a parasol, umbrella*, ii. 29<sup>d</sup>.

क्कद् + प्र to *hide, conceal*. pacchāanti,  
i. 33<sup>b</sup>.

क्कप्पअ [षट्पद] *a bee*, ii. 2<sup>b</sup>.

क्कम्मसुह [षयमुख] *a name of Kārttikeya*, i. 3<sup>a</sup>.

क्कम्मासिअ [षयमाषिक] *weighing six māsa*,  
ii. 17<sup>a</sup>; iii. 20<sup>3</sup>.

क्कल ts. *deception, guise, semblance*, ii.  
35<sup>a</sup>; iii. 32<sup>b</sup>.

क्कल- to *deceive, cheat*. chaliḍa, ii. 29<sup>10</sup>.

क्कवि ts. *color, splendor, shimmer*, i. 29<sup>b</sup>;  
ii. 47<sup>b</sup>, 50<sup>c</sup>; iv. 5<sup>a</sup>.

क्कआ [°या] *reflection, light*, ii. 6<sup>10</sup>; iii. 1<sup>c</sup>.

क्कुर् to *cover, smear, envelop*. churia,  
iv. 5<sup>a</sup>. churio, i. 29<sup>d</sup>.

क्कुरण ts. *smearing, anointing*, iii. 28<sup>a</sup>.

क्कुरहा [क्व] *hunger*, iii. 8<sup>1</sup>.

क्केअ [°क] *clever*, ii. 26<sup>c</sup>; iii. 6<sup>b</sup>.

क्केत्त [°क्षेत्र] *field, width*, i. 30<sup>c</sup>.

क्कौल्ल H. 4. 395. *to cleanse, rub*. chol-  
lanti, i. 14<sup>a</sup>.

ज *see* यद्.

जअ [°य] *conquest, triumph*, iv. 20<sup>a</sup>.

जअ- [जगत्] *the world*, iii. 12<sup>c</sup>, 17<sup>a</sup>.

जअण [°यन] *subduing*, ii. 41<sup>d</sup>.

जइ [यदि] *if*, ii. 47<sup>3</sup>, 48<sup>a</sup>; iii. 12<sup>2</sup>, 15<sup>c</sup>,  
33<sup>a</sup>; iv. 2<sup>10</sup>, 3<sup>1</sup>, 18<sup>14</sup>.

जह- [जयिन्] fem. °ni, conquering, vanquishing, ii. 41<sup>b</sup>.

जकव [यत्त] one of a class of demigods, i. 25<sup>c</sup>.

जङ्गम ts. moving, iv. 18<sup>a</sup>.

जच्च [जात्य] noble, well-born, genuine, i. 14<sup>2</sup>, 32<sup>a</sup>; ii. 19<sup>a</sup>, 25<sup>b</sup>; iii. 1<sup>b</sup>.

जज्जर [जर्जर] old, decayed, iv. 4<sup>d</sup>.

जण [°न] people, man; common people, i. 4<sup>2</sup>, 18<sup>a</sup>, 21<sup>5</sup>, 34<sup>8</sup>; ii. 3<sup>a</sup>, 6<sup>17</sup>, 28<sup>b</sup>, 31<sup>d</sup>, 40<sup>2</sup>, 41<sup>d</sup>, 47<sup>d</sup>; iii. 12<sup>c</sup>, 15<sup>a</sup>, 27<sup>d</sup>, 28<sup>b</sup>; iv. 2<sup>b, 2</sup>, 9<sup>a</sup>, 14<sup>b</sup>, 24<sup>a</sup>.

जणाय [°नन] fem. °ni, producing, causing; fem. a mother, i. 26<sup>d</sup>; iv. 9<sup>d</sup>.

जता [यात्रा] festival, procession, ii. 44<sup>d</sup>.

जदो [यत्तस्] from whence, from which time; because, i. 4<sup>3</sup>, 12<sup>3, 9</sup>, 18<sup>18</sup>, 19<sup>7</sup>, 20<sup>7, 13</sup>, 31<sup>2</sup>, 34<sup>31, 32</sup>; ii. 6<sup>6</sup>, 42<sup>23</sup>; iv. 1<sup>1</sup>, 3<sup>2</sup>, 20<sup>16</sup>, 22<sup>3</sup>.

जधा [यथा] as, as follows, i. 7<sup>2</sup>, 8<sup>4</sup>, 13<sup>2</sup>, 16<sup>4</sup>; ii. 26<sup>1</sup>, 42<sup>33</sup>; iv. 18<sup>7, 20</sup>. See जह.

जहिच्छं [यथे°] at will, i. 16<sup>3</sup>; iii. 3<sup>11</sup>. Cp. जहिच्छं.

जन to be produced, be, become, happen.

Caus., to produce. jāo, i. 29<sup>d</sup>; ii. 50<sup>d</sup>. jāā, i. 20<sup>d</sup>, 35<sup>c</sup>; ii. 1<sup>d</sup>, 3<sup>d</sup>; iii. 28<sup>d</sup>. jāam, i. 16<sup>a</sup>. jāde, ii. 42<sup>21</sup>. jānia, i. 2<sup>a</sup>; ii. 19<sup>a</sup>, 32<sup>c</sup>.

+ सम् to grow, become. samjāā, iii. 25<sup>b</sup>; iv. 23<sup>c</sup>.

जन्त [यन्त्र] an instrument, machine, iv. 13<sup>a</sup>. °jjala, an artificial stream of water, showerbath, iv. 10<sup>b</sup>. °dhārā, the same, iii. 20<sup>c</sup>.

जम्पिअ [जल्पित] speech, murmur, ii. 2<sup>b</sup>.

जर [ज्वर] fever, ii. 42<sup>5</sup>.

जरठ [°ठ] hard, solid, iv. 2<sup>b</sup>. jaradhā-māna, growing old, ripe, matured, ii. 1<sup>5</sup>.

जल ts. water, i. 4<sup>a</sup>; ii. 11<sup>c</sup>, 24<sup>c, 3</sup>, 30<sup>b</sup>; iii. 3<sup>17, 18</sup>, 20<sup>c</sup>.

जलज्जलि [जला°] a libation of water presented to the manes of a deceased person, ii. 5<sup>d</sup>, 42<sup>21</sup>.

जलहर [°धर] a cloud, iii. 3<sup>11</sup>, 28<sup>d</sup>.

जल्य् to speak, talk. jampanta, iii. 27<sup>c</sup>.

जवणअन्तर [°निकान्तर] the tiring-room, i. 12<sup>3</sup>.

जह [यथा] as, that, i. 34<sup>a, b, c</sup>; ii. 44<sup>d</sup>; iv. 20<sup>b</sup>. jahā, the same, i. 34<sup>d</sup>. See जधा.

जहि [यत्त] H. 3. 60. where, i. 20<sup>23, 25, 26, 33</sup>.

जहिच्छं [यथे°] at will, ii. 22<sup>a</sup>. See जयिच्छं.

जामिणी [यामिनी] night, ii. 29<sup>d</sup>, 41<sup>5</sup>; iv. 4<sup>c</sup>.

जाव [यावत्] as far as, till, in the meantime, ii. 41<sup>6</sup>; iii. 34<sup>9</sup>.

जि to conquer, surpass, curb, restrain, be victorious. jāā, i. 4<sup>d</sup>; iii. 18<sup>d</sup>, 30<sup>b</sup>; iv. 19<sup>b</sup>. jāa, i. 14<sup>2</sup>. jāadu, ii. 6<sup>12</sup>; iv. 9<sup>16</sup>, 18<sup>6</sup>. jāa, iii. 4<sup>a</sup>. jido, iii. 2<sup>1</sup>.

+ निस to conquer. nijjida, i. 14<sup>2</sup>.

+ विनिस to conquer, defeat. vinijjia, i. 13<sup>d</sup>.

जीव् to live. jivadha, i. 20<sup>41</sup>.

जीव ts. life, soul, i. 35<sup>a</sup>.

जीविअ [°त्त] life, ii. 9<sup>d</sup>.

जीहा [जिह्वा] tongue, ii. 47<sup>5</sup>.

जुअ [युग] a pair, couple, i. 26<sup>a</sup>; ii. 13<sup>a</sup>, 18<sup>a</sup>, 33<sup>a</sup>, 37<sup>a</sup>.

जुअ- [युवन] young, ii. 41<sup>d</sup>.

जुअल [युगल] a pair, couple, i. 20<sup>31</sup>; ii. 6<sup>24</sup>, 7<sup>b</sup>, 13<sup>b</sup>, 16<sup>a</sup>.

जुअलअ [युगलक] *the same*, ii. 14<sup>a</sup>.

जुअ [युअ] *see मल्लजुअ*.

जुअ [जोगी] *old, wasted, decayed*, ii. 29<sup>11</sup>;  
iii. 28<sup>c</sup>.

जुहिट्टर [युधिष्ठिर] *name of the eldest Pāṇḍava prince. His eldest brother, the son of Kuntī, was Karna, which word means also ear*, i. 20<sup>15</sup>.

जेट्ट [ज्येष्ठ] *eldest*, i. 20<sup>15</sup>, 34<sup>25</sup>; ii. 10<sup>2</sup>, 4.

जेत्तिअ H. 2. 157. *so much as*, i. 7<sup>b</sup>.

जेव [एव] H. 4. 280. *a particle used to strengthen the sense, just, quite. If anusvāra or ā, i, ū precedes, we find the form jeva; otherwise, jjeva. jeva, i. 5<sup>7</sup>, 7<sup>1</sup>, 16<sup>4</sup>, 20<sup>4</sup>, 6, 20, 34<sup>34</sup>; ii. 6<sup>25</sup>, 24<sup>3</sup>; iii. 22<sup>6</sup>, 34<sup>7</sup>; iv. 19<sup>50</sup>. jjeva, i. 8<sup>3</sup>, 20<sup>34</sup>; ii. 1<sup>2</sup>, 9<sup>1</sup>, 45<sup>1</sup>; iii. 22<sup>9</sup>, 34<sup>9</sup>; iv. 19<sup>6</sup>, 24, 60.*

जेइया [योगिनी] *a witch, sorceress*, iv. 17<sup>b</sup>.

जेइसर [योगेश्वर] *a sorcerer*, i. 26<sup>d</sup>, 28<sup>5</sup>;  
iv. 18<sup>12</sup>, 19<sup>5</sup>.

जेग [योग्य] *fit, appropriate*, i. 19<sup>2</sup>; ii. 5<sup>d</sup>,  
23<sup>a</sup>; iv. 2<sup>3</sup>.

जेयहा [ज्योत्स्ना] *moonlight*, i. 1<sup>d</sup>, 4<sup>c</sup>, 29<sup>c</sup>;  
ii. 11<sup>a</sup>, 30<sup>b</sup>; iii. 7<sup>a</sup>, 25<sup>b</sup>, 28<sup>b</sup>.

जेवण [यौवन] *youth*, iii. 17<sup>b</sup>, 18<sup>c</sup>.

ज्ञा *to know*. jānāsi, i. 18<sup>16</sup>; ii. 42<sup>16</sup>, 17,  
47<sup>1</sup>, 2. jānāi, i. 35<sup>b</sup>. jānādi, i.  
32<sup>2</sup>; iii. 34<sup>9</sup>. jānimo, iii. 12<sup>d</sup>. jā-  
nanti, ii. 49<sup>2</sup>. jāna, i. 34<sup>1</sup>; ii. 43<sup>12</sup>.  
jāne, i. 22<sup>a</sup>; iii. 3<sup>a</sup>, 7, 15, 15<sup>c</sup>. jā-  
nādi, i. 28<sup>2</sup>.

+आ *to order, command*. ānāvedī, i.  
19<sup>8</sup>, 34<sup>36</sup>. ānāvedu, i. 4<sup>15</sup>.

+वि *to communicate, speak, tell*. viṇ-  
nāvedī, iv. 9<sup>17</sup>, 18<sup>7</sup>. viṇnāvedum,  
iv. 9<sup>14</sup>, 18<sup>24</sup>. viṇnāviadi, ii. 28<sup>1</sup>;  
iv. 18<sup>10</sup>, 19<sup>17</sup>. viṇnatto, iv. 18<sup>12</sup>.  
viṇnattam, iv. 18<sup>15</sup>. viṇnāvidam,  
iv. 18<sup>4</sup>.

ज्वल् *to burn, be hot*. jalāi, ii. 11<sup>c</sup>; iii.  
20<sup>c</sup>.

+उद् *Caus., to make illustrious*. ujjā-  
ledi, i. 19<sup>7</sup>.

झणञ्जण ts. *a jingling sound*, iv. 17<sup>a</sup>.

झणझण- *to sound, jingle*. ʔanta, ii.  
32<sup>a</sup>.

झत्ति [झटिति] *quickly, suddenly, at once*,  
i. 20<sup>d</sup>, 36<sup>b</sup>; ii. 38<sup>a</sup>; iii. 3<sup>c</sup>. Cp.  
तटत्ति.

झर् + प्र H. 4. 173. *Caus., to cause to  
drop, ooze*. pajjharāvedī, iv. 18<sup>36</sup>.

झण [ध्यान] *meditation, contemplation*,  
i. 22<sup>a</sup>, 24<sup>b</sup>, 34<sup>27</sup>; ii. 4<sup>d</sup>; iv. 19<sup>55</sup>.

टप्पर HD. 4. 2. *gaping, large, uneven*,  
i. 20<sup>10</sup>.

टिक्किद HD. 4. 3. *adorned with a tilaka  
or mark made with sandal wood  
or unguents*, ii. 11<sup>5</sup>.

टेयटा 1. *a scar, see bhamaraṭeṭṭā*.  
2. HD. 4. 3. *a gambling-place*.  
ṭeṭṭākarālā, *terrible in the gamb-  
ling-places or a Durgā of the  
gambling-places (K, uraḥkīnopa-  
lakṣitaṇḍikā)*, i. 18<sup>8</sup>, 20<sup>28</sup>.

टङ्कुर ts. *a lord, chief*, iii. 8<sup>1</sup>.

ठाण [स्यान] *place; tone, modulation*, i. 4<sup>7</sup>, 20<sup>10</sup>; ii. 1<sup>a</sup>; iv. 19<sup>22, 24</sup>.

डन्वन्त *see दह*.

डम्ब + वि *to cheat, deceive, mock*. vi-dambedi, iii. 8<sup>1</sup>.

डम्बर *ts. mass, show, pomp, empty noise*, i. 2<sup>a</sup>; iii. 12<sup>a</sup>, 13<sup>b</sup>.

डिम *ts. a young child*, i. 30<sup>a</sup>.

डो + उद् *to fly up*. uḍḍīno, iv. 2<sup>11</sup>.

ढिल्ल [शियिल] *loose, relaxed, careless*, i. 13<sup>c</sup>; iii. 3<sup>c</sup>.

ण [न] *not*, i. 6<sup>b</sup>, 8<sup>1</sup>, 13<sup>a, b</sup>, 18<sup>16, 18</sup>, 20<sup>4, 7, 8, 9, 14, 20, 38</sup>, 22<sup>a</sup>, 25<sup>d</sup>, 27<sup>c</sup>, 30<sup>d</sup>, 34<sup>a, b, c, 17, 18</sup>; ii. 1<sup>a</sup>, 4<sup>a, d</sup>, 6<sup>b</sup>, 8<sup>d</sup>, 10<sup>5</sup>, 16<sup>b</sup>, 24<sup>4</sup>, 26<sup>4</sup>, 28<sup>d, 2</sup>, 32<sup>d</sup>, 40<sup>b</sup>, 42<sup>16, 17, 23</sup>, 47<sup>1, 3</sup>, 49<sup>2</sup>; iii. 8<sup>a</sup>, 9<sup>b</sup>, 14<sup>c</sup>, 15<sup>b</sup>, 16<sup>d</sup>, 20<sup>d</sup>, 22<sup>b</sup>, 34<sup>0</sup>; iv. 2<sup>3, 10</sup>, 3<sup>d</sup>, 9<sup>c</sup>, 18<sup>36</sup>, 19<sup>2, 9</sup>, 20<sup>8</sup>.

णअण [नयन] *eye*, i. 20<sup>36</sup>, 34<sup>c</sup>; ii. 6<sup>a</sup>, 19<sup>a</sup>, 21<sup>a, b</sup>, 38<sup>a</sup>, 40<sup>2</sup>, 42<sup>a</sup>; iii. 20<sup>17</sup>; iv. 20<sup>b</sup>.

णअर [नगर] *a town*, i. 25<sup>5</sup>; ii. 30<sup>a</sup>; iii. 5<sup>2</sup>.

णअरी [नगरी] *the same*, ii. 3<sup>b</sup>.

णं H. 4. 283. *surely (as used half questioningly)*, i. 29<sup>c</sup>, 34<sup>20</sup>; ii. 47<sup>2</sup>.

णरुखत्त [नक्षत्र] *a lunar mansion*, i. 20<sup>16, 31</sup>; iii. 3<sup>14</sup>.

णच्यण [नर्तन] *dancing*, iv. 17<sup>b</sup>.

णच्यणी [नर्तनी] *a female dancer*, i. 16<sup>3</sup>; iv. 11<sup>a</sup>.

णच्चिद [नर्तित] *dancing*, iii. 22<sup>3</sup>.

णट्ट [नृत्य] *dancing, acting*, i. 4<sup>2, 16</sup>; ii. 15<sup>b</sup>; iii. 14<sup>a</sup>.

णट्टावञ [नर्तापक] *causing to dance, move, shake*, i. 16<sup>3</sup>, 17<sup>c</sup>.

णद् + वि H. 4. 150. *to confuse, mystify, delude*. viṇaḍida, iv. 19<sup>53</sup>.

णडो [नटो] *an actress, courtesan*, ii. 28<sup>a</sup>.

णन्दिउडु [नन्दिवृद्ध] *name of a poet*, i. 20<sup>20</sup>.

णन्दियाँ [नन्दिनो] *a daughter*, i. 12<sup>8</sup>.

णारवड [नरपति] *a king*, ii. 35<sup>b</sup>.

णारिन्द [नरेन्द्र] *the same*, i. 12<sup>3</sup>.

णालिया [नलिन] *a lotus flower*, i. 27<sup>a</sup>.

णालियाँ [नलिनो] *a lotus plant, a pond abounding in lotuses*, i. 35<sup>d</sup>; iii. 19<sup>2</sup>.

णव [नव] *new*, i. 32<sup>a</sup>; ii. 2<sup>c</sup>, 19<sup>b</sup>, 41<sup>a</sup>, 42<sup>b</sup>, 44<sup>a</sup>; iii. 1<sup>c</sup>, 4<sup>b</sup>, 24<sup>a</sup>, 25<sup>b</sup>, 30<sup>b</sup>; iv. 7<sup>c</sup>, 9<sup>a</sup>, 22<sup>a</sup>.

णह- [नभस्स] *the sky*, iii. 7<sup>a</sup>, 29<sup>a</sup>. na-haddhe [nabho'rdhe] *in the midst of the sky*, i. 25<sup>b</sup>.

णहअल [नभस्सल] *the sky*, iii. 26<sup>d</sup>.

णअलआ [नागलता] *Piper beetle*, iv. 5<sup>a</sup>.

णडिआ [नाटिका] *a short or light domestic comedy in four acts, such as the Ratnāvalī*, i. 6<sup>a</sup>.

णणा [नाना] *manifold, various*, ii. 3<sup>b</sup>.

णाम [नाम] *name; by name; indeed*, i. 25<sup>5</sup>, 34<sup>8, 11</sup>; ii. 26<sup>a</sup>; iii. 1<sup>b</sup>, 5<sup>2</sup>; iv. 9<sup>14</sup>, 18<sup>18</sup>.

णामन्तर [नामा<sup>0</sup>] *another name*, iv. 20<sup>18</sup>.

णामहेअ [नामधेय] *name*, i. 20<sup>15, 16, 31</sup>; iii. 3<sup>18</sup>; iv. 9<sup>8, 9, 10, 11, 12</sup>.

णाराअ [नाराच] *an iron staff on the goldsmith's scales*, i. 20<sup>13</sup>.

णारिङ्ग [नारङ्ग] *an orange*, ii. 50<sup>d</sup>.

णाल [नाल] *a lotus-stalk*, ii. 16<sup>a</sup>.

णावा [नी] *a ship*, iv. 20<sup>3</sup>.

शास [न्यास] *a deposit, pledge of love,* i. 3<sup>a</sup>.

शाह [नाथ] *lord, husband,* i. 35<sup>c</sup>.

शाहि [नाभि] *the navel,* i. 34<sup>b</sup>; ii. 24<sup>a</sup>.

शाभ [निज] *own, one's own,* i. 19<sup>2</sup>, 20<sup>34</sup>, 33<sup>a</sup>, 34<sup>35</sup>; ii. 28<sup>b</sup>, 43<sup>5</sup>; iii. 20<sup>16</sup>, 32<sup>b</sup>; iv. 19<sup>17</sup>.

शाभंशण HD. 4. 38. *a garment, cloth,* iii. 15<sup>d</sup>.

शाभडिअ [निकटिक] *near, at hand,* ii. 41<sup>8</sup>.

शाभत्य *see वस् + नि.*

शाभम्ब [नित] *the buttocks, the circumference of the hips,* ii. 1<sup>a</sup>, 15<sup>a</sup>, 24<sup>b</sup>; iii. 19<sup>c</sup>.

शाभम्बिया [नितम्बिनी] *a woman with large and handsome hips,* ii. 26<sup>b</sup>; iii. 13<sup>c</sup>.

शाभर [निकर] *a multitude, collection,* ii. 17<sup>b</sup>, 45<sup>b</sup>.

शाउया [निपुया] *clever, skilful, careful,* ii. 40<sup>b</sup>; iv. 3<sup>a</sup>.

शाए H. 4. 181; 3. 56. *to see,* i. 34<sup>b</sup>.

शाओअ [नियोग] *injunction, command,* ii. 28<sup>2</sup>.

शाकलङ्क [निष्क] *stainless,* i. 10<sup>b</sup>.

शाच्च [नित्य] *continual, perpetual, constant; always,* i. 2<sup>b</sup>, 33<sup>d</sup>; ii. 10<sup>d</sup>, 46<sup>b</sup>; iv. 22<sup>d</sup>.

शाडाल [ललाट] H. 1. 47, 257. *the forehead,* ii. 20<sup>a</sup>.

शातल [निस्तल] *round, globular,* iii. 4<sup>b</sup>.

शादाह [निदाय] *heat, summer,* iv. 3<sup>c</sup>, 5<sup>d</sup>, 6<sup>d</sup>.

शाहा [निद्रा] *sleep,* ii. 50<sup>a</sup>; iii. 3<sup>d</sup>.

शान्दशिज्ज [निन्दनीय] *worthy of blame,* i. 20<sup>7</sup>.

शाप्यट्ट HD. 4. 31. *abundant, exceeding; very much,* i. 17<sup>c</sup>. Cp. *Marāthi nipāṭa or nippāṭa.*

शाबन्धय [निबन्धन] *causing,* iii. 24<sup>3</sup>.

शाब्वर [निर्भर] *vehement(ly), exceedingly; close; full of;* ii. 44<sup>b</sup>; iii. 7<sup>a, c</sup>; iv. 19<sup>16</sup>.

शाब्वरराअ [निर्भरराज] *another name of Mahendrapāla,* i. 9<sup>a</sup>.

शामित्त [नि°] *cause, motive; at the end of a compound, in order to, for the sake of,* i. 12<sup>a</sup>, 34<sup>38</sup>; ii. 42<sup>12</sup>; iii. 16<sup>c</sup>; iv. 9<sup>3</sup>, 18<sup>12</sup>.

शाम्मया [निर्माण] cp. H. 4. 19. *building, forming,* iii. 17<sup>b</sup>.

शाक्कर [निरक्षर] *without letters, illiterate,* i. 20<sup>13</sup>.

शान्तर [नि°] *uninterrupted,* iv. 8<sup>b</sup>.

शारिक्खशिज्ज [निरोक्षणीय] *what can be seen,* ii. 47<sup>d</sup>.

शारिक्खिअ [निरोक्षित] *look,* ii. 6<sup>c</sup>.

शाल्लक्खया [निर्लक्ष्य] *undistinguished, unimportant,* i. 18<sup>6</sup>.

शावडिअ *see पत् + नि.*

शावारण [नि°] *preventing, warding off,* iii. 8<sup>b</sup>.

शाविड [निविड] *close, compact,* ii. 24<sup>c</sup>.

शावेदअ [निवेदक] *telling, indicating,* ii. 8<sup>3</sup>.

शावेस [निवेश] *entrance; expanse, con-  
tour,* i. 36<sup>a</sup>; iii. 7<sup>d</sup>, 21<sup>b</sup>.

शाव्वड् H. 4. 62. *to become clear.* *niv-  
vaḍḍi,* i. 19<sup>7</sup>.

शाव्विअ [निर्विअ] *without hindrance,* iv. 19<sup>56</sup>.

शासया [निहर्ग] *nature,* i. 31<sup>b</sup>; ii. 25<sup>a</sup>.

शासा [निशा] *night; by night,* ii. 9<sup>a</sup>; iv. 3<sup>a</sup>.

शिसाभर [निशाचर] *fem.* °ri, a fiend, Rā-  
kṣasa, iv. 15<sup>b</sup>.  
शिसह [निभ] *like, similar*, i. 32<sup>a</sup>.  
शिसहित *see* धा + ति.  
शिसहुवया [निधुवन] *coitus*, iii. 7<sup>c</sup>, 28<sup>c</sup>, 29<sup>b</sup>;  
iv. 4<sup>c</sup>.  
शिसान्य [नोरन्ध] *without interstices, close*,  
iv. 9<sup>7</sup>.  
शिसाल [नी°] *black*, ii. 14<sup>a</sup>.  
शिसालकयट [नी°] *a name of Śiva*, iii. 20<sup>16</sup>.  
शिसानन्द [निःस्यन्द] *flowing, streaming*, iii.  
31<sup>1</sup>.  
शिसास [निम्वास] *a sighing, sigh*, i. 20<sup>c</sup>;  
ii. 10<sup>a</sup>; iii. 20<sup>9</sup>.  
शिसु [नु] *an interrogative particle*, iii. 8<sup>4</sup>,  
19<sup>c</sup>; iv. 1<sup>a</sup>, 2<sup>a</sup>.  
शिसूयं [नूनम्] *certainly*, iii. 17<sup>a</sup>, 32<sup>a</sup>. nū-  
ṇa, iv. 21<sup>c</sup>.  
शिसुतर [नूपुर] *an anklet*, i. 20<sup>30</sup>; ii. 32<sup>a</sup>, 33<sup>b</sup>,  
47<sup>a</sup>; iii. 13<sup>a</sup>, 18<sup>a</sup>; iv. 17<sup>b</sup>.  
शिसेत [नेत्र] *eye*, i. 30<sup>c</sup>, 32<sup>a</sup>; ii. 3<sup>c</sup>, 46<sup>c</sup>.  
शिसेदं [नु + एतद्] H. 4. 279. *that. A form*  
*used only after anusvāra*, i. 18<sup>12</sup>;  
iii. 16<sup>1</sup>; iv. 18<sup>35</sup>, 19<sup>15</sup>.  
शिसेवच्छ [नेपथ्य] *decoration, attire, dress*,  
i. 33<sup>b</sup>, 34<sup>38</sup>; ii. 26<sup>b</sup>, 27<sup>c</sup>, 28<sup>d</sup>; iv.  
20<sup>1</sup>.  
शिसेह [स्नेह] *affection, love*, i. 15<sup>d</sup>.  
शिसो *see* अहम्.  
शिसो [नो] *not*, i. 13<sup>a</sup>, 22<sup>a</sup>, 23<sup>d</sup>, 30<sup>b</sup>; iii. 22<sup>a</sup>;  
iv. 23<sup>a</sup>.  
शिसोल्ल + प्र H. 4. 143. *to toss*. paṇollia,  
ii. 14<sup>b</sup>, 36<sup>a</sup>.  
शिसहाय [स्नान] *bathing, bath*, i. 26<sup>c</sup>, 28<sup>a</sup>,  
30<sup>1</sup>; ii. 24<sup>c</sup>.

तभो [ततस्] *thence, thereafter, then*, iii.  
4<sup>a</sup>; iv. 3<sup>d</sup>. Cp. तदो.  
तंस [त्र्यम्] *triangular, oblique*. ii. 1<sup>d</sup>, 6<sup>c</sup>.  
तड् *Caus., to beat*. tāḍiumana- [tāḍi-  
tumanas] *having the intention to*  
*beat*, iii. 3<sup>b</sup>.  
तड [°ट] *a shore, bank*, iv. 20<sup>3</sup>.  
तडत्ति [तडदिति] *quickly, at once*, i. 20<sup>16, 16</sup>;  
iii. 3<sup>b</sup>, 20<sup>3</sup>. Cp. डत्ति.  
तडु [°नु] *body*, i. 33<sup>b</sup>; ii. 8<sup>a</sup>, 24<sup>d</sup>. °laā  
[latā] *body*, ii. 1<sup>d</sup>, 9<sup>d</sup>, 11<sup>c</sup>. °llaā,  
*the same*, i. 28<sup>b</sup>.  
तड्य [°त्र] *there, here*, ii. 27<sup>d</sup>; iii. 9<sup>b</sup>.  
तड्यभोदो [तत्रभवतो] *her honor, a respect-*  
*ful title*, iii. 22<sup>1</sup>.  
तड *this, that, he, she, it*. sa, iv. 3<sup>d</sup>.  
so, i. 5<sup>5</sup>, 6<sup>a</sup>, 10<sup>a</sup>, 19<sup>7</sup>, 21<sup>5</sup>; ii. 1<sup>2</sup>,  
28<sup>a, c</sup>, 46<sup>d</sup>; iii. 3<sup>14, 17</sup>, 4<sup>1</sup>, 9<sup>3</sup>, 10<sup>1</sup>, 12<sup>b</sup>.  
sā, i. 1<sup>c</sup>, 8<sup>b</sup>, 11<sup>b</sup>, 19<sup>7</sup>, 34<sup>13</sup>; ii. 4<sup>a</sup>, 11<sup>d</sup>,  
14<sup>a</sup>, 29<sup>d</sup>, 42<sup>33</sup>; iii. 5<sup>b, 3</sup>, 6<sup>b</sup>; iv. 1<sup>b</sup>, 9<sup>a</sup>,  
18<sup>20, 21, 38</sup>, 19<sup>30</sup>. taṁ, i. 13<sup>d</sup>, 19<sup>7</sup>,  
20<sup>27, 29</sup>, 25<sup>a, d, 7</sup>, 26<sup>c</sup>, 29<sup>c</sup>; ii. 8<sup>c</sup>, 9<sup>1</sup>,  
27<sup>c</sup>, 28<sup>b</sup>, 29<sup>2, 4, 8</sup>, 41<sup>1, 2</sup>, 43<sup>1, 11</sup>, 46<sup>d</sup>;  
iii. 3<sup>d, 6</sup>, 5<sup>2</sup>, 8<sup>a</sup>, 9<sup>d</sup>, 12<sup>d</sup>, 13<sup>c</sup>, 16<sup>c</sup>; iv.  
9<sup>7</sup>, 18<sup>27</sup>, 19<sup>50, 55, 57</sup>. tad *as first part*  
*of a compound in takkajja* [tatkā-  
rya], ii. 28<sup>4</sup>; takkāla [tatkāla], i.  
8<sup>3</sup>; takkhana [tatkṣana], iv. 18<sup>32</sup>;  
taggada [taggata], ii. 1<sup>3</sup>, 11<sup>2</sup>; iv.  
9<sup>2</sup>, 18<sup>32</sup>; tabbhata [tadbhartr],  
ii. 8<sup>b</sup>. tena, i. 7<sup>1</sup>, 8<sup>1</sup>, 20<sup>27</sup>, 21<sup>d, 3</sup>;  
ii. 28<sup>b, 4</sup>, 29<sup>c</sup>; iii. 4<sup>8</sup>, 6<sup>b</sup>, 17<sup>1</sup>; iv.  
18<sup>13, 17</sup>. tenaṁ, iii. 5<sup>a</sup>. tassa, i.  
4<sup>19</sup>, 25<sup>b</sup>, 34<sup>11</sup>; ii. 6<sup>23</sup>; iii. 3<sup>15</sup>, 8<sup>b</sup>;  
iv. 18<sup>19</sup>, 20<sup>c</sup>. tte, ii. 6<sup>a</sup>, 10<sup>c</sup>, 15<sup>a</sup>,  
19<sup>a</sup>. tṭā, ii. 1<sup>d</sup>, 5<sup>a</sup>, 9<sup>c</sup>, 17<sup>a</sup>, 23<sup>a, b</sup>;



iii. 2<sup>c</sup>, 3<sup>d</sup>. tāe, ii. 6<sup>15, 25</sup>, 28<sup>2</sup>, 40<sup>3</sup>.  
 tissā, ii. 11<sup>3</sup>, 12<sup>a</sup>, 23<sup>d</sup>, 29<sup>a</sup>; iii. 1<sup>c</sup>,  
 8<sup>5</sup>. tassim, ii. 28<sup>d</sup>; iii. 16<sup>2</sup>. te, i.  
 8<sup>a</sup>, 19<sup>b, d</sup>, 20<sup>c</sup>; ii. 5<sup>b, d</sup>; iii. 24<sup>b</sup>; iv. 9<sup>c</sup>,  
 21<sup>d</sup>. tāo, ii. 1<sup>2</sup>; iii. 4<sup>3</sup>; iv. 13<sup>b</sup>. tāim,  
 ii. 8<sup>2</sup>; iii. 22<sup>c</sup>. tehim, i. 34<sup>15</sup>; ii.  
 42<sup>32</sup>. tāna, iii. 15<sup>b</sup>. tānā, iv. 9<sup>b</sup>.  
 tānam, i. 31<sup>a</sup>, 33<sup>d</sup>; ii. 43<sup>b</sup>; iii. 3<sup>14</sup>,  
 4<sup>1</sup>, 11<sup>d</sup>; iv. 9<sup>d</sup>, 12.

तद्दो [ततस्] *thence, therefore, thereafter,*  
*then, i. 18<sup>1</sup>; iii. 3<sup>3, 10, 11, 13, 14, 16, 17, 19,</sup>*  
*4<sup>1, 2, 3, 7, 8, 10</sup>, 5<sup>1, 2, 4, 5</sup>; iv. 9<sup>7</sup>, 18<sup>15, 21, 23</sup>.*  
*Cp. तओ.*

तथा [था] *so, thus. tadhā vi, even then,*  
*still, yet, i. 16<sup>5</sup>, 20<sup>10</sup>; ii. 29<sup>2</sup>; iii.*  
*18<sup>1</sup>; iv. 19<sup>66</sup>, 23<sup>1</sup>. Cp. तह.*

तन्त्र [न्त्र] *a certain kind of religious*  
*treatises; chief remedy or charm,*  
*i. 22<sup>a</sup>; iii. 18<sup>c</sup>; iv. 7<sup>d</sup>.*

तप *Caus., to burn. tāvei, ii. 42<sup>b</sup>.*

तमाल *ts. name of a tree, ii. 43<sup>3, 12</sup>.*

तम्बवर्षा [ताम्बपर्णा] *name of a river, i.*  
*17<sup>d</sup>; iii. 3<sup>14</sup>.*

तम्बोल [ताम्बूल] *the leaf of piper betle,*  
*iv. 9<sup>10</sup>.*

तरङ्ग *ts. a wave, unsteady motion, i. 18<sup>a</sup>,  
*28<sup>a</sup>; ii. 1<sup>b</sup>, 6<sup>b</sup>.**

तरङ्गवती [र्त्ता] *a woman's name, iv. 9<sup>12</sup>.*

तरङ्गि- [र्ङ्गिन] *waving, tremulous, iv. 6<sup>a</sup>.*

तरट्टी *a bold young woman, i. 16<sup>3</sup>; ii. 4<sup>d</sup>.*

तरल *ts. trembling, sparkling, unsteady,*  
*ii. 30<sup>d</sup>, 46<sup>a</sup>; iii. 16<sup>a</sup>.*

तरलया *waving, shaking, i. 15<sup>c</sup>.*

तरलि- [र्लिन] *shaking, i. 17<sup>a</sup>.*

तरु *ts. a tree, i. 20<sup>27</sup>; ii. 42<sup>20</sup>, 43<sup>13</sup>, 45<sup>a</sup>,  
*47<sup>a</sup>, 49<sup>1</sup>; iv. 18<sup>30, 38</sup>.**

तरुण *ts. fem. ँनि, young, a young man*  
*or girl, i. 30<sup>c</sup>; ii. 4<sup>d</sup>, 31<sup>b</sup>, 45<sup>a</sup>.*

तरुणिय- *H. 2. 154. youth, iii. 19<sup>c</sup>.*

तर्क *to suppose, guess, reason. takke-*  
*mi, ii. 29<sup>11</sup>; iv. 18<sup>34</sup>. takkiadi, i.*  
*28<sup>3</sup>.*

तल्लिण [न्] *thin, small, little, iv. 3<sup>a</sup>,  
*10<sup>a</sup>.**

तवया [पन] *burning, ii. 11<sup>b</sup>.*

तसर [Marāṭhī तसर] *a kind of coarse*  
*silk, i. 20<sup>3</sup>.*

तह [था] *so, thus, and also; taha vi,*  
*even then, still, yet, i. 1<sup>c</sup>, 9<sup>a</sup>; ii.*  
*42<sup>b</sup>, 44<sup>c</sup>, 48<sup>b</sup>; iii. 6<sup>a</sup>; iv. 3<sup>a, b</sup>, 20<sup>b</sup>.*  
*tahā, i. 13<sup>b</sup>, 34<sup>a, b, c, d</sup>; iii. 20<sup>c</sup>. Cp.*  
*तथा.*

तहि *H. 3. 60. there, i. 20<sup>23, 25</sup>, 25<sup>5</sup>; ii.*  
*0<sup>5</sup>, 29<sup>c</sup>, 42<sup>23, 29</sup>; iii. 3<sup>17</sup>, 5<sup>3</sup>, 9<sup>c</sup>; iv.*  
*18<sup>31</sup>, 19<sup>37</sup>.*

ता [तात्] *therefore, then, i. 4<sup>12</sup>, 6<sup>2</sup>, 8<sup>1</sup>, 10<sup>1</sup>,  
*12<sup>1</sup>, 16<sup>3</sup>, 18<sup>14, 17</sup>, 19<sup>3, 6</sup>, 20<sup>3, 4, 20, 29, 34</sup>,*  
*25<sup>1</sup>, 28<sup>8</sup>, 30<sup>d</sup>, 34<sup>20</sup>; ii. 1<sup>3</sup>, 10<sup>5</sup>, 11<sup>2</sup>,*  
*12<sup>b</sup>, 13<sup>b</sup>, 14<sup>b</sup>, 15<sup>b</sup>, 16<sup>b</sup>, 17<sup>b</sup>, 18<sup>b</sup>, 19<sup>b</sup>,*  
*20<sup>b</sup>, 21<sup>b</sup>, 22<sup>b</sup>, 24<sup>4</sup>, 29<sup>7, 10, 16</sup>, 40<sup>3</sup>, 41<sup>6</sup>,*  
*42<sup>11, 19, 21, 26, 32</sup>, 43<sup>b, 2</sup>; iii. 2<sup>3</sup>, 3<sup>c, 6, 9</sup>,*  
*12<sup>2</sup>, 20<sup>3, 4, 5</sup>, 22<sup>2, 9</sup>, 26<sup>2</sup>, 33<sup>b</sup>, 34<sup>a, 9</sup>;*  
*iv. 2<sup>1</sup>, 18<sup>4</sup>, 19<sup>15, 18, 37, 47</sup>, 20<sup>4, 10</sup>.**

ताडङ्क [ताट] *an ear-ring, ii. 37<sup>a</sup>.*

ताडय [न्] *beating, i. 2<sup>b</sup>; ii. 47<sup>a</sup>.*

ताडिउमया *see तद्.*

तार *ts. loud, shrill, radiant, clear, shin-*  
*ing, ii. 21<sup>a</sup>, 35<sup>a</sup>; iii. 2<sup>a</sup>; iv. 17<sup>b</sup>.*

तारआ [का] *a star, ii. 17<sup>b</sup>.*

तारा *ts. the pupil of the eye, iii. 19<sup>a</sup>.*

तारामेत्ता [मेत्ता] *unselfish friendship, ii.*  
*28<sup>3</sup>.*

तारिस [°दृश] *such*, iv. 22<sup>c</sup>.  
 ताव्य [°य] *youth*, i. 18<sup>b</sup>, 20<sup>d</sup>; iii. 16<sup>2</sup>.  
 ताव्यश्च *the same*, ii. 48<sup>b</sup>.  
 ताल *ts. clapping hands, beating time, time (in music)*, iv. 11<sup>b</sup>, 12<sup>b</sup>, 17<sup>a</sup>.  
 तालवेष्ट [°वृन्त] *a fan*, iii. 20<sup>b</sup>.  
 ताव [°प] *heat, glow, pain*, ii. 29<sup>a</sup>, iv. 2<sup>1</sup>, 2<sup>2</sup>, 7<sup>d</sup>.  
 तासि- [त्रासिन्] *fem. tāsiṇī, terrifying, alarming*, ii. 29<sup>c</sup>.  
 ति, ति [इति] *a particle used to report the very words spoken by some one. The form ti occurs only after anusvāra. tti*, i. 6<sup>a</sup>, 20<sup>1</sup>, 20<sup>2</sup>, 34<sup>1</sup>, 15<sup>2</sup>; ii. 8<sup>b</sup>, 29<sup>21</sup>, 39<sup>a</sup>, 45<sup>b</sup>; iii. 32<sup>a</sup>; iv. 9<sup>8</sup>, 9, 10, 11, 12, 18<sup>7</sup>, 19, 20, 19<sup>35</sup>, 20<sup>16</sup>.  
 ti, i. 6<sup>2</sup>, 28<sup>c</sup>, 34<sup>3</sup>; ii. 29<sup>11</sup>; iii. 9<sup>1</sup>, 2<sup>2</sup>; iv. 2<sup>a</sup>, 9<sup>18</sup>, 18<sup>16</sup>, 23, 34.  
 तिकण्ड [त्रिकाण्ड] *having three joints, consisting of three parts*, iv. 14<sup>a</sup>.  
 तिक्त्र [तीक्ष्ण] *sharp, strong, severe, hot*, i. 29<sup>a</sup>; ii. 3<sup>d</sup>, 5<sup>a</sup>, 46<sup>a</sup>.  
 तिथि [त्रि] *three*, i. 4<sup>9</sup>; ii. 42<sup>29</sup>.  
 तिमिर *ts. darkness*, iii. 25<sup>a</sup>.  
 तिमिस [°ष] *a certain plant, Benincasa cerifera*, iii. 24<sup>a</sup>; iv. 21<sup>a</sup>, 22<sup>a</sup>.  
 तिरिच्छि [तिर्यक्] *H. 2. 143. obliquely*, ii. 1<sup>b</sup>.  
 तिल *ts. the seed of the sesamum plant*, iii. 15<sup>b</sup>. °jala, *water with sesamum seed, offered to the dead as a libation*, ii. 5<sup>d</sup>. °antaraṁ, *so much as a sesamum seed*, ii. 1<sup>a</sup>.  
 तिलभ [°क] *a certain tree, Clerodendrum phlomoides*, ii. 42<sup>31</sup>, 43<sup>a</sup>, 45<sup>2</sup>, 46<sup>c</sup>.  
 तिलोभय [त्रिलोचन] *an epithet of Śiva,*

*who has on his head the half moon, ardhacandra, which word means also a clenched fist*, i. 20<sup>27</sup>.  
 तिवलि [त्रि°] *the three folds of skin above the navel of a woman*, i. 30<sup>a</sup>; ii. 24<sup>a</sup>; iii. 19<sup>b</sup>.  
 तिष्ठ [तीव्र] *acute, hot, warm*, ii. 50<sup>b</sup>.  
 तिहाश्च [त्रिभाग] *the third part (of the eye, used in the side-long look of women)*, ii. 5<sup>a</sup>, 8<sup>d</sup>.  
 तिहुवय [त्रिभुवन] *the three worlds*, i. 10<sup>a</sup>; ii. 10<sup>1</sup>.  
 तुङ्गि- *H. 2. 154. height, elevation*, i. 34<sup>b</sup>; iii. 6<sup>a</sup>.  
 तुद्र *see तुष*.  
 तुषिक्क [तूष्णीक] *HD. 5. 15. quiet, silent*, iv. 20<sup>1</sup>.  
 तुन्दिल *ts. having a protuberant belly, corpulent*, i. 20<sup>7</sup>.  
 तुमं *see त्वम*.  
 तुम्हारिस [त्वादृश] *similar to you*, iv. 2<sup>10</sup>.  
 तुरङ्ग, °म *ts. a horse*, i. 18<sup>13</sup>, 21<sup>c</sup>.  
 तुरिदपदं [त्वरित°] *quickly*, iv. 19<sup>24</sup>.  
 तुलया [°न] *weighing*, i. 20<sup>14</sup>.  
 तुला *ts. a balance, scales; resemblance*, i. 20<sup>13</sup>, 14<sup>2</sup>; iii. 31<sup>b</sup>.  
 तुल्ल [°ल्य] *like*, ii. 10<sup>d</sup>.  
 तुष् *to be pleased. Caus., to please, satisfy. tuṭṭha*, i. 36<sup>d</sup>. tuṭṭheṇa, iii. 20<sup>16</sup>. tosidā, ii. 11<sup>5</sup>.  
 तुसार [°षार] *frost, ice, snow*, i. 14<sup>a</sup>.  
 तुहियकर [तुहिन°] *the moon*, i. 4<sup>b</sup>.  
 तू + अव *to descend. Caus., to bring down. odiṇṇo*, iii. 20<sup>15</sup>. odiṇṇā, ii. 40<sup>2</sup>. avaiṇṇaṁ, i. 25<sup>a</sup>. avadāriadu, i. 25<sup>9</sup>.

तृ + वि to give, bestow. viinṇa, iii. 11<sup>c</sup>.  
+ समुद् to put away. samuttārida, i.  
30<sup>1</sup>.

तेत्तिअ H. 2. 157. so much, i. 7<sup>b</sup>.

तेल्ल [तिल] oil, iv. 5<sup>b</sup>.

तोअ [°य] water, iii. 3<sup>o</sup>.

तोणार [तू°] H. 1. 124. a quiver, ii. 16<sup>b</sup>.

तोण्या ts. an arched doorway, i. 17<sup>a</sup>.

त्ति see ति.

°त्य [°स्य] staying, abiding, ii. 50<sup>d</sup>.

तुद् to fall asunder, be parted. tutṭai,  
ii. 4<sup>d</sup>. tuḍida, broken, ruined,  
i. 18<sup>8</sup>.

त्वम् thou, you. tumam, i. 16<sup>1</sup>, 19<sup>3, 5</sup>,  
20<sup>10, 13, 25, 29</sup>, 34<sup>3, 20, 30</sup>; ii. 6<sup>6</sup>, 11<sup>1</sup>,  
24<sup>3</sup>, 32<sup>1</sup>, 42<sup>17</sup>, 47<sup>2</sup>; iii. 2<sup>1</sup>, 22<sup>d</sup>, 34<sup>a</sup>;  
iv. 20<sup>6</sup>. tae, i. 18<sup>6</sup>; iii. 30<sup>2</sup>; iv. 20<sup>2</sup>.  
tujjha, i. 16<sup>1</sup>, 20<sup>8</sup>, 34<sup>25</sup>; iii. 21<sup>b</sup>, 24<sup>b</sup>;  
iv. 22<sup>c</sup>, 23<sup>d</sup>. tuha, i. 20<sup>15, 16, 30</sup>; ii.  
7<sup>a</sup>, 9<sup>c</sup>, 10<sup>d, 2</sup>, 42<sup>20</sup>; iii. 8<sup>b</sup>, 32<sup>a</sup>; iv.  
11<sup>b</sup>, 21<sup>c</sup>. de, i. 14<sup>2</sup>, 18<sup>4</sup>, 19<sup>2</sup>, 20<sup>6, 7, 27</sup>,  
32<sup>1</sup>; ii. 48<sup>1</sup>; iii. 20<sup>4</sup>, 33<sup>a</sup>, 34<sup>b</sup>; iv.  
2<sup>4</sup>, 9<sup>5</sup>, 18<sup>20</sup>, 19<sup>32</sup>, 22<sup>1</sup>. tumhe, i.  
20<sup>41</sup>; iv. 18<sup>7</sup>. tumhehim, i. 20<sup>12</sup>.  
tumhāhimto, ii. 29<sup>12</sup>. tumhānam,  
i. 18<sup>1</sup>, 20<sup>41</sup>. vo, i. 3<sup>b</sup>.

थक् H. 4. 16. to stay, cease. thakkantu,  
iii. 20<sup>8</sup>.

थया [स्तन] the female breast, i. 2<sup>b</sup>, 18<sup>b</sup>,  
27<sup>b</sup>; ii. 1<sup>c</sup>, 23<sup>b</sup>, 24<sup>b</sup>, 29<sup>a</sup>, 33<sup>a</sup>, 44<sup>a</sup>,  
49<sup>b</sup>; iii. 6<sup>a</sup>, 7<sup>d</sup>, 21<sup>a</sup>; iv. 6<sup>c</sup>.

थयाअ the same, ii. 27<sup>a</sup>.

थयिल्ल H. 2. 159. having breasts. iii. 19<sup>b</sup>.

थल [स्य°] raised or rounded surface,  
i. 27<sup>b</sup>.

थली [स्य°] the same, ii. 1<sup>a</sup>.

थवअ [स्तवक्] a bunch, cluster of blos-  
soms, ii. 47<sup>c</sup>.

थूल [स्य°] large, great, iii. 3<sup>17</sup>.

थोअ [स्तोक्] little, small; a little, i. 16<sup>b</sup>;  
ii. 1<sup>b</sup>, 11<sup>1</sup>.

थोर H. 1. 124, 255. large; great, big,  
ii. 27<sup>a</sup>, 44<sup>a</sup>; iii. 6<sup>a</sup>, 19<sup>b</sup>.

ददअ [°पित] lover, husband, i. 24<sup>c</sup>. Fem.  
°ā, wife, iii. 6<sup>b</sup>. daidā, wife, i.  
28<sup>8</sup>.

दंसण [दर्शन] looking, seeing, showing, i.  
34<sup>25</sup>; ii. 3<sup>2</sup>, 40<sup>2</sup>, 42<sup>16, 17, 21</sup>, 43<sup>a</sup>; iii.  
21<sup>b</sup>, 31<sup>1</sup>.

दक्ख [°क्ष] able, skilful, iii. 17<sup>b</sup>.

दक्खारस [दाक्षा°] grape-juice, ii. 26<sup>d</sup>.

दक्खिण [दक्षिण] right, southern, i. 20<sup>15</sup>;  
iv. 9<sup>9</sup>.

दक्खिणा [दक्षिणा] the Delikhan, i. 12<sup>8</sup>.  
°vadha [°patha] the Delikhan, i.  
25<sup>5</sup>, 34<sup>8</sup>.

दक्खिणा [दक्षिणा] present, gift, remune-  
ration, iv. 18<sup>12, 14, 21, 25</sup>.

दण्ड ts. a stick, staff, stalk, handle, i.  
16<sup>3</sup>, 32<sup>c</sup>; ii. 6<sup>10</sup>, 9<sup>a</sup>, 39<sup>b</sup>; iv. 9<sup>12</sup>, 20<sup>d</sup>,  
22<sup>b</sup>.

दण्डरास ts. a kind of dance, iv. 11<sup>b</sup>.

दन्त ts. a tooth, ivory, i. 14<sup>a</sup>, 20<sup>25</sup>; iii.  
31<sup>a</sup>.

दन्तुर rising, bristling, ii. 46<sup>d</sup>. ts.

दप्प [दप] pride, haughtiness, ii. 30<sup>c</sup>.

दप्पण [दरण] a mirror, i. 18<sup>10</sup>.

दप्पि- [दरिण] proud, arrogant, ii. 41<sup>d</sup>.

दर ts. H. 2. 215. a little, slightly, ii.  
14<sup>b</sup>, 36<sup>a</sup>, 49<sup>b</sup>.

दरिद्रतया [°द्रत्व] *poverty, indigence*, i. 20<sup>b</sup>.

दल *to split, cleave*. dalantā, ii. 2<sup>a</sup>.  
+ निस *to cut, break*. niddalanto, ii. 30<sup>c</sup>.  
दल *ts. leaf, petal*, i. 29<sup>b</sup>; ii. 6<sup>20, 23, 24, 25</sup>,  
14<sup>b</sup>, 38<sup>b</sup>; iv. 5<sup>a</sup>, 21<sup>b</sup>.

दस [°श] *ten*, iii. 3<sup>18</sup>, 26<sup>a</sup>. Cp. दह.  
दसमासिअ [दशमासक] *weighing ten māṣa*,  
iii. 5<sup>a</sup>.

दह *to burn*. dajjhanta, iii. 27<sup>a</sup>.

दह [°श] *ten*, i. 18<sup>b</sup>. Cp. दस.

दहि [°धि] *milk*, i. 19<sup>c</sup>.

दा *to give*. deī, ii. 37<sup>b</sup>. denti, i. 13<sup>a</sup>;  
iv. 9<sup>c</sup>, 12<sup>a</sup>. dehi, ii. 42<sup>11</sup>, 43<sup>b</sup>.  
deu, i. 3<sup>b</sup>. dedu, ii. 1<sup>5</sup>. deha, i.  
18<sup>a</sup>. dāissam, iv. 20<sup>12</sup>. daia, i.  
20<sup>40</sup>; iii. 4<sup>5</sup>. dādavvā, iv. 18<sup>14</sup>.  
dento, i. 4<sup>d</sup>. dentā, ii. 2<sup>b</sup>; iii. 28<sup>a</sup>.  
dijjae, iii. 9<sup>d</sup>, 33<sup>b</sup>. dijjadi, ii. 42<sup>21</sup>.  
dīadu, iv. 18<sup>14</sup>. dijjantu, iv. 21<sup>1</sup>.  
dijjanta, iii. 27<sup>a</sup>. dijjamāna, i.  
30<sup>c</sup>. diṇṇa, ii. 6<sup>10, 22</sup>; iii. 3<sup>9</sup>, 10<sup>d</sup>.  
diṇṇā, i. 18<sup>d</sup>; iii. 6<sup>b</sup>; iv. 9<sup>c</sup>, 18<sup>21, 25</sup>,  
21<sup>c</sup>. diṇṇam, iii. 34<sup>b</sup>. diṇṇā, ii.  
16<sup>a</sup>.

दाण [°न] *giving, gift, donation*, ii. 5<sup>d</sup>,  
47<sup>1</sup>; iii. 17<sup>b</sup>.

दारा [°रा] *a wife*, i. 23<sup>a</sup>.

दाव् H. 4. 32. *to show*. dāvāi, ii.  
36<sup>a</sup>.

दाव [तावत्] *just, now, truly, indeed*, i.  
31<sup>1</sup>, 34<sup>26</sup>; ii. 6<sup>22</sup>, 50<sup>3</sup>; iii. 3<sup>2</sup>, 22<sup>2, 9</sup>;  
iv. 20<sup>12</sup>.

दावग्गि [°वाग्नि] *a forest-conflagration*, iv.  
24<sup>b</sup>.

दासतया [°त्व] *slavery, service*, iv. 8<sup>d</sup>.

दासी *ts. a female slave*, i. 18<sup>6</sup>, 20<sup>23, 33, 40</sup>;  
iv. 2<sup>8</sup>, 9<sup>13</sup>.

दाह *ts. burning*, ii. 10<sup>b</sup>, 29<sup>b</sup>, 42<sup>5</sup>; iii. 20<sup>d</sup>.

दिअह [दिवस] *a day*, i. 18<sup>b</sup>, 21<sup>d</sup>; ii. 9<sup>a</sup>,  
10<sup>c</sup>; iv. 3<sup>c</sup>, 5<sup>d</sup>, 6<sup>d</sup>, 9<sup>b</sup>.

दिक्खा [दोक्षा] *initiation*, iv. 18<sup>12</sup>.

दिक्खिअ *see दोक्ष*.

दिट्ठि [दृष्टि] *a look, glance, eye*, i. 18<sup>a</sup>,  
21<sup>b</sup>, 28<sup>b, 8</sup>; ii. 1<sup>5</sup>, 5<sup>c</sup>, 8<sup>d</sup>, 23<sup>a</sup>, 41<sup>b</sup>;  
iii. 2<sup>c</sup>, 11<sup>a</sup>.

दिण [°न] *day*, ii. 6<sup>10</sup>; iv. 3<sup>a</sup>.

दिणम्मणि [दिन] *the sun*, ii. 50<sup>d</sup>.

दिणोस [दिनेश] *the same*, i. 21<sup>c</sup>.

दिमुह [दिङ्मुख] *quarter of the sky*, ii. 4<sup>b</sup>.

दिवस *ts. day*, i. 34<sup>26</sup>; iv. 18<sup>11</sup>, 19<sup>64</sup>.

दिश *to point out, show*. diṭṭho, i. 24<sup>c</sup>.

+ आ *to point out, show, order*. ādi-  
sadi, iv. 9<sup>12</sup>, 18<sup>16, 23</sup>. ādiṭṭham, ii.  
26<sup>1</sup>.

+ निस *to point out, show*. niddisadi,  
ii. 29<sup>21</sup>. niddiṭṭhā, iv. 18<sup>20</sup>.

+ सना *to command, direct, instruct*.  
samādiṭṭhā, i. 10<sup>1</sup>. samādiṭṭham,  
ii. 43<sup>10</sup>.

दिसा [दिश] *direction, quarter of the  
sky*, i. 14<sup>3</sup>; iii. 25<sup>b</sup>, 26<sup>a</sup>, 28<sup>a</sup>; iv.  
9<sup>8, 9, 10, 11</sup>.

दिसाभाअ [दिग्भाग] *quarter of the sky,  
direction*, i. 16<sup>d</sup>.

दोक्ष *to consecrate, initiate*. dikkhiā, i.  
23<sup>a</sup>.

दोव [°प] *a lamp, light*, ii. 6<sup>10</sup>; iii. 27<sup>a</sup>.

दोह [°घं] *long*, i. 21<sup>d</sup>, 35<sup>c</sup>; ii. 2<sup>b</sup>; iv. 9<sup>b</sup>.

दोहत्तया [°घत्व] *length*, i. 32<sup>a</sup>.

दोहर H. 2. 171. *long*, ii. 9<sup>a</sup>.

दोहिआ [दोर्घिका] *a long lake*, ii. 3<sup>c</sup>.

- दुर्द्धभ [द्वितीय] *second, other*, iii. 17<sup>d</sup>.  
दुष्कर्म [दुष्कर्म] *a sin, misdeed*, ii. 8<sup>c</sup>.  
दुःख [दुःख] *sorrow, distress*, ii. 8<sup>c</sup>.  
दुज्जण [दुर्जन] *a wicked, malicious person*,  
iii. 20<sup>17</sup>.  
दुहु [दुष्ट] *wicked*, i. 20<sup>40</sup>.  
दुदिभ [द्वितीय] *second, other*, ii. 8<sup>3</sup>.  
दुध [दुग्ध] *milk, milky juice*, i. 16<sup>b</sup>; ii.  
6<sup>b</sup>, 29<sup>11</sup>.  
दुब्बल [दुर्बल] *weak, feeble*, ii. 9<sup>d</sup>.  
दुम [दुम] *a tree*, i. 17<sup>b</sup>; ii. 45<sup>2</sup>, 46<sup>c</sup>; iv.  
22<sup>a</sup>.  
दुलह [दुर्लभ] H. 1. 115. *difficult to be  
attained*, iv. 1<sup>b</sup>.  
दुल्लक्खभ [दुर्लक्ष्य] *difficult to be seen*, iii.  
12<sup>c</sup>.  
दुवार [द्वार] *a door*, i. 21<sup>4</sup>; ii. 42<sup>21, 26</sup>; iii.  
20<sup>11</sup>; iv. 9<sup>7</sup>, 18<sup>38</sup>, 19<sup>2, 24</sup>.  
दुवे see द्वि.  
दुससि- [द्विशशिन] *having two moons*, i.  
34<sup>d</sup>.  
दुहिदा [°तृ] *a daughter*, i. 34<sup>15</sup>; iv.  
18<sup>19</sup>.  
दुई [°तो] *a female messenger, a confi-  
dante*, iii. 27<sup>c</sup>.  
दूर ts. *distant, far. Adv., to a distance,  
highly, entirely*, i. 2<sup>a</sup>, 6<sup>a</sup>, 20<sup>33</sup>;  
iii. 1<sup>a</sup>.  
दूसण [दुष°] *spoiling, disfiguration, de-  
fect*, i. 18<sup>a</sup>; ii. 23<sup>d</sup>.  
दूसह [दुः°] *insupportable, intolerable*, iii.  
20<sup>3</sup>; iv. 2<sup>a</sup>.  
दूहव [दुर्भग] H. 1. 192. *ugly, hideous*,  
iii. 23<sup>b</sup>.  
दुग् to see. *Caus. to show. Pass., to appear.*  
datṭham, i. 24<sup>5</sup>. datṭhūna, iii. 6<sup>a</sup>.  
datṭhavva, ii. 29<sup>7</sup>. damsemi, i. 25<sup>a</sup>.  
damsido, ii. 6<sup>22</sup>. damsiam, ii. 21<sup>b</sup>.  
disai, iv. 11<sup>b</sup>. disadi, i. 4<sup>2</sup>, 20<sup>26</sup>.  
disae, ii. 30<sup>d</sup>. disadha, i. 4<sup>16</sup>. di-  
santi, i. 6<sup>b</sup>. disadu, ii. 29<sup>19</sup>. di-  
tṭha, ii. 40<sup>3</sup>. ditṭhā, ii. 11<sup>d</sup>, 40<sup>5</sup>;  
iii. 22<sup>d</sup>; iv. 9<sup>6</sup>, 19<sup>30</sup>. ditṭham, i.  
25<sup>1, 6</sup>; iii. 2<sup>2</sup>, 3<sup>4</sup>. ditṭhā, ii. 5<sup>a</sup>.  
देव ts. *a god; a king*, i. 18<sup>c</sup>, 24<sup>a</sup>, 34<sup>41</sup>;  
ii. 11<sup>5</sup>, 22<sup>1</sup>, 24<sup>1</sup>, 26<sup>1</sup>, 28<sup>1</sup>, 29<sup>7</sup>, 41<sup>6</sup>,  
47<sup>3</sup>, 49<sup>1</sup>; iii. 24<sup>2</sup>; iv. 9<sup>18</sup>, 21<sup>5</sup>.  
देवी ts. *a queen; Pārvatī*, i. 12<sup>3, 8</sup>, 16<sup>3</sup>,  
18<sup>17</sup>, 19<sup>3</sup>, 34<sup>23, 34, 36</sup>; ii. 6<sup>22, 23</sup>, 11<sup>3</sup>,  
22<sup>a</sup>, 28<sup>2</sup>, 29<sup>7, 10</sup>, 42<sup>27, 29, 33</sup>, 43<sup>10</sup>, 47<sup>1</sup>;  
iii. 8<sup>4, 5</sup>, 34<sup>7, 9</sup>; iv. 9<sup>6, 7, 13, 14, 17, 19</sup>,  
18<sup>4, 7, 11, 12, 15, 23, 30, 31</sup>, 19<sup>9, 25, 30</sup>, 23<sup>a</sup>.  
देव्यसभ [दिवज] *an astrologer*, iv. 18<sup>20</sup>.  
देसन्तर [देशा°] *another place, foreign parts*,  
iv. 18<sup>27</sup>.  
देह ts. *body*, ii. 10<sup>b</sup>, 11<sup>b</sup>; iii. 17<sup>b</sup>, 20<sup>d, 16</sup>.  
dehantara, *another body*, i. 34<sup>34</sup>;  
iv. 19<sup>14</sup>.  
दोकन्दलो [दोः°] *a plantain-like arm*, iv.  
7<sup>c</sup>.  
दोखण्ड [द्वि°] *having both halves, i. e. full  
(of the moon)*, i. 32<sup>b</sup>.  
दोखण्ड- [द्वि°] *to cut in two, to break.*  
dokhaṇḍaantā, i. 15<sup>b</sup>.  
दोणी [दो°] *a bucket, cavity*, i. 29<sup>b</sup>.  
दोल् to swing, oscillate. dolanti, i.  
26<sup>b</sup>.  
दोला ts. *a swing, hammock*, i. 21<sup>b</sup>; ii.  
29<sup>21</sup>, 30<sup>d</sup>, 31<sup>d</sup>, 37<sup>b</sup>, 39<sup>a</sup>, 40<sup>a, 2</sup>.  
दोल्लआ [दोर्लता] *a creeper-like arm*, iv.  
16<sup>b</sup>.  
दोसोलह [द्विषोडश] *thirty-two*, iv. 11<sup>a</sup>.

दोहल ts. *the longing of a pregnant woman, the desire of plants at budding time*, i. 20<sup>27, 29</sup>; ii. 45<sup>1</sup>, 47<sup>1</sup>.

दोहलअ [°क] *the same*, ii. 43<sup>b</sup>.

द्वि two. duve, i. 16<sup>2</sup>, 34<sup>30, 32</sup>; iii. 17<sup>a</sup>.  
dohim, i. 4<sup>c</sup>, 30<sup>b</sup>; iv. 12<sup>b</sup>. dohi,  
ii. 18<sup>b</sup>. dosu, i. 16<sup>d</sup>. dosum, iv.  
7<sup>c</sup>.

धअवड [धजपट] *a flag, banner*, ii. 31<sup>a</sup>.

धगु [°नुस्] *a bow*, i. 32<sup>c</sup>, 33<sup>d</sup>; iv. 9<sup>9</sup>, 20<sup>d</sup>.

धगुह H. 1. 22. *a bow*, ii. 3<sup>d</sup>.

धम्म [°म] *religion, custom*, i. 23<sup>d</sup>.

धम्मदारा [धर्मदारा:] *lawful wife*, i. 23<sup>a</sup>.

धर ts. *holding, carrying*, ii. 46<sup>b</sup>; iv. 15<sup>a</sup>.

धरणी ts. *earth, country*, i. 12<sup>a</sup>. °dala  
[°tala] *the surface of the earth,*  
*the earth*, i. 25<sup>9</sup>.

धवल ts. *white, handsome*, ii. 23<sup>a</sup>, 31<sup>a</sup>.

धवल- *to make white or resplendent*.  
dhavalenti, i. 10<sup>a</sup>. dhavalia, iii.  
7<sup>a</sup>. dhavalio, i. 29<sup>c</sup>.

धवलिम- H. 2. 154. *whiteness*, ii. 41<sup>b</sup>.

धा + अनुसम् *to think over; make peace*  
*with*. anusamdhemi, iii. 2<sup>2</sup>. anu-  
samdhedha, i. 20<sup>42</sup>.

+ नि *to place, put*. nihio, ii. 29<sup>a</sup>. ni-  
hiam, ii. 30<sup>c</sup>. nihitta, i. 4<sup>c</sup>.

+ वि *to bring about, arrange*. vihide,  
iv. 18<sup>32</sup>.

धाडी [°टी] *assault, attacking*, ii. 46<sup>c</sup>.

धारा ts. *a stream, current*, ii. 9<sup>b</sup>; iii.  
20<sup>c</sup>, 28<sup>d</sup>; iv. 13<sup>a</sup>.

धारि- [°रिन्] *carrying*, iv. 9<sup>8, 11</sup>.

धाव् *to run*. dhāvantassa, i. 18<sup>13</sup>.

धुवागीद [धुवागीत] *introductory stanza*, i.  
4<sup>11</sup>.

धूदा H. 2. 126. *a daughter*, i. 18<sup>8</sup>.

धूव [°प] *incense, perfume*, iii. 14<sup>b</sup>.

धूववट्टि [°पवर्ति] *a pillar or cloud of*  
*smoke*, iii. 27<sup>a</sup>.

धृ *to hold, carry, contain, stop*. dha-  
raī, ii. 48<sup>a</sup>. dharantao, iii. 31<sup>b</sup>.  
dharia, iii. 3<sup>c</sup>.

धोअ [धौत] *washed, washed off*, i. 26<sup>a</sup>.

धोद *the same*, i. 30<sup>1</sup>.

नन्द *to be delighted, rejoice*. nandantu,  
i. 1<sup>a</sup>.

नम् *to bow, make obeisance to; to sink*.  
namaha, i. 2<sup>b</sup>. namanti, ii. 31<sup>c</sup>.  
naa, i. 4<sup>c</sup>.

+ उद् *to rise, ascend*. unnamanti, ii.  
31<sup>c</sup>.

+ परि *to be changed, ripe*. pariṇa-  
mantā, i. 8<sup>a</sup>. pariṇaam, ii. 8<sup>c</sup>.

+ ष *to bow down*. paṇamāmi, iv. 19<sup>d</sup>.  
paṇamanti, iv. 18<sup>b</sup>.

नश्य् *to disappear*. naṭṭhā, iii. 3<sup>d</sup>. naṭ-  
ṭhāe, ii. 40<sup>3</sup>.

+ ष *to disappear, be lost*. paṇaṭṭhā, ii.  
40<sup>5</sup>.

नी *to carry, bring, conduct*. naissadha,  
i. 34<sup>27</sup>. naia, ii. 11<sup>3</sup>.

+ आ *to bring*. ānemi, i. 25<sup>c</sup>. āpedi,  
iv. 19<sup>55</sup>. āṇia, ii. 43<sup>2</sup>; iii. 4<sup>2</sup>. āṇi-  
adi, i. 25<sup>8</sup>. āṇiadu, i. 25<sup>7</sup>. āṇiā,  
i. 26<sup>d</sup>. āṇidāim, iv. 19<sup>44</sup>.

+ उप *to offer, present*. uvaṇijjo, iv. 7<sup>c</sup>.

+ परि *to marry*. Caus., *to cause to*

marry. pariñei, i. 12<sup>b</sup>. parine-  
davvā, iv. 18<sup>21</sup>. pariñāidavvā, iv.  
18<sup>7</sup>.

चत to play, act. naccidavvañ, i. 4<sup>18</sup>.

पञ [°द] foot; pace; dignity, rank, i. 9<sup>b</sup>,  
12<sup>a</sup>, 21<sup>a</sup>; iv. 11<sup>b</sup>.

पञह [प्रकृति] nature, natural condition,  
ii. 26<sup>c</sup>.

पञट्ठावञ [प्रवर्तापक] producing, i. 16<sup>3</sup>.

पञट्ट see वृत् + प्र.

पञडेड see कट् + प्र.

पञपड [प्रच°] impetuous, iii. 30<sup>b</sup>.

पञवी [पद°] position, rank, iv. 23<sup>c</sup>.

पञावह [प्रजापति] the god Prajāpati, the  
creator, iii. 17<sup>a</sup>.

पञासह see काश् + प्र.

पञोटु [प्रकोष्ठ] the fore-arm, ii. 16<sup>a</sup>.

पञोस [प्रदोष] evening, iv. 4<sup>b</sup>.

पंसु [पांसु] dust, iv. 5<sup>c</sup>.

पकख [पक्ष] a wing, iv. 2<sup>10</sup>.

पकवाउज्ज [पञ्जातोद्य] a kind of drum, cp.

*Hindī* pakhāūj, i. 4<sup>10</sup>.

पकवालित see क्षत् + प्र.

पङ्क ts. mud, paste, i. 16<sup>a</sup>; ii. 8<sup>a</sup>, 12<sup>a</sup>;  
iv. 4<sup>a</sup>.

पङ्कञ [°ज] a lotus, ii. 13<sup>b</sup>, 33<sup>a</sup>.

पङ्करह ts. the same, iii. 3<sup>a</sup>.

पङ्किल ts. turbid, smeared, anointed, iv.  
8<sup>a</sup>.

पङ्केरह ts. a lotus, i. 4<sup>d</sup>, 35<sup>d</sup>.

पच्चक्खं [प्रत्यक्षम्] clearly, openly, i. 30<sup>d</sup>;  
ii. 43<sup>2</sup>.

पच्चग [प्रत्यय] fresh, new, iii. 1<sup>d</sup>.

पच्चङ्गं [प्रत्यङ्गम्] on every limb, iv. 9<sup>a</sup>.

पच्छा [पश्चात्] behind, from behind; after-  
wards, i. 34<sup>27</sup>; ii. 6<sup>c</sup>.

पच्छिम [पश्चिम] last; western, iv. 4<sup>c</sup>,  
9<sup>10</sup>.

पण्ड्यरावेदि see झर + प्र.

पण्डत्स. five. pañca, i. 18<sup>b</sup>; iv. 4<sup>d</sup>,  
9<sup>a, 9, 12</sup>. pañcehiñ, iii. 19<sup>d</sup>.

पण्डवाव्व [°व्व] the five products of the  
cow, i. 20<sup>26</sup>.

पण्डदस [°श] fifteen, i. 34<sup>26</sup>.

पण्डबाया ts. Cupid, ii. 19<sup>b</sup>, 38<sup>b</sup>.

पण्डम ts. the fifth note of the gamut,  
said to be produced by the cuckoo;  
name of a musical mode, i. 16<sup>3</sup>;  
ii. 2<sup>c</sup>, 5<sup>b</sup>; iii. 20<sup>7</sup>; iv. 6<sup>a</sup>.

पण्डसर [°शर] Cupid, i. 32<sup>c</sup>; ii. 46<sup>b</sup>; iv.  
8<sup>d</sup>.

पण्डवाल ts. name of the country between  
the Yamunā and the Ganges,  
the Doab, iii. 5<sup>2</sup>.

पण्डवालिया [°का] a doll, ii. 12<sup>b</sup>.

पण्डवालिया [पाण्डवालिका] the Pāñcālīkā style  
in poetry, i. 1<sup>c</sup>.

पण्डेसु [°सु] Cupid, i. 18<sup>c</sup>; iv. 4<sup>c</sup>.

पण्डर ts. a cage, i. 18<sup>15</sup>; iii. 31<sup>a</sup>.

पट + उट् Caus., to tear out, eradicate.  
uppāḍaissañ, i. 20<sup>16</sup>. uppāḍia,  
i. 20<sup>31</sup>. uppāḍida, iv. 2<sup>d</sup>.

पट् ts. a garment, silk cloth, i. 36<sup>c</sup>.

पट्टञ [°क] a tablet, palette, i. 4<sup>c</sup>.

पट्टंसुञ [पट्टांसुञ] a silk garment, ii. 14<sup>a</sup>.

पट् to recite. paḍhissañ, i. 18<sup>17</sup>; iii.  
30<sup>2</sup>. paḍha, i. 19<sup>3, 6</sup>; ii. 10<sup>7</sup>. pa-  
ḍhiadi, i. 19<sup>7</sup>.

पट [°ट] a garment, cloth, i. 14<sup>d</sup>.

पटय [पतन] falling, iv. 18<sup>c</sup>.

पडाभा [पटाका] *a flag, banner*, iii. 20<sup>6</sup>;  
iv. 20<sup>a</sup>.

पडिवट्टअ [प्रतिपट्टक] *a silk cloth*, i. 20<sup>9</sup>.

पडिवड्डाविआ [प्रतिवर्धोपिका] *speaking agreeably or congratulating in her turn*, i. 13<sup>1</sup>.

पडिसिविआअ [प्रतिस्वप्नक] *a dream in return*, iii. 8<sup>b</sup>.

पडिसोसअ [प्रतिशोषिक] *a mask*, i. 4<sup>5</sup>, 20<sup>40</sup>;  
iv. 15<sup>b</sup>. [K, anukāryānurūpavar-  
nanāmukha].

पढया [पठन] *reading, reciting*, i. 24<sup>b</sup>.

पढम [प्रथम] *first*, i. 20<sup>23, 25</sup>, 34<sup>24</sup>; iii.  
17<sup>c</sup>.

पयाअ [प्रयाय] *attachment*, iii. 8<sup>4</sup>, 9<sup>a</sup>.

पयाइ [प्रयाति] *a bow, courtesy*, i. 4<sup>a</sup>.

पयाइ- [प्रयायिन्] *attached to, joined to*,  
iv. 7<sup>b</sup>.

पयास [पनस] *the bread-fruit*, iv. 22<sup>a</sup>.

पयास [प्रयास] *a bow, salutation*, i. 34<sup>24</sup>.

पयासिअ see योस् + प्र.

पयासिअ [पासिअ] *erudition, Panditship*,  
i. 18<sup>4, 8, 9</sup>.

पयाडी *a Pāndya woman*, i. 15<sup>a</sup>.

पयाडु [पा°] *pale, yellowish*, ii. 10<sup>c</sup>; iv. 5<sup>a</sup>.

पयाडुर [पा°] *pale-white, yellowish-white*,  
ii. 6<sup>10</sup>; iii. 33<sup>a</sup>.

पयाहोतर [प्रश्नोत्तर] *riddle and answer*, i. 5<sup>a</sup>.

पत *to fall*. paḍā, ii. 39<sup>a</sup>. paḍanti,  
iv. 13<sup>b</sup>.

+ नि *to fall down, to be cast at*. ni-  
vaḍiā, ii. 5<sup>c</sup>, 46<sup>c</sup>.

+ समुद् *to jump up, to emerge*. samup-  
paḍiā, iii. 3<sup>18</sup>.

पत्त [पत्त] *a leaf*, ii. 1<sup>2</sup>, 7<sup>a</sup>.

पत्त [पात्र] *a dramatis persona*, i. 4<sup>3</sup>.

पत्त see आप + प्र.

पत्तिआमि see या + प्रति.

पद् + उद् *Caus., to produce*. uppādedi,  
iii. 12<sup>2</sup>.

+ निस *to be produced*. nippajjadi, i.  
34<sup>18</sup>.

+ सम् *to become*. *Caus., to accom-  
plish, produce*. saṃpaṇṇam, iii.  
20<sup>4, 21</sup>. saṃpādemi, ii. 41<sup>6</sup>. saṃ-  
pādemha, i. 12<sup>2</sup>. saṃpādaissadi,  
ii. 43<sup>1</sup>.

+ समुद् *to be produced*. samuppāṇā,  
iii. 4<sup>9</sup>; iv. 19<sup>35</sup>.

पदि [°ति] *a husband*, i. 19<sup>7</sup>.

पदीव [प्रदीप] *a lamp*, iii. 22<sup>4</sup>.

पंति [पङ्क्ति] *a line, row, series*, ii. 1<sup>2</sup>, 17<sup>b</sup>;  
iv. 12<sup>b</sup>.

पब्भार [प्राग्भार] HD. 6. 66. *a mass, large  
quantity*, ii. 33<sup>a</sup>.

पभाद [प्रभात] *day-break, dawn*, ii. 6<sup>10</sup>.

पमदुज्जाण [प्रमदोद्यान] *pleasure-grounds*,  
iii. 22<sup>9</sup>; iv. 18<sup>30</sup>.

पमाण [प्र°] *measure, size, extent*, i. 16<sup>3</sup>;  
iii. 3<sup>18</sup>.

पर ts. *other, different; intent on*, i. 18<sup>2, 8</sup>;  
iv. 18<sup>a</sup>, 22<sup>a</sup>. paraṃ, *however, ex-  
cessively, at the utmost*, i. 1<sup>b</sup>, 34<sup>30</sup>;  
ii. 11<sup>a</sup>.

परम ts. *highest, best*, ii. 28<sup>d</sup>.

परमत्य [°मार्थ] *truth, reality*, ii. 22<sup>1</sup>.

परमेदि- [°ष्टिन्] *an epithet of Brahmā*,  
iv. 19<sup>b</sup>.

परंपरा ts. *an uninterrupted series, suc-  
cession*, i. 9<sup>b</sup>, 18<sup>4, 8, 9</sup>.

परहुअ [°भत] *the cuckoo*, ii. 2<sup>a</sup>.

परिअण [°जन] *attendants, suite*, i. 28<sup>6</sup>.



- परिक्खण [परीक्षण] *testing, examining*, ii. 29<sup>a</sup>.
- परिक्खीय [°क्षीय] *emaciated, diminished*, ii. 6<sup>10</sup>.
- परियादि [°ति] *maturity*, iii. 4<sup>3</sup>.
- परिपयहुरत्तण [°पायहुरत्त्व] *dazzling whiteness*, iii. 34<sup>b</sup>.
- परिरम्भ *ts. embracing*, i. 2<sup>a</sup>; iii. 7<sup>c</sup>.
- परियाहि [°पाटि] *order, succession*, iv. 16<sup>b</sup>.
- परिसप्पि- [°सप्पिन] *moving about*, iv. 19<sup>55</sup>.
- परिसर *ts. neighborhood, environs*, iii. 19<sup>a</sup>, 34<sup>a</sup>; iv. 7<sup>a</sup>.
- परिहास *ts. joking, merriment*, ii. 6<sup>c</sup>.
- परुस [°ष] *hard, harsh*, i. 7<sup>a</sup>.
- परुठ *see रुह + प्र*.
- परोक्ख [°क्ख] *invisible, unknown*, iv. 18<sup>29</sup>.
- परोप्पर [परस्पर] *each other, mutual*, iii. 11<sup>b</sup>; iv. 12<sup>b</sup>.
- पल्लङ्क [पर्यङ्क] *a bed, couch*, i. 36<sup>b</sup>.
- पल्लव *ts. a sprout*, i. 26<sup>b</sup>; iii. 23<sup>a</sup>.
- पवञ्च [प्रपञ्च] *display, diversity*, ii. 40<sup>a</sup>.
- पवञ्च- [प्रपञ्चय-] *to display, show, expand*. pavañcida, i. 16<sup>3</sup>.
- पवण [°न] *the wind*, ii. 11<sup>b</sup>, 14<sup>b</sup>, 36<sup>a</sup>; iii. 22<sup>4</sup>.
- पवल [प्रबल] *violent*, iv. 1<sup>a</sup>.
- पवाह [प्र°] *a stream, current*, ii. 10<sup>d</sup>; iii. 10<sup>c</sup>, 20<sup>9</sup>.
- पवेष [प्रवेशक] *an interlude in a drama*, i. 6<sup>b</sup>.
- पवण [प्रसति] *the palm of the hand*, i. 30<sup>a</sup>; ii. 38<sup>a</sup>.
- पसदि *the same*, i. 16<sup>3</sup>.
- पसर [प्र°] *outbreak, course*, iii. 20<sup>9</sup>.
- पसरण [प्र°] *going, streaming forth*, ii. 10<sup>a</sup>.
- पसव [प्र°] *blossom*, ii. 6<sup>22</sup>.
- पसाभ [प्रसाद] *propitiatory offering, propitiation, favor*, i. 4<sup>a</sup>, 22<sup>a</sup>, 34<sup>25</sup>.
- पसादी + क [प्र°] *to present*. °kidam, ii. 6<sup>24</sup>.
- पसार [प्र°] *spreading*, iii. 11<sup>c</sup>.
- पसाहण [प्रसाधन] *decoration, toilet*, i. 20<sup>36</sup>; ii. 19<sup>a</sup>, 22<sup>a</sup>, 24<sup>3</sup>.
- पसूण [प्रसून] *a bud, flower*, i. 19<sup>d</sup>.
- पह [°थ] *way; reach*, iii. 2<sup>d</sup>.
- पहा [प्रभा] *light, splendor, similarity*, i. 16<sup>a</sup>.
- पहार [प्र°] *striking, shooting*, iii. 7<sup>b</sup>.
- पहाव [प्रभाव] *power, efficacy*, ii. 6<sup>22</sup>, 45<sup>1</sup>; iii. 8<sup>2</sup>; iv. 18<sup>29</sup>.
- पहुइ [प्रभति] *beginning, beginning with*, i. 32<sup>d</sup>.
- पहुइइ *see हुइ + प्र*.
- पहुदि [प्रभति] *beginning, beginning with, from, ever since*, i. 20<sup>20, 34</sup>; ii. 3<sup>2</sup>.
- पा *to drink. Caus., to cause to drink*. piāmo, i. 22<sup>b</sup>. pianto, iii. 8<sup>4</sup>. pi-anti, iv. 19<sup>b</sup>. pijjāe, i. 23<sup>b</sup>. pij-jantaṃ, i. 16<sup>d</sup>. piḍo, iii. 3<sup>11, 18</sup>. pāidā, ii. 29<sup>11</sup>.
- पाभ [°द] *foot; beam*, i. 4<sup>d</sup>, 20<sup>30</sup>; iii. 28<sup>d</sup>.
- पाभन्त [पादान्त] *the extremity of the feet*, i. 14<sup>d</sup>.
- पाभार [प्राकार] *a rampart, wall*, ii. 31<sup>c</sup>.
- पाउभ [प्राकृत] *the Prakrit language*, i. 7<sup>a</sup>.
- पाउद *the same*, i. 6<sup>2</sup>.
- पाहिसिद्धी HD. 6. 77. *emulation, rivalry*, i. 10<sup>b</sup>, 20<sup>12, 33</sup>; ii. 10<sup>5</sup>.

पाठिभा [पाठिका] *a reciting or reading woman*, iv. 9<sup>1a</sup>.

पाय [प्राय] *life, soul*, iii. 8<sup>a</sup>.

पाणि *ts. hand*, i. 27<sup>a</sup>; iii. 23<sup>a</sup>.

पासर *ts. a low-caste man*, i. 20<sup>3b</sup>.

पारावअ [°त] *a pigeon*, iii. 27<sup>b</sup>.

पारिमह [°द] *the coral tree*, iv. 22<sup>a</sup>.

पाल् + प्रति *to guard, observe. paḍivāle-du*, ii. 41<sup>2</sup>.

पालित्तिभा *capital; a treasure; a paragon of*, ii. 3<sup>b</sup>; iv. 19<sup>1a</sup>. (*K, bhaṅgiprakārah pālayitrkā; yadvā pālittāḥ iti deçipadaṁ mūlanivyaṁ vartata iti saṁpradāyaḥ.*)

पास [°र्ध्व] *side, flank*, ii. 36<sup>b</sup>, 46<sup>b</sup>.

पाहुड [प्राभत] *a present, gift*, ii. 7<sup>a</sup>.

पि *see वि.*

पिअ [प्रिय] *dear, beloved, agreeable*, i. 1<sup>b</sup>, 3<sup>a</sup>, 15<sup>c</sup>, 16<sup>1</sup>; ii. 27<sup>c</sup>; iv. 2<sup>b</sup>, 22<sup>1, 2</sup>.

पिअवअस्स [प्रियवयस्य] *a dear friend*, i. 18<sup>17</sup>, 20<sup>3b</sup>, 32<sup>4</sup>; ii. 6<sup>10</sup>, 10<sup>6</sup>, 41<sup>3</sup>, 43<sup>2</sup>; iii. 2<sup>3</sup>, 20<sup>1</sup>, 34<sup>7</sup>; iv. 9<sup>4</sup>.

पिअसहो [प्रियसखो] *a female friend, a lady's confidante*, ii. 8<sup>3</sup>, 42<sup>5, 10</sup>; iii. 30<sup>2</sup>, 34<sup>5</sup>.

पिङ्ग [पङ्ग] *ripe*, ii. 50<sup>d</sup>.

पिङ्ग *ts. yellow-red*, ii. 50<sup>d</sup>.

पिच्छ *ts. tail-feather*, ii. 14<sup>a</sup>; iv. 14<sup>b</sup>.

पिञ्जर *ts. reddish-yellow, tawny, gold-colored*, ii. 8<sup>a</sup>, 12<sup>a</sup>; iii. 25<sup>b</sup>.

पिण्ड *ts. mass, ball*, i. 35<sup>a</sup>.

पिघाय [°न] *covering*, iv. 18<sup>3b</sup>.

पिसुण [°मुन] *slanderous*, iii. 9<sup>d</sup>.

पिसुण- [°मुनय-] *to indicate. pisuṇāi*, ii. 24<sup>d</sup>. *pisuṇedi*, i. 20<sup>c</sup>.

पिहुल [पुहुल] *broad, large*, iv. 9<sup>7</sup>.

पीड् *to press, squeeze. pīdio*, iii. 7<sup>d</sup>.

पीय [°न] *fat, round*, i. 18<sup>b</sup>; iii. 7<sup>c</sup>.

पुङ्खिअ [°त] *furnished with feathers*, ii. 3<sup>d</sup>; iv. 20<sup>d</sup>.

पुङ्खिद *the same*, iv. 9<sup>9</sup>.

पुज्ज *to heap up, collect. puñjijjāi*, iii. 26<sup>d</sup>. *puñjia*, i. 14<sup>d</sup>.

पुज्ज *ts. heap, multitude*, i. 19<sup>d</sup>; ii. 46<sup>d</sup>.

पुट्ट *see स्पृय.*

पुट्टो [पुठ] *the back*, ii. 39<sup>b</sup>.

पुणस्सव [पुनर्नव] *revived, refreshed*, iii. 20<sup>10</sup>.

पुणो [पुनर्] *again, back; on the other hand*, i. 34<sup>27</sup>; ii. 3<sup>c</sup>, 5<sup>c</sup>, 6<sup>b, 13</sup>, 26<sup>c</sup>, 28<sup>4</sup>, 49<sup>b</sup>; iii. 17<sup>d</sup>; iv. 18<sup>17</sup>, 19<sup>25, 27, 47</sup>, puṇu, ii. 23<sup>d</sup>; iii. 9<sup>c</sup>, 14<sup>d</sup>. *Cp. उण.*

पुण्य [पूर्ण] *filled, full, accomplished, fulfilled*, i. 20<sup>d</sup>; ii. 41<sup>d</sup>; iii. 19<sup>a</sup>; iv. 23<sup>b</sup>.

पुषिमा [पुषिमा] *the day of full moon*, i. 25<sup>9</sup>, 34<sup>d</sup>; ii. 6<sup>10</sup>, 29<sup>19, 21</sup>; iii. 20<sup>15</sup>; iv. 19<sup>8d</sup>.

पुत्त [°न] *a son*, i. 18<sup>3</sup>, 19<sup>7</sup>; iv. 2<sup>8</sup>.

पुत्तलिआ [°लिका] *a doll*, iii. 20<sup>3</sup>; iv. 18<sup>3b</sup>.

पुत्तो [°नो] *a daughter*, i. 20<sup>28</sup>; iv. 19<sup>24, 50</sup>.

पुरदो [°तस्स] *before, in the presence of*, i. 18<sup>17</sup>, 19<sup>5, 6</sup>, 20<sup>20</sup>; ii. 10<sup>6</sup>, 29<sup>6</sup>; iii. 30<sup>2</sup>.

पुरन्धो [°न्धो] *an elderly married woman*, i. 16<sup>3</sup>.

पुरस्सर [पुरः°] *preceding*, i. 20<sup>16, 31</sup>.

पुरिस [°रुव] *a man*, i. 7<sup>b</sup>.

पुरो [पुरस्स] *before; formerly*, iii. 1<sup>c</sup>, 22<sup>a</sup>; iv. 19<sup>a</sup>.

पुलअ [°क] *horripilation, thrill of joy*, iv. 21<sup>d</sup>.

पुलभ- पुलोभ- H. 4. 181. *to look, behold.*

puloesi, iii. 8<sup>t</sup>. pulantia, ii. 1<sup>d</sup>.

पुलभय [°कन] *horripilation*, i. 15<sup>a</sup>.

पुलिन्द ts. *a man of a certain barbarous tribe, a mountaineer*, iv. 14<sup>b</sup>.

पुञ्च [पूर्व] *eastern*, i. 14<sup>2</sup>; iii. 25<sup>b</sup>; iv. 9<sup>s</sup>.

घूर ts. *a stream, flood*, iii. 28<sup>a</sup>.

पूरण ts. *filling*, i. 34<sup>30</sup>.

पू to fill. pūriāe, i. 4<sup>b</sup>.

पेऊस [पौयूय] *nectar*, iii. 20<sup>2</sup>.

पेऊव, पेऊक see ईव.

पेङ्गिअ [प्रेङ्गित] *swung, shaken*, i. 21<sup>a</sup>.

पेम्म [प्रेमन्] *love, affection*, iii. 8<sup>3, 4</sup>, 9<sup>a, 1, 2</sup>, 12<sup>b, 2</sup>, 15<sup>b</sup>.

पेरन्त [पर्यन्त] *circuit, border*, iii. 11<sup>b</sup>.

पेसल [पेशल] *artificially made pleasant, seasoned*, iv. 5<sup>b</sup>.

पोट्टिस *name of a poet*, i. 20<sup>20</sup>.

पोल *a garment, cloth*, i. 27<sup>b</sup>; ii. 24<sup>c</sup>.

पोत्यअ [पुस्तक] *a book*, i. 18<sup>2</sup>.

पोपफल [पुगफल] H. 1. 170. *the areca nut*, iv. 5<sup>b</sup>.

पोम्मराअ [पद्मराग] *a ruby*, ii. 15<sup>a</sup>; iv. 18<sup>11</sup>.

पुच्छ to ask. pucchāmi, iii. 8<sup>2</sup>. pucchis-saṃ, i. 4<sup>12</sup>. pucchia, i. 34<sup>1</sup>. pucchiantī, i. 18<sup>13</sup>.

फंस [स्पर्श] *touch, contact*, iii. 24<sup>b</sup>; iv. 21<sup>c</sup>.

फगुण [फाल्गुण] *a Hindu month corresponding to February-March*, i. 20<sup>20</sup>.

फण ts. *the hood of a serpent*, i. 20<sup>b</sup>.

फणिलआ [°ता] *the betel plant*, i. 17<sup>c</sup>.

फरअ HD. 6. 82. *a shield*, iv. 9<sup>s</sup>.

फरङ्गिअ [स्फारीकत] *shaken, swung*, iv. 9<sup>s</sup>.

फरिस [स्पर्श] *touch, contact*, iv. 6<sup>c</sup>.

फल ts. *fruit, result*, ii. 6<sup>16</sup>; iv. 21<sup>a</sup>.

फलअ [°क] *plank, shield, expanse*; i. 30<sup>b</sup>, 32<sup>b</sup>; ii. 15<sup>a</sup>, 23<sup>c</sup>; iv. 9<sup>11</sup>.

फलिहमणि [स्फटिक°] *a crystal-stone*, ii. 29<sup>12</sup>.

फड see स्फट.

फार [स्फार] *large, great*, i. 20<sup>b</sup>; iii. 19<sup>a</sup>.

फुड see स्फुट.

फुड [स्फुट] *clear, white, clearly, evidently*, ii. 12<sup>b</sup>; iv. 22<sup>d</sup>.

फुल्ल to open, blow, blossom. *Intens., the same.* phullanti, ii. 49<sup>1</sup>. phullāi, ii. 38<sup>a</sup>. pamphullīā, i. 16<sup>b</sup>.

फुल्ल ts. *a flower*, i. 19<sup>a</sup>.

फेङ्गार [फेत्कार] *a shriek, howl*, iv. 15<sup>a</sup>.

बइल्ल see गलिबइल्ल. Cp. Marāṭhī baila.

बउलमाला [बकु°] *name of a woman*, iv. 9<sup>10</sup>.

बङ्गर [बर्कर] HD. 6. 89. *a jest*, ii. 6<sup>s</sup>.

बङ्गरकेली *name of a woman*, iv. 9<sup>11</sup>.

बन्दि- [°न्दिन] *a panegyrist, bard*, i. 16<sup>2, 4</sup>.

बन्ध् + नि to bind, close. nibaddham, iv. 9<sup>7</sup>.

बन्ध ts. *arrangement, literary composition, posture*, i. 6<sup>2</sup>, 7<sup>a</sup>; ii. 4<sup>c</sup>; iv. 11<sup>a</sup>, 12<sup>b</sup>.

बन्धव [बा°] *a kinsman, friend*, i. 16<sup>3</sup>.

बम्ह- [ब्रह्मन्] *the god Brahmā*, i. 24<sup>a</sup>.

बम्हण [ब्राह्मण] fem. °णी, *a Brāhmaṇa; fem. the wife of a Brāhmaṇa*, i. 20<sup>4, 20, 33, 43</sup>; iii. 8<sup>1</sup>. fem. i. 20<sup>34</sup>.

बरिहि- [बर्हिन्] *a peacock*, ii. 15<sup>b</sup>.

बला [°लात्] *perforce, violently*, i. 13<sup>d</sup>; iv. 22<sup>c</sup>.

बलि ts. *an oblation*, iv. 15<sup>a</sup>.

बहल ts. *copious, abundant*, i. 13<sup>a</sup>, 20<sup>d</sup>; ii. 3<sup>a</sup>, 37<sup>a</sup>; iv. 21<sup>d</sup>.

बहिष्णिआ [भगिनिका] *a sister*, i. 34<sup>22,25,32,35,38</sup>; ii. 6<sup>24</sup>, 9<sup>1</sup>, 10<sup>2,4</sup>.

बहु + मन to *value, esteem*. °mannedi, i. 28<sup>a</sup>.

बहुसो [°शस्] *often*, i. 4<sup>a</sup>; ii. 29<sup>b</sup>.

बाजलिआ HD. 6. 92. *a doll*, iv. 19<sup>65</sup>.

बाण ts. *an arrow*, ii. 11<sup>c</sup>; iv. 13<sup>b</sup>.

बाध् to *harrass, torment*. bāhanijjo, iv. 2<sup>a</sup>. bāhanijjā, iv. 2<sup>1</sup>.

बाल ts. *young, new*, i. 13<sup>c</sup>, 15<sup>a</sup>; ii. 41<sup>b</sup>, 42<sup>29</sup>, 45<sup>a</sup>, 49<sup>a</sup>; iii. 8<sup>1</sup>, 19<sup>d</sup>.

बालकह [°त्वि] *a young poet*, i. 9<sup>a</sup>.

बाह [°ष्य] *a tear*, ii. 9<sup>b</sup>, 10<sup>d</sup>; iii. 20<sup>8</sup>.

बाहिर [बहिस्] H. 2. 140. *external*, i. 34<sup>30</sup>.

बाहु ts. *an arm*, i. 30<sup>b</sup>; iv. 12<sup>a</sup>.

बाहुमूल ts. *a shoulder*, ii. 24<sup>a</sup>.

बिन्दु ts. *a drop*, i. 26<sup>b</sup>; iii. 31<sup>7</sup>, 4<sup>a</sup>.

बिम्ब ts. *the Bimba fruit; the disk of the sun or moon*, i. 13<sup>a</sup>; ii. 20<sup>b</sup>; iii. 25<sup>d</sup>, 32<sup>b</sup>; iv. 3<sup>b</sup>. saṃpunnabimbattāṇa [saṃpūrṇabimbatva], *fullness of disk*, iii. 25<sup>d</sup>.

बिस ts. *the fibre, fibrous stalk of a lotus*, iii. 20<sup>a</sup>; iv. 7<sup>c</sup>.

बुद्ध्य H. 4. 101. *sinking, inclining*, ii. 31<sup>d</sup>.

बुध् + वि *awaken*. vibuddho, iii. 7<sup>d</sup>.

बोल् H. 4. 162. *Caus., to pass*. boleī, ii. 29<sup>d</sup>.

बोल H. 4. 2. *speech, words*, ii. 4<sup>c</sup>.

भक्षव- [भगवत्] *fem. °vadi, favored, exalted, venerable, holy*, i. 20<sup>27</sup>; ii. 6<sup>25</sup>; iii. 3<sup>14</sup>; iv. 18<sup>16,23</sup>, 19<sup>4,12</sup>.

भङ्ग ts. *breaking*, i. 28<sup>a</sup>.

भङ्गि ts. *bending*, iv. 9<sup>a</sup>.

भङ्गुर ts. *fragile*, iii. 21<sup>a</sup>.

भञ्जाजिद [भार्याजित] *enslaved by women, a hen-pecked husband*, iii. 2<sup>1</sup>.

भञ्ज् to *break*. bhañja, iii. 21<sup>a</sup>.

भट्ट- [भर्त्ता] *a lord, master*, iv. 9<sup>16</sup>, 18<sup>6,22</sup>.

भट्टारञ्ज [°क्त] *venerable, worshipful*, iii. 20<sup>23</sup>.

भण् to *say, speak; name, call*. bhaṇāmi, ii. 47<sup>3</sup>; iv. 7<sup>1</sup>. bhaṇāsi, i. 20<sup>28</sup>; iv. 19<sup>34</sup>. bhaṇādi, i. 34<sup>28</sup>. bhaṇānimo, ii. 23<sup>d</sup>. bhaṇāmo, ii. 48<sup>2</sup>. bhaṇānti, i. 24<sup>a</sup>; iii. 9<sup>1,2</sup>. bhaṇā, i. 20<sup>17</sup>, 25<sup>1,3</sup>; ii. 6<sup>7</sup>, 40<sup>4</sup>, 47<sup>5</sup>; iii. 8<sup>6</sup>; iv. 4<sup>1</sup>. bhaṇāha, ii. 16<sup>b</sup>. bhaṇāia, i. 34<sup>35</sup>. bhaṇāntassa, i. 20<sup>30</sup>. bhannaī, i. 5<sup>a</sup>, 6<sup>a</sup>. bhaṇādi, i. 20<sup>4,20</sup>; ii. 10<sup>2</sup>. bhannaē, iii. 12<sup>b</sup>. bhaṇidā, ii. 42<sup>33</sup>. bhaṇidam, i. 7<sup>1</sup>; iv. 2<sup>6</sup>, 18<sup>13,23</sup>.

भण्डभ [भाण्डक] *a small vessel, cup*, i. 20<sup>26</sup>.

भत्त- [भर्त्ता] *husband*, i. 11<sup>b</sup>; ii. 8<sup>b</sup>.

भह् [°त्त] *happiness, blessing*, i. 1<sup>a</sup>, 20<sup>26</sup>; iv. 5<sup>d</sup>.

भमय [भ°] *shaking, moving*, ii. 1<sup>c</sup>.

भमर [भ°] *a bee*, ii. 13<sup>b</sup>; iii. 2<sup>b</sup>.

भमरटेयटा [भ°] *having an unsteady character, or, having a scar like a bee*, i. 18<sup>8</sup>. (BNJ, bhramaṇaṇilā; P, bhramaravat ṭīto yasyāḥ. ṭīto ni madhyasthito[!] maṇivīṇṣaḥ. ṭi-

tā bhīṣanā; O, bhramarasadr̥ṣena  
 tēṭākhyaguhyaṅena[!]. tēṭā aksi-  
 golakam iti kecit; K, bhamarateṇi-  
 ṭe ity etad deṣipadaṃ mustipra-  
 hāraprarūḍhe veṅyoraḥkīṇe var-  
 tate. bhramaravarnakinamaṇāu.  
 tathā ca prayogaḥ. tēṇṭāvaloka-  
 nakutūhalabhaṃgabhirur iti. yad-  
 vā bhramarāṇāṃ viṭānāṃ tēṇṭā  
 bhūyate.)

भवण [°न] *abode, dwelling, house*, ii. 6<sup>22</sup>;  
 iv. 19<sup>a, 17</sup>.

भविस्स [°ष्य] *what is to be, the future*,  
 i. 18<sup>3</sup>.

भसल HD. 6. 101. *a bee*, i. 16<sup>c, d</sup>; ii.  
 44<sup>d</sup>.

भा *to shine, seem, appear*. bhāi, i. 23<sup>d</sup>,  
 33<sup>b</sup>; iii. 31<sup>b</sup>.

+ वि *the same*. vibhāi, ii. 41<sup>d</sup>.

भादर [भात्] *a brother*, i. 20<sup>15</sup>.

भामरी [भा°] *walking round from left to  
 right*, iv. 21<sup>1</sup>.

भार *ts. a burden, weight, mass*, i. 18<sup>2</sup>;  
 ii. 21<sup>a</sup>; iii. 21<sup>a</sup>.

भारिजा [भार्या] *a wife*, i. 12<sup>3</sup>.

भाव *ts. being, condition; feeling, senti-  
 ment; a venerable, worthy man  
 (term of address)*, i. 4<sup>15</sup>, 5<sup>a</sup>; ii. 10<sup>c</sup>,  
 50<sup>b</sup>; iii. 10<sup>b</sup>, 20<sup>10</sup>.

भावगिज्ज *see भू*.

भासा [°षा] *language, dialect*, i. 7<sup>1</sup>, 8<sup>b</sup>.

भिक्षा [°त्ता] *alms*, i. 23<sup>c</sup>.

भिङ्ग [भ°] *a bee*, i. 29<sup>b</sup>; ii. 6<sup>a</sup>.

भिच्छ [भत्य] *a servant, slave*, i. 33<sup>d</sup>.

भिद् + उद् *pass. to shoot up, be raised*.  
 ubbhijjadu, iii. 20<sup>c</sup>.

+ निस् *to tear up, break through*. nib-  
 bhinnassa, iv. 18<sup>36</sup>.

भुभङ्ग [भुजङ्ग] *a paramour, gallant*, i.  
 14<sup>2</sup>.

भुज्ज [भूर्ज] *the birch tree*, iii. 25<sup>b</sup>.

भुत्थल्ल *food for a cat*, iv. 2<sup>8</sup>. (O, bhut-  
 thallaḥ majjārie bhutti. bhūmi-  
 pātanayogyāḥ; bharitrayogya iti  
 vā bhūthir iti bhāṣāyām.)

भुल्ल H. 4. 177. *erring, oblivious*, iv.  
 20<sup>15</sup>.

भुवण [°न] *the world*, iii. 26<sup>b</sup>, 28<sup>b</sup>; iv.  
 20<sup>a</sup>.

भू *to be, become. Caus., to cherish, af-  
 fect, win*. hosi, i. 19<sup>5</sup>. hoi, i. 7<sup>a</sup>, 8<sup>b</sup>;  
 iv. 23<sup>a</sup>. bhodi, i. 20<sup>43</sup>, 34<sup>10</sup>; iv. 3<sup>1</sup>,  
 18<sup>21, 22</sup>. honti, i. 21<sup>d</sup>; ii. 10<sup>d</sup>, 49<sup>a</sup>;  
 iii. 19<sup>d</sup>; iv. 2<sup>10</sup>. hava, iii. 23<sup>a</sup>.  
 hou, i. 1<sup>a</sup>, 8<sup>b</sup>; iii. 23<sup>b</sup>; iv. 5<sup>d</sup>. bho-  
 du, i. 14<sup>2</sup>, 20<sup>26, 27</sup>, 34<sup>41</sup>; ii. 49<sup>4</sup>; iii.  
 3<sup>2</sup>, 22<sup>6</sup>, 24<sup>2</sup>; iv. 19<sup>48</sup>, 21<sup>6</sup>, 23<sup>1</sup>. ha-  
 vantu, iii. 24<sup>b</sup>. bhavissam, i. 13<sup>1</sup>;  
 ii. 28<sup>4</sup>. hohii, ii. 39<sup>a</sup>; iii. 32<sup>a</sup>.  
 bhavissadi, iv. 18<sup>20, 32</sup>. bhavia, i.  
 20<sup>34</sup>; ii. 9<sup>1</sup>, 32<sup>2</sup>; iii. 3<sup>18</sup>. bhavi-  
 davvam, ii. 42<sup>26</sup>. bhāvaṇijjā, ii.  
 26<sup>c</sup>.

+ भुनु *to enjoy, experience, feel*. anu-  
 bhavidam, i. 34<sup>25</sup>.

+ सम् *to arise, be born. Caus., to honor,  
 show respect to; to fancy, ima-  
 gine*. sambhūḍaṇam, i. 18<sup>9</sup>. sam-  
 bhāvehi, iii. 20<sup>23</sup>. sambhāvai-  
 sadi, iii. 20<sup>17</sup>. sambhāviadi, iv.  
 2<sup>10</sup>.

भूगोल *ts. terrestrial globe*, iii. 25<sup>a</sup>.

भूचन्द [°न्द्र] *an earth-moon*, ii. 27<sup>b</sup>.  
 भूमि *ts. earth; ground*, i. 25<sup>d</sup>, 34<sup>18</sup>.  
 भूमिभा [°का] *character, costume in a play*, i. 12<sup>3</sup>.  
 भूमिघर [°ग्रह] *cellar, underground chamber*, iii. 25<sup>a</sup>.  
 भूष *to adorn, decorate. bhūsīdā*, ii. 11<sup>5</sup>.  
 + वि *the same. vihūsaanti*, i. 31<sup>a</sup>. vi-hūsiā, ii. 22<sup>b</sup>.  
 भूषण [°षण] *ornament, decoration*, i. 30<sup>1</sup>, 31<sup>b</sup>; ii. 23<sup>d</sup>, 25<sup>a</sup>; iii. 15<sup>d</sup>, 26<sup>b</sup>.  
 भृ *to fill, pervade; have, possess. bhāriam*, iv. 23<sup>d</sup>. bharidā, iii. 20<sup>3</sup>.  
 भेज [°द] 1. *splitting, wound*, iii. 11<sup>d</sup>.  
 2. *difference*, iii. 15<sup>c</sup>.  
 भेरवाणन्द [भिरवानन्द] *name of a yogin*, i. 21<sup>4</sup>, 24<sup>2</sup>, 34<sup>25, 33, 35</sup>; ii. 6<sup>22</sup>; iv. 18<sup>11, 29, 31, 34</sup>.  
 भो [भोस्] *a vocative particle, O, sir*, i. 18<sup>1</sup>, 34<sup>30</sup>; ii. 24<sup>2</sup>, 29<sup>19</sup>, 32<sup>1</sup>, 43<sup>5</sup>, 44<sup>1</sup>, 47<sup>1</sup>; iii. 2<sup>1</sup>, 3<sup>4</sup>, 8<sup>4</sup>, 9<sup>1</sup>, 22<sup>8</sup>, 26<sup>1</sup>; iv. 20<sup>12</sup>, 21<sup>1</sup>.  
 भोज्ज [°ज्ज] *food, meal*, i. 23<sup>c</sup>.  
 भोदो [भवतो] *honorific pronoun, used as term of respectful address to women*, ii. 42<sup>7</sup>; iii. 20<sup>21</sup>; iv. 18<sup>8</sup>.  
 भंश् *to fall, decline, decay. bhāttho*, iii. 8<sup>1</sup>.  
 भ्रम *to whirl, swarm round. bhāmiam*, ii. 13<sup>b</sup>.  
 + परि *to wander about, turn round. paribbhamantū*, iv. 11<sup>a</sup>.

°मञ्ज [°य] *fem. °maī, made of, consisting of*, i. 36<sup>a</sup>; iv. 18<sup>11</sup>, 19<sup>65</sup>.  
 मञ्जकी [मगाक्षी] *a deer-eyed woman*, ii. 46<sup>c</sup>; iv. 16<sup>a</sup>.  
 मञ्जण [°दन्] *beeswax*, i. 13<sup>a</sup>. (*K, himavranopapaçamanārthaṁ hi madhūcchiṣṭam adhare dadhatiti loka-prasiddhiḥ.*)  
 मञ्जण [°दन्] *love, Cupid*, ii. 10<sup>6</sup>, 16<sup>b</sup>, 33<sup>b</sup>, 36<sup>b</sup>, 45<sup>b</sup>; iii. 12<sup>b, d</sup>, 18<sup>d</sup>, 21<sup>b</sup>, 30<sup>b</sup>; iv. 1<sup>a</sup>.  
 मञ्जकेउ [मकरकेतु] *the same*, iv. 20<sup>c</sup>.  
 मञ्जरुअ [मकरध्वज] *the same*, ii. 49<sup>b</sup>; iii. 9<sup>2</sup>, 20<sup>c</sup>; iv. 19<sup>64</sup>.  
 मञ्जरुज्जण [मकरलाज्जन] *the same*, iii. 26<sup>c</sup>.  
 मञ्जलज्जण [मृगलाज्जन] *the moon*, ii. 47<sup>b</sup>; iv. 18<sup>36</sup>.  
 मद्धा [मदि°] *spirituous liquor*, i. 20<sup>86</sup>.  
 मउलि [मौ°] *head*, i. 4<sup>c</sup>.  
 मंस [मं°] *flesh, meat*, i. 23<sup>b</sup>.  
 मग्ग [मार्ग°] *way, doctrine*, i. 22<sup>b</sup>.  
 मग्गाण [मार्ग°] *an arrow*, i. 32<sup>d</sup>.  
 मङ्गलमाला *ts. name of a woman*, iv. 9<sup>10</sup>.  
 मज्ज [°ट्ठ] *spirituous liquor, wine*, i. 22<sup>b</sup>, 23<sup>b</sup>.  
 मज्जण [°न] *bathing*, iv. 4<sup>b</sup>, 8<sup>b</sup>.  
 मज्जणापाल [मज्जन°] *fem. °li, keeper of a bath*, iv. 9<sup>11</sup>.  
 मज्जारिआ [मार्जारिका] *a cat*, ii. 29<sup>11</sup>.  
 मज्ज [°ध्य] *the middle, centre; the waist, majjhe, between, among*, i. 8<sup>3</sup>, 18<sup>1</sup>, 20<sup>41</sup>, 30<sup>a</sup>; ii. 6<sup>b</sup>, 20<sup>b</sup>; iii. 4<sup>4</sup>, 7<sup>a</sup>, 19<sup>b</sup>; iv. 18<sup>30</sup>.  
 मज्जुअ [°ध्यक] *the same*, iii. 21<sup>a</sup>.

मञ्ज [°द] *madness, rut*, ii. 6<sup>10</sup>.

मन्त्र्यह [°ध्याह] *midday*, ii. 41<sup>5</sup>; iv. 4<sup>a</sup>, 8<sup>a</sup>.

मन्त्रिम [°ध्यम] *central*, i. 14<sup>c</sup>.

मञ्जरि ts. *a shoot, sprout, flower-bud*,  
ii. 46<sup>d</sup>; iii. 13<sup>d</sup>.

मञ्जिदु [माञ्जिष्ट] *fem. °t̥hi, red as mad-  
der*, ii. 41<sup>a</sup>.

मञ्जिदु [°ष्ठा] *munjeet or madder*, ii.  
50<sup>c</sup>.

मञ्जोरि ts. *an anklet*, ii. 13<sup>a</sup>.

मञ्जु ts. *lovely, sweet*, i. 18<sup>c</sup>; ii. 32<sup>c</sup>.

मञ्जूसा [°या] *a box, casket*, iv. 19<sup>15</sup>.

मया- [°नस] *mind, thought, desire*, i. 14<sup>b</sup>;  
ii. 32<sup>d</sup>; iii. 10<sup>b</sup>, 11<sup>b</sup>, 12<sup>a</sup>, 28<sup>b</sup>.

मयां [°नाक्] *a little, slightly*, iv. 9<sup>c</sup>.

मयाहरण [मनो°] *fascinating; fascination*,  
ii. 28<sup>b</sup>, 31<sup>d</sup>.

मयाि ts. *a gem, jewel*, i. 34<sup>13</sup>, 36<sup>a</sup>; ii. 9<sup>b</sup>,  
15<sup>a</sup>, 25<sup>b</sup>, 29<sup>15</sup>, 32<sup>a</sup>, 33<sup>b</sup>, 34<sup>b</sup>; iii. 2<sup>a</sup>,  
18<sup>a</sup>, <sup>b</sup>; iv. 10<sup>b</sup>, 13<sup>a</sup>.

मयासि- [°नोबिन] *clever, wise*, iv. 24<sup>a</sup>.

मयाोजन्तण [°नोयन्त्रण] *checking the mind*,  
iii. 16<sup>3</sup>.

मयाोज [°नोन्न] *beautiful*, iii. 27<sup>c</sup>.

मयाभु [°नोभु] *Cupid*, iv. 13<sup>b</sup>.

मयाोरध [°नोरध] *wish, desire*, iii. 8<sup>d</sup>.

मयाोरह *the same*, iv. 9<sup>d</sup>.

मयाोहव [°नोभव] *Cupid*, iii. 10<sup>d</sup>, 20<sup>16</sup>.

मयाडण [°न] *an ornament, embellishment,  
trimmings*, i. 3<sup>a</sup>, 28<sup>a</sup>; ii. 47<sup>c</sup>; iii.  
12<sup>b</sup>, <sup>2</sup>, 13<sup>b</sup>, 26<sup>a</sup>; iv. 20<sup>9</sup>.

मयाडल ts. *a globe, ring, disk; a group,  
collection*, i. 35<sup>a</sup>; ii. 30<sup>a</sup>; iii. 5<sup>a</sup>, 31<sup>a</sup>;  
iv. 23<sup>b</sup>.

मयाडलो ts. *the same*, iii. 23<sup>b</sup>, 26<sup>b</sup>.

मयाडव [°घ] *a hall, arbor*, i. 36<sup>d</sup>.

मयाडड [मान°] *the sun*, iii. 31<sup>d</sup>.

मदिरावदी [°तो] *name of a woman*, iv. 9<sup>12</sup>.

महल [मर्दल] *a kind of drum*, iv. 16<sup>a</sup>.

मन to be minded, think. mannemi, iii.  
4<sup>1</sup>. manne, i. 13<sup>d</sup>, 30<sup>a</sup>, 33<sup>d</sup>; iii.  
16<sup>c</sup>; iv. 2<sup>a</sup>. manpedi, i. 28<sup>8</sup>. man-  
nantao, ii. 8<sup>b</sup>.

+ अभि to honor, belove. ahimada, ii.  
6<sup>17</sup>.

+ अव to despise, disregard. avaman-  
nida, i. 14<sup>3</sup>.

मन्त [°न्त्र] *a Vedic hymn; a charm,  
spell*, i. 22<sup>a</sup>; ii. 6<sup>23</sup>.

मन्त- [सन्त्रय-] *to consult, deliberate, talk*.  
mantaantassa, ii. 6<sup>15</sup>.

मन्यर- *to grow slow, to decrease*. man-  
tharijantuu, iii. 20<sup>9</sup>.

मन्द ts. *soft, gentle*, i. 17<sup>b</sup>.

मन्दारवदी [°तो] *name of a woman*, iv.  
9<sup>12</sup>.

मम्मथ [°न्मथ] *Cupid*, iv. 2<sup>1</sup>. Cp. वम्मह.

ममगभ [°कत] *an emerald*, ii. 13<sup>a</sup>; iii. 2<sup>a</sup>,  
18<sup>b</sup>.

ममगदपुञ्ज [°कत°] *a place or seat adorn-  
ed with emeralds, emerald-arbor*,  
ii. 29<sup>7</sup>, 41<sup>1</sup>, 42<sup>20, 21</sup>, 43<sup>3</sup>; iv. 18<sup>3</sup>.

ममट्ट HD. 6. 120. *pride, elegance, charm*,  
ii. 23<sup>c</sup>; iii. 30<sup>a</sup>. (K, ii. 23<sup>c</sup> vilasa.)

ममट्टी *a Marāṭha woman*, i. 16<sup>a</sup>.

ममत्त [°य] *name of a mountain-range  
of South-western India*, i. 15<sup>d</sup>,  
16<sup>3, 4</sup>, 20<sup>c</sup>.

ममलिण [°न] *black, dark*, iii. 25<sup>a</sup>.

ममलिआ [°का] *a kind of jasmin*, i. 16<sup>b</sup>.

ममल्लजुञ्ज [°युद्ध] *a boxing-match*, ii. 21<sup>b</sup>.

ममसाण [°मशान] *a cemetery*, iv. 15<sup>b</sup>.

ममसि ts. *lamp-black, a black powder used*

- to paint the eyes, ii. 7<sup>b</sup>; iii. 32<sup>b</sup>; iv. 14<sup>a</sup>.
- मह H. 4. 192. to wish, long for. mahijjāi, iii. 9<sup>c</sup>.
- महग्विद [°हार्धित] praised, i. 34<sup>33</sup>.
- महल्ल HD. 6. 143. old, elder, ii. 9<sup>1</sup>.
- महादेवी ts. a great queen, queen-consort, i. 28<sup>3</sup>.
- महाब्रह्मण [°ब्राह्मण] a great Brāhmaṇa, i. 20<sup>29</sup>.
- महामंस [°मांस] dainty flesh, especially human flesh, iv. 15<sup>a</sup>.
- महामेह [°च] a great cloud, iii. 3<sup>14</sup>.
- महाराज [°ज] a great king, i. 12<sup>3</sup>, 28<sup>2</sup>; ii. 0<sup>3</sup>, 1<sup>5</sup>, 6<sup>12</sup>, 9<sup>1</sup>, 42<sup>13</sup>, 16, 17, 19, 21; iii. 30<sup>2</sup>, 34<sup>9</sup>; iv. 18<sup>3</sup>, 21, 19<sup>60</sup>, 62, 20<sup>6</sup>.
- महावेजभन्ती [°वेजयन्ती] a great banner of victory, iii. 19<sup>d</sup>.
- महिभल [°होतल] the face of the earth, the earth, iii. 14<sup>c</sup>.
- महिन्दपाल [°हेन्द्रपाल] the king Mahendra-pāla, i. 5<sup>b</sup>.
- महिला ts. a woman, i. 7<sup>b</sup>, 22<sup>b</sup>, 25<sup>4</sup>.
- महिषी [°षी] a buffalo-cow, i. 19<sup>c</sup>.
- मही ts. the earth, ii. 22<sup>b</sup>.
- महीदल [°तल] the surface of the earth, the earth, i. 34<sup>34</sup>; ii. 10<sup>3</sup>.
- महु [°धु] the spring, ii. 5<sup>b</sup>, 6<sup>21</sup>; iv. 7<sup>d</sup>, 19<sup>66</sup>. mahūsava [°dhūsava], the spring festival, i. 16<sup>3</sup>.
- महुर [°धुर] sweet, charming, i. 28<sup>2</sup>, 36<sup>d</sup>; iii. 1<sup>c</sup>.
- महुर- [मधुरय-] to become sweet. mahurijjāi, ii. 26<sup>d</sup>.
- महुमि- H. 2. 154. sweetness, beauty, ii. 2<sup>b</sup>.
- महूसव [महोत्सव] a great festival, i. 18<sup>d</sup>; iv. 9<sup>13</sup>, 21<sup>6</sup>.
- महेन्द्रजाल [महेन्द्र°] jugglery, ii. 44<sup>1</sup>.
- महोसह [°होषध] a great, efficacious herb, iii. 20<sup>d</sup>.
- मा ts. a prohibitive particle, not, i. 20<sup>5</sup>, 11, 17, 42; ii. 6<sup>7</sup>, 39<sup>a</sup>, 40<sup>4</sup>; iii. 8<sup>6</sup>, 21<sup>a</sup>, 32<sup>a</sup>; iv. 4<sup>1</sup>.
- माभह्री [°गधी] the Māgadhī style in poetry, i. 1<sup>c</sup>.
- माण [°न] pride, jealous anger, i. 15<sup>b</sup>, 18<sup>a</sup>; iii. 30<sup>a</sup>.
- माणस [°नस] mind, heart; name of a sacred lake, ii. 6<sup>10</sup>, 50<sup>b</sup>; iii. 2<sup>d</sup>; iv. 23<sup>a</sup> (rosakasāmānasavaī [roṣa-kaṣāyamānasavati], having her mind affected by anger).
- माणिक्य [°च्य] a ruby, i. 20<sup>26</sup>; iii. 15<sup>d</sup>; iv. 19<sup>65</sup>.
- माणिक्यचयड [°च्यचयड] name of a bard, iii. 26<sup>2</sup>.
- माणिक्यमाला [°च्यमाला] name of a woman, iv. 9<sup>10</sup>.
- माणिक्यी [°निनी] an angry, jealous woman, ii. 50<sup>b</sup>; iii. 27<sup>d</sup>, 30<sup>a</sup>.
- माणुस [°नुष] a man; mankind, the world of men, i. 31<sup>b</sup>; ii. 25<sup>a</sup>; iii. 8<sup>1</sup>, 14<sup>d</sup>, 16<sup>2</sup>; iv. 23<sup>d</sup>.
- मादा [°द] a mother, i. 20<sup>25</sup>.
- मादुच्छभ fem. °ochiā. H. 2. 142. a maternal uncle, fem. aunt, i. 34<sup>10</sup>, 13.
- मारुद [°त] wind, i. 16<sup>3</sup>.
- मालई [°ती] a great-flowered jasmine, iii. 2<sup>b</sup>.
- माला ts. a garland, chaplet, row, string, i. 20<sup>9</sup>; ii. 6<sup>b</sup>, 13<sup>b</sup>, 20<sup>a</sup>; iii. 18<sup>b</sup>; iv. 9<sup>10</sup>.



- मालिजा [°का] *the same*, i. 11<sup>a</sup>, 17<sup>a</sup>; iii. 2<sup>b</sup>.  
 मास [°ष] *a weight of gold*, iii. 3<sup>13</sup>.  
 मास ts. *a month*, iv. 9<sup>d</sup>.  
 माहय्य [°हात्य्य] *majesty, dignity*, i. 9<sup>b</sup>.  
 मिअङ्क [मगा°] *the moon*, ii. 42<sup>a</sup>; iii. 21<sup>a</sup>,  
 26<sup>d</sup>.  
 मिअङ्कमणि [मगा°] *the moon-gem, supposed*  
*to ooze away under the moon's*  
*rays*, iv. 18<sup>36</sup>.  
 मिअङ्कलेहा [°गाङ्कलेखा] *name of a woman*,  
 iv. 9<sup>b</sup>. °kadhā [°kathā], *the story*  
*of Mrgāṅkalekhā, a poem of Apa-*  
*rājita*, i. 8<sup>3</sup>.  
 मिअङ्क [मद°] *a kind of drum*, i. 4<sup>9</sup>.  
 मिदुत्तय [मदत्व] *sweetness*, iii. 14<sup>c</sup>.  
 मिधुया [°युन] *a pair, couple*, iii. 9<sup>a</sup>.  
 मिल् to *join, combine*. milido, ii. 6<sup>13</sup>.  
 milidaṁ, i. 34<sup>31</sup>. milidassa, iii. 9<sup>a</sup>.  
 मिलाय [म्लान] *faded, withered*, ii. 6<sup>10</sup>.  
 मिसा [°षात्] *under the pretext of, in the*  
*disguise of*, i. 18<sup>c</sup>; iv. 22<sup>d</sup>.  
 मिहुया [°युन] *a pair, couple*, i. 14<sup>d</sup>.  
 मील् to *be closed*. milanta, i. 35<sup>d</sup>.  
 + सम to *close the eyes*. sammiliāṇaṁ,  
 iii. 7<sup>b</sup>.  
 + समुद् to *become manifest*. samum-  
 milāi, i. 31<sup>b</sup>; ii. 25<sup>a</sup>.  
 मुउउन्द [°चुकुन्द] *name of a tree*, iii.  
 25<sup>c</sup>.  
 मुक्ख [मूर्ख] *foolish*, i. 18<sup>c</sup>.  
 मुच् to *loose, let go, quit*. muñcaha,  
 i. 18<sup>a</sup>. muñcanto, ii. 50<sup>b</sup>; iii. 25<sup>c</sup>.  
 muccanta, iii. 27<sup>b</sup>. mottūṇa, iii.  
 3<sup>d</sup>; iv. 13<sup>a</sup>. mukka, ii. 6<sup>10</sup>; iii.  
 34<sup>a</sup>. mukko, iii. 10<sup>a</sup>. mukkā, i.  
 29<sup>a</sup>, 31<sup>a</sup>.  
 + भव to *loosen, take off*. avamukka,  
 i. 28<sup>a</sup>.  
 + उद् to *loosen, shed*. ummukka, iii.  
 28<sup>d</sup>.  
 मुच्छा [मूर्छा] *fainting, swooning*, i. 35<sup>d</sup>.  
 मुट्टि [°ट्टि] *the clenched hand, fist*, i. 30<sup>a</sup>;  
 iii. 19<sup>b</sup>.  
 मुण् H. 4. 7. *to know, think, under-*  
*stand*. muṇasi, iii. 8<sup>a</sup>. muṇiadi,  
 i. 28<sup>d</sup>. muṇido, ii. 48<sup>1</sup>.  
 मुयाल [म°] *fem. °li, °liā, a lotus-fibre*,  
 ii. 6<sup>10</sup>, 11<sup>c</sup>; iii. 20<sup>3</sup>.  
 मुना [मुक्ता] *a pearl, pearl-oyster*, i. 29<sup>d</sup>;  
 iii. 3<sup>13</sup>.  
 मुत्ताहल [°क्ताफल] *a pearl*, iii. 3<sup>13</sup>, 4<sup>4</sup>, 5<sup>a</sup>.  
 °ttana [°tva], *condition of being*  
*a pearl*, iii. 4<sup>4</sup>.  
 मुत्ताहलिल्ल [°क्ताफलवत्] *abounding in, or*  
*consisting of pearls*, i. 4<sup>c</sup>; iv.  
 10<sup>a</sup>.  
 मुत्ति [°क्ति] *release, final emancipation*,  
 i. 24<sup>a</sup>.  
 मुहा [°द्रा] *a seal, stamp, token*, i. 33<sup>c</sup>;  
 ii. 2<sup>a</sup>, 41<sup>a</sup>; iii. 9<sup>d</sup>.  
 मुह्मि [°द्वित] *sealed, closed*, i. 35<sup>d</sup>.  
 मुच्छ [°ग्ध] *foolish, innocent; charming,*  
*lovely*, i. 16<sup>b</sup>, 19<sup>d</sup>, 34<sup>2</sup>; ii. 26<sup>a</sup>; iv.  
 21<sup>a</sup>, 22<sup>a</sup>.  
 मुल्ल [मूल्य] *price*, iii. 5<sup>b</sup>.  
 मुह [°ख] *fem. °muhī, face, mouth, open-*  
*ing; beginning with*, i. 13<sup>c</sup>, 20<sup>27</sup>, 30,  
 24<sup>a</sup>, 26<sup>a</sup>, 34<sup>d</sup>, 3; ii. 10<sup>b</sup>, 17<sup>b</sup>, 27<sup>b</sup>,  
 32<sup>d</sup>, 47<sup>b</sup>; iii. 9<sup>d</sup>, 21<sup>a</sup>, 22<sup>9</sup>, 25<sup>b</sup>, 28<sup>a</sup>,  
 33<sup>a</sup>, 34<sup>b</sup>, 9; iv. 23<sup>b</sup>.  
 मुहल [°खर] *noisy, tinkling*, ii. 32<sup>b</sup>, 34<sup>a</sup>.  
 मुहेन्दु [°खेन्दु] *a moon-like face*, ii. 30<sup>d</sup>.

मूल ts. *root, ground*, i. 4<sup>b</sup>, 16<sup>c</sup>; ii. 2<sup>a</sup>, 24<sup>a</sup>; iv. 2<sup>i</sup>, 18<sup>30, 38</sup>.

मृ to *die. Caus., to kill.* mudo, i. 20<sup>41</sup>.  
māraṅijjā, ii. 5<sup>b</sup>.

मज्ज to *purify, cleanse.* majjīdā, ii. 11<sup>5</sup>.  
मेल् H. 4. 91. to *loosen, emit, to be emitted.* mellanti, iv. 22<sup>d</sup>.

मेहला [°खला] a *girdle, flank of a mountain*, i. 20<sup>a</sup>; ii. 32<sup>b</sup>; iii. 13<sup>a</sup>; iv. 7<sup>b</sup>.

मोक्ष [°क्ष] *final emancipation; scattering, strewing*, i. 22<sup>b</sup>, 24<sup>d</sup>; iv. 21<sup>i</sup>.

मोक्ष [मौक्ष] a *pearl*, ii. 17<sup>a</sup>; iii. 4<sup>3</sup>, 20<sup>3</sup>, 27<sup>b</sup>. \*taṇa [°va], *condition of being a pearl*, iii. 4<sup>b</sup>.

मोदक्ष [°क्ष] *sweetmeat*, iii. 8<sup>i</sup>.

मोर [मयूर] a *peacock*, iv. 14<sup>b</sup>.

मोलि [मौ] *head*, i. 11<sup>a</sup>; iv. 20<sup>3</sup>.

मोहण [°न] *bewildering, one of the five arrows of Cupid; coitus, love*, i. 2<sup>b</sup>, 32<sup>d</sup>; ii. 32<sup>d</sup>; iii. 26<sup>c</sup>.

यद् *who, which, what; that, when, because, in order that.* jo, i. 6<sup>a</sup>, 19<sup>7</sup>, 21<sup>5</sup>, 34<sup>10</sup>; iii. 12<sup>a</sup>. jā, i. 8<sup>b</sup>, 19<sup>7</sup>; ii. 23<sup>b</sup>; iii. 15<sup>a</sup>; iv. 9<sup>6</sup>. jaṁ, i. 13<sup>c</sup>, 19<sup>7, 8</sup>, 20<sup>27, 29</sup>, 21<sup>c</sup>, 25<sup>d</sup>, 26<sup>a, b, c</sup>, 29<sup>a</sup>, 34<sup>23, 36</sup>; ii. 3<sup>d</sup>, 6<sup>17</sup>, 7<sup>b</sup>, 8<sup>a</sup>, 11<sup>d</sup>, 27<sup>c</sup>, 28<sup>b</sup>, 46<sup>c</sup>, 47<sup>i</sup>; iii. 9<sup>c</sup>, 16<sup>2</sup>, 23<sup>b</sup>; iv. 4<sup>c</sup>, 9<sup>19</sup>, 18<sup>16, 23</sup>, 19<sup>57</sup>, 22<sup>a, b</sup>, 23<sup>d</sup>. jena, i. 18<sup>6</sup>, 20<sup>27</sup>, 34<sup>38</sup>; ii. 8<sup>d</sup>, 42<sup>21</sup>, 44<sup>2</sup>; iii. 16<sup>d</sup>, 34<sup>9</sup>; iv. 18<sup>21</sup>. jenaṁ, i. 32<sup>d</sup>; iii. 13<sup>d</sup>. jīa, ii. 41<sup>d</sup>. jassa, i. 9<sup>b</sup>, 10<sup>b</sup>, 18<sup>2</sup>; iv. 3<sup>c</sup>, 20<sup>b</sup>. jissā, ii. 23<sup>a, d</sup>; iii. 22<sup>a</sup>. jassiṁ, ii. 28<sup>c</sup>; iii. 10<sup>a</sup>. je, i. 19<sup>b, c</sup>, 20<sup>a</sup>; ii. 5<sup>a</sup>; iii. 17<sup>b</sup>, 24<sup>a</sup>; iv. 21<sup>a, b</sup>, 22<sup>a, b</sup>. jehi,

iii. 22<sup>d</sup>. jānaṁ, i. 33<sup>c</sup>; iii. 11<sup>a</sup>; iv. 9<sup>b, c</sup>. jesuṁ, ii. 5<sup>c</sup>.

यन्त्र- to *restrain, regulate.* jantia, iv. 17<sup>a</sup>.

यम् + सम् to *restrain, bind, gather.* saṁ-jamanti, i. 27<sup>c</sup>.

या to *go, happen, be possible.* jāsi, ii. 8<sup>d</sup>. jāi, i. 21<sup>c</sup>, 30<sup>b, d</sup>; iv. 20<sup>b</sup>. jāmo, i. 22<sup>b</sup>. janti, iv. 9<sup>d</sup>. janti, ii. 31<sup>d</sup>.

+ प्रति to *believe, trust.* pattiāmi, ii. 6<sup>c</sup>.

युज् to *be proper, fit.* jujjadi, i. 34<sup>39</sup>.

+ नि to *appoint, use.* niuṅjiāmi, i. 20<sup>14</sup>. niuṅjiasi, i. 20<sup>13</sup>. niuttāo, iv. 9<sup>3</sup>.

+ प्र to *represent on the stage, act, perform; to use, employ.* pauṅjadha, i. 10<sup>1</sup>. pauṅjāiṁ, i. 11<sup>b</sup>. pauṅjiadi, i. 20<sup>26</sup>.

रञ्ज [°ञ] *force, speed*, ii. 31<sup>c</sup>, 39<sup>a</sup>.

रञ्जण [°ञ] a *gem, jewel*, i. 14<sup>a</sup>; ii. 18<sup>a</sup>.

रञ्जणि [°जनि] *night*, ii. 11<sup>b</sup>.

रञ्जिवल्लह [°जनिवल्लह] *the lover of the night, the moon, which is also called rājā*, i. 5<sup>a</sup>.

रह् [°रि] *the sun*, i. 25<sup>b</sup>; iv. 2<sup>b</sup>, 3<sup>b</sup>.

रह् [°रि] *sexual pleasure; the wife of Cupid*, i. 2<sup>b</sup>, 15<sup>b</sup>; ii. 2<sup>d</sup>; iv. 9<sup>c</sup>.

रहरमण [रति] *Cupid*, iii. 19<sup>d</sup>.

रउह् [रौद्र] *violent, wild*, iv. 15<sup>a</sup>.

रक्खा [°र] *guarding*, iv. 9<sup>c</sup>. \*ghara [°grha] a *prison*, iii. 34<sup>9</sup>; iv. 19<sup>27</sup>. \*bhavaṇa [°na] *the same*, iv. 9<sup>c</sup>.

रक्ष् to *guard, watch.* rakkhijjāe, i. 32<sup>c</sup>.

रक्ष to arrange, produce. raīa, iii. 30<sup>a</sup>.  
raīā, ii. 20<sup>a</sup>.

+ वि to arrange, effect, perform, make.  
viraanti, i. 13<sup>b</sup>; iv. 17<sup>b</sup>. viraienam,  
ii. 44<sup>b</sup>.

रक्षा [°य्या] a high-way, main road, i.  
20<sup>2a</sup>, 32<sup>a</sup>.

रञ्ज to be colored, pleased. Caus., to  
please, satisfy. rajjāe, iii. 33<sup>a</sup>.  
rajjanti, iii. 6<sup>b</sup>. ratta, ii. 50<sup>c</sup>.  
rañjedi, i. 19<sup>7</sup>.

रण् to sound, tinkle. rananta, ii. 32<sup>a</sup>,  
33<sup>b</sup>. ranā, ii. 47<sup>a</sup>.

रगडा ts. a slut, whore, widow, i. 23<sup>a</sup>;  
iii. 8<sup>1</sup>.

रत्न see रज्.

रति [रात्रि] the night, iii. 7<sup>a</sup>; iv. 9<sup>b</sup>.

रदया [°न] a gem, jewel, i. 20<sup>13</sup>, 25<sup>4, 6</sup>; iv.  
19<sup>65</sup>.

रदयाचण्ड [रत्न°] name of a bard, i. 16<sup>2</sup>.

रदयाभर [रत्नाक°] the ocean, iii. 31<sup>8</sup>.

रदि [°ति] sexual pleasure, ii. 49<sup>2</sup>.

रम् to rejoice at, have sexual inter-  
course with. ramāmo, i. 22<sup>b</sup>.

+ वि to come to an end, to cease. vi-  
ramaü, iv. 24<sup>b</sup>.

रमण ts. the hip and the loins, i. 30<sup>b</sup>,  
34<sup>a</sup>; ii. 23<sup>c</sup>, 34<sup>a</sup>; iv. 7<sup>b</sup>.

रमणित्त [°णाय] pleasant, charming, i. 14<sup>2</sup>,  
20<sup>7, 8</sup>, 30<sup>1</sup>; iv. 5<sup>1</sup>.

रमणी ts. a lovely young woman, ii. 30<sup>a</sup>.

रमणीअ [°य] pleasant, charming, iii. 31<sup>1</sup>.

रम्म [°म्य] pleasing, agreeable, lovely, i.  
23<sup>d</sup>; iv. 9<sup>a</sup>, 16<sup>a</sup>.

रव ts. a cry, yell, noise, sound, ii. 32<sup>c</sup>,  
33<sup>b</sup>, 34<sup>b</sup>; iv. 15<sup>a</sup>, 16<sup>a</sup>, 17<sup>b</sup>.

रस ts. sap, juice, flavor, desire, love,  
sentiment (in poetry), i. 12<sup>b</sup>, 14<sup>b</sup>,  
24<sup>d</sup>, 29<sup>c</sup>; ii. 11<sup>a, 1</sup>, 12<sup>a</sup>; iii. 10<sup>c</sup>, 31<sup>1</sup>,  
33<sup>a</sup>; iv. 5<sup>b</sup>.

रसाभया [°यन] an elixir of life, ii. 8<sup>2</sup>.

रह् + वि to quit, leave. virahido, iii. 8<sup>1</sup>.

रह [°य] a carriage, i. 21<sup>c</sup>, 25<sup>b</sup>; ii. 18<sup>b</sup>,  
34<sup>a</sup>.

रहस [°भस] impetuosity, i. 15<sup>b</sup>; ii. 44<sup>b</sup>;  
iii. 2<sup>c</sup>.

रहस्य [°स्य] secret, mystery, esoteric teach-  
ing, ii. 49<sup>b, 1, 2</sup>.

रहुडल [°युकुल] the Raghu-family, i. 5<sup>b</sup>.

राभ [°न] passion; a melody, ii. 2<sup>d</sup>. rā-  
arāa [rāgarāja], the king of me-  
lodies, the best musical mode, ii. 2<sup>c</sup>.

राभ- [°जन] a king, i. 34<sup>2</sup>; iv. 18<sup>18</sup>.

राभउल [°जकुल] a royal family, court,  
i. 20<sup>26, 27, 33</sup>.

राभकेली [राज°] name of a woman, iv.  
9<sup>11</sup>.

राभसुअ [°जयुक] a king-parrot, ii. 14<sup>a</sup>.

राभसेहर [°जयेखर] the poet Rājasekhara,  
i. 5<sup>1</sup>, 10<sup>a</sup>, 11<sup>a</sup>.

राठा ts. lustre; name of a district in  
Bengal, i. 14<sup>2</sup>.

राहु ts. name of a demon, ii. 21<sup>b</sup>.

रिञ्जोली HD. 7. 7. a row, line, series,  
iii. 20<sup>7</sup>.

रित [°क्त] empty, void, ii. 40<sup>2</sup>. °ttana  
[°tva], indigence, iv. 24<sup>b</sup>.

रीह [°ति] style, diction, i. 1<sup>d</sup>.

रीदि the same, i. 20<sup>1</sup>.

रुचि [°चि] wish, passion, liking, iii. 14<sup>d</sup>.

रुट् [°ष्ट] angry, i. 36<sup>d</sup>.

रुह [°ट] the god Īva, i. 4<sup>b</sup>.

रुप्य [रुप्य] *silver*, i. 4<sup>b</sup>.

रुह् + अधि *to ascend*. ahirūdhāe, ii. 29<sup>21</sup>.

+ आ *to ascend, obtain*. Caus., *to raise, place; to plant*. āruhia, iv. 9<sup>18</sup>. ārūdhām, i. 9<sup>b</sup>. ārovidā, ii. 42<sup>29</sup>. ārovidavvā, ii. 29<sup>6</sup>.

+ प्र *to develop, rise, grow*. parūdha, iii. 9<sup>2</sup>. parūdhe, iii. 8<sup>4</sup>.

रुहिर [रुधिर] *blood*, iv. 19<sup>a</sup>.

रुढि *ts. growth, natural production, custom or habit (which, according to a well-known saying, prevails even over precept)*, ii. 27<sup>d</sup>.

रुव [रु] *form, figure, beauty*, i. 29<sup>2</sup>, 31<sup>a</sup>, 34<sup>17</sup>; ii. 12<sup>b</sup>, 49<sup>1</sup>; iii. 9<sup>b</sup>; iv. 9<sup>a</sup>, 14<sup>b</sup>, 20<sup>a</sup>.

रे *a vocative particle, ho*, i. 18<sup>3</sup>.

रेणु *ts. dust*, i. 29<sup>d</sup>.

रेह् H. 4. 100. *to shine, appear beautiful*. rehaī, ii. 16<sup>b</sup>. rehae, ii. 23<sup>b</sup>.

रेहा *shine, beauty* (K, ii. 41<sup>c</sup> ṣobhā), ii. 41<sup>c</sup>, 49<sup>1</sup>; iv. 20<sup>a</sup>.

रेहा [रेखा] *line, streak*, ii. 37<sup>b</sup>; iv. 12<sup>a</sup>,

रोमञ्च [रोमाञ्च] *horripilation*, iv. 22<sup>d</sup>.

रोमञ्चिभ [रोमाञ्चित] *with the hair erect, thrilled*, ii. 46<sup>d</sup>.

रोस [रोष] *anger, wrath*, ii. 47<sup>4</sup>; iv. 23<sup>a</sup>.

रोसाण- H. 4. 105. *to polish*. rosāṇiam, ii. 12<sup>b</sup>; iii. 22<sup>b</sup>.

रुअ [रुय] *time in music*, iv. 12<sup>b</sup>, 17<sup>a, b</sup>.

रुआ [रुता] *a creeper, creeping plant*, i. 28<sup>b</sup>, 34<sup>a</sup>; ii. 1<sup>d</sup>, 9<sup>d</sup>, 11<sup>c</sup>; iii. 27<sup>b</sup>.

रुक्ख [रुक्ख] *one hundred thousand*, iii. 4<sup>5</sup>.

रुक्ख [रुक्ख] *aim, mark*, ii. 41<sup>d</sup>.

रुक्ख *to see, behold*. lakkhijae, i. 16<sup>c</sup>. lakkhiadi, iii. 10<sup>1</sup>.

रुग् *to adhere, cling to, to follow, elapse*. laggāī, ii. 25<sup>b</sup>. lagga, i. 16<sup>c</sup>, 26<sup>a</sup>. laggā, i. 22<sup>b</sup>; ii. 6<sup>15</sup>. laggām, ii. 24<sup>a</sup>. laggassa, i. 20<sup>30</sup>. laggehi, i. 16<sup>d</sup>.

रुङ्गा *ts. name of Ceylon and its capital*, i. 17<sup>a</sup>, 20<sup>a</sup>.

रुङ्गिम- [रुङ्गिम] *youth, freshness*, ii. 24<sup>d</sup>.

रुङ्गि *to leap, jump over*. laṅghaanti, ii. 31<sup>c</sup>.

रुङ्गि- [रुङ्गि] *mounting, transgressing*, ii. 27<sup>a</sup>.

रुङ्गि [रुङ्गि] *success, splendor, the goddess of fortune*, i. 20<sup>36</sup>, 33<sup>b</sup>, 34<sup>38</sup>; ii. 22<sup>b</sup>, 25<sup>b</sup>, 28<sup>d</sup>, 41<sup>6</sup>, 48<sup>b</sup>; iii. 18<sup>a</sup>, 22<sup>a</sup>, 26<sup>1</sup>; iv. 19<sup>66</sup>.

रुङ्गि [रुङ्गि] *the (moon) mark, or spot on the moon*, iii. 32<sup>b</sup>.

रुङ्गि [रुङ्गि] *the spot on the moon, which is held to resemble a deer*, iii. 31<sup>b</sup>.

रुङ्गि [रुङ्गि] *marked, furnished with*, ii. 7<sup>b</sup>.

रुङ्गि HD. 7. 26. *charming*, iii. 18<sup>d</sup>.

रुङ्गि [रुङ्गि] *a stick, stem, stalk; liana; a string of pearls adorned with a gem; anything thin or slender (at the end of compounds after words meaning body)*, ii. 6<sup>22</sup>, 10<sup>a</sup>, 24<sup>d</sup>, 41<sup>a</sup>; iii. 2<sup>a</sup>, 5<sup>b</sup>, 18<sup>b</sup>; iv. 19<sup>64</sup>.

रुङ्गि [रुङ्गि] *soft, smooth, fine, charming*, iii. 28<sup>b</sup>; iv. 8<sup>a</sup>. laṅghaa, *the same*, ii. 24<sup>c</sup>.

लदा [°ता] *a creeper, creeping plant*, i. 16<sup>3</sup>, 34<sup>39</sup>.

लप + आ *to speak*. ālaviadi, i. 4<sup>11</sup>.

+ उद् *to speak, say*. ullavidan̄, iv. 18<sup>17</sup>.

लभ् *to take, get, obtain*. Caus., *to cause to take, to give*. lahañ, iv. 3<sup>b</sup>. lahadi, i. 20<sup>27, 29</sup>. lahanti, iii. 13<sup>d</sup>. laha, i. 20<sup>29</sup>. lahasu, iv. 19<sup>5</sup>. lahadu, iii. 20<sup>10</sup>. lahejja, iii. 33<sup>b</sup>. lahanti, ii. 31<sup>b</sup>. labbhañ, iv. 23<sup>d</sup>. laddha, i. 20<sup>14</sup>. laddhā, iv. 23<sup>b</sup>. laddham, ii. 1<sup>c</sup>; iv. 22<sup>c</sup>. lambhio, ii. 44<sup>c</sup>. lambhido, iii. 20<sup>16</sup>. lambhiā, ii. 13<sup>a</sup>.

+ समा *to touch, anoint*. samālabhān̄o, ii. 11<sup>1</sup>.

लम्ब् *to hang down*. lambijjanta, iii. 27<sup>b</sup>. + अव *to resort to, partake in*. avālambedi, i. 20<sup>9</sup>.

+ आ *to support*. ālambia, i. 26<sup>b</sup>.

लम्ब ts. *hanging down*, i. 20<sup>10</sup>.

लम्बत्थया [°स्तनी] *a woman with large, pendulous breasts*, i. 20<sup>7</sup>.

लम्भ ts. *attainment, obtaining*, ii. 28<sup>c</sup>; iii. 15<sup>b</sup>.

लस *to appear, come to light*. lasia, ii. 49<sup>b</sup>.

+ वि *to shine, become manifest*. vilasāñ, i. 36<sup>d</sup>; ii. 48<sup>b</sup>.

लहुं [°घु] *quickly, easily*, iii. 11<sup>d</sup>; iv. 19<sup>39</sup>.

ला H. 4. 238. *to put on*. lenti, i. 13<sup>b</sup>.

लाभा [°जा] *parched or fried grain*, iv. 21<sup>1</sup>.

लाहदेश [°टदेश] *name of a country, part of Gujārāt*, iv. 18<sup>18, 23</sup>.

लावण्य [°य्य] *beauty, loveliness*, i. 32<sup>a</sup>; ii. 3<sup>a</sup>; iii. 1<sup>c</sup>, 19<sup>a</sup>, 20<sup>10</sup>.

लास [°स्य] *dancing, dance*, iv. 10<sup>a</sup>.

लाह [°भ] *gaining, obtaining*, i. 12<sup>a</sup>.

लिय् *to write, engrave, paint*. lihañ, ii. 40<sup>b</sup>. lihijjāñ, i. 27<sup>c</sup>. lihido, ii. 8<sup>3</sup>.

+ वि *to engrave, paint*. vilihium̄, i. 30<sup>d</sup>.

लिङ्ग + आ *to embrace*. ālingasu, i. 34<sup>22</sup>.

लिह् *to lick, grind, rub*. liḥa, i. 16<sup>a</sup>.

+ वि *to lick, to delight in*. vilihantu, i. 1<sup>d</sup>.

लीला ts. *play, sport, beauty, ease, grace*, i. 34<sup>38</sup>, 36<sup>a</sup>; ii. 30<sup>d</sup>, 37<sup>a</sup>; iii. 3<sup>9</sup>; iv. 4<sup>b</sup>, 7<sup>a</sup>, 17<sup>b</sup>. liḷāghara [°grha], *a pleasure-house*, iii. 27<sup>d</sup>. liḷavāna [°na], *a pleasure-garden*, iv. 2<sup>3</sup>. liḷojjāna [°dyāna], *the same*, iii. 22<sup>6</sup>.

लीलाहभ [°यित] *play, sport*, ii. 34<sup>a</sup>.

लुण्ट् *to rob, plunder*. luṇṭijjanti, iii. 20<sup>3</sup>. luṇṭia, iii. 11<sup>b</sup>.

लुप + वि *to tear off*. vilutta, ii. 24<sup>3</sup>.

लुम्बी HD. 7. 28. *a creeping plant, liana*, i. 32<sup>2</sup>.

लेह [°ख] *a letter, writing*, ii. 61<sup>17, 20</sup>.

लेहा [°खा] *a line, streak, the moon's crescent*, ii. 20<sup>a</sup>, 41<sup>b</sup>, 43<sup>5</sup>; iv. 9<sup>9</sup>.

लोभ [°क] *the world, mankind, men*, ii. 50<sup>a</sup>; iii. 9<sup>d</sup>; iv. 18<sup>b</sup>.

लोअण [°चन] *an eye*, i. 26<sup>a</sup>, 35<sup>d</sup>; ii. 3<sup>a</sup>, 50<sup>a</sup>; iii. 8<sup>t</sup>, 16<sup>a</sup>, 19<sup>a</sup>, 21<sup>b</sup>.

लोट्ट H. 4. 146. *to sleep; to roll on the ground*. loṭṭai, ii. 4<sup>b</sup>.

लोट्टण *rolling on the ground. racchā-loṭṭaṇī, street-walker, strumpet, i. 20<sup>28</sup>.*

लोल *ts. shaking, quivering, i. 36<sup>c</sup>.*

लोह *ts. copper, i. 20<sup>9</sup>.*

व *see व.*

वञ्ज [पद] *foot, iii. 3<sup>9</sup>.*

वञ्जस [यस्य] *fem. ॰msī, friend, companion, ii. 13<sup>a</sup>.*

वञ्जया [चन] *voice, speech, words, i. 19<sup>2, 3</sup>, 20<sup>29</sup>, 21<sup>5</sup>; ii. 42<sup>20</sup>.*

वञ्जया [दन] *face, ii. 11<sup>d</sup>, 18<sup>b</sup>, 29<sup>21</sup>, 42<sup>a</sup>; iii. 32<sup>a</sup>; iv. 6<sup>b</sup>.*

वञ्जस [यस्य] *fem. ॰ssī, friend, companion, i. 20<sup>17</sup>, 25<sup>3</sup>; ii. 6<sup>2, 13</sup>, 11<sup>1</sup>, 29<sup>4, 16</sup>, 43<sup>11</sup>, 47<sup>1</sup>; iii. 21<sup>2, 3</sup>, 8<sup>2</sup>, 12<sup>3</sup>, 20<sup>b</sup>; iv. 2<sup>6</sup>, 5<sup>d</sup>, 18<sup>3d</sup>, 20<sup>12</sup>, 21<sup>1</sup>.*

वंस [ञ] *family, flute, i. 4<sup>7</sup>, 18<sup>9</sup>.*

वंसरोभया [शरोचना] *bamboo-manna, Tabasheer (whose lustre is similar to that of the opal), iii. 4<sup>a</sup>.*

वच् *to speak, call. vuccāmi, i. 34<sup>15</sup>.*

वच्छ [वृत्त] *a tree, ii. 44<sup>a</sup>.*

वच्छ- [चस] *the breast, bosom, iii. 19<sup>b</sup>.*

वच्छा [न्सा] *a girl, young woman, iv. 19<sup>19, 32, 44</sup>.*

वच्छोम *name of a town, the capital of Kuntala, according to the commentaries, Vidarbhā, i. 25<sup>5</sup>.*

वच्छोमी *the Vaidarbhī style in poetry, i. 1<sup>c</sup>.*

वच्च् *to deceive, dupe. vañcio, ii. 8<sup>a</sup>.*

वच्चया [ना] *fraud, iii. 34<sup>7</sup>.*

वड [ट] *the fig-tree, iv. 18<sup>30, 38</sup>.*

वडसावित्री [टसावित्री] *the divinity fancied*

*to be in the Vata-tree during the Vatasāvitṛivṛata, an observance among women on the day of the full moon of Jyāiṣṭha, iv. 9<sup>18</sup>.*

वडुतया [वडुत्व] *HD. 7. 29. growth, iv. 3<sup>a</sup>.*

वडुण [धन] *growth, increase, ii. 29<sup>13</sup>.*

वडुवञ्ज [वर्धापक] *fem. ॰viā, congratulating, i. 16<sup>1</sup>.*

वडुम- [वृद्धि] *H. 2. 154. growth, length, i. 34<sup>c</sup>.*

वद्या [न] *a forest, i. 17<sup>b</sup>, 18<sup>18</sup>; ii. 50<sup>a</sup>.*

वद्य [र्णा] *color, beauty, i. 14<sup>2</sup>; ii. 7<sup>b</sup>, 41<sup>c</sup>.*

वद्यया [रण] *description, praise, ii. 1<sup>3</sup>; iii. 30<sup>2</sup>.*

वद्यिआ [र्णिका] *a color, paint, i. 4<sup>6</sup>.*

वद्यता [वार्ता] *tidings, news, iv. 9<sup>2</sup>.*

वद्यु [स्तु] *an object, iii. 31<sup>1</sup>.*

वद् *Caus., to cause to sound, to play. vāia, iv. 16<sup>a</sup>.*

वदी [ती] *the suffix vati, iv. 9<sup>12</sup>.*

वन्द *to salute, pay homage to, to worship. vandidum, i. 36<sup>1</sup>. vandīadi, i. 20<sup>33</sup>.*

वम्मह [मन्मथ] *H. 1. 242. Cupid, ii. 3<sup>d</sup>, 18<sup>b</sup>, 39<sup>b</sup>; iii. 11<sup>c</sup>. Cp. मम्मथ.*

वर *ts. best, excellent; a boon, favor; a bridegroom, i. 1<sup>b</sup>, 12<sup>b</sup>; ii. 17<sup>a</sup>; iv. 19<sup>5</sup>.*

वरिट्टु [च्छ] *best, most excellent, preeminent, ii. 11<sup>d</sup>; iii. 2<sup>c</sup>.*

वरिल्ल *a cloth, garment, ii. 36<sup>a</sup>; iii. 3<sup>c</sup>, 22<sup>4</sup>; iv. 7<sup>b</sup>.*

वरिस [वर्षे] *rain; a year, i. 20<sup>41</sup>; iv. 24<sup>b</sup>.*

वरिसधर [वर्षे] *a eunuch, iii. 34<sup>8</sup>.*

वरिसि- [र्षिन] *raining, iii. 3<sup>11</sup>.*

- वर्णो- to describe, praise. vannemi, ii. 32<sup>a</sup>. vannaa, i. 18<sup>14</sup>. vanniasī, i. 20<sup>10</sup>. vannido, i. 8<sup>1,3</sup>. vannidā, ii. 24<sup>2</sup>; iii. 26<sup>1</sup>.
- वल् to turn round, surround; appear. valanta, iii. 27<sup>d</sup>. valia, i. 30<sup>a</sup>; ii. 24<sup>a</sup>; iii. 2<sup>c</sup>.
- वलञ्ज [°य] a bracelet; a circle, i. 25<sup>d</sup>; ii. 9<sup>b</sup>, 16<sup>a</sup>, 32<sup>c</sup>; iii. 13<sup>a</sup>, 18<sup>a</sup>, 27<sup>a</sup>, 32<sup>b</sup>; iv. 7<sup>c</sup>.
- वलङ्ग [°चित्त] surrounded, encircled; bowed, curved, i. 33<sup>d</sup>; iii. 19<sup>b</sup>; iv. 20<sup>d</sup>.
- वलङ्गी [°भी] the sloping roof, i. 36<sup>a</sup>.
- वली a fold of skin on the belly, ii. 1<sup>b</sup>.
- वल्लह [°भ] dear, beloved; lover, husband, i. 18<sup>a</sup>, 19<sup>b</sup>, 34<sup>8</sup>; ii. 6<sup>23</sup>, 29<sup>21</sup>.
- वल्लहराज [°भराज] name of a king, i. 34<sup>8</sup>.
- वल्ली ts. a creeping, winding plant, ii. 35<sup>b</sup>.
- वस to dwell. vasaī, iv. 20<sup>c</sup>.  
+ नि to dwell, stay. nivasāī, ii. 49<sup>b</sup>.
- वस + नि to put on, wear; to attire. piatthā, ii. 14<sup>a</sup>. nivasiam, i. 26<sup>c</sup>.
- वस [°श] influence; used in the instrumental case with the sense, on account of, i. 31<sup>a</sup>, 36<sup>c</sup>; ii. 31<sup>c</sup>; iv. 18<sup>a, b</sup>.
- वसन्त ts. the spring, i. 12<sup>8</sup>, 13<sup>d</sup>, 18<sup>14</sup>; ii. 1<sup>3</sup>.
- वसन्तसेया [°ना] name of a woman, iv. 9<sup>8</sup>.
- वसुंधरा ts. 1. the earth, i. 16<sup>3</sup>. 2. name of the wife of the Vidūṣaka, i. 20<sup>34</sup>.
- वसुहा [°धा] the earth, i. 25<sup>a</sup>.
- वह् to bear, carry. vahanti, i. 19<sup>a</sup>. vahanto, i. 18<sup>2</sup>.  
+ समुद् the same. samuvvahadi, i. 20<sup>27</sup>.
- वहू [°धू] a wife, i. 21<sup>a</sup>; ii. 2<sup>a</sup>; iii. 26<sup>a</sup>; iv. 8<sup>d</sup>.
- वा ts. or, i. 18<sup>b, 10, 18</sup>, 20<sup>40</sup>, 30<sup>2</sup>; ii. 27<sup>a</sup>; iii. 20<sup>16, 17</sup>; iv. 18<sup>36</sup>.
- वा to blow. vāanti, i. 17<sup>d</sup>.
- + निस् Caus., to blow out. nivvāvido, iii. 22<sup>a</sup>.
- वाय [°त] wind, i. 15<sup>d</sup>.
- वायण [°दन] sounding, playing, iv. 18<sup>a</sup>.
- वाणी ts. speech, voice, i. 1<sup>b</sup>, 20<sup>7</sup>.
- वाद [°त] wind, i. 32<sup>2</sup>.
- वाम ts. left, i. 20<sup>15</sup>, 28<sup>4</sup>.
- वामण [°न] a dwarf, pigmy, iii. 34<sup>8</sup>.
- वारज [°क] a vessel, cup, iv. 10<sup>b</sup>, 13<sup>a</sup>.
- वारि ts. water, iv. 6<sup>b</sup>, 8<sup>c</sup>.
- वारुण ts. consisting of water, iv. 13<sup>b</sup>.
- वारुणी ts. spirituous liquor, iii. 14<sup>a</sup>; iv. 6<sup>b</sup>.
- °वाली [पा°] edge, i. 15<sup>a</sup>.
- वास + परि to make fragrant. parivāsia, iv. 5<sup>c</sup>.
- वास ts. dwelling, abode, ii. 3<sup>b</sup>; iii. 22<sup>1</sup>.
- वास [व्या°] the poet Vyāsa, i. 1<sup>a</sup>.
- वासर ts. the day, i. 35<sup>a</sup>; ii. 2<sup>d</sup>; iv. 9<sup>d</sup>.
- वाहि- [°हिन] fem. °hiṇī, bearing, carrying, iv. 9<sup>10</sup>.
- वि, after anusvāra वि, [अपि] though, also, cp. kiṇ. vi, i. 4<sup>6, 9</sup>, 7<sup>a</sup>, 8<sup>a</sup>,

- 13<sup>c</sup>, 16<sup>d, 2</sup>, 18<sup>d</sup>, 20<sup>d, 7, 8, 10, 13, 14, 30</sup>,  
24<sup>a</sup>, 25<sup>b</sup>, 27<sup>c</sup>, 28<sup>2, 3, 4, 5, 8</sup>, 30<sup>1</sup>, 31<sup>a, b</sup>,  
33<sup>c</sup>, 34<sup>13, 30, 32, 34</sup>, 36<sup>1</sup>; ii. 1<sup>2</sup>, 5<sup>c</sup>, 6<sup>13, 25</sup>,  
8<sup>d</sup>, 10<sup>4</sup>, 18<sup>a, b</sup>, 23<sup>c</sup>, 25<sup>a, b</sup>, 28<sup>3</sup>, 29<sup>10</sup>,  
41<sup>3, 5</sup>, 42<sup>a, b, 11, 15</sup>, 45<sup>a</sup>, 46<sup>1</sup>, 47<sup>c</sup>, 48<sup>a, b</sup>,  
49<sup>1</sup>; iii. 1<sup>b, d</sup>, 3<sup>a, 4</sup>, 4<sup>9</sup>, 8<sup>b, 4</sup>, 9<sup>a</sup>,  
15<sup>c</sup>, 20<sup>3</sup>, 33<sup>a</sup>; iv. 1<sup>b</sup>, 6<sup>d</sup>, 9<sup>2</sup>, 16<sup>a</sup>,  
18<sup>17, 21, 22, 25, 31</sup>, 19<sup>2, 9, 30, 60</sup>, 20<sup>3, 6</sup>, 22<sup>2</sup>,  
23<sup>1</sup>. pi. i. 1<sup>b</sup>, 4<sup>12</sup>, 10<sup>a</sup>, 13<sup>1</sup>, 16<sup>1</sup>,  
18<sup>16</sup>, 19<sup>9</sup>, 20<sup>16, 20</sup>, 22<sup>a</sup>, 24<sup>5</sup>, 25<sup>a, 4</sup>,  
34<sup>c</sup>, 35<sup>b, c</sup>; ii. 1<sup>a</sup>, 11<sup>1, 2</sup>, 27<sup>c</sup>, 28<sup>d</sup>,  
39<sup>a</sup>, 42<sup>17</sup>, 46<sup>a</sup>, 48<sup>2</sup>; iii. 2<sup>1</sup>, 3<sup>15</sup>, 9<sup>c</sup>,  
12<sup>c</sup>, 13<sup>c</sup>, 14<sup>c</sup>, 15<sup>b</sup>, 16<sup>c, 2</sup>, 32<sup>a</sup>; iv. 2<sup>a</sup>,  
4<sup>c</sup>, 9<sup>c, 12, 14</sup>.
- विभ [इव] *as, like*, i. 1<sup>d</sup>, 4<sup>2, 16</sup>, 18<sup>15</sup>,  
20<sup>d, 7, 9, 13, 30, 43</sup>; ii. 6<sup>10, 19</sup>, 11<sup>6</sup>, 40<sup>5</sup>,  
45<sup>b</sup>; iii. 2<sup>1</sup>, 8<sup>4</sup>, 10<sup>1</sup>, 19<sup>2</sup>, 20<sup>19</sup>; iv. 2<sup>11</sup>.
- Cp. व्व.
- विभइल्ल [°चकिल] *a kind of jasmin*, i.  
19<sup>d</sup>.
- विभक्कवण [°चक्षणा] *circumspect, wise, clever*,  
i. 20<sup>1</sup>.
- विभक्कवणा [°चक्षणा] *name of the queen's  
female servant*, i. 18<sup>6</sup>, 19<sup>5</sup>, 20<sup>1, 4</sup>,  
34<sup>35</sup>; ii. 6<sup>4, 13, 14, 17</sup>, 10<sup>3</sup>, 11<sup>4</sup>, 41<sup>8</sup>,  
42<sup>2</sup>, 43<sup>8</sup>, 50<sup>3</sup>.
- विभड्डु [°दग्घ] *clever, experienced*, ii.  
29<sup>13</sup>.
- विभण्य [°कल्प] *doubt, hesitation, suspi-  
cion*, iii. 10<sup>a</sup>.
- विभम्मिद [°जृम्भित] *gaping, opening, dis-  
play, machination*, iv. 18<sup>34</sup>.
- विभल्लिद *see गल् + वि.*
- विभसइ *see कस् + वि.*
- विभार [°चार] *consideration*, ii. 6<sup>8</sup>.
- विभाल [°काल] *evening*, ii. 50<sup>4</sup>.
- विभोअ [°योग] *separation, absence*, ii.  
9<sup>c</sup>.
- विक्कम [°क्रम] *force, prowess, valor*, i.  
14<sup>2</sup>.
- विक्कम्म [°क्कम्म] *an interlude between the  
acts of a drama*, i. 6<sup>b</sup>.
- विक्खरइ [Marāṭhī विखरणे] *to scatter*,  
ii. 35<sup>b</sup>.
- विच्चित्त [°न्न] *various*, iii. 27<sup>b</sup>; iv. 11<sup>a</sup>, 20<sup>c</sup>.  
°ttana [°tva] *variety, strikingness*,  
iii. 31<sup>1</sup>. °dā [°tā] *the same*, i. 20<sup>1</sup>;  
iii. 4<sup>8</sup>.
- विच्चाअ- [°य-] *to make pale, outshine*.  
vicchāanto, ii. 30<sup>a</sup>.
- विच्छेअ [°द] *interruption*, ii. 39<sup>a</sup>.
- विच्छोल- H. 4. 46. *to cause to quiver*.  
viccholanto, ii. 30<sup>b</sup>.
- विजइ- [°यिन्] *victorious*, iv. 4<sup>1</sup>.
- विज्जुल्लेह- [°दुल्लेख-] *to act as lightning*.  
vijjullehāidaṃ, ii. 40<sup>3</sup>.
- विट्ठालि- H. 4. 422. *fem. °linī, polluting*,  
i. 18<sup>8</sup>.
- विडम्बत्स. *deception, fraud*, ii. 28<sup>a</sup>.
- विडम्बणा [°ना] *disguise, imitation, mock-  
ery*, iii. 12<sup>2</sup>, 33<sup>b</sup>.
- विडव [°टप] *a branch, bush, thicket*, i.  
19<sup>b</sup>; ii. 43<sup>2, 12</sup>.
- विडूर [°दूर] *name of a mountain or  
country from which the Vāiḍūrya  
jewel is brought*, i. 34<sup>18</sup>.
- विण्णडिद *see णड् + वि.*
- विणा [°ना] *without*, i. 18<sup>18</sup>, 20<sup>36</sup>.
- विणास [°नाश] *destruction*, iv. 24<sup>a</sup>.
- विण्णवेदि *see ज्ञा + वि.*
- वित्तिभार [°वृत्तिकार] *a commentator*, ii.  
32<sup>2</sup>.



- वित्थर [°स्तर] *extension, minute details*, i. 34<sup>a</sup>; ii. 32<sup>2</sup>; iv. 3<sup>a</sup>, 18<sup>3</sup>.
- वित्थियस [°स्तोरी] *large, wide*, ii. 23<sup>b</sup>.
- विद् + नि *to tell, announce*. nivedemi, ii. 10<sup>6</sup>; iv. 18<sup>1</sup>. nivedehi, i. 34<sup>1</sup>. nivedaïssadi, ii. 29<sup>1</sup>. nivediadi, ii. 22<sup>1</sup>. nivedidañ, i. 16<sup>4</sup>; iv. 19<sup>7</sup>.
- विन्दुस्त्रिल्ल [?] *resplendent? tinkling?* [K, ujjvala; J, mañjughoṣa; R, vidraṇa; U, vistāravat; in the Bālarāmāyaṇa, translated vyatikara, sadrça, and miçra], ii. 31<sup>b</sup>.
- विण्णलम्भ [विप्रः] *separation*, iv. 2<sup>b</sup>.
- विब्रम [°भ्रम] *perturbation, flurry of mind caused by love, amorous play*, i. 2<sup>a</sup>, 16<sup>3</sup>; ii. 3<sup>b</sup>; iii. 12<sup>a</sup>, 32<sup>a</sup>.
- विब्रमलेहा [°भ्रमलेखा] *name of the queen; name of a woman*, i. 16<sup>1</sup>; iv. 9<sup>1</sup>, 19<sup>44</sup>.
- विब्रमवन्त [°भ्रमवत्] *fem. °vaī, whirling round, swinging*, i. 21<sup>b</sup>.
- विब्रमसेणा [°भ्रमसेना] *name of a woman*, iv. 9<sup>8</sup>.
- विमगा [°न] *a car, vehicle*, i. 34<sup>27</sup>; ii. 31<sup>b</sup>; iv. 19<sup>55</sup>.
- विरभण, °णा [°चन] *arrangement, dressing, embellishment*, i. 20<sup>3</sup>; ii. 28<sup>a</sup>.
- विरह ts. *separation*, i. 35<sup>c</sup>; ii. 42<sup>5</sup>.
- विरहि- [°हिन्] *fem. °hiñī, separated from the lover or mistress*, i. 20<sup>c</sup>; ii. 2<sup>c</sup>.
- विलास ts. *coquetry, grace, beauty*, ii. 40<sup>a</sup>; iii. 31<sup>a</sup>.
- विलासिया [°नी] *a coquettish woman, a woman*, iv. 14<sup>a</sup>.
- विलुज *see लुप + वि*.
- विलवण [°घन] *ointment, unguent, cosmetic*, i. 30<sup>1</sup>.
- विनोभण [°चन] *an eye*, iii. 22<sup>c</sup>.
- विलोल ts. *rolling, unsteady*, ii. 32<sup>c</sup>.
- विवरोअ [°परोत] *inverted*, ii. 16<sup>b</sup>.
- विवाह ts. *marriage*, iv. 18<sup>23, 32</sup>, 19<sup>17, 33, 44</sup>, 20<sup>6</sup>, 21<sup>6</sup>.
- विशु + अनुप्र *to enter*. anuppaviṭṭho, iv. 18<sup>3</sup>.
- + उप्र *to sit down*. uvavisa, iv. 19<sup>6, 60</sup>. uvavisadu, i. 24<sup>2</sup>; ii. 29<sup>16</sup>. uvavisia, i. 34<sup>3</sup>; ii. 41<sup>2</sup>.
- + नि *to enter, fix. Caus., to fix, apply, place, arrange*. nivitṭha, i. 21<sup>b</sup>; iii. 12<sup>a</sup>. nivitṭhā, iii. 2<sup>d</sup>. nive-saanti, ii. 36<sup>b</sup>. nivesaanti, i. 27<sup>a</sup>. nivesiā, ii. 15<sup>a</sup>. nivesiañ, ii. 18<sup>a</sup>. nivesidāo, iv. 9<sup>1</sup>.
- + प्र *to enter. Caus., to introduce*. pavisamha, iii. 20<sup>5, 11</sup>. pavisia, iii. 34<sup>3</sup>. pavitṭhā, iii. 2<sup>d</sup>. pavitṭhāe, iv. 18<sup>12</sup>. pavesaa, i. 21<sup>7</sup>.
- विस [°घ] *poison*, iii. 20<sup>a</sup>.
- विसअ [°पय] *an object, matter; range, reach*, i. 24<sup>5</sup>; ii. 8<sup>d</sup>.
- विसट्टह H. 4. 176. *to burst open, be expanded*, ii. 4<sup>b</sup>.
- विसहर [°घर] *a snake*, iii. 20<sup>a</sup>.
- विसारि- [°रिन्] *fem. °riñī, wandering about*, iv. 19<sup>66</sup>.
- विमुद्ध [°युद्ध] *correct, accurate*, iv. 12<sup>a</sup>.
- विसेस [°शेष] *difference, mode, variety*, i. 8<sup>a, b</sup>; iii. 15<sup>b</sup>.

विशेष [°शेषक] *a mark on the forehead with sandal etc.*, iii. 32<sup>b</sup>.

विधि [°धि] *performance, manner, conduct, rule, fate, destiny*, ii. 28<sup>a</sup>; iii. 14<sup>a</sup>; iv. 1<sup>b</sup>, 3<sup>d</sup>, 18<sup>12</sup>.

विह्वसण [°भूषण] *ornament, decoration*, ii. 25<sup>b</sup>.

वीक्षण [°जनज] *produced by fanning*, iv. 8<sup>c</sup>.

वीज् *to fan*. vijaissanā, iii. 22<sup>3</sup>.

वीणा *ts. a lute*, i. 4<sup>8</sup>.

वृत्तन्त [वृत्तान्त] *news, tidings*, ii. 11<sup>2</sup>.

वृ + नि *Caus.*, *to ward off*. nivāria, ii. 29<sup>d</sup>.

वृत् *to be, abide, stay*. vaṭṭai, ii. 4<sup>c</sup>, 20<sup>b</sup>; iii. 29<sup>b</sup>. vaṭṭadi, i. 34<sup>31</sup>; ii. 41<sup>3</sup>, 50<sup>1</sup>; iii. 22<sup>8</sup>; iv. 19<sup>60</sup>. vaṭṭanti, i. 12<sup>3</sup>, 13<sup>c</sup>; ii. 5<sup>d</sup>; iii. 27<sup>d</sup>.

+ आ *Caus.*, *to stir, churn*. āvaṭṭia, i. 16<sup>b</sup>.

+ उद् *Caus.*, *to rub, clean, anoint*. uvvaṭṭiānā, ii. 12<sup>a</sup>.

+ प्र *to go forward, proceed; to arise, be produced; to begin; to be occupied with*. paṭṭai, ii. 4<sup>c</sup>. paṭṭai, i. 1<sup>b</sup>. pavattadu, iii. 20<sup>7</sup>. paṭṭo, i. 36<sup>c</sup>. paṭṭā, iv. 16<sup>b</sup>. paṭṭo, i. 4<sup>2</sup>, 6<sup>2</sup>; iii. 3<sup>17</sup>. paṭṭā, i. 4<sup>16</sup>, 16<sup>4</sup>.

+ सम् *to become, arrive. Caus.*, *to anoint*. saṁvutto, ii. 50<sup>4</sup>. saṁvuttā, iii. 22<sup>1</sup>. saṁvaṭṭiānānā, ii. 46<sup>a</sup>.

वृद् *to increase. Caus.*, *to augment; to congratulate*. vaddhanti, iii. 11<sup>c</sup>. vaddhia, iii. 10<sup>d</sup>. vaddhāviasi, i. 12<sup>8</sup>. vaddhāvidā, i. 16<sup>2</sup>.

वृष् *to rain*. varisidum, iii. 3<sup>17</sup>.

वेअ [°द] *the Veda*, i. 24<sup>b</sup>.

वेभद्विअ [वैकटिक] *a jeweller*, iii. 4<sup>8</sup>.

वेअणा [°दना] *feeling, pain*, iii. 4<sup>9</sup>; iv. 19<sup>35</sup>.

वेज्ज [वैद्य] *a physician*, iv. 7<sup>c</sup>, 18<sup>27</sup>.

वेणी *ts. a braid of hair*, i. 13<sup>b</sup>; ii. 1<sup>c</sup>, 39<sup>b</sup>.

वेणु *ts. a flute*, iv. 6<sup>a</sup>, 18<sup>a</sup>.

वेदिआ [°का] *an altar, raised seat*, ii. 29<sup>15</sup>.

वेरुलिअ [वैदूर्य] *H. 2. 133. the Vaidūrya jewel, cat's eye*, i. 34<sup>18</sup>.

वेला *ts. time, opportunity*, ii. 6<sup>15</sup>, 41<sup>5</sup>.

वेष्ट *to surround, enclose, embrace*. vedhium, i. 30<sup>b</sup>.

वेस [°ग] *dress, apparel*, iii. 18<sup>a</sup>; iv. 7<sup>d</sup>, 18<sup>a</sup>, <sup>b</sup>.

वी *see त्वम्*.

व्यद् *to pierce. Caus.*, *to cut, perforate, bore*. vindhanti, i. 32<sup>d</sup>. viddhāvidā, iii. 4<sup>8</sup>.

व्व, व [व्व] *like, as*. vva, i. 18<sup>d</sup>, 29<sup>d</sup>, 35<sup>d</sup>; ii. 33<sup>b</sup>, 34<sup>b</sup>, 36<sup>b</sup>, 39<sup>a</sup>, 46<sup>d</sup>, 48<sup>b</sup>; iii. 2<sup>a</sup>, <sup>b</sup>, 20<sup>a</sup>, 25<sup>a</sup>. va, i. 4<sup>d</sup>, 16<sup>d</sup>; ii. 35<sup>b</sup>, 37<sup>b</sup>, 38<sup>b</sup>, 40<sup>b</sup>; iii. 20<sup>a</sup>, 28<sup>b</sup>; iv. 9<sup>b</sup>, 17<sup>b</sup>. *Cp. विअ*.

शङ्क *to fancy*. saṅke, iv. 22<sup>c</sup>.

शम् + नि *Caus.*, *to hear, listen to*. nisāmaa, ii. 29<sup>c</sup>.

शिद् *Caus.*, *to teach, instruct*. sikkhāviasi, ii. 27<sup>1</sup>.

सुष् *Caus.*, *to wither, emaciate*. sosa-nijjo, iv. 2<sup>2</sup>. sosañijjā, iv. 2<sup>1</sup>.

यु to hear. suna, ii. 27<sup>d</sup>. sunasu, i. 8<sup>2</sup>. sunādu, ii. 9<sup>1</sup>; iv. 9<sup>4</sup>. soūna, i. 35<sup>c</sup>. suniadi, i. 4<sup>10</sup>, 21<sup>5</sup>; ii. 10<sup>8</sup>. suvantañ, ii. 27<sup>d</sup>. sudanñ, ii. 24<sup>1</sup>; iii. 20<sup>1</sup>.

प्रलाघ to praise. salāhaniijo, iv. 3<sup>1</sup>.

खल + उद् to be loosened, relaxed. ūsa-santañ, ii. 24<sup>b</sup>.

+ वि to trust, confide, rely. viśasiadi, iv. 20<sup>3</sup>.

स [स्व] one's own, iv. 19<sup>24</sup>.

सभ [शत] a hundred, iii. 27<sup>c</sup>. Cp. सद.

सभं [स्वयम्] self, ii. 47<sup>1</sup>.

सभंकिद [स्वयंक्रत] self-made, i. 19<sup>5</sup>.

सभण [शयन] a bed, couch, iii. 27<sup>c</sup>.

सभल [सकल] all, entire, i. 34<sup>8</sup>; ii. 5<sup>c</sup>, 28<sup>c</sup>, 47<sup>c</sup>; iv. 6<sup>d</sup>, 20<sup>9</sup>, 24<sup>a</sup>.

संविहायाभ [°धानक] arrangement of incidents, i. 34<sup>25</sup>.

सङ्गभ [संस्कृत] the Sanskrit language, i. 7<sup>a</sup>.

सङ्गद the same, i. 6<sup>2</sup>.

सङ्करा [शर्करा] sugar, ii. 26<sup>d</sup>.

सक्खि- [साक्षिन्] an eye-witness, i. 18<sup>17</sup>; iii. 24<sup>b</sup>.

सग [स्वर्ग] heaven, i. 4<sup>a</sup>.

सङ्का [श°] hesitation, scruple, fear, iii. 34<sup>a</sup>.

संकेद [त्] a rendezvous, ii. 41<sup>9</sup>, 50<sup>2</sup>.

सङ्ग ts. touch, contact, ii. 28<sup>c</sup>.

संगम ts. meeting, union, intercourse, iii. 6<sup>b</sup>, 34<sup>9</sup>; iv. 3<sup>1</sup>, 9<sup>a</sup>.

सङ्गि- [°ङ्गिन्] fem. °giñī, touching, meeting, attached to, ii. 20<sup>a</sup>; iii. 24<sup>b</sup>.

संचाडी [°टिका] HD. 8. 7. a couple, union, contact, i. 3<sup>b</sup>.

सचन्द्रण [°न] with sandal, rubbed with sandal, iv. 6<sup>c</sup>.

सच्च [°व्य] true, real; adv. indeed, forsooth, i. 20<sup>1</sup>; ii. 6<sup>4</sup>; iii. 8<sup>a</sup>, 12<sup>3</sup>, 20<sup>4</sup>, 21<sup>1</sup>; iv. 20<sup>2</sup>. Compar., sacca-dara, ii. 6<sup>5</sup>.

सच्छन्द [स्व°] at one's own will, iv. 2<sup>6</sup>.

सज्ज ts. ready, prepared, ii. 28<sup>4</sup>, 29<sup>12</sup>; iv. 20<sup>11</sup>.

सज्जण [°न] a good person, iii. 20<sup>17</sup>.

सज्जी- to be prepared, made ready. sajjjanti, i. 4<sup>3</sup>. sajjjijanta, iii. 27<sup>c</sup>.

सञ्च [साध्य] to be accomplished, attainable, possible, i. 25<sup>d</sup>.

संचअ [°व] heaping up, collection, ii. 1<sup>2</sup>; iv. 9<sup>7</sup>.

संचरण ts. going, motion, iii. 23<sup>a</sup>.

संचारि- [°रिन्] fem. °riñī, moving, wandering, iv. 19<sup>64</sup>.

संजीवि- [°विन्] fem. °viñī, bringing to life, resuscitating, ii. 3<sup>c</sup>; iv. 23<sup>b</sup>.

संजोअअर [°योगकर] uniting, bringing together, i. 34<sup>33</sup>.

संझा [°ध्या] evening, i. 34<sup>41</sup>, 36<sup>1</sup>; ii. 41<sup>3</sup>, 50<sup>1</sup>; iv. 4<sup>a</sup>.

सट्ठअ [°क] a kind of drama, i. 4<sup>13</sup>, 6<sup>a</sup>, 12<sup>b</sup>.

सण [श°] hemp, i. 20<sup>43</sup>.

संणिद्धिद [°निद्धित] near, ii. 41<sup>3, 9</sup>, 50<sup>1</sup>.

सद् + प्र to be pleased, propitious. pa-siaū, iii. 21<sup>b</sup>.

सद [शत] a hundred, i. 20<sup>28, 41</sup>. Cp. सभ.

- सह [शब्द] *a word, sound, speech, noise*, i. 8<sup>a</sup>, 20<sup>3</sup>, 36<sup>c</sup>; iii. 31<sup>1</sup>; iv. 9<sup>3</sup>.
- संतावि- [°पिन्] *fem. °vinī, burning, afflicted*, iv. 9<sup>c</sup>.
- संतोसि- [°पिन्] *fem. °sinī, pleasing, comforting*, ii. 29<sup>c</sup>.
- संधि *ts. union, friendship, peace*, ii. 6<sup>14</sup>, 15, 16.
- सपञ्चम *ts. with the Pañcama mode*, iv. 6<sup>a</sup>.
- सप्य [°र्ष] *a snake*, iv. 18<sup>27</sup>.
- सम *ts. same, equal, like, even, plain; adv., together, with*, i. 19<sup>a</sup>, 20<sup>12, 26, 33</sup>, 24<sup>d</sup>; ii. 10<sup>5</sup>; iii. 6<sup>b</sup>, 8<sup>a</sup>; iv. 6<sup>b</sup>, 12<sup>a</sup>.
- समय [°य] *time*, i. 20<sup>29</sup>, 36<sup>b</sup>; ii. 6<sup>21</sup>, 50<sup>1</sup>; iii. 3<sup>11</sup>, 19<sup>c</sup>; iv. 4<sup>b</sup>, 7<sup>d</sup>, 18<sup>7</sup>.
- समणि *ts. adorned with jewels*, iii. 18<sup>a</sup>.
- समल *see आप + सम.*
- समसोसिआ [°शोषिका] *a setting on a par with, equality*, i. 20<sup>26</sup>.
- समाभम [°गम] *meeting, arrival*, iii. 8<sup>a</sup>.
- समारम्भ *ts. beginning*, i. 14<sup>2</sup>.
- समिद्धि [°मद्धि] *abundance*, ii. 44<sup>c</sup>.
- समुद्द [°चित्] *fit, appropriate*, iv. 19<sup>16</sup>.
- समुदभ [°य] *collection, multitude*, i. 28<sup>2</sup>.
- समुद् [°द्र] *the ocean*, ii. 29<sup>13</sup>, 43<sup>5</sup>; iii. 4<sup>3</sup>.
- समहन्त [°द्रान्त] *sea-shore*, iii. 31<sup>4</sup>.
- समोरपिच्छ [समयूर°] *with peacocks' tail-feathers*, iv. 14<sup>b</sup>.
- संपद् [°प्रति] *now*, i. 35<sup>b</sup>.
- संयुक्- [°किन्] *mixed with, having contact with*, i. 17<sup>b</sup>, 20<sup>c</sup>.
- संपदं [सांप्रतम्] *now*, i. 19<sup>6</sup>, 34<sup>7</sup>; iii. 26<sup>2</sup>.
- संपुड [°ट] *a cavity, fold*, ii. 6<sup>23, 24, 25</sup>, 7<sup>a</sup>.
- संपुख [°पूर्णा] *full*, iii. 25<sup>d</sup>.
- संभव *ts. birth, origination*, iv. 22<sup>b</sup>.
- संभोज [°ग] *copulation*, i. 20<sup>a</sup>; ii. 28<sup>c</sup>.
- संमुह [°ख] *facing, opposite*, ii. 36<sup>a</sup>.
- सर- [°रस्] *a lake, pond*, iii. 29<sup>a</sup>.
- सर [°श] *an arrow*, ii. 3<sup>d</sup>, 45<sup>b</sup>; iii. 11<sup>c</sup>; iv. 4<sup>d</sup>, 20<sup>d</sup>.
- सरभ [°शरद्] *the autumn*, iii. 3<sup>11</sup>, 28<sup>d</sup>.
- सरण [°श] *refuge*, ii. 10<sup>b</sup>.
- सरणी *ts. a path, line, row, swarm*, ii. 6<sup>a</sup>.
- सरल *ts. straight, honest*, ii. 23<sup>a</sup>, 30<sup>d</sup>.  
°ttana [°tva], *sincerity*, iii. 10<sup>b</sup>.
- सरस्वई [°स्वती] *the goddess of poetry*, i. 1<sup>a</sup>.
- सरस्वदी *the same*, i. 34<sup>34</sup>; ii. 10<sup>3</sup>, 4.
- सरहसं [°भसम्] *impetuously*, ii. 50<sup>b</sup>.
- सरिआ [°रित्] *a river*, ii. 27<sup>b</sup>, 35<sup>a</sup>.
- सरिच्छ [°दृच्] *equal, like*, i. 19<sup>c</sup>, 29<sup>b</sup>.
- सरिस [°दृश्] *the same*, i. 35<sup>a</sup>; ii. 10<sup>a</sup>, 11<sup>a</sup>, 38<sup>a</sup>; iii. 14<sup>d</sup>.
- सरीर [°श] *body*, iv. 19<sup>32</sup>, 21<sup>c</sup>.
- सरोरि- [°शरोरिन्] *fem. °riṇī, embodied*, iv. 19<sup>64</sup>.
- सलाआ [शलाका] *a pin, stick used as a brush or pencil*, i. 20<sup>7</sup>, 34<sup>15</sup>.
- सलिल *ts. water*, i. 17<sup>d</sup>, 20<sup>43</sup>; iii. 20<sup>3</sup>, 22<sup>1</sup>; iv. 13<sup>a</sup>.
- सवज्जा [°षया] *worship, attendance*, i. 34<sup>25</sup>.
- सवण [°श] *an ear*, i. 29<sup>a</sup>; ii. 8<sup>2</sup>, 18<sup>a</sup>; iii. 2<sup>d</sup>, 19<sup>a</sup>; iv. 6<sup>a</sup>.
- सवर [°शब्] *a mountaineer, savage*, iv. 19<sup>64</sup>.
- सर्व [°सर्व] *every, each, all*, i. 7<sup>1</sup>, 14<sup>2</sup>,

- 18<sup>1</sup>; ii. 6<sup>4, 6</sup>, 24<sup>2</sup>, 27<sup>c</sup>, 28<sup>c</sup>; iii. 8<sup>4</sup>;  
iv. 2<sup>10</sup>, 18<sup>9, 34</sup>, 23<sup>d</sup>.
- सव्यंकस [सर्वकय] *all-scratching, i. e. very galling or exciting*, i. 18<sup>d</sup>.
- सव्यस [सर्वस्य] *the very essence*, i. 28<sup>b</sup>.
- सवङ्क [शशा°] *the moon*, iv. 23<sup>b</sup>.
- ससहर [शशध°] *the same*, iii. 30<sup>a</sup>, 31<sup>a</sup>.
- ससि- [शशिन] *the same*, i. 25<sup>a</sup>; ii. 10<sup>c</sup>, 20<sup>b</sup>, 21<sup>b</sup>, 32<sup>d</sup>; iv. 3<sup>b</sup>.
- ससिय *the same*, iii. 33<sup>b</sup>.
- ससिप्यहा [शशिम्रभा] *name of a queen, the mother of Karpūramāñjarī*, i. 34<sup>11, 17</sup>.
- ससिहयड [शशिख°] *a digit of the moon*, i. 3<sup>a</sup>.
- ससुर [श्वशुर] *a father-in-law*, i. 18<sup>2</sup>.
- सह *to endure*. soḍhavvo, iv. 1<sup>a</sup>.
- सह *ts. together with; at the same time*, ii. 6<sup>14, 15</sup>, 9<sup>a, b, d</sup>, 42<sup>21</sup>, 50<sup>a, b</sup>; iii. 34<sup>9</sup>; iv. 2<sup>b</sup>.
- सहभर [°चर] *a companion, friend, husband*, ii. 41<sup>6</sup>.
- सहरिसं [°षेम] *with joy*, ii. 34<sup>b</sup>.
- सहसा *ts. forcibly, suddenly*, i. 18<sup>d</sup>, 29<sup>a</sup>; ii. 45<sup>b</sup>; iii. 3<sup>d</sup>, 20<sup>15</sup>.
- सहा [°भा] *an assembly*, i. 19<sup>7</sup>.
- सहाव [स्वभाव] *innate disposition, nature*, iii. 11<sup>a</sup>.
- सहिभा [°स्त्री] *a female friend*, iv. 13<sup>b</sup>.
- सहित्ता [°खित्त्व] *friendship*, ii. 28<sup>3</sup>.
- सहिद [°त्त] *accompanied by, together with*, i. 28<sup>c</sup>; ii. 42<sup>2</sup>.
- सही [°स्त्री] *a female friend*, i. 19<sup>5</sup>; ii. 7<sup>a</sup>, 29<sup>b</sup>, 41<sup>9</sup>, 43<sup>10</sup>, 50<sup>2, 3</sup>; iii. 19<sup>2</sup>, 20<sup>22</sup>; iv. 9<sup>14</sup>, 19<sup>39, 57</sup>.
- साअं [°यम] *in the evening*, iv. 4<sup>b</sup>, 8<sup>b</sup>, 18<sup>7</sup>.
- साभरदत्त [साग°] *name of a merchant*, iii. 5<sup>2</sup>.
- साधु + प्र to adorn, decorate. pasāhiā, ii. 22<sup>a</sup>.
- सामगी [°यी] *completeness of outfit, outfit, the requisites*, ii. 41<sup>6</sup>, 42<sup>2, 8, 21</sup>; iv. 9<sup>13</sup>, 19<sup>17</sup>.
- सामल [श्या°] *blackish*, i. 16<sup>c</sup>.
- सामा [श्या°] *night*, iv. 8<sup>c</sup>.
- सार *ts. essence, vigor*, iii. 10<sup>d</sup>.
- सारङ्ग *ts. an antelope*, ii. 20<sup>b</sup>; iv. 1<sup>b</sup>.
- सारङ्गिभा [°का] *name of a female servant of the queen*, iv. 9<sup>14</sup>, 18<sup>9</sup>, 20<sup>6</sup>.
- सारिभा [°का] *a kind of bird, Maina, Acridotheres tristis*, i. 18<sup>15</sup>.
- सारिक्ख [सदृक्ख] H. 1. 44. *like, similar*, iv. 19<sup>30</sup>. °dā [sadrkṣatā] *likeness, resemblance*, iv. 19<sup>53, 59</sup>.
- सालिभा [शालिका] *an apartment, room*, i. 14<sup>c</sup>.
- सावत्तअ [°पत्न्य] *the position of a rival wife*, iv. 23<sup>a</sup>.
- सास [श्या°] *a sigh*, ii. 9<sup>a</sup>.
- सासण [शसन] *direction, order*, iii. 9<sup>2</sup>.
- साहार [साहक्रार] *produced from the mango*, iv. 5<sup>b</sup>.
- साहि- [शशिखि] *a tree*, ii. 46<sup>1</sup>.
- साहिमुह [°भिमुख] *fem. °hī, facing one another*, iv. 12<sup>b</sup>.
- साहुलिआ HD. 8. 52. *a garment, cloth*, i. 20<sup>23</sup>.
- सिअअ [°चय] *a cloth, garment*, i. 4<sup>3</sup>, 26<sup>c</sup>; iii. 22<sup>2</sup>.

सिक्खावण [शिक्षापण] *teaching*, ii. 8<sup>c</sup>.  
 सिग्घं [शीघ्रम्] *quickly*, i. 4<sup>d</sup>.  
 सिग्घत्तण [शीघ्रत्व] *speed*, i. 18<sup>13</sup>.  
 सिङ्गार [शृंग] *love, passion*, ii. 3<sup>c</sup>; iii. 10<sup>d</sup>;  
 iv. 19<sup>6a</sup>, 23<sup>b</sup>.  
 सिच्च *to sprinkle*. siñcanti, iv. 10<sup>b</sup>.  
 siñcijjanti, iii. 20<sup>3</sup>. sitta, iii. 22<sup>1</sup>.  
 sitto, i. 20<sup>43</sup>.  
 सिज्जा [शिञ्ज] *tinkle, jingle*, ii. 32<sup>c</sup>.  
 सिज्जिअ [शिञ्जित] *tinkling, singing*, i.  
 18<sup>c</sup>.  
 सिद्धिल- [शियिलय-] *to relax, loosen*. si-  
 dhilaāmi, ii. 1<sup>3</sup>.  
 शिण्णिअ [श्रिण्ण] *affectionate*, i. 16<sup>3</sup>.  
 शिच्च *ts. a kind of supernatural being*,  
 i. 25<sup>c</sup>.  
 शिच्च *ts. witchcraft, magic power*, i. 21<sup>5</sup>.  
 सिन्दुवार *name of a tree (Vitex ne-  
 gundo) and its flower*, i. 19<sup>b</sup>; iv. 7<sup>a</sup>.  
 शिण्णि H. 2. 138. *a conch-shell*, i. 4<sup>b</sup>.  
 शिर- [शिरस्] *head, top, summit*, ii. 46<sup>d</sup>;  
 iii. 3<sup>9</sup>; iv. 19<sup>35</sup>.  
 शिरिखण्ड [श्री] *sandal-wood*, iv. 4<sup>a</sup>.  
 शिरिताली [श्री] *a kind of toddy-palm*,  
 ii. 1<sup>2</sup>.  
 शिरिआसेहेर [श्रीराजशेखर] *the renowned  
 Rājāṣekhara*, i. 10<sup>a</sup>.  
 शिरिवज्जाउह [श्रीवज्जायुध] *name of a king*,  
 iii. 5<sup>2</sup>.  
 शिरी [श्री] *wealth, dignity, beauty*, i.  
 33<sup>b</sup>; ii. 48<sup>a</sup>; iii. 15<sup>c</sup>.  
 शिरीस [श्रीरीष] *the flower of Acacia si-  
 rissa*, iv. 7<sup>a</sup>.  
 शिला [शि] *a stone, rock*, ii. 15<sup>b</sup>; iv. 9<sup>7</sup>.  
 शिलोमुह [शिलोमुख] *an arrow*, ii. 19<sup>b</sup>,  
 38<sup>b</sup>, 46<sup>b</sup>; iv. 4<sup>a</sup>, 9<sup>9</sup>.

शिलोअ [श्लोक] *a verse*, ii. 7<sup>b</sup>, 8<sup>3</sup>, 9<sup>1</sup>.  
 शिविण्ण [स्वप्न] *a dream*, iii. 2<sup>2</sup>, 3<sup>a</sup>, 4, 6, 7,  
 4<sup>6</sup>, 8<sup>a</sup>, 20<sup>4</sup>.  
 शिसिर [शिशि] *cold; the cold season*, i.  
 13<sup>d</sup>; iv. 6<sup>b</sup>.  
 शिसिरोवभार [शिशिरोपचार] *artificial refri-  
 geration, means for cooling*, ii.  
 41<sup>6</sup>, 42<sup>2</sup>, 8, 21; iii. 19<sup>2</sup>.  
 शिसुत्तण [शिशुत्व] *childhood, infancy*, i.  
 20<sup>d</sup>.  
 शिहण्ड [शिखण्ड] *a lock of hair left on  
 the crown of the head (used as  
 synonymous with ṣekhara)*, i. 5<sup>a</sup>.  
 शिहरि- [शिखरिण] *a mountain*, i. 15<sup>d</sup>.  
 शिहा [शिखा] *top, tip; edge*, ii. 47<sup>c</sup>; iii.  
 25<sup>c</sup>; iv. 3<sup>d</sup>.  
 शिहिण HD. 8. 31. *the female breasts*,  
 i. 34<sup>b</sup>; iii. 16<sup>b</sup>; iv. 7<sup>a</sup>.  
 शीअल [शीतल] *cool, cold*, i. 15<sup>d</sup>; iv. 4<sup>b</sup>,  
 6<sup>a</sup>, b, c, d.  
 शीमन्तिणी [श्री] *a woman*, i. 15<sup>b</sup>; ii. 28<sup>b</sup>.  
 शील [शी] *nature, disposition*, ii. 6<sup>6</sup>.  
 शीस [शीर्ष] *head*, i. 20<sup>27</sup>; iv. 2<sup>4</sup>, 12<sup>a</sup>,  
 18<sup>27</sup>.  
 शुअ [शुक] *a parrot*, iv. 2<sup>6</sup>.  
 सुआ [शुआ] *a daughter*, i. 3<sup>b</sup>, 12<sup>b</sup>.  
 सुउमार [शुमार] *very delicate or soft*, i.  
 7<sup>a</sup>, 20<sup>7</sup>.  
 सुअ [शुवि] *an excellent poet*, i. 20<sup>20</sup>.  
 सुदुदरं [सुदुतरम्] *excellently, exceedingly*,  
 i. 20<sup>7</sup>; iv. 20<sup>15</sup>.  
 सुगणअ [शुनयन] *having beautiful eyes*, ii.  
 11<sup>d</sup>.  
 सुत्त [शुच] *a thread, fibre*, ii. 50<sup>c</sup>.  
 सुत्तआर [शुत्रकार] *an author of Sūtras*,  
 ii. 32<sup>1</sup>.

सुक्ति [सुक्ति] a pearl-oyster, iii. 3<sup>18</sup>, 4<sup>a, 1, 3</sup>.  
 सुत्थ [सुत्थ] well-conditioned, ii. 1<sup>a</sup>.  
 सुन्दर ts. fem. °रि, beautiful, lovely, i.  
 20<sup>8</sup>; ii. 44<sup>c</sup>; iii. 28<sup>a</sup>, 34<sup>a</sup>; iv.  
 21<sup>d</sup>.  
 सुन्दरकेली ts. name of a woman, iv.  
 9<sup>11</sup>.  
 सुन्दरत्तण [°त्त्व] beauty, loveliness, i. 14<sup>2</sup>.  
 सुन्दर [सौन्दर्य] the same, i. 28<sup>b</sup>, 33<sup>c</sup>; ii.  
 48<sup>a</sup>.  
 सुष्यञ्जल [°प्राञ्जल] very straight, honest,  
 sincere, ii. 27<sup>1</sup>.  
 सुबहुल ts. very great, iii. 12<sup>d</sup>.  
 सुमरण [स्म°] remembering, recollection,  
 ii. 10<sup>b</sup>.  
 सुर ts. a god, i. 25<sup>c</sup>. sura-ana [-jana],  
 the gods, i. 3<sup>a</sup>.  
 सुरभ [°त्त] copulation, sexual intercourse,  
 i. 24<sup>d</sup>.  
 सुरङ्गा ts. a subterranean passage, iii.  
 22<sup>9</sup>, 34<sup>9</sup>; iv. 9<sup>6</sup>, 7, 18<sup>38</sup>, 19<sup>2</sup>, 24<sup>4</sup>.  
 सुरसरिदा [°रित्] the Ganges, iii. 3<sup>7</sup>.  
 सुरहि [°भि] the spring, i. 14<sup>2</sup>; ii. 22<sup>b</sup>.  
 सुरा ts. spirituous liquor, i. 24<sup>d</sup>; iv.  
 4<sup>b</sup>, 19<sup>a</sup>.  
 सुलक्खणा [°क्षणा] name of a woman, i.  
 34<sup>35</sup>; ii. 9<sup>1</sup>.  
 सुलोल ts. very waving, unsteady, iii.  
 11<sup>a</sup>.  
 सुवख [°र्ण] gold, a golden coin, i. 14<sup>2</sup>,  
 18<sup>18</sup>, 19<sup>7</sup>, 20<sup>14</sup>; ii. 41<sup>a</sup>; iii. 4<sup>5</sup>,  
 5<sup>b, 3</sup>, 22<sup>c</sup>.  
 सुवत्तल [°त्तल] very round, iii. 4<sup>b</sup>.  
 सुस्सुसभ [सुश्रुषक] attentive, obedient, i.  
 20<sup>34</sup>.  
 सुह [°ख] happy, agreeable; happiness,

ease, joy, i. 3<sup>b</sup>, 14<sup>2</sup>, 34<sup>41</sup>, 36<sup>b</sup>; ii.  
 28<sup>d</sup>; iii. 24<sup>2</sup>; iv. 21<sup>6</sup>.  
 सुहभ [°भग] blessed, beloved, beautiful,  
 ii. 9<sup>c</sup>, 10<sup>d</sup>; iv. 3<sup>1</sup>. -ttana [-tva],  
 beauty, loveliness, iii. 13<sup>d</sup>.  
 सुहसंझा [°खसंध्या] a happy evening, ii.  
 49<sup>4</sup>.  
 सुहासिद [°भाषित] a witty saying, good  
 counsel, iv. 9<sup>5, 12</sup>.  
 स ts. go, proceed, flow. sarai, ii. 6<sup>c</sup>.  
 saranta, ii. 35<sup>a</sup>.  
 + अय to go away, to vanish. osa-  
 ranti, iii. 16<sup>d</sup>; iv. 18<sup>b</sup>.  
 + प्र to flow forth, to grow. Caus.,  
 to extend. pasaranta, iii. 10<sup>c</sup>, 11<sup>a</sup>.  
 pasārīda, i. 16<sup>3</sup>.  
 + प्रति Caus., to arrange. paḍisāredi,  
 i. 4<sup>5</sup>. paḍisāriadi, i. 4<sup>8</sup>.  
 से H. 3. 81. his, her, i. 29<sup>2</sup>; ii. 1<sup>3</sup>, 6<sup>c</sup>,  
 13<sup>a</sup>, 18<sup>a</sup>, 30<sup>d</sup>, 35<sup>a</sup>, 46<sup>a</sup>.  
 सेभसलिल [स्वेद°] sweat, perspiration, iii.  
 22<sup>1</sup>.  
 सेज्जा [शय्या] a bed, couch, i. 23<sup>c</sup>; ii. 4<sup>b</sup>;  
 iii. 3<sup>a</sup>, 27<sup>d</sup>.  
 सेट्टि- [श्रेष्ठिन] a merchant, iii. 4<sup>5</sup>.  
 सेणा [°ना] the word senā, iv. 9<sup>8</sup>.  
 सेरन्धी [सिरन्धी] a female attendant in  
 the women's apartments, i. 36<sup>c</sup>;  
 iv. 9<sup>9</sup>.  
 सेव् to attend upon, frequent. sevai,  
 ii. 17<sup>b</sup>.  
 + नि to practice, enjoy. nisevia, iv. 8<sup>9</sup>.  
 सेस [शेष] remaining; rest, ii. 29<sup>1, 4, 8</sup>;  
 iv. 4<sup>d</sup>.  
 सेहर [शेखर] a crest; chaplet, diadem,  
 iii. 13<sup>a</sup>.

सेहालिआ [शेफालिका] *a kind of flower supposed to blossom by moon-light,* iv. 18<sup>36</sup>.

सोडीरत्तय [शौटीर्य] *valor,* i. 32<sup>2</sup>.

सोढव्व *see* सद्.

सोण [शो<sup>०</sup>] *red,* i. 26<sup>a</sup>.

सोत्त [सोत्तस्] *a stream,* i. 12<sup>b</sup>; ii. 27<sup>b</sup>; iii. 37.

सोत्तिअ [शोत्रिय] *a learned Brāhmaṇa,* iv. 20<sup>9</sup>.

सोविदल्ल [सो<sup>०</sup>] *a harem-keeper,* iii. 34<sup>8</sup>.

सोसय [शोष<sup>०</sup>] *emaciating, name of one of the arrows of Cupid,* i. 32<sup>d</sup>; iii. 26<sup>c</sup>.

सोहग [सोभाग्य] *beauty, charm,* ii. 3<sup>b</sup>.

सोहज्जय [शोभाज्जन] *HD. 8. 37. horse-radish,* i. 20<sup>29</sup>. (*K, phalguna-māsi tatkandaṃ khaṇḍayanti; J, puṣpanimittam ṣākhānām troṭanam ity arthaḥ.*)

सोहा [शोभा] *light, splendor,* i. 28<sup>3</sup>, 29<sup>2</sup>, 31<sup>a</sup>, <sup>b</sup>, 34<sup>17</sup>; ii. 10<sup>b</sup>, 25<sup>a</sup>; iii. 25<sup>c</sup>.

सोहि- [शोभिन्] *shining, lovely,* ii. 7<sup>b</sup>.

सखल् *to tumble, fall down, end.* khalīā, i. 20<sup>a</sup>. khaliam, i. 32<sup>b</sup>.

स्तम्म *Caus., to stop, arrest.* thambhemi, i. 25<sup>b</sup>.

स्तृ + प्र *to spread, to make a bed.* pattharijjanti, i. 36<sup>b</sup>.

+ वि *to increase. Caus., to spread, extend.* vittharanti, ii. 2<sup>d</sup>. vitthārīda, iii. 8<sup>4</sup>.

स्था *to stand, remain, find place. Caus., to place, arrange.* ciṭṭhasi, i. 18<sup>15</sup>; iii. 2<sup>1</sup>. ṭhāī, i. 34<sup>a</sup>. ciṭṭhadi, i.

21<sup>4</sup>; ii. 6<sup>10</sup>; iv. 20<sup>9</sup>. ciṭṭha, ii. 42<sup>21</sup>; iv. 19<sup>24</sup>, 20<sup>4</sup>. ciṭṭhadu, i. 34<sup>26</sup>; ii. 41<sup>6</sup>. ciṭṭhissam, i. 20<sup>34</sup>.

ṭhia, ii. 33<sup>a</sup>; iii. 23<sup>a</sup>. ṭhida, iv. 18<sup>30</sup>. ṭhio, ii. 1<sup>b</sup>, 46<sup>d</sup>; iii. 4<sup>a</sup>.

ṭhido, iii. 3<sup>15</sup>, 4<sup>4</sup>. ṭhiā, i. 26<sup>c</sup>. ṭhidā, i. 20<sup>2</sup>, 1<sup>8</sup>. ṭhiam, ii. 47<sup>d</sup>. ṭhidam, i. 20<sup>27</sup>. ṭhidenā, ii. 29<sup>7</sup>.

ṭhie, iii. 25<sup>a</sup>. ṭhāvia, ii. 43<sup>2</sup>. ṭhāvīo, ii. 17<sup>a</sup>. ṭhāvīdo, i. 47. ṭhāvīdāo, iv. 9<sup>10</sup>.

+ उद् *to stand up, rise.* utṭhiṇa, iii. 21<sup>a</sup>. utṭhia, ii. 43<sup>5</sup>.

+ प्रति *Caus., to place, establish.* paḍiṭṭhāvīdā, iv. 18<sup>11</sup>.

+ सम *to stand, to be settled, fixed.* samṭhido, iii. 3<sup>18</sup>. samṭhiā, iii. 3<sup>b</sup>, 5<sup>b</sup>. samṭhidā, iv. 19<sup>64</sup>.

स्ना *Caus., to wash, bathe.* ṇhāvīo, i. 29<sup>c</sup>.

स्पर्श *to touch.* puṭṭha, iv. 22<sup>d</sup>.

स्फट् *Caus., to split, cleave.* phāḍidāo, iii. 4<sup>3</sup>.

स्फुट् *H. 4. 177. to break, fall asunder.* phuḍanti, iii. 20<sup>3</sup>.

+ प्र *to open, become manifest.* paḥuṭṭai, ii. 4<sup>a</sup>.

स्फुर *to appear, become manifest, to quiver, vibrate.* phuraū, i. 1<sup>c</sup>. phurantao, iii. 31<sup>b</sup>.

+ वि *to quiver, shine, blaze out.* vip-phuraū, iv. 3<sup>c</sup>. vipphuranto, iv. 24<sup>a</sup>.

स्म *to remember.* sumarasi, ii. 24<sup>3</sup>.

+ वि *to forget.* visumaridāim, iv. 19<sup>46</sup>.

संस *to fall down.* saṃsamāṇam, i. 27<sup>b</sup>.



स्य to sleep. सुवन्ति, i. 14<sup>c</sup>. sutto, iii. 37.

हं see अहम्.

हंस ts. fem. °sī, a swan, flamingo, ii. 6<sup>10</sup>, 8<sup>a</sup>; iii. 29<sup>a</sup>.

हकार- to call, summon. hakkāraī, ii. 33<sup>b</sup>. hakkāriūna, ii. 36<sup>b</sup>. hakkāria, i. 4<sup>12</sup>. hakkāriadu, iv. 20<sup>a</sup>.

हत्य [°स्त] a hand, i. 18<sup>10</sup>, 26<sup>b</sup>, 36<sup>c</sup>; ii. 6<sup>17</sup>, 20, 29<sup>a</sup>, 4; iii. 3<sup>b</sup>, 23<sup>a</sup>; iv. 9<sup>a</sup>, 9, 10, 12, 12<sup>a</sup>, 15<sup>a</sup>, 20<sup>12</sup>.

हन to strike, beat. haā, ii. 43<sup>a</sup>.

हन्त exclam., go to! mind you! ii. 26<sup>a</sup>.

°हर [°घर] carrying. ii. 6<sup>d</sup>.

हर ts. a name of Īiva, ii. 6<sup>23</sup>; iii. 3<sup>a</sup>.

हरण ts. stealing, fascinating, ii. 28<sup>b</sup>, 31<sup>d</sup>; iii. 18<sup>c</sup>.

हरि ts. a name of Viṣṇu, i. 24<sup>a</sup>.

हरिअन्दपुरी [हरिअन्द°] H. 2. 87. the city of Hariçandra, supposed to be situated in mid-air, a futa morgana, ii. 40<sup>b</sup>.

हरिआल [°ताल] yellow orpiment, iii. 22<sup>a</sup>.

हरिउडु [°वृद्ध] name of a poet, i. 20<sup>20</sup>.

हरिकेली ts. a name of Bengal, i. 14<sup>2</sup>.

हरियाङ्क [°शाङ्क] the moon, i. 10<sup>b</sup>, 12<sup>a</sup>, 25<sup>9</sup>; iii. 20<sup>15</sup>, 34<sup>a</sup>.

हरियाच्छ [°शाच्छ] fem. °chī, deer-eyed, iii. 22<sup>d</sup>.

हरियाँ st. a doe, female antelope, ii. 41<sup>c</sup>.

हलबोल HD. 8. 64. murmuring, noise, i. 4<sup>10</sup>; iii. 34<sup>a</sup>.

हला ts. a vocative particle used in addressing a female friend, iv. 19<sup>30</sup>.

हलिद्दी [°रिद्दी] turmeric, iii. 1<sup>a</sup>.

हस to laugh, mock. Caus., to cause to smile, laugh. hasanti, iv. 18<sup>b</sup>. hasantie, i. 20<sup>15</sup>. hāsia, iv. 18<sup>b</sup>.

+उप to deride, ridicule. uvahasiāmi, i. 18<sup>1</sup>.

+चि to smile. vihasia, iv. 18<sup>23</sup>.

हा ah, alas, iii. 22<sup>d</sup>.

हा+परि to be inferior to. pariha-māna, iii. 8<sup>b</sup>.

हार ts. a garland, necklace, ii. 10<sup>a</sup>, 11<sup>b</sup>, 17<sup>a</sup>, 23<sup>b</sup>, 32<sup>a</sup>, 35<sup>a</sup>; iii. 2<sup>a</sup>, 18<sup>b</sup>, 20<sup>a</sup>; iv. 7<sup>a</sup>.

हाल ts. name of a poet, i. 20<sup>20</sup>.

हास ts. laughter, merriment, ii. 3<sup>b</sup>, 10<sup>b</sup>; iv. 14<sup>b</sup>.

हि ts. because, for, i. 14<sup>3</sup>, 16<sup>5</sup>.

हिअअ [°दृय] heart, i. 34<sup>25</sup>; ii. 26<sup>a</sup>, 30<sup>c</sup>, 43<sup>7</sup>; iii. 8<sup>1</sup>, 16<sup>d</sup>, 18<sup>c</sup>, 20<sup>17</sup>.

हियड् to go, wander. hindase, iii. 34<sup>a</sup>.

हिन्दोल- to swing. hindolaanti, ii. 29<sup>7</sup>.

हिन्दोलअ [°क] a swing, ii. 29<sup>5</sup>, 6.

हिन्दोलअप्यभञ्जणी [°कप्यभञ्जनी] the swing-breaker, the swing-festival, ii. 6<sup>23</sup>.

हिन्दोलण [°न] swinging, ii. 32<sup>d</sup>, 34<sup>a</sup>.

होरअ [°क] a diamond, ii. 25<sup>b</sup>.

हु see क्व.

हुंकार ts. the sound hum, murmur, humming, i. 36<sup>d</sup>; iii. 20<sup>7</sup>; iv. 15<sup>a</sup>.

<p>हुडुक ts. <i>a small musical instrument, perhaps timbrel, drum</i>, iv. 16<sup>a</sup>.</p> <p>हुदवह [हुत] <i>fire</i>, iv. 21<sup>1</sup>.</p> <p>हृ <i>to carry, carry away, captivate, to enchant</i>. harāi, iii. 20<sup>d</sup>, 22<sup>a</sup>. haranti, ii. 26<sup>a</sup>.</p>	<p>+ अनु <i>to imitate, resemble</i>. anuharaī, i. 6<sup>a</sup>. anuharadi, ii. 41<sup>5</sup>.</p> <p>+ परि <i>to avoid</i>. pariharia, i. 6<sup>2</sup>.</p> <p>+ वि <i>to sport, play</i>. viharāi, ii. 41<sup>c</sup>.</p> <p>हेला ts. <i>ease, facility</i>, ii. 29<sup>b</sup>, 35<sup>a</sup>, 47<sup>b</sup>.</p>
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PART III

ESSAY

ON

RĀJAÇEKHARA'S LIFE AND WRITINGS

BY

STEN KONOW



## 1. Chronological List of Books and Papers Concerning Rājasekhara.

1827. **Wilson, H. H.** Select specimens of the theatre of the Hindus. 3 vols. Calcutta, 1826-27. References to 3d ed., 2 vols., London, 1871.
1862. **Hall, Fitz-Edward.** Vestiges of three royal lines of Kanyakubja, or Kanauj, with indications of its literature. Journal of the Asiatic Society of Bengal, xxxi. 1 ff.
1869. **Govinda Deva S'āstri.** The Bālarāmāyaṇa. A drama by Rājasekhara. Edited etc. Benares. Reprinted from the Pandit, a monthly journal of the Benares college, devoted to Sanskrit literature, old series, vol. iii., nos. 25-35.
1871. **Vāmanācārya.** The Viddhaśālabhañjikā edited etc. The Pandit, old series, vols. vi. and vii., nos. 65-73.
1872. **Vāmanācārya.** The Karpūramañjarī edited etc. The Pandit, old series, vol. vii., nos. 73-76.
1873. (**Jivānanda Vidyāsāgara.**) Biddhashala Bhañjika, a drama by Rajasekhara, with a commentary by Satyavrata Samasrami. Calcutta.
1873. **Aufrecht, Theodor.** Ueber die Paddhati von Čārṅgadhara. Zeitschrift der deutschen morgenländischen Gesellschaft, xxvii. 1-120.
1878. **Borooah, Anundoram.** Bhavabhūti and his place in Sanskrit literature. Calcutta.
1879. **Cunningham, A.** Report of a tour in the Central Provinces in 1873-74 and 1874-75. Archaeological survey of India, ix. 85. Calcutta.
1881. **Borooah, Anundoram.** Practical English-Sanskrit Dictionary. Vol. 3. With a prefatory essay on the ancient geography of India. Calcutta. See especially §§ 134 and the following.
1883. **Müller, F. Max.** India: what can it teach us? London.
1883. **Pischel, R.** [Review of] Kausika's Zorn (Tschandakaucika). Ein indisches Drama von Kschemisvara. Zum ersten Male und metrisch übersetzt von Ludwig Fritze. Göttingische gelehrte Anzeigen. 1883, pages 1217-41.
1883. **Hariçandra.** Karpūr Mañjarī, saṭṭak (Yah nāṭak çuddha prakṛt bhāṣā meṁ Rājaseçara kabi kā banāyā huā hai . . .) Bānāras: Āryayantrālaya sambat 1939.
1883. **Jībānanda Vidyāsāgara.** Biddhashala bhañjika, a drama by Rajasekharakabi. Edited with a commentary. Calcutta. "Dvitiyasaṁskaraṇam."
1884. **Bhandarkar, R. G.** Report on the search for Sanskrit mss. in the Bombay Presidency during the year 1882-83. Bombay.

1834. **Peterson, Peter.** A second report of operations in search of Sanskrit mss. Journal of the Bombay Branch of the Royal Asiatic Society, no. xlv. Pages 59f, 63f.
1834. **Jivānanda Vidyāsāgara.** Balarāmāyaṇa nāma nāṭakam mahākavi ṅri Rājasekhara viracitam . . . vyākhyayānvitam. Calcutta.
1835. **Cappeller, Carl.** Pracandapāṇḍava [or Balabhārata] ein Drama des Rājasekhara. Strassburg.
1836. **Apte, Vaman Shivram.** Rājasekhara: his life and writings. Poona: "Arya-Bhushana" Press. Pages 54.
1836. **Bhāskar Rāmchandra Ārte.** The Viddhasālathanjikā of Rājasekhara: with the commentary of Narayana Dixit . . . To which is added the Ritusamhāra of Kālidāsa with a close English translation and various readings by Keshava Rāoji Godbole. Poona.
1836. **Peterson, Peter, and Durgāprasāda.** The Subhāshitāvali of Vallabhadeva. Bombay Sanskrit Series, no. xxxi. Bombay.
1837. **Durgāprasāda and Kāśīnātha Pāṇḍuranga Paraba.** The Karpūramanjari (with the commentary of Vāsudeva) and the Balabhārata of Rājasekhara. Bombay. Kāvya-mālā. 4.
1837. **Fleet, John F.** The date of the poet Rājasekhara. Indian Antiquary, xvi. 175-178.
1839. **Kielhorn, F.** Siyadoni stone inscription. Epigraphia Indica, i. 162-179.
1890. **Lévi, Sylvain.** Le théâtre Indien. Paris.
1890. **Vaman Shastri Islampurkar.** A lucky wife or Karpoormanjari. Composed from Prakṛita or Maharashtri dialect. Bombay: "Tattva-vivechaka" Press. Vāgvilāsa-ratnākara, ratna 1.

[This seems to be the most convenient place for the names of a few books (1. Dictionaries; 2. Grammars; 3. Texts; 4. Books on plants, minerals, etc.) to which I have made more or less frequent reference in the Notes to the Translation. The list includes only works whose titles have been abbreviated or about the precise edition of which there might be some doubt.—C. R. L.]

- BR.** = Sanskrit-Wörterbuch von Böhtlingk und Roth. St. Petersburg, 1855-75.
- OB.** = Sanskrit-Wörterbuch in kürzerer Fassung von Otto Böhtlingk. St. Petersburg, 1879-89.
- Molesworth** = Dictionary, Marāṭhi and English, by James T. Molesworth. 2d ed. Bombay, 1857.
- Hemachandra** = Hemak'andra's Abhidhānak'antāmaṇi, ein systematisch angeordnetes synonymisches Lexicon. Herausgegeben, übersetzt und mit Anmerkungen begleitet von Otto Böhtlingk und Charles Rieu. St. Petersburg, 1847.
- HD.** = The Des'ināmamālā of Hemachandra. Part I. Text and critical notes. By R. Pischel. Bombay, 1880. (See p. 117.)
- H.** = Hemacandra's Grammatik der Prakṛitsprachen, herausgegeben von R. Pischel. Halle, 1877-80. (See p. 117.)

- Vararuchi** = The *Prākṛita-Prakāśa*, or the *Prākṛit Grammar of Vararuchi*. Edited and translated by E. B. Cowell. Hertford, 1854.
- Jacobi** = *Ausgewählte Erzählungen in Māhārāshṭrī*. Zur Einführung in das Studium des *Prākṛit*. Grammatik. Text. Wörterbuch. Von Hermann Jacobi. Leipzig, 1886. Appended is a sketch of the *Çaurasenī*.
- Whitney** = *A Sanskrit Grammar*. By William D. Whitney. 2d ed. Leipzig, 1889.
- Çakuntalā** = *S'akuntalā . . .* by Kālidāsa. Edited by Monier Williams. 2d ed. Oxford, 1876. Cited on account of the annotations.
- Meghadūta** = *Meghadūta . . .* von Kālidāsa. Herausgegeben von A. F. Stenzler. Breslau, 1874.
- Kādambarī** = *The Kādambarī of Bāṇa*. Edited by Kaçināth Paṇḍurang Parab. Bombay, Nirṇaya Sāgara Press, 1890. The references are to page and line of the text; but may be found with equal facility in the translation of Miss C. M. Ridding, London, 1896.
- Harshacharita** = *The Harshacharita of Bāṇa*. Edited by K. P. Parab and Dh. P. Vaze. Bombay, Nirṇaya Sāgara Press, 1892. The text references (as before) will serve also for the translation of Cowell and Thomas, London, 1897.
- Parab, Subh.** = *Subhāshita-ratna-bhāṇḍāgāram*, or *Gems of Sanskrit Poetry*. Selected and arranged by K. P. Parab. 2d ed. Bombay, Nirṇaya Sāgara Press, 1886.
- Sprüche** = *Indische Sprüche*. Herausgegeben von O. Böhtlingk. 2d ed. St. Petersburg, 1870-73.
- Roxburgh** = *Flora Indica, or Descriptions of Indian Plants*. By William Roxburgh. Calcutta, 1874. Reprinted from Carey's ed. of 1832.
- Rājanighanṭu** = *Rājanighanṭu-sahito Dhanvantariya-nighanṭuḥ*. Poona, 1896. *Ānanda-āçrama Series*, no. 33.
- SR.** = *Saṅgīta-ratnākara*. Same Series, no. 35.
- Griffiths** = *The Paintings in the Buddhist Cave-Temples of Ajantā, Khandesh, India*. By John Griffiths. 2 vols., folio. London, 1896-97. The references to this work were added by me in the proofs. Hence their extreme brevity. It is to be hoped that some one with a good knowledge of the artificial poetry may make a careful study of these pictures.

## 2. *Rājaçekhara's Life.*

**Earlier Opinions as to Rājaçekhara's Date.** — The name of Rājaçekhara has been known to Indian scholars ever since the beginning of our century. Extracts from two of his works were published by the late H. H. Wilson. That critic also tried to fix as his date the end of the eleventh or the beginning of the twelfth century A.D.

Aufrecht, in his treatise on the *Çārṅgadharapaddhati*, collected the different verses ascribed in that anthology to the name of Rājaçekhara

and expressed himself (p. 77) to the effect that, in his opinion, the poet was the immediate predecessor of Jayadeva.

Anundoram Borooh is of opinion that the tradition according to which Rājaçekhara is said to have been a contemporary of Çamkara should be trusted, and that, accordingly, "we can safely fix the seventh century as his probable date."

I pass by the opinion of F. Max Müller that Rājaçekhara lived in the fourteenth century, as being founded on a confusion of our poet with a younger Rājaçekhara who wrote the Prabandhakoça, about 1347 A.D. (see p. 196).

The different allusions made by the poet himself in his works were discussed by Pischel, who came to the conclusion that Rājaçekhara must have lived at the end of the tenth or the beginning of the eleventh century.

Peterson and Durgāprasāda assure us that Rājaçekhara's real date is the middle of the eighth century; which, according to them, is shown by the fact that Kṣīrasvāmin, who was the teacher of Jayasinha of Kashmir (A.D. 750), quotes a verse from the Viddhaçālabhañjikā, and that the king Mahendrapāla, to whom Rājaçekhara himself refers as being a pupil of his own, was reigning in 761 A.D.

Vaman Shivram Apte, in discussing these various views, comes to the conclusion that Rājaçekhara lived between the end of the seventh and the middle of the tenth century, most probably about the end of the eighth, because he quotes Bhavabhūti and is himself quoted in the Daçarūpa.

Durgāprasāda and Paraba place our poet between 884 and 959 A.D.

**Rājaçekhara's Relations to Mahendrapāla, and to the Latter's Son, Mahīpāla.** — Rājaçekhara, in all his four extant plays, declares himself to be the spiritual teacher of a king Mahendrapāla or Nirbhayarāja. Cp. Viddh. i. 6 (ed. Árte), Raghukulatilako Mahendrapālaḥ sakalakālānilayaḥ sa yasya çīṣyaḥ; Karp. i. 5, Mahindavālassa ko a gurū; i. 9, Nibbhararāassa taha uvajjhāo; Bālar. i. 5, Nirbhayaguruḥ; Bālabh. i. 11, devo yasya Mahendrapālanrpatiḥ çīṣyo Raghugrāmañiḥ.

Aufrecht had declared Mahendrapāla and Nirbhaya to be one and the same person, and their identity was proved by Pischel, p. 1221. Nirbhaya, accordingly, is a *biruda* or *ὄνομα πανηγυρικόν* of Mahendrapāla. The mss. of the Karpūramañjarī are in favor of the form Nibbhara (only the Jaina mss. read Nibbhaya), and Nirbhaya may be a false Sanskrit translation of this name.

Mahendrapāla's son was Mahīpāla, the paramount sovereign of



Āryāvarta, i.e., according to Bālar. vi. 52<sup>1</sup> (p. 170.6, ed. Govinda), the country to the north of the Narmadā. Cp. Bālabh. i. 7<sup>1</sup> (p. 2. 16, ed. Cappeller), tena (Mahīpāladevena) ca RaghuvaiṇçamuktāmaṇinĀryāvartamahārājādhirājena ḡriNirbhayanarendranandanenanārādhitāḡ sabhāsadaḡ. Cp. C. Mabel Duff's Chronology of India, p. 296 and 82 ff.

**Rājaçekhara lived about 900 A.D.** — Now Fleet has shown that this Mahīpāla must be identified with the king Mahīpāla of the Asni inscription, dated Vikrama samvat 374 = A.D. 917, and has thus proved that Rājaçekhara lived at the beginning of the tenth century A.D. As pointed out by Pischel and Fleet, the Bālabhārata was performed in Mahodāya, and Mahodaya is another name of Kānyakubja (Bālar. x. 87<sup>1</sup>, 89<sup>c</sup> = p. 306. 6, 15), with which town Mahendrapāla and Mahīpāla are connected in the Siyadoni inscription. See Kielhorn, p. 170 f. For Mahendrapāla we have the dates 903-4 and 907-8. Fleet was not aware of the fact that Mahendrapāla and Nirbhaya are one and the same, and thought that Mahendrapāla must be another son or a grandson of Nirbhayanarendra, whose real name, according to him, was Mahīṣapāla. But this form of the word is rather suspicious, and the published photograph of the Asni inscription is in favor of Mahindrapāla, as pointed out by Kielhorn, p. 171<sup>16</sup>. As for this form, see Bühler, Epigraphia Indica, i. 244.

Kielhorn's summing up of the names of the four sovereigns of Mahodaya or Kānyakubja or Kanauj, as presented to us by the Siyadoni inscription, together with their known dates, may here be repeated for the reader's convenience from Epigraphia Indica, i. 171 :

1. Bhoja, A.D. 862, 876, and 882.
2. Mahendrapāla or Nirbhayanarendra or Mahīṣapāla, A.D. 903 and 907; pupil of the poet Rājaçekhara.
3. His son Kṣītipāla or Mahīpāla or Herambapāla, A.D. 917; patron of Rājaçekhara.
4. His son Devapāla, A.D. 948.

Fleet, Indian Antiquary, xv. 105 ff., has edited an inscription from Dighwa-Dubauli, of the Mahārāja Mahendrapāla of Mahodaya, dated Harṣa samvat 155 = A.D. 761-2. As shown by Fleet, xvi. 175 ff., this feudatory Mahārāja must be quite a different person from the pupil of Rājaçekhara, but may possibly have been one of his ancestors. Peterson and Durgāprasāda confounded both, and thus arrived at the false date mentioned above.

The historical facts being thus finally established, it is no longer necessary to comment upon other suggestions or conjectures respecting the

poet's date. Nor can any authority be attributed to the traditional account that Rājaçekhara was a contemporary of Çamkarācārya. This opinion is founded on the Çamkaradigvijaya, a work which is, in every respect, very untrustworthy. The same must be said about the South Indian tradition according to which Rājaçekhara was king of Malabar, his real name being Kulaçekhara Perumāl. This king, according to the Keralotpatti or Keralaviçeṣamāhātmya lived in 322 A.D. (!) See Apte, p. 13, note.

**Rājaçekhara's Personal History.** ~~A Yāyāvāra Brahman, of the Çāiva Sect.~~ — Rājaçekhara gives more details about himself and his family than most Indian authors. According to Bālar. i. 6<sup>a</sup>, 13<sup>d</sup>; Viddh. i. 5<sup>2</sup>, he belonged to a Yāyāvāra family. Hall, p. 14, note, translates yāyāvāra with 'maintainer of a sacrificial hearth'; and Nārāyaṇa Dikṣita, in his commentary on Viddh. i. 5<sup>2</sup>, quotes Devala to show that yāyāvāra means a kind of grhastha: dvidvidho grhastho yāyāvāraḥ çālīnaç ca, 'there are two kinds of grhastha, the yāyāvāra and the çālīna.' But probably yāyāvāra is the name of the family. The Yāyāvāras were brahmans. Apte, p. 18, justly remarks that Rājaçekhara must also be presumed to have been a brahman because he is said to be an incarnation of Bhavabhūti and because it is not becoming for a kṣatriya to be a guru or upādhyāya. On the other hand, Rājaçekhara's wife, Avantisundarī, is called, at Karp. i. 11<sup>a</sup>, "The crest-garland of the Chauhan family," and was accordingly a Rajput princess. [Conjectures about her name in Pischel's Prākṛit-grammatik, p. 39-40.]

Rājaçekhara seems to have been a Çāiva. This, as pointed out by Apte, p. 19, is rendered probable by the introductory stanzas to his works. Thus two of the four introductory stanzas in the Karpūramañjarī are in praise of Çiva and Pārvatī, as are also Viddh. i. 3 and Bālabh. i. 1, 2; whereas, in the Bālarāmāyaṇa, the abstract deity "vāṇinām gumpha" is extolled. But he cannot have been a bigot; for in the third āçvāsa of the Yaçastilakacampū we are told that he, like many other poets, when occasion arose, did honor to the religion of the Jains. See Peterson, A second report, 1884, p. 45 f.

**Rājaçekhara's Place of Origin the Western Deccan.** — Rājaçekhara's family seems to originate from Mahārāṣṭra, that is (cp. Bālar. x. 73<sup>1st</sup>, p. 302. 18 ff.), from Vidarbha and Kuntala. His great-grandfather, Akālajalada, is called, in the Bālar. i. 13<sup>1</sup>, p. 9. 1, Mahārāṣṭracūdāmaṇi, 'a crest-jewel of Mahārāṣṭra.' Nārāyaṇa Dikṣita, in the introduction to his commentary on the Viddhaçālabhañjikā, tells us that Rājaçekhara in the Bālarāmāyaṇa declares himself to be from Mahārāṣṭra, and that he made use of the language of that country to a great extent. And in the

colophon to the Benares edition of the Karpūramañjarī, the poet is styled Mahārāṣṭracūḍāmaṇi 'a crest-jewel of Mahārāṣṭra.' On the other hand, in the Sūktimuktāvali, Rājaçekhara's ancestor, Surānanda, is called Cedi-maṇḍalamāṇḍanam, 'an ornament of the country of the Cedis.'

Apte has pointed out that our poet is especially acquainted with Southern customs and places and often alludes to Southern rivers, such as Kāverī, Tāmraparṇī, Narmadā, etc. He knows "the black cheeks, the pure smile, and the teeth rubbed white with the rind of betel, of the Draviḍa women, the curling ringlets of Karnatic maidens, the pleasure-seeking propensities of Lāṭa," etc. See Apte, p. 20 f. In the Āucityavi-cāracarā, v. 27, a stanza by Rājaçekhara is quoted which does not occur in any of his known works:

karnāṭīdaṇaṅkitaḥ ṣitamahārāṣṭrikaṭakṣāhataḥ  
 prāudhāndhrīstanapīḍitaḥ prāyayinībhrūbhāṅgavitrāsitaḥ |  
 lāṭibāhuviveṣṭitaḥ ca malayastrītarjanītarjitaḥ  
 so 'yam sainprati Rājaçekharakavir Vārāṇasīm vāñchati ||

'Marked by the teeth of the Karnāṭa maidens, hurt by the sharp glances of the Mahārāṣṭra women, pressed by the voluptuous breasts of the Āndhrīs, frightened by the frown of his beloved friend, embraced by the arms of the Lāṭa maidens, menaced by the fore-finger of the women from Malaya, the poet Rājaçekhara nowadays is longing for Benares.' As the stanza is given by Kṣemendra, the Rājaçekhara here mentioned is presumably no other than our poet. The countries that are named range from Cambay to Comorin, and justify little more than the conjecture that Rājaçekhara was from the Western Deccan. And as we find him in the position of court-poet at Kanauj, far to the north, we must suppose that he, like Bilhana, left his native country to seek wealth and fame at foreign courts.

**Rājaçekhara at the Court of Kanauj.** — Rājaçekhara seems to have been very proud of his position as the guru of king Mahendrapāla, and he mentions this fact in all his plays. In the Sūktimuktāvali we find a stanza by a pupil (antevāsin) of Rājaçekhara, beginning āgaskārīṇi kaitābhapramathane. It would of course be impossible to tell whether this antevāsin was the king Mahendrapāla.

The poet's connection with the court of Kanauj seems to have continued on into the reign of Mahendrapāla's son and successor, Mahīpāla; for it was at the request of the latter that the Bālabhārata was represented. But we do not know how long Rājaçekhara remained at Mahīpāla's court.

**Rājaçekhara at the Court of Cedi.** — Rājaçekhara seems also to have had some connection with the Cedi princes. His name occurs in verse

85 of the Bilhari inscription of the rulers of Cedi, published by Kielhorn in the *Epigraphia Indica*, i. 251 ff. The verse runs:

suçliṣṭabandhaghaṭanā vismitakavirājaçekharaṣṭutya |  
aṣṭām iyam ākalpaṁ kṛtiç ca kirttiç ca pūrvvā ca ||

'May this composition, the several parts of which are well-joined, and which would deserve praise even from the wonder-struck poet Rājaçekhara, last to the end of the world, as well as the preceding eulogy.' (Kielhorn.) The reference to our poet in a Cedi inscription gains somewhat in its significance from a stanza in the *Sūktimuktāvali*, which is attributed to the name of Rājaçekhara, and which may perhaps be of interest in this connection:

nadināṁ Mekalasutā nṛpāṇāṁ Raṇavigrahaḥ |  
kavināṁ ca Surānandaç Cedimaṇḍalamaṇḍanam ||

'The Narmadā among rivers, Raṇavigraha among kings, and Surānanda among poets adorn the country of the Cedis.' This verse seems to be written in praise of Raṇavigraha, and if that be the case, it cannot belong to the younger Rājaçekhara. As shown by Fleet,<sup>1</sup> Raṇavigraha is a *biruda* of the Cedi prince Çaṅkaragaṇa, who lived about the middle of the tenth century. We may therefore, perhaps, conclude that Rājaçekhara at some time of his life had connection with the Cedi court.

**Rājaçekhara's Ancestry.**—Some details about Rājaçekhara's ancestry are given in his works. His father was a high minister, mahāmantrin (Bālar. i. 7<sup>2</sup>; Bālabh. i. 8<sup>18</sup>), Durduka (Bālar. i. 13<sup>1</sup>), or Dubika (Viddh. i. 5<sup>2</sup>); and his mother's name was Çilavatī (Bālar. i. 13<sup>1</sup>). Poetical skill appears to have been traditional in the family. In a well-known stanza, Bālar. i. 13, we read:

sa mūrto yatrāsīd guṇagaṇa ivākālalaladaḥ  
Surānandaḥ so 'pi çraṇaṇapuṭapeyena vacasā |  
na cānye ganyante Tarala-Kavirāja-prabhṛtayo  
mahābhāgas tasminn ayam ajani yāyāvarakule ||

'This illustrious man (Rājaçekhara) was born in the Yāyāvara family; to which belonged Akālalalada, like a host of virtues incarnate; and Surānanda, whose words are worthy of being drunk in by the ears; not to speak of others, such as Tarala and Kavirāja.' See Aufrecht, p. 77. Pischel, p. 1223, gives a slightly different translation, and remarks that the verse does not prove that Tarala and Kavirāja belonged to Rājaçekhara's family.

<sup>1</sup> The dynasties of the Kanarese districts of the Bombay Presidency from the earliest historical times to the Musalman conquest of

A. D. 1318. Gazetteer of the Bombay Presidency. Vol. i., Part ii., Bombay 1896, p. 414.

But in a stanza, given by Peterson in his Second Report, p. 59, and probably written by the younger Rājaṣekhara, it is expressly stated that Tarala was a yāyāvāra.

Akālalajalada was the great-grandfather of Rājaṣekhara : see Bālar. i. 13<sup>1</sup>; Viddh. i. 5<sup>8</sup>; Aufrecht, p. 4. Stanza 777 of Ārṅgadhara's Paddhati is attributed to Akālalajalada; and as his name is ingeniously woven into the stanza, with a double or hidden meaning (see Aufrecht, p. 4), we can hardly doubt the correctness of the attribution. The Subhāṣitāvali contains the same stanza, as no. 843; and here it is attributed to a "Southernner," dākṣiṇātya.<sup>1</sup> But whether this Southern poet, Akālalajalada, the author of the stanza, is identical with the ancestor of Rājaṣekhara is not yet proved. According to a stanza ascribed to Rājaṣekhara in the Sūktimuktāvali, the dramatist Kādambarīrāma plagiarized from Akālalajalada and thereby achieved fame as an excellent writer. See Peterson's introduction to the Subhāṣitāvali, p. 102.

Surānanda must also have been a poet, as may be inferred from the epithets given to him by Rājaṣekhara, in the Raṇavīgraha stanza (above, p. 182), and as is directly stated in the stanza just quoted (p. 182).

Tarala's name occurs in a stanza which, in the Sūktimuktāvali and the Harihārāvali, is given under Rājaṣekhara's name :

Yāyāvarakulaṣreṇer hārayaṣṭeṣ ca maṇḍanam |  
suvarṇabandharuciras Taralas taralo yathā ||

'As the central gem, brilliant with golden setting, adorns the necklace, thus Tarala, illustrious on account of his Suvarṇabandha, adorns the Yāyāvāra family.' Suvarṇabandha, with its double meaning, seems to contain an allusion to some work of Tarala.

As for Kavirāja, this must mean a different person from the author of the Rāghavapāṇḍavīya, if indeed the word is here used as a proper name. It is, of course, often merely a honorific title, and is applied to various poets. Thus Rājaṣekhara himself, according to Karp. i. 9<sup>a</sup>, was successively called lālakavi and kavirāja; and, at Viddh. i. 5<sup>2</sup>, he calls himself Kavirājaṣekhara — cp. Bilhari inscription, p. 182. See Pischel, Die Hofdichter, p. 37.

<sup>1</sup>The Padyāvali contains a stanza (or more) ascribed to a poet "of the Deccan" : see Pischel, Die Hofdichter des Lakṣmaṇasena, Göttingen, 1893, p. 10.

### 3. Rājaṣekhara's Extant Writings.

Four plays are extant which are ascribed to Rājaṣekhara. Their names are as follows :

1. Karpūra-mañjarī.
2. Viddha-ḡālabhanjikā, or 'The Statue.'
3. Bāla-rāmāyaṇa.
4. Bāla-bhārata or Pracāṇḍa-pāṇḍava.

**Karpūra-mañjarī** [= Camphor-cluster]. — This is, in my opinion, the oldest of our poet's plays : see below. It is called a Saṭṭaka. This word is said, at i. 6, to mean a kind of Nāṭikā where the praveḡakas and vi-ḡkambhakas are wanting. The Sāhityadarpaṇa (no. 542) adds that it is written entirely in Prākṛit ; that the "marvellous flavor" (adbhuta rasa) prevails in it ; that its acts are named javanikā ; and that it, in other particulars, is like the Nāṭikā ; further (no. 429), that the title of a Saṭṭaka, as well as that of a Nāṭikā, is to be taken from the name of the heroine. And the Karpūramañjarī and the Ratnāvalī are cited as titles exemplifying the rule.

The Karpūramañjarī contains four acts called javanikāntara. It tells us how the king Caṇḍapāla marries Karpūramañjarī, the daughter of the Kuntala king, and thus becomes a paramount sovereign. The jealousy of the queen, and the machinations that bring the king and the heroine together, form the plot of the play. The adbhuta rasa is represented by the sorcerer Bhāiravānanda and his tricks. See Apte, p. 22 f.; Lévi, p. 249 f.

That the Karpūramañjarī is the oldest of Rājaṣekhara's known plays I am inclined to infer from the circumstance that it was not, like the other plays, acted at the request of the king, but by the wish of the poet's wife Avantisundarī.

The Karpūramañjarī was edited for the first time by Vāmanācārya in The Pandit, 1866-72. Then follows the edition by Durgāprasāda and Paraba, 1887.

I have seen two paraphrases of the Karpūramañjarī in modern vernaculars. The first is a Hindī translation by the well-known poet Hari-ḡandra (cp. Grierson, The modern vernacular literature of Hindustan, Calcutta, 1889, no. 581), and was printed in the year 1883. The other is a Marāṭhī translation, Bombay, 1890. See the chronological list under 1883 and 1890.

Of the existing commentaries, the best known is that of Vāsudeva,

which Durgāprasāda and Paraba have subjoined in their edition. It is hardly more than a Sanskrit paraphrase, and is of relatively small value. Much better is the South Indian commentary of Kṛṣṇasūnu. Pītāmbara's Jalpatiratnamañjarī is also of some use. The commentary of Dharmadāsa is known to me by name only. It is quoted by Durgāprasāda and Paraba in their edition of the play. For further information, see the critical account of the mss., p. xxiii ff.

**Viddha-çālabhañjikā.** — The next production of our poet seems to have been the Viddha-çālabhañjikā or The Statue. This is a Nāṭikā in four acts, and the author seems, in several points, to have imitated the Ratnāvalī. In one passage (iv. 1<sup>19</sup> = p. 113. 12 ff. in the edition of Ārte) the plays of Çrīharsa are perhaps directly alluded to. The plot is quite similar to that of the Karpūramañjarī. The King Candravarman of Lāṭa has no son. He therefore tries to pass off as a boy his only daughter Mṛgānkāvalī, and sends her under the name of Mṛgānkavarman to the Queen of King Vidyādharamalla.

In the first act, Vidyādharamalla tells the Vidūṣaka that he has, in a dream, seen a beautiful girl; but that, as he tried to catch her, she escaped, leaving her necklace. This was, as we learn in the third act, no dream, but an actual fact brought about by the contrivings of the King's minister, who knew who the disguised "boy" in the Queen's apartment was. An attendant persuades "the boy" to enter the King's sleeping-room, telling her that she would there meet the god of love. A seer had already foretold that whoever should take Mṛgānkāvalī to wife would become a universal emperor. And on this account the minister desired to bring it about that his royal master and Mṛgānkāvalī should fall in love with each other. Afterwards, the King sees in the garden some maidens amusing themselves at swinging, and among them recognizes the face he saw in his dream. He is now thoroughly enamored. In a pleasure house he beholds a picture and a statue of Mṛgānkāvalī, and puts the necklace on the statue. At last he gets a glance of the girl herself, but she immediately disappears.

In the second act, after some irrelevant incidents, the King again beholds his beloved, and learns that she is, in her turn, enamored of him.

In the third act, after a long dialogue, and a trick played by the Vidūṣaka upon the Queen's confidante Mekhalā, we find the King and the Heroine together in the garden. But their meeting is brought to a sudden end by the announcement of the approach of the Queen.

In the fourth act, the Vidūṣaka and his wife appear on the stage, the latter, asleep. In her sleep, she discloses the fact that the Queen is

intending to make the King marry Mṛgāṅkavarman in the disguise of a woman, in order to get her revenge for the trick played upon Mekhalā. Further on, the wedding takes place; and now a messenger comes from Candravarman to announce that his master has got a son, and that the supposed Mṛgāṅkavarman is in fact the daughter of Candravarman.

A good résumé of the play is given by Wilson, ii. 354-60. See also Apte, p. 24; Lévi, p. 245. Apte passes judgment on the literary merit of the play at p. 28.<sup>1</sup>

The play was represented at the request of ṛiyuvarājadeva (i. 5<sup>4</sup>), that is, according to Wilson, the heir-apparent, probably at his installation in the joint administration of the government. The heir-apparent must be Mahīpāla. But, as shown above (p. 181), there is some evidence that Rājasekhara was connected with the Cedi princes. It is therefore possible that Yuvarājadeva may be one of the Cedi princes, either Keyūra-varṣa Yuvarājadeva I., who reigned about the middle of the tenth century, or Yuvarājadeva II., who was a contemporary of king Vākpati of Mālava. See Kielhorn, *Epigraphia Indica*, ii. 304; and cp. C. Mabel Duff, *Chronology of India*, p. 293.

The *Viddhaḡalabhañjikā* was edited by Vāmanācārya (1866-71), Jīvānanda Vidyāsāgara (1873 and 1883), and Bhāskar Rāmchandra Ārte (1886). Ārte has subjoined the commentary of Nārāyaṇa Dikṣita, the son of Raṅganātha Dikṣita and a pupil of Dāmodara. Nārāyaṇa was a native of Mahārāṣṭra; according to Aufrecht, he lived in the eighteenth century.

**Bāla-rāmāyaṇa.**—This is a Nāṭaka in ten acts. Of all Indian dramas it is probably the greatest in bulk. The prologue alone, as Apte observes, is as long as an act, and each act has the bulk of a Nāṭikā like the *Ratnāvalī*. The number of stanzas is 741. It is hard to see how so lengthy a play could well have been brought out upon the stage. And the author himself seems to have felt this difficulty; for he says (at i. 12): "If some wise critic should find it to be a fault of this Bālarāmāyaṇa that it is too long, that acute critic should be asked whether or not some virtue is to be found in the *diction*. And if this be the case, well then, let him *read* and enjoy my six compositions." It is here of no importance whether the prologue is a later addition to the play, as is made probable by Pischel, p. 1227. On the other hand, we may conclude from the words of i. 1<sup>2</sup> that the play was really represented at the request of the king Mahendrapāla.

<sup>1</sup>[Without unfairness to Rājasekhara, non-Sanskritists can hardly accept Apte's strictures until some one has made a sympathetic translation and interpretation of the

piece. Such a treatment is in prospect from the pen of Mr. Montgomery Schuyler, Jr., a pupil of my friend, Professor Jackson of Columbia University.—C. R. L.]



The Bālarāmāyana relates the whole history of Rāma from Sītā's svayaṁvara to the slaying of Rāvaṇa and the return to Ayodhyā after Sītā had passed through the ordeal of fire. Rāvaṇa is from the very beginning represented as the jealous rival of Rāma and as taking a part in the svayaṁvara; and his love and longing play a much more prominent rôle than his ferocity and cruelty. The banishment of Rāma is, in the Bālarāmāyana, brought about by Āurpanakhā and other demons under the disguise of Daçaratha and Kāikeyī.

A full analysis of the play is hardly called for. It would involve a repetition of well-known incidents. The reader may consult Lévi, p. 272 ff.; Apte, p. 31 ff.; and Baumgartner, *Das Rāmāyana und die Rāma-literatur der Inder*, Freiburg im Breisgau, 1894, p. 126.

As for his sources, the poet seems to give some hints concerning them in the stanza at Bālar. i. 16 and Bālabh. i. 12, which is ascribed to Dāivajña :

babhūva Valmikabhavaḥ purā kavī  
tataḥ prapede bhuvī Bhartṛmeṇṭhātām |  
sthitaḥ punar yo Bhavabhūtirekhayā  
sa vartate saṁprati Rājaçekharaḥ ||

‘He who in former days was the poet sprung from the ant-hill (Vālmiki) and subsequently assumed on earth the form of Bhartṛmeṇṭha and who again appeared in the person of Bhavabhūti, the same is now Rājaçekhara.’

That our poet is largely indebted to the works of Vālmiki and Bhavabhūti is clearly shown by Apte. For the most part he drew upon the Rāmāyana of Vālmiki; and where he deviated, “he clearly imitated Bhavabhūti; and there are unmistakable signs that he had the Mahāvīra-charita before him at the time of writing this play [cp. e.g. Bālar. x. 65 and Mahāv. i. 55]. . . . In the sixth act, he follows Bhavabhūti in exculpating Daçaratha’s wife. . . . The scene of Lanka and Alaka is a clear imitation of Bhavabhūti etc.” See Apte, p. 37, 38. Lévi (p. 292 f.) speaks of Rājaçekhara’s relation to Bhavabhūti, and shows (Appendice, p. 37) that the former occasionally imitated Kālidāsa.

Bhartṛmeṇṭha is less known. Cp. Peterson and Durgāprasāda, Introduction, p. 92; Bühler, Detailed report of a tour in search of Sanskrit mss., Bombay, 1877, p. 42; Aufrecht, ZDMG. 36. 368; Lévi, p. 183. Bhartṛmeṇṭha seems also to be called Hastipaka, which word is equivalent to Meṇṭha. His kāvya, Hayagrīvavadhā, is known from the Rājatarāṅgiṇī and from quotations. Now I think that Lévi was right in inferring from the verse before us that Bhartṛmeṇṭha has, in some way or other, treated the history of Rāma. But I cannot deem Lévi’s supposition (Appendice, p. 47), that the work in which Bhartṛmeṇṭha did so may

be the Bhaṭṭikāvya, to be a probable one. The same opinion that Lévi held, had been previously expressed by Borooah, p. 20.

Burnell's opinion of the Bālarāmāyaṇa is that "it has nothing remarkable about it but its prosy length." See Classified Index, p. 169. But it must be admitted that there are several passages of great lyrical beauty in it, and that the poet's mastery of the several languages is better shown in the Bālarāmāyaṇa than in any other of his plays.

The Bālarāmāyaṇa was edited by Govinda Deva, Benares, 1869, and by Jivānanda, Calcutta, 1884. No complete commentary is known to exist.

**Bāla-bhārata.** — Rājaṣekhara's last work is the Bāla-bhārata, or, as it is sometimes called, the Pracanda-pāṇḍava. Both names are used in the play itself: see i. 8<sup>b</sup> and 4. It is a Nāṭaka (see text, i. 8); and as such, it ought to contain at least five acts. In fact, however, it has only two. It seems accordingly to be incomplete, and was very likely "projected on the same plan as the Bāla-rāmāyaṇa" (Apte, p. 39).

As the poet himself tells us, the Bāla-bhārata is founded on the Mahā-bhārata. See i. 4, where Rājaṣekhara implores Vyāsa to grant him the help of his muse. The play has three stanzas taken directly from the Mahā-bhārata. These are: i. 18 = MBh. i. 62. 53 (= 2333); ii. 5 = MBh. i. 1. 111 (= 109) or v. 29. 53 (= 861); and ii. 6 = i. 1. 110 (= 108) or v. 29. 52 (= 860).

In the first act, the svayamvara of Drāupadī is described. In the second act we learn how Yudhiṣṭhira lost everything in gambling; how Duḥśāsana dragged Drāupadī by the hair of the head; and how at last the Pāṇḍavas depart to the forest.

For an account of the contents, see Apte, p. 40-41. See also Wilson, ii. 361. "The story is not very interestingly told; . . . but the verses are smooth and flowing," says Apte.

The play was represented at Mahodaya (Kanauj) before Mahīpāla, then paramount sovereign over Āryāvarta, and it appears to have been the last work of our poet.

The Bāla-bhārata was edited by Cappeller, Strassburg, 1885. See A. Weber's notice of the edition in *Indische Studien*, xviii. 481-3. It was also edited by Durgāprasād and Parab, Bombay, 1887, in the *Kāvya-mālā*. In this latter edition, after stanza i. 32, only the chāyā of the Prākṛit passages is given.

#### 4. Lost Works and the Anthologies.

**A Tradition of More than Four Works.** — Rājaṣekhara speaks of "our six works" at Bālar. i. 12, as we saw, p. 186. Four of these have been dis-

cussed. Of the other two we have at present no knowledge. If we may trust the statement made at Karp. i. 9, that the poet had already achieved eminence when he wrote the Karpūramañjarī, it may be that these other two works preceded the Karpūramañjarī and were his earliest productions. And it is of course possible that they are still extant under some other author-name (such, for instance, as Candra-cūḍa), equivalent in meaning to "Rājaçekhara," but quite unlike it in form.

**Fragments in the Anthologies.** — The Anthologies give a considerable number of stanzas which they ascribe to Rājaçekhara. It may be that some of these are taken from "these other two works." And it is worth while to assemble them here, either as a help for future students in the identification of the two works, if they are still extant; or else as fragments, if they are lost.

My collections are made from two anthologies: the Paddhati of Çārṅgadhara, and the Subhāsitāvalī of Vallabhadeva. It is convenient to have their dates given here. Çārṅgadhara's work was written about 1363 A.D. (Grierson, *Modern Vernacular Literature of Hindustan*, p. 6). Vallabhadeva flourished probably between 1400 and 1450 A.D. (Bühler, *Kunstpoesie*, p. 71). I give first the twenty-five pratikas of the twenty-four stanzas which I have identified as parts of Rājaçekhara's four known plays; and then those of the ten stanzas which I have not been able to trace in Rājaçekhara's writings.

The few stanzas from Vallabhadeva's collection are marked "Val."; the rest are from Çārṅgadhara's. In order to avoid "overrunning" of lines, I abbreviate Viddh. by V.; Bāla-r. by R.; Bāla-bh. by Bh.; and Karp. by K.

**Anthology-stanzas (24) identified in Rājaçekhara's Writings.** — We will first examine the stanzas given by the Anthologies with or without explicit statement of authorship, and traceable to the writings of our poet.

The following eleven are ascribed by the Anthologist to Rājaçekhara, either expressly by name, or else by reference to one of his plays, and are found in his writings :

3659. taramgaya dr̥ço. = V. iii. 27; R. iii. 25; Bh. i. 31.  
 3750. nirvyājā dayite. = R. iv. 44.  
 3757. abhyutthānam upāgate. = R. iv. 43.  
 3837. dhatte pañkajinītale. = V. i. 43.  
 3928. vaktraçrijita-. = V. ii. 11.  
 3936. valneḥ çaktir. = R. v. 35.

- Val. 322. udanvacchinnā. = R. i. 8. See Bhartṛhari, and below, p. 190.  
 Val. 1411. dāhombhaḥ. = V. ii. 21. Cp. K. ii. 29.  
 Val. 2223. bhindānaḥ sundarīnām. = V. i. 12. See below.  
 Val. 2281 = Val. 3446. lokottaram caritam. = R. ii. 51.  
 Val. 2282. = pṛthvi sthīrā bhava. = R. i. 48.

The following eleven, accredited by the anthologist, Çārṅadhara, to "Somebody" (*Kasyacit*, or the like), that is, given as anonymous verses, are found in Rājaçekhara's writings :

1099. yasya vajramāner bhede. = R. iii. 66.  
 3077. kulagurur abalānām. "kasyāpi." = V. i. 1.  
 3282. padbhyām muktās. = Bh. i. 28.  
 3373. tad vaktraṁ yadi. = V. i. 14 ; R. ii. 17.  
 3516. upaprākārāgram. = V. i. 31.  
 3591. sāirandhrikarakṛṣṭa-. = V. ii. 23.  
 3719. vrajaty aparavāridhim. = V. iv. 1.  
 [3722. (= Val. 2223, above.) bhindāno māninīnām. = V. i. 12.]  
 3816. ye dolākelikārāḥ. = V. i. 27 ; cp. R. x. 55.  
 3912. celāñcalena. = V. ii. 9.  
 3929. amandamaṇi-. = V. ii. 6.

The stanza *drçā dagdham* is given as an anonymous one by Vallabhadeva, no. 1309 ; while Çārṅadhara (no. 3078) ascribes it to Kṣemendra (about 1037 A.D. !). As a matter of fact, it is found more than a century earlier, at Viddh. i. 2. (See also Sprüche.)

Three of Rājaçekhara's stanzas occur in one recension or another of the Çatakas of Bhartṛhari (about 650 A.D.?). Did our dramatist take them from his predecessor? or were they taken from Rājaçekhara by some later redactor of the Çatakas and added thereto (as was the case with Kālidāsa's *anāghrātam puṣpam*)? Apte discusses the question at p. 52 and deems the latter alternative the more likely. Vallabhadeva ascribes the first to Rājaçekhara, see above. For detailed references, see Sprüche, where all three are given. The stanzas are :

- Bālar. i. 8, udanvacchinnā bhūḥ (see above) ;  
 Bālar. iii. 17, sthitiḥ puṇye 'raṇye ;  
 Bālar. vii. 40, vahati bhuvanaçreṇim.

**Anthology-Stanzas (10), "of Rājaçekhara," not yet traced.**—There remain a few stanzas which the anthologies ascribe to Rājaçekhara, but which have not yet been traced by me to any of his known works. They are :

85. taṁ vande padmasadmānam.  
 251. nūnam dugdhābdi-. (See Indische Sprüche, 3806.)

3423. āhāre viratiḥ. (Sprüche, 1079.) = Val. 3485, as anonymous.  
 3926. cañcalloḷāñcalāni.  
 Val. 2563. indor lakṣma.  
 Val. 3046. dātur vāridharasya.  
 174. trayo 'gnayas trayo vedāḥ.  
 188. Bhāso Rāmila-Somilāu.  
 189. aho prabhāvo vāgdevyāḥ.  
 190. Sarasvatīpavitrāṇām.

The first of these ten looks like the introductory stanza of some lost work. The Rājaṣekhara to whom the last four are ascribed is, I opine, the younger Rājaṣekhara, of later date than our dramatist (see p. 196).

### 5. Rājaṣekhara and the Prākṛit Literature.

**The Literary Prākṛits and the Real Vernaculars.** — Rājaṣekhara's writings would probably be of less importance to us if we were better informed about the history of Prākṛit literature. But on this subject our knowledge is exceedingly limited. The word Prākṛit itself has different meanings. Thus in modern Indian books, we find it used in the sense of vernacular; but its general use is to designate the literary dialects described by the Prākṛit grammarians. These dialects were not real vernaculars, and are clearly distinguished from them by native writers, the literary dialects being called Prākṛits, while the spoken vernaculars are called Apabhrañṣas or Deçibhāṣās.

The Prākṛits are, of course, developed from Apabhrañṣas, and the first beginnings of Prākṛit literature must therefore be traced back to the old literature in the vernaculars; but this task still lies beyond the reach of our abilities. From a comparative analysis of the ancient literary remains of India, it must be concluded that, from the earliest times, there were many stanzas current among the people, relating old legends and traditional tales, and that many of those stanzas were current in the old vernaculars. Most of them are probably incorporated in the great Indian epics, and our principal knowledge of them must be derived from those sources. Such stanzas are alluded to and quoted as early as in the time of the Brāhmanas; and several Vedic hymns must be reckoned to that branch of literature. But this question is connected with the history of Indian literature in general and cannot be discussed here. Our present inquiries must be restricted to the poetical literature in Prākṛit proper, and I must therefore leave out of account the large Pāli literature, which has a history of its own, and also the literature of the Jainas, though this

sect has exerted the preponderating influence upon the development of Prākṛit literature in general. Thus most of the authors who have written on Prākṛit grammar and lexicography are Jainas. And the circumstance that the Jainas chose the Māhārāṣṭrī for their literary compositions, contributed greatly to the development of that language for literary uses.

On the other hand, the Jainas cannot be supposed to have written in a language not before used in literature, and modern inquiries point to the conclusion that a large poetical literature existed in Prākṛit, though only a small portion of it has come down to us. The reason for this fact is not very hard to find. The golden age of Prākṛit literature falls in the time before the Sanskrit literature had reached its classical perfection. The great gap in the history of that literature, between the end of the epic period and the epoch which Max Müller called the renaissance of Sanskrit literature, has proved to be partly an illusion, and we now know that Sanskrit literature dates much farther back than was formerly supposed. But its fuller development at the hands of the great mediæval poets of India absorbed all the interest of the educated classes, and to this day the systematic searches for mss. in India have often had Sanskrit literature chiefly in view.

**Early Prākṛit Lyrics.** — The oldest poetry of India is contained in the Vedic hymns and belongs to the religious branch of lyrics. In later times, we find this branch of literature represented by the poems of the different Indian sects, the religious çatakas, the stotras, and stutis. A good deal of this literature is written in Prākṛit, but must be treated in connection with the religious history of India, especially that of the Jains. It is in the secular lyrics that the Indian literature has reached its highest perfection. This literature has not produced many complete works, but is generally contained in numerous detached verses, each giving a little genre-picture of Indian life. Most of these verses are erotic, and are generally admired by the critics.

**Hāla's "Seven Centuries."** — Such verses were, in early times, collected into anthologies, often called çatakas or centuries. The most ancient extant anthology that we know is the Sattasāi or the "Seven Centuries" of Hāla. This work is entirely written in Māhārāṣṭrī Prākṛit, and we have no knowledge of the existence of any work, of that kind and of equal age, written in Sanskrit. Hāla is another name of Sātavāhana, a name which often occurs in the Andhrabhṛtya dynasty. Hāla was probably not himself the compiler of the Sattasāi, but only the compiler's

patron. The time of his life cannot be fixed with certainty, but he probably belongs to the first centuries of our era, and he must have lived a long time before Bāṇa, who, in his *Harṣacarita*, Introduction, verse 13, praises the *Sattasaī*. In Hāla's anthology, the author's name is quoted after many of the verses, and from this fact we may conclude that Prākṛit lyrics have a history which goes back to a time long before Hāla. Unfortunately we do not know anything but the names of some of these poets. Nor are we much better informed as to the later development of this branch of Prākṛit literature.

**Jayavallabha's Vajjālagga.**—Bhaṇḍarkar, Report for 1883-84, p. 17, notices a second anthology, the *Vajjālagga*, composed by the Cvetāmbara Jain, Jayavallabha. I cannot, from the materials at my disposal, fix his time; but the commentary of Ratnadeva is dated in the year 1393, which must, according to Bhaṇḍarkar, be of the Vikrama era, and the same scholar has found verses from the *Gauḍavaho* in the collection. The name *Vajjālagga* is derived from the systematic arrangement in *vrajyās* or chapters, each treating a different subject. There are 48 such chapters, which are enumerated in 5 *gāthās*. The total number of verses is 704; and, judging by the specimen given by Bhaṇḍarkar, the *Vajjālagga* must be much like the *Sattasaī*. For the form of the title, cp. Bhaṇḍarkar, l.c., p. 324, comm. on stanza 4; and HD. 7. 17. The language is the *Māhārāṣṭrī*.

I am not aware of the existence of other poetical anthologies in Prākṛit.

**Ānandavardhana's Visamabāṇalīlā.**—Ānandavardhana, who, according to the *Rājatarāṅgiṇī*, v. 34, obtained fame under the king Avanti-varman of Kashmir (855-84), wrote a Prākṛit poem, the *Visamabāṇalīlā*. We know this work from quotations in the author's rhetorical work, the *Dhvanyāloka*. These quotations seem to show that the *Visamabāṇalīlā* was also an anthology, probably written for the use of poets (*kavivyutpattaye*, *Dhvanyāloka*, iv. 7).

Ānandavardhana quotes verses in *Apabhraṅga* and may have composed his anthology also in *Apabhraṅga*. The quotations by Hemacandra must be taken from some such work, but we do not know anything more about it, and the *Apabhraṅga* literature lies outside of our subject. Nor can I here dwell on works such as the *Rṣabhapañcāṅikā* of Dhanapāla (tenth century), because it belongs to the religious literature of the Jains.

**Gunādhyā's Bṛhatkathā.**—The lyrical Prākṛit literature is, for the most part, written in *Māhārāṣṭrī*. But the first name which occurs in the poetical Prākṛit literature, is connected with another dialect, the *Pāñcācī*.

The poet Guṇāḍhya is said to have written his Bṛhatkathā in that language. Guṇāḍhya is commonly supposed to have lived in the first centuries of our era. See Bühler, Report, p. 47. The Bṛhatkathā was not an original work of Guṇāḍhya, but a compilation of folk-tales then current, such as the Pañcatantra and the Vetālapañcaviṅṅati, which collections are, to this day, widely spread in the modern vernaculars of India. The work itself has not been found, but we know it pretty well from the two translations, one by Kṣemendra, the Bṛhatkathāmañjarī, and the other by Somadeva, the Kathāsāritsāgara. According to the testimony of those authors and of Daṇḍin, it was written in the Pāiçācī language. This dialect is described by Hemacandra in his Prākṛit grammar, iv. 303 ff., and it is probable that Hemacandra made actual use of a copy of the Bṛhatkathā. See Pischel, De Grammaticis Prācriticis, Vratislaviae, 1874, p. 33. Bühler, also, when in India, was told that manuscripts of the work were still extant.

The Pāiçācī seems to be more closely connected with the really spoken vernaculars of ancient India than is any other literary Prākṛit. And that branch of literature which is represented by the Bṛhatkathā must always have been popular. In some of the Sanskrit collections of folk-tales we also find verses in the old vernaculars, the Apabhraṅgas. But the history of this literature is too closely connected with the general literary and linguistic history of India to be dealt with here, and we shall only state the fact that the earliest collection of folk-tales of which we have certain knowledge was written in Prākṛit.

In the Mahākāvya, on the other hand, the priority must unquestionably be assigned to the Sanskrit literature. Aside from the Rāmāyaṇa, no Prākṛit kāvya can claim an antiquity equal to that of the Buddhacarita of Açvaghōṣa.

**Prākṛit Kāvya. Rāvaṇa-vaha.** — The oldest Prākṛit kāvya is the Setubandha. This poem, whose Prākṛit name is Rāvaṇavaha or Dahamuhavaha, contains in 15 Sargas the story of Rāma, from the starting of the monkey army to the slaying of Rāvaṇa. It was formerly ascribed to Kālidāsa; so by the commentator Rāmadāsa, who lived under the emperor Akbar. And also in the colophons the name of Kālidāsa occurs. But tradition generally ascribes the poem to Pravarasena. Thus Bāṇa does, in the Harṣacarita, Introduction, verse 14, and Kṣemendra, in the Aucityavicāracarcā, verse 16. According to Rāvaṇavaha, i. 9, the work seems to have been completed at the request of a king by some poet. Pravarasena was therefore probably a king. We know four kings by that name. As the Rāvaṇavaha is mentioned by Daṇḍin and Bāṇa, it cannot be later than



the sixth century. Tradition seems to point to one of the two Kashmirian kings of that name. The poem was perhaps written on the occasion of the building of a great bridge over the Vitastā or Jehlam by Pravarasena II. See *Rājatarāṅgiṇī*, iii. 354. This king is now commonly placed in the sixth century after Christ.

It is likely that Pravarasena was not himself the author, but that the work was merely dedicated to him. We cannot ascertain who the real author was. But it is not probable that we have to do with a work by Kālidāsa. The excessive use of compounds is not in accord with Kālidāsa's style; and it would be difficult to understand why Bāṇa and Kṣemendra did not ascribe the work to Kālidāsa, if it were really written by him.

**Bappai-rāa's Gauḍa-vaha.** — Another Prākṛit kāvya is the Gauḍavaha of Bappai-rāa, written about 750 A.D. and in celebration of the poet's patron, king Yaçovarman of Kanauj. This poem seems to have come down to us in mutilated form. The different parts of it are very loosely connected, and the theme itself, the slaying of the Gauḍa king, is hardly more than vaguely alluded to. The king Yaçovarman was subjugated by the king Lalitāditya of Kashmir (about 726 A.D.), and Bappairāa therefore was a contemporary of Bhavabhūti. See *Rājatarāṅgiṇī*, iv. 144. His Sanskrit name is Vākpatirājā, probably a translation of the Prākṛit name.

Ānandavardhana, in his *Dhvanyāloka*, quotes verses from a third Prākṛit kāvya, the *Harivijaya* of Sarvasena, which work is not otherwise known.

Rājaṣekhara is not known to have written other works than dramas.

**Prākṛit Drama : Saṭṭakas.** — The Indian drama seems to have its root partly in Sanskrit, partly in Prākṛit literature. The one play which is written in Prākṛit exclusively is the *Karpūramañjarī*. But we are, I think, right in concluding from the definition of the word *saṭṭaka*, given in the work itself, that the *Karpūramañjarī* was not the first composition of its kind. And the word *saṭṭaka* occurs, in the form *sādaka*, as early as on the Bharhut stūpa. The quotation from Tagore, given by Lévi, ii. 5, may help us to understand the origin of the *saṭṭaka*. In most characteristics it agrees with the *Nāṭikā*, but was perhaps classed separately, not only because it was written entirely in Prākṛit, but also because a distinct kind of dancing was used in it.

**Karpūra-mañjarī the only Saṭṭaka Extant.** — At all events, Rājaṣekhara's work is the only extant pure Prākṛit drama; and his chief importance in the history of Prākṛit literature lies in the fact that he has

given to us a unique specimen of a kind of literature which has perhaps a history of its own.

**This Play Important for the History of the Drama.**—The Karpūramañjarī is also of importance for the history of the Indian drama in general. To judge from some indications in the rhetorical literature, we must suppose that, in early times, a sthāpaka (as well as the sūtradhāra) had something to do with the arrangement of the play. But in most of the known plays, the sthāpaka has disappeared. In his recension of Lévi's book, *Le théâtre Indien*, in the *Göttingische Gelehrte Anzeigen*, 1891, p. 361, Pischel has suggested that this fact is owing to a reformation by Bhāsa (cp. Pischel, *ibidem*, 1883, p. 1234).

In the Karpūramañjarī we still find the sthāpaka in action. Most of the mss., it is true, have substituted the more usual word sūtradhāra for sthāpaka, where the latter occurs; but it clearly appears from the whole arrangement of the introduction that this proceeding is false. In i. 12<sup>3</sup>, we learn that the "ajjo" is busy with his wife in the tiring-room. There is no question that the word ajja or ārya in this passage means the sūtradhāra. It therefore follows that the sūtradhāra was not on the stage between the end of the nāndī and that of the prastāvanā. We must accordingly conclude that those manuscripts are right which represent a sthāpaka as coming on the stage immediately after the nāndī.

It may also be noted here that this same passage, i. 12<sup>3</sup>, clearly shows that the female rôles were sometimes played by female actors.

The nāndī itself is of interest in the Karpūramañjarī, because verses are recited after it. This is a curious fact. We find the same again in the Pārvatīpariṇayanātaka. (Pischel, *l.c.*, p. 360.) The Karpūramañjarī, accordingly, may be consulted with profit by the student of the general history of the Indian drama; and it is not unlikely that the Saṭṭaka has on this point preserved traces of a more ancient stage of development in this branch of literature.

## 6. Other Poets mentioned by Rājaçekhara.

**Several Other Poets** are occasionally mentioned in the Writings of Rājaçekhara. — Many of the memorial verses which occur in the anthologies, and are ascribed to him, were most probably not written by our poet. Some of them are, according to the Harihārāvali, taken from the "Bhojaprabandha of Rājaçekhara." It is, accordingly, probable that they are extracts from the Prabandhakoça of the *younger* Rājaçekhara, which was written in 1347. Most of those verses are collected in alphabetical

arrangement, after the name of the poets mentioned, in the introduction to the edition of the Karpūramañjarī in the Kāvya-mālā. In this place I can only take notice of the poets alluded to in Rājāṣekhara's plays.

Hariuḍḍha, Nandiuḍḍha, Poṭṭisa, and Hāla are mentioned as poets at Karp. i. 20<sup>o</sup>. The Tanjore mss. of this passage, however, have, instead, the names Haribamhasiddhi (?), Oḍḍisa, Pālittaa, Campaarāa, and Mallasehara. With reference to these names, see Pischel, Göttingische Gelehrte Anzeigen, 1891, p. 365.

Aparājita is mentioned at Karp. i. 8<sup>3</sup>, as a poet contemporary with Rājāṣekhara, and as speaking in terms of highest praise of the merits and achievements of Rājāṣekhara. In the Tanjore mss., Aparājita bears the surname Babbararāa. He is said to be the author of a Mṛgāṅkalekhākathā. This work is not otherwise known, but was probably a composition founded on a tale like that of Kathāsaritsāgara 65. 221 ff. Stanzas by Bhaṭṭāparājita occur as no. 1024 of the Subhāṣitāvali (see also the Introduction thereto, p. 103) and in the Padyāvali.

Ṣaṅkaravarman or Kṛṣṇaṅkaraṣarman was another contemporary poet. His name is mentioned in the first form at Bālar. i. 16<sup>2</sup>; and in the second at Viddh. i. 6<sup>1</sup>. He is called sabhya in the Bālarāmāyaṇa, and goṣṭhigariṣṭha in the Viddhaḥālabhañjikā; but he is not otherwise known. A Ṣaṅkaravarman occurs among the poets of the Sūktimuktāvali.

Dāivajña is mentioned at Bālar. i. 15<sup>2</sup> and Bālabh. i. 11<sup>1</sup>. This may be a proper name and refer to some contemporary poet. Or it may be a simple appellative, to be rendered by 'fortune-teller' (so Fleet, p. 176).

## 7. Mentions of Rājāṣekhara in the Literature.

By Vasukalpa, Abhinanda, and Somadeva. — According to Aufrecht in the Catalogus catalogorum, p. 502, Rājāṣekhara is mentioned in the Sūktimuktāvali as a contemporary poet by Vasukalpa and Abhinanda. We do not know anything about Vasukalpa, but we have two poets named Abhinanda. The one is known as the author of a kāvya, the Rāmacarita, and was the son of Ṣatānanda. The other was called Gāuḍābhinanda, and was a son of Jayanta Vṛttikāra. His great-great-grandfather lived under king Muktāpīḍa Lalitāditya of Kashmir, whose accession, according to Bühler, cannot have taken place before 724. Gāuḍābhinanda must therefore have lived about the middle of the ninth century. He is known as the author of the Kādambarīkathāsāra and of the Yogavāsiṣṭhasāra. Bühler, Indian Antiquary, ii. 102 ff., thought the two Abhinandas to be one and the same. On that point, cp. Durgāprasāda and Paraba, Kāvya-mālā, Part ii. 50. Abhinanda is also quoted, Suvṛttatilaka iii. 16, 29.

Rājaṣekhara's name is further mentioned in Somadeva's Yaçastilaka-campū. According to the colophon, this work was written çaka 882 = A.D. 960. As mentioned above, we are told in the third āçvāsa that Rājaṣekhara occasionally pays honor to the religion of the Jains. As far as I can see, these words cannot apply to the known works of the poet.

**In the Daçarūpa and the Sarasvatī-kañṭhābharāṇa.**—The Daçarūpa quotes Karp. i. 23 (iii. 14 = p. 117 in Hall's edition), Viddh. i. 31 (iv. 50 = p. 182), and Bālar. iv. 60 (ii. 2 = p. 62). The last passage is said to be taken from the Hanumannāṭaka—see Jivānanda's ed., ii. 14.

From the Sarasvatī-kañṭhābharāṇa (ed. by Anundoram Borooah, Calcutta, 1883), I have noted the following quotations: Bālar. i. 42 (p. 224); Bālar. iii. 25 = Viddh. iii. 27 = Bālabh. i. 31 (p. 214); Bālar. v. 8 = Viddh. iii. 2 (p. 315); Bālar. vi. 19 (p. 81); Bālar. vi. 34 (p. 26); Karp. i. 1 (p. 138); Karp. i. 19 (p. 348); Karp. i. 25 (p. 348); Karp. ii. 11 (p. 108); Karp. ii. 42 (p. 194); Viddh. i. 3 (p. 149); Viddh. i. 8 = Bālabh. i. 9 (p. 67); Viddh. i. 14 = Bālar. ii. 17 (p. 215); Viddh. i. 15 (p. 179); Viddh. i. 19 (p. 367); Viddh. i. 20 (p. 72); Viddh. i. 31 (p. 223); Viddh. iii. 5 (p. 104 and 214); Viddh. iii. 14 (p. 72). Cp. Colonel G. A. Jacob, Journal of the Royal Asiatic Society, 1897, p. 304 ff.

**In Works of Kṣemendra.**—Kṣemendra, also, in several of his works gives references from Rājaṣekhara's plays. In the Āucityavicāracarcā, we find Bālar. i. 39 (v. 13); ii. 20 (v. 20); iv. 1 (v. 36); v. 11 (v. 14); x. 41 (v. 12); Bālabh. ii. 11 (v. 12); Karp. i. 18 (v. 18); and likewise the following stanzas which I cannot trace: citācakram candraḥ (v. 15); strīnām madhye (v. 16); Karnātidaçanāñkitaḥ (v. 27). In the Kavikañṭhābharāṇa only one stanza by Rājaṣekhara is quoted (nakhadalitaharidrāgranthigāure, 5. 1), and this one is not from his known works. In the Suvṛttatilaka, iii. 35, Rājaṣekhara is praised for his ability in the Çārdūlavikrīḍita metre; and from his works the following two passages are given, namely, Viddh. i. 30 (at ii. 23) and Bālar. i. 63 (at ii. 41).

**In the Kāvya-prakāça, Prākṛta-piṅgala, etc.**—The Kāvya-prakāça also contains a number of citations from Rājaṣekhara. Thus we find there Karp. i. 19, 20; ii. 4, 9; Viddh. i. 2; etc. (cp. Jacob, l.c., 1898, pp. 294, 303, 305, 313). Further quotations from Rājaṣekhara, and mentions of him, are found in the Prākṛtapiṅgala (Karp. i. 4, 20, 22, 23, 26; ii. 5); Gaṇaratnamahodadhi (see Pischel, p. 1223); Hemacandra's Prākṛit grammar (see Pischel, l.c.); Mañkha's Çṛikañṭhacarita (xxv. 74); Abhinavagupta (see Jacob, l.c., 1897, p. 297); Ruyyaka (see Jacob, l.c., 1897,

p. 307); and in later works, such as the Kuvalayānanda, the Sāhitya-darpaṇa, and Mārkaṇḍeya's Prākṛit grammar; also in Kāleyakutūhala.

A special interest has been attached to the quotation in Kṣīrasvāmin's commentary on Amara i. 8<sup>4</sup>, where, in speaking of the form gonasa, he quotes Viddh. i. 3 to show that the form gonāsa also is used in the same sense. Kṣīrasvāmin further quotes Viddh. i. 11 to show that tāraḥ is neuter as well as feminine. Cp. Apte, p. 6. Peterson identified the commentator Kṣīrasvāmin with Kṣīra, who is mentioned, Rājatar. iv. 489, as the tutor of king Jayāpīḍa; and thus he came to the conclusion that Rājaṣekhara was much older than we now know him to be. Aufrecht on the other hand had already stated (ZDMG. 28. 104) that Kṣīrasvāmin must have lived in the eleventh century, since he quotes Bhoja and is himself quoted by Vardhamāna.

### 8. *Rājaṣekhara's Prākṛit.*

Rājaṣekhara was, to use Apte's words, "a poet of great learning and much information." The poet himself seems to be very proud of his linguistic skill, as he directly calls himself sarvabhāṣāvicaḥṣaṇa (Bālar. i. 10<sup>1</sup>) or savvabhāṣācadura (Karp. i. 7<sup>1</sup>). Bālar. i. 11, he mentions the different languages used in literary compositions: Sanskrit, Prākṛit, Apabhraṅga, and Bhūtabhāṣā. As far as we know, he himself wrote only in Sanskrit and Prākṛit. It would be out of place here to discuss his knowledge of Sanskrit. It must suffice to state that he shows a great proficiency in that language. I must here be contented to examine his Prākṛit. The Prākṛits of the plays, it must be remembered, were no really spoken vernaculars; but rather, essentially literary fictions founded on the vernaculars. They were perpetually influenced, not only by the Sanskrit, but also by the spoken languages. Most of the so-called deḡi-words must be derived from this last source. Cp. S. P. Pandit's note to Dhruva's article on the Rise of the Drama, Transactions of the Ninth International Congress of Orientalists, i. 313.

**Çauraseni and Māhārāṣṭri.** — These are the only Prākṛit dialects which occur in the writings of Rājaṣekhara. Herein, therefore, he has not evinced a breadth of linguistic knowledge comparable with that of the author of the Mṛcchakaṭikā.

[Addition by the General Editor. — In order that this volume may be of service to students of Prākṛit in America, to whom, for the most part, no help from a teacher and no elementary books will be accessible, I am constrained to make the following Addition. For a good general account

of Prākṛit, see Jacobi's article, "Prākṛit Languages," in Johnson's Universal Cyclopædia.

The Āurasenī is used as the conversational dialect, that is, in the prose passages; while the Māhārāṣṭrī is regularly used in the stanzas. Upon this point the beginner should consult Jacobi, Introduction, §§ 9, 10. The chief distinctive peculiarities of the Āurasenī are succinctly stated by Jacobi, pages LXX-LXXII. These the learner should study. I am convinced that the best basis for a clear understanding of the differences between the two dialects is afforded by some concrete examples. I have therefore thought it worth while to devote a little space to a collection of some of the doublets which actually occur in this play. In the first column is given the Sanskrit form; in the second, its Āurasenī counterpart; and in the third, the Māhārāṣṭrī form.

Āurasenī-Māhārāṣṭrī Doublets used in this Play. —

Sanskrit.	Āurasenī. (Prose.)	Māhārāṣṭrī. (Verse.)	Sanskrit.	Āurasenī. (Prose.)	Māhārāṣṭrī. (Verse.)
atha	adha	aha	sthita	ṭhida	ṭhia
tadhā	tadhā	tahā	sthāpita	ṭhāvida	ṭhāvīa
yathā	jadhā	jahā	kalita	kalida	kalia
katham	kadham	kaham	kvathita	kaḍhida	kaḍhia
iha	idha	iha	ghaṭita	ghaḍida	ghaḍia
tatas	tado	tao	dayitā	daidā	daiā
etad	edaṃ	eaṃ	puṅkhita	puṅkhida	puṅkhia
			bhūṣitā	bhūṣidā	vi-hūṣiā
eti	edi	ei	bhṛta	bharida	bharia
jānāti	jānādi	jānāi	ni-veṇita	ni-vesida	ni-vesia
dadātu	dedu	deu	ava-tirṇa	odipna	ava-inṇa
bhavati, -tu	bhodi, -du	hoi, hou	adbhuta	acc-abbhuda	abbhua
bhaviṣyati	bhavissadi	hohii			
labhate	lahadi	lahai	prasṛti	pasadi	pasai
varate	vaṭṭadi	vaṭṭai	prabhṛti	pahudi	pahui
-vartatām	pavattadu	paattau	prākṛta	pāuda	pāua
tiṣṭhati	ciṭṭhadi	ṭhāi	samskṛta	sakkada	sakkaa
harati	haradi	barai	manoratha	maṇoradha	maṇoraha
			marakata	maragada	maragaa
kathyatām	kadhiadu	kahijjau	mithuna	midhuṇa	mihūṇa
kriyatām	kariadu	kijjau	ratna	radaṇa	raaṇa
dr̥cyate	dīsadi	dīsai	rati	radi	rai
bhanyate	bhaṇiadi	bhaṇnai	riti	ridi	rii
			latā	ladā	laā
kṛta	kida	kaa	vāta	vāda	vāa
gata	gada	gaa	ṇata	sada	saa
jāta	jāda	jāa	sarasvatī	sarassadi	sarassai
jita	jida	jia	sarit	sura-saridā	sariā
hita	hida	hia	manmatha	mammadha	vammaha
ā-nita	ā-ṇida	ā-ṇia	divasa	divasa	diahā

These forms can all be easily found in the Glossarial Index : and from the Index it appears at a glance which of the citations are prose and which are poetry, the exponential part of the citation being a number for the prose and a letter for the verse. By the help of this table it will be easy to form a clear idea of the extent to which the manuscripts, as we have them, conform to the prescriptions of the native grammarians or disregard them.]

[END OF THE ADDITION.]

**Rare and Provincial Words.**—The most striking feature of Rājaçekhara's Prākṛits is his abundant use of rare and provincial words. We give some instances from the Karpūramañjarī :

ubbimbira	caṅgima-	taratṭi	bhasala	bakkara
olaggāviā	catṭi-	tasara	bhuthhalla <sup>1</sup>	vacchoma
olla	campia	timisa	bhulla	vacchomī
kaṅkelli	calli	pakkhāujja	maratṭa	varilla
kaṇḍāriūṇa	chailla	pāḍisiddhi	maradhī	vindurilla
kandoṭṭa	chollai	pālittā	mahalla	sāhulīā
koḍḍa	ṭapparakāṇṇa	potta	mahilā	sippī
khaḍakkīā	ṭikkida	bāullīā	riūcholi	sihiṇa
khalakhaṇḍa	ṭeṇṭākārāla	buḍḍaṇa	rosāṇia	hakkārai
galibailla	ṭhakkura	bola	laṅgima-	etc.
caṅga	ḍhilla	bolei	laṭṭhaa	
caṅgattaṇa	ṇiei	bhamarateṇṭā	lumbi	

In Rājaçekhara's other works, also, many such words occur. Most of them are explained in the Prākṛit grammars and lexicons ; some of them have equivalents only in modern vernaculars.

[The student who uses diligently the smaller St. Petersburg Lexicon in the reading of this play cannot fail to be struck by the frequency with which the writings of Rājaçekhara, notably the Bālar., have furnished to Böhlingk his first authentication of many words. The starred *kālākṣarika* is supported by i. 18<sup>1</sup>. The word *dhātī* (ep. ii. 46) is one of four synonyms for 'sudden attack' (prapāta, abhyavaskanda, dhātī, abhyāsādana, see Hemachandra, 800), for not one of which, in this sense, had a quotation been hitherto adduced, save a single one from Sāyaṇa (BR. v. 1524). — C. R. L.]

**Marāṭhīcisms.**—Marāṭhī words are used on a large scale by Rājaçekhara, according to Nārāyaṇa Dikshita and Apte. And indeed, on the whole, our poet seems to be largely indebted to the vernaculars. Forms such as *kaṇḍāriūṇa*, *catṭi-*, *tasara*, *pakkhāujja*, etc., are known only from

<sup>1</sup>This word is rather dubious ; but as the various readings all seem to be glosses, I was obliged to adopt it.

modern dialects, and a form like *ḍhilla* represents a more advanced stage of phonetic development than the literary Prākritis in general. Compare Pischel on Hemacandra i. 89. I cannot here enter into the question concerning Rājaṣekhara's relation to the spoken vernaculars, from want of sufficient materials.

**The Poet sometimes confused his Two Dialects.**—I must be content to touch upon the following question: Was Rājaṣekhara able to distinguish correctly the two Prākrit dialects which he used in his plays? The question is difficult on account of the miserable condition of the mss. The Indian editions cannot be trusted; and the Prākrit passages in the critically edited Bālabhārata are not extensive enough to be made the basis of the inquiry. Moreover, a mere glance at the various readings suffices to show that, in most instances, the text has been restored conjecturally.

There remains the Karpūramañjarī. The mss. of this work are by no means correct nor consistent in their readings. Words such as *ratna*, *sarasvatī*, *iha*, *manoratha*, *mithuna*, etc., are constantly written *raṇa*, *sarassaī*, *iha*, *maṇoraha*, *mihuna*, in the prose as well as in the verses. And at i. 20<sup>13</sup>, the form *raṇa* in the *Ḍāurasenī* is also supported by Kṛṣṇasūnu, who gives the two translations *ratna* and *racana*. On the other hand, in all mss., we find forms like *idaṃ* in verses (e.g. iv. 2<sup>a</sup>). But generally some of the mss. have the correct form. It is therefore necessary to examine critically the practice of Rājaṣekhara, and to test his forms upon the touchstone of the native grammarians where they give distinct rules for dialectic usage.

**Rājaṣekhara's Usage tested by Mārkaṇḍeya's Prākrit Grammar.**—Mārkaṇḍeya, in his *Prākṛtasarvasva*, gives a fuller description of the *Ḍāurasenī* than the other grammarians; and I shall try in the following paragraphs to show how some of his rules are practised by Rājaṣekhara. I quote Mārkaṇḍeya after the ms. Wilson 158<sup>b</sup> in the Bodleyana (Aufrecht no. 412).<sup>1</sup> The chapter on the *Ḍāurasenī* begins fol. 51<sup>a</sup> and contains nine *prakaraṇas*.

In the fourth *prakaraṇa* we find a *sūtra*, *kṣaṇakṣīrasadrkṣāṇām cchaḥ na syāt*, 'cch should not be substituted [for kṣ] in *kṣaṇa*, *kṣīra*, *sadrkṣa*.' In accordance with this rule I have adopted the reading *sārikkha* in iv. 19<sup>30, 53, 59</sup>.

According to a *sūtra* in the third *prakaraṇa*, *l* should not be substituted for *y* in *yaṣṭi* (*yaṣṭyām laḥ ca na syāt*). But at Karp. ii. 6<sup>22</sup> and iv. 19<sup>64</sup>,

<sup>1</sup> It is a pity that this ms. is insufficient as tried to procure new material from Southern India through Professor G. Oppert, but in vain.



all mss. read laṭṭhī. Cp. Pischel on Hemacandra 1. 247, where several instances of laṭṭhī are quoted from the Çāurasenī. It is not without interest that all these quotations are taken from Rājaçekhara's writings.

Mār. vi. has the sūtra, ata uttarasya ñer e syāt . . . idudbhyām uttarasya ñer mmi vā syāt, 'in words ending in -a, -e is substituted for the affix of the locative singular; in words ending in -i and -u, -mmi may be substituted.' But in the Karpūramañjarī we find the following instances of -mmi in a-themes: majjhammi i. 8<sup>3</sup>, kuharammi iii. 20<sup>7</sup>.

Another sūtra in the same prakaraṇa runs thus: do ñasaḥ | do eva syāt . . . ād ataḥ kvacid | ato ñaser āt syāt kvacit, 'for the ablative sing. only the affix do is substituted. . . . In words ending in -a sometimes ā is substituted.' Accordingly the forms ending in -hiṃto ought not to be used in the Çāurasenī. Still in the Karpūramañjarī, forms occur such as pāmarāhiṃto i. 20<sup>29</sup>; tumhāhiṃto ii. 29<sup>12</sup>; candāhiṃto ii. 29<sup>13</sup>, jalāhiṃto iii. 3<sup>18</sup>, tumhārisāhiṃto iv. 2<sup>10</sup>.

In the nominative sing. masc. of the pronoun etad, Mārkaṇḍeya forbids the use of the form esa in the Çāurasenī: na esa etadaḥ | sunā etada esa na syāt. This rule is in accordance with the general practice in all critical editions. But at Karp. i. 4<sup>10</sup> and ii. 27<sup>1</sup> and iv. 20<sup>11</sup>, all mss. read esa, instead of the correct eso.

As for the verbal inflexion, the form gheṭṭūṇa in the Çāurasenī, i. 12<sup>3</sup>, is of interest compared with the regular geṇḥia, iv. 19<sup>18, 28, 57</sup>.

Of less importance is the use of the dhātuvādeṣa muṇ = jñā in prose. Cp. Pischel on Hemacandra iv. 7, etc.

These instances point to the conclusion that Rājaçekhara's linguistic skill was not so remarkable as he likes to tell us. For some important questions in Prākṛit phonology and inflexion, his writings are of no importance. I shall only mention two cases.

The question whether we have to assume a cerebral ʃ for the Prākṛits is as dubious as before. The South Indian mss. of the Karpūramañjarī always have cerebral ʃ, the others generally l.

Nor is the use of the Anunāsika elucidated by these manuscripts. The very probable supposition that in the nom. plur. neutr. and instr. plur. the Anunāsika *must* be used when the final syllable is short, is neither strengthened nor weakened by the mss. Most of them write the Anu-svāra or nothing. Only R sometimes uses the Anunāsika, but very irregularly, to denote a long as well as a short syllable, and U in one place (iii. 16) has the Anunāsika correctly.

After all we must therefore state that Rājaçekhara is more important for our knowledge of the Prākṛit lexicography than of the phonology and inflexion.

**Possible Inference as to Obsolescence of Said Dialects.** — Finally, from the fact that Rājaçekhara, “who knew all languages” (i. 7<sup>1</sup>), did not correctly distinguish the different Prākritis, we may infer that the living knowledge of those dialects was, at that time, considerably diminished. This supposition is not disproved by the fact that Somadeva, the author of the *Lalitavigraharājanāṭaka* (Kielhorn, *Indian Antiquary*, xx. 201 ff.; *Göttinger Nachrichten*, 1893, 552) writes a Prākrit which is in close accordance with the rules of Hemacandra. Hemacandra’s grammar is dedicated to king Jayasimha of Anhilvād (1094–1143), and is therefore older than the *Lalitavigraharājanāṭaka*, which was written in Sāmbhar, 1153. The late Dr. Bühler, some years ago, drew my attention to the close connection between the courts of Anhilvād and Sāmbhar. (Cp. also *Gazetteer of the Bombay Presidency*, Vol. i., Part i., 179 ff.) And it is quite probable that Jayasimha sent copies of Hemacandra’s grammar to Sāmbhar. If such is the case, the fact would sufficiently account for the correct Prākrit in Somadeva’s work.

### 9. Rājaçekhara’s Literary Characteristics.

**Pischel’s Estimate of the Poet.** — Pischel has given a brief statement, p. 1227 f., which it may be well to reprint: Rājaçekhara war ein Meister des Wortes und seine Dramen sind überaus wichtig für die Kenntnis des Sanskrit und noch mehr des Prākrit. Seine Verse sind elegant und fließend und selbst in dem entsetzlich langweiligen Bālarāmāyaṇa wird man manche Scene wegen des Wohllauts der Verse, wegen der Sprichwörter und der Anspielungen auf Sitten und Gebräuche nicht ohne Interesse und Genuss lesen. Aber als Dramatiker steht Rājaçekhara nicht hoch. Im Bālarāmāyaṇa erweist er sich als starken Nachahmer<sup>1</sup> des Kālidāsa und Bhavabhūti, in der *Viddhaçālabhāṅjikā* und der *Karpūramañjarī* als Nachahmer des Dichters der unter Çriharṣa’s Namen gehenden Stücke, ohne dessen Witz zu erreichen. Nur im 2. und 3. Akte der *Viddh.* sind zwei launige Scenen eingelegt, deren Grundzüge man aber unschwer in der ersten Scene des 3. Aktes des *Nāgānanda* erkennt. Eine unglaubliche Geschmacklosigkeit ist die Scene im 5. Akt des *Bālar.* (p. 119 ff.), wo die künstliche *Sitā* und *Sindūrikā* mit den Drosseln im Munde, die Sanskrit und Prākrit sprechen, auftreten.

Apte also discusses our poet’s literary characteristics at length, pages 41–44. [The poet’s works ought, as I think, to be translated and inter-

<sup>1</sup>A systematic study of our poet’s writings, with a view to determine the extent to which he imitated his predecessors, would

be, I am persuaded, a fruitful one. The açoka scene of our present play recalls that of the 3. act of *Mālavikā*. — C. R. L.

preted by some Western scholar before a judgment is passed upon them which the Occident may fairly accept. See my notes to ii. 30, 31, 32. Native judgment sometimes goes too far in condemnation; and it often goes too far in praise. Of the latter error, the following stanza (attributed to a certain "highly cultured Çainkaravarman," at Bālar. i. 17 = Viddh. i. 7) is an example:

pātunī çotrarasāyanam, racayitunī vācaḥ satām sammatā,  
vyutpattim paramām avāptum, avadhīm labdhum rasasrotasaḥ, |  
bhoktunī svādu phalaṁ ca jīvitataror, yady asti te kāutukam,  
tad bhrātaḥ çṛṇu Rājaçekharakaveḥ sūktīḥ sudhāsyandīnīḥ|| — C. R. L.]

**The Poet's Skill in Metres.** — Rājaçekhara's masterly command of the more elaborate metres is one of his most notable characteristics. He especially excelled in Sragdharā and (as has indeed been pointed out by the Indian critic, Kṣemendra, p. 198: cp. p. 209, where the metres of the present play are given) in Çārdūlavikrīḍita. Our poet's metrical skill is by no means restricted to Sanskrit; in Prākṛit versification also he has shown a really remarkable power. His predecessors usually contented themselves with an occasional Anuṣṭubh or Āryā in the Prākṛit portions of their plays; while Rājaçekhara (as Apte observes, p. 44) has given us nearly forty Prākṛit stanzas in the highly artificial Çārdūlavikrīḍita alone (they number 33). This is a matter of no mean importance to the student of Indian metres. See below, p. 206; and cp. Stenzler's metrical notes, published after his death, ZDMG. xlv. 1-82.

**Rime.** — Rime forms an essential element of versification in the poetry of the modern Indian vernaculars, and also in Prākṛit; but not in Sanskrit. Where rime occurs in Sanskrit poetry, as, for instance, in that of Jayadeva, we may assume that the influence of the vernacular or of Prākṛit poetry has been at work. It is of interest to note that Rājaçekhara makes occasional use of rime. Instances are: Viddh. i. 4, 5; iii. 8; Karp. iii. 29, 30, 31. [It may be added that two of the Magician's ribald songs, i. 22, 23, are full of internal rimes. So ii. 11. — Rime, *Antya-anuprāsa*, is freely used, for example, in the Gīta-govinda and Moha-mudgara. Cp. Sāhitya-darpaṇa, no. 637; Ch. P. Brown, Sanskrit Prosody, p. 21; Pischel, H., p. 208. — C. R. L.]

**Proverbial Expressions.** — Another prominent literary characteristic of Rājaçekhara is his fondness for the use of proverbial expressions. [In our present play, I have noted saws or proverbs or proverbial expressions at the following places: i. 18<sup>10, 13, 18</sup>; ii. 1<sup>2</sup>; iii. 6<sup>6</sup>; iv. 18<sup>8, 27</sup>; 20<sup>3</sup>; and perhaps

ii. 26<sup>a</sup>, 29<sup>11</sup>, and iv. 20<sup>12</sup>(?) ought to be added. Apte has collected a good many on p. 45 of his essay.

The Indian form of "A bird in the hand is worth two in the bush" may be mentioned, since our poet gives it at Viddh. i. 22<sup>2</sup>: it reads, "Better a partridge to-day than a pea-hen to-morrow," *varam takkālōva-ṇadā tittirī ṇa uṇa diahantaridā morī*. A far older form of the saw is given by Vātsyāyana, in the Kāmasūtra, p. 19<sup>7</sup>, ed. Bombay, who, in a most interesting *carpe-diem*-argument, says, "Better a dove to-day than a peacock to-morrow," *varam adya kapotaḥ ḥvo mayūrāt*. In Manwaring's *Marāṭhi Proverbs*, no. 516, we find "Why do you want a mirror in which to see your bracelet?" From i. 18<sup>10</sup> it appears that the saying is at least a thousand years old.

Colonel George A. Jacob informs me that he has a "Handful of Popular Maxims current in Sanskrit Literature" now (Feb., 1900) in press in Bombay.—C. R. L.]

**Rājaçekhara Repeats Himself.**—Cappeller has already drawn attention (p. vi f.) to the fact that Rājaçekhara frequently repeats himself. These repetitions extend sometimes over a whole stanza, sometimes only over a part. I give the following list, which is not exhaustive:

Bālar. i. 9 = Bālabh. i. 15.	Bālar. v. 39 = Viddh. i. 24.
Bālar. i. 10 = Bālabh. i. 5.	Bālar. v. 73 = Viddh. iii. 15.
Bālar. i. 14 = Bālabh. i. 3.	Bālar. vi. 11 = Bālar. vi. 16.
Bālar. i. 16 = Bālabh. i. 12.	Bālar. vii. 31, cp. Bālar. x. 43.
Bālar. i. 17 = Viddh. i. 7.	Bālar. vii. 38 = Bālar. x. 44.
Bālar. i. 18 = Bālabh. i. 11.	Bālar. vii. 39 = Bālar. x. 46.
Bālar. i. 20 = Bālabh. i. 14.	Bālar. viii. 11, cp. Viddh. iv. 20.
Bālar. ii. 17 = Viddh. i. 14.	Bālar. x. 40 = Viddh. iii. 11.
Bālar. iii. 23 = Viddh. ii. 5.	Bālar. x. 58, cp. Bālabh. i. 19.
Bālar. iii. 25 = { Bālabh. i. 31.	Bālabh. i. 9 = Viddh. i. 8.
{ Viddh. iii. 27.	Bālabh. i. 22 = Viddh. ii. 22.
Bālar. iii. 39 = Bālabh. i. 65.	Bālabh. i. 27 = Viddh. iii. 16.
Bālar. iii. 54 = Bālar. vii. 68.	Bālabh. ii. 3, cp. Karp. ii. 32.
Bālar. v. 5, cp. Bālar. vii. 77.	Bālabh. ii. 7 = Bālabh. ii. 13.
Bālar. v. 8 = Viddh. iii. 2.	Bālabh. ii. 15, cp. Viddh. i. 17.
Bālar. v. 25 = Viddh. iv. 6, cp.	Karp. iii. 26 = Viddh. iii. 12.
Karp. iv. 2.	

## 10. Rājaçekhara's Favorite Metres.

1. Çārdūlavikrīḍita; 2. Vasantatilaka; 3. Çloka; 4. Sragdharā.—In the *Suvṛttatilaka*, iii. 35, Kṣemendra praises Rājaçekhara for his ability in the Çārdūlavikrīḍita; and this metre is, in fact, used to a great extent in his works. Thus I have noted 208 instances from the *Bālarāmāyaṇa*, 41 from the *Bālabhārata*, 36 from the *Viddhaçalabhañjikā*, and 24 from

the Karpūramañjarī. The second place in frequency must be attributed to the Vasantatilaka, which metre occurs 159 times in the Bālar., 25 in the Bālabh., 11 in the Viddh., and 23 in the Karp. The third place in frequency is held by the Ğloka. Of this there are 126 instances in the Bālar., 25 in the Bālabh., and 3 in the Viddh. To the Sragdharā belongs the fourth place, with 94 occurrences in the Bālar., 12 in the Bālabh., 10 in the Viddh., and 11 in the Karp.

5. Āryā; then Triṣṭubh; etc., etc.—Of other metres, the following occur more or less frequently :

Āryā	Pṛthvī	Vaṅgastha
Upagīti	Praharṣiṇī	Vasantamālikā
Gīti	Mandākrāntā	Ķālinī
Triṣṭubh	Mālinī	Ķikharīṇī
Drutavilambita	Rathoddhatā	Svāgatā
Puṣpitaḡrā	Ruciṛā	Hariṇī

To these must be added some very free Prākṛit metres, such, for instance, as Viddh. i. 4, 5; ii. 7; iii. 8, and Karp. iii. 29, 30. The two stanzas last mentioned are of a form not known from other sources. The stanza iii. 29 forms the half of a Mātrāsamaka, but is shown by the rime to be intended as a complete stanza. Each pāda consists of 8 syllabic instants. The following stanza, iii. 30, is constructed on a similar scheme, each pāda containing 12 syllabic instants.

### 11. Metres of the Karpūra-mañjarī.

**The Metres in the Order of Their Frequency.**—In the Karpūra-mañjarī, the metres, listed in the order of their frequency, and each with the number of its occurrences, are given in the subjoined table. Under “Triṣṭubh” are included Indravajrā, Upendravajrā, and Upajāti.

Āryā <sup>1</sup> . . . . .	32	Svāgatā . . . . .	4
Ķārdūlavikṛīḡita . . . . .	24	Gīti . . . . .	2
Vasantatilaka . . . . .	23	Puṣpitaḡrā . . . . .	2
Triṣṭubh . . . . .	12	Upagīti . . . . .	1
Sragdharā . . . . .	11	Vaṅgastha . . . . .	1
Rathoddhatā . . . . .	9	Ķālinī . . . . .	1
Pṛthvī . . . . .	7	Ķikharīṇī . . . . .	1
Mālinī . . . . .	7	iii. 29, 30 (above, p. 207) . . . . .	2
Mandākrāntā . . . . .	5	Sum . . . . .	144

<sup>1</sup> Note that, in the amphibrach which forms the sixth foot of the first half of the Āryā, the resolution of the long into two

shorts is permitted if a new word begin with the second syllable of that foot : e.g. i. 3, 8, 9; ii. 37, 48, 49.

[**Scene-groups.** — There are four considerable passages in this play in which metres of the same kind are, so to say, “bunched,” and in which, accordingly, the unity of thought of the passage is reflected in the unity of its metrical form. The passages are : in act ii., stanzas 12–22, eleven āryā stanzas, forming the “Tiring-scene”; again in act ii., stanzas 33–40, eight āryā stanzas, forming the “Swing-scene”; then in act iv., stanzas 10–18, nine stanzas of hendecasyllabics, being six triṣṭubh and three svāgatā stanzas, describing the Banyan festival scene. Finally, in act iii., the passage 9–17, consisting of nine vasantatilaka stanzas, forms the bulk of the “lengthy and vapid discussion of love.”

It is worth noting that a Çārdūlavikrīḍita serves as the initial stanza of the Prologue, of act i. proper (i. 13), of the love-scene in the first act (i. 26), of act ii., and of act iii.; see the Table, p. 209. The same metrical form is especially employed for the more elevated passages of description : for example, i. 16–18, the spring ; i. 35, the evening ; iii. 25, moon-rise ; iii. 27, the garden scene. And it is also used at the climax of some gravely emotional passages, as at iv. 9. — L.]

**The Metres in the Order of Their Occurrence.** — The following table (p. 209) gives the metres of the Karpūra-mañjarī in the order of their occurrence in the text. See also p. 289, note to iv. 19<sup>64</sup>.

## Metres of the Karpūra-mañjarī.

Act I.		Act II.		Act III.		Act IV.		
i. 1	Çārdūlavikrīḍita	ii. 1	Çārdūlavikrīḍita	iii. 1	Çārdūlavikrīḍita	iv. 1	Āryā	
i. 2	Puṣpitāgrā	ii. 2	Mandākṛāntā	iii. 2	Mālini	iv. 2	Puṣpitāgrā	
i. 3	Āryā	ii. 3	Çārdūlavikrīḍita	iii. 3	Çārdūlavikrīḍita	iv. 3	Prthvi	
i. 4	Sragdharā	ii. 4	Vasantatilaka	iii. 4	Vañcastha	iv. 4	Çārdūlavikrīḍita	
i. 5	Āryā	ii. 5	"	iii. 5	Indravajrā	iv. 5	Vasantatilaka	
i. 6	Gīti	ii. 6	"	iii. 6	"	iv. 6	Prthvi	
i. 7	Āryā	ii. 7	Rathoddhatā	iii. 7	Mālini	iv. 7	Sragdharā	
i. 8	"	ii. 8	Çārdūlavikrīḍita	iii. 8	Āryā	iv. 8	Vasantatilaka	
i. 9	"	ii. 9	Mālini	iii. 9	Vasantatilaka	iv. 9	Çārdūlavikrīḍita	
i. 10	"	ii. 10	Sragdharā	iii. 10	"	iv. 10	Indravajrā	
i. 11	Rathoddhatā	ii. 11	Çikhariṇī	iii. 11	"	iv. 11	Upajāti	
i. 12	Svāgatā	ii. 12	Āryā	iii. 12	"	iv. 12	"	
i. 13	Çārdūlavikrīḍita	ii. 13	"	iii. 13	"	iv. 13	"	
i. 14	Vasantatilaka	ii. 14	"	iii. 14	"	iv. 14	Upendravajrā	
i. 15	Sragdharā	ii. 15	"	iii. 15	"	iv. 15	Upajāti	
i. 16	Çārdūlavikrīḍita	ii. 16	"	iii. 16	"	iv. 16	Svāgatā	
i. 17	"	ii. 17	"	iii. 17	"	iv. 17	"	
i. 18	"	ii. 18	"	iii. 18	Mālini	iv. 18	"	
i. 19	Vasantatilaka	ii. 19	"	iii. 19	Sragdharā	iv. 19	Āryā	
i. 20	Çārdūlavikrīḍita	ii. 20	"	iii. 20	Prthvi	iv. 20	Mālini	
i. 21	Vasantatilaka	ii. 21	"	iii. 21	Rathoddhatā	iv. 21	Vasantatilaka	
i. 22	Indravajrā	ii. 22	"	iii. 22	Vasantatilaka	iv. 22	Çārdūlavikrīḍita	
i. 23	Çālini	ii. 23	Mandākṛāntā	iii. 23	Rathoddhatā	iv. 23	"	
i. 24	Vasantatilaka	ii. 24	Mālini	iii. 24	"	iv. 24	Gīti	
i. 25	"	ii. 25	Upajāti	iii. 25	Çārdūlavikrīḍita			
i. 26	Çārdūlavikrīḍita	ii. 26	Vasantatilaka	iii. 26	Prthvi			
i. 27	Vasantatilaka	ii. 27	Çārdūlavikrīḍita	iii. 27	Çārdūlavikrīḍita			
i. 28	Upajāti	ii. 28	Sragdharā	iii. 28	Sragdharā			
i. 29	Çārdūlavikrīḍita	ii. 29	Çārdūlavikrīḍita	iii. 29	[See p. 207]			
i. 30	Mandākṛāntā	ii. 30	Mandākṛāntā	iii. 30	"			
i. 31	Upajāti	ii. 31	Sragdharā	iii. 31	Rathoddhatā			
i. 32	Çārdūlavikrīḍita	ii. 32	Prthvi	iii. 32	"			
i. 33	Mandākṛāntā	ii. 33	Āryā	iii. 33	"			
i. 34	Prthvi	ii. 34	"	iii. 34	"			
i. 35	Çārdūlavikrīḍita	ii. 35	"					
i. 36	Sragdharā	ii. 36	"					
		ii. 37	"					
		ii. 38	"					
		ii. 39	"					
		ii. 40	"					
		ii. 41	Sragdharā					
		ii. 42	Āryā					
		ii. 43	"					
		ii. 44	Mālini					
		ii. 45	Upajāti					
		ii. 46	Çārdūlavikrīḍita					
		ii. 47	Prthvi					
		ii. 48	Āryā					
		ii. 49	"					
		ii. 50	Sragdharā					
SUMMATION OF STANZAS.								
Act i. has							36	
" ii. "							35	
" iii. "							34	
" iv. "							24	
Sum							144	





PART IV

TRANSLATION

OF THE

KARPŪRA-MANĀJARĪ

WITH

*AN INTRODUCTION AND NOTES*

BY

C. R. LANMAN

---

Mulier est hominis confusio ;  
Madame, the sentence of this Latin is—  
Womman is mannes joye and al his blis.

—CHAUCER, "The Nonne Preestes Tale," 344.



## 1. Geography of the Play in General.

The geography of the play in general and the geographical allusions of the text demand some notice. The action of the play<sup>1</sup> is at the court of King Chaṇḍapāla, that is, in his palace and palace gardens. I do not know that this name designates an historical personage; but the poet plainly intended that we should imagine the general scene of the play to be in the Deccan (cp. "Here in the Deccan," i. 25<sup>s</sup>, 34<sup>s</sup>). Chaṇḍapāla addresses his queen as "daughter of the [a] sovereign of the Deccan," i. 12<sup>s</sup>. And the fact that the king of Kuntala and Chaṇḍapāla are represented as marrying aunt and niece (i. 34<sup>s</sup>) would lead us to imagine Chaṇḍapāla's "kingdom in the Deccan" as not far from that of his father-in-law (which is undefined) nor from that of Kuntala. Moreover, the allusions<sup>2</sup> of i. 15 and 17 (cp. 20) point with clearness to the Deccan or Southern India (cp. i. 36, note 3).

Kuntala seems to have included parts of the region that is drained by the upper Kistna and the Tungabhadra.<sup>3</sup> It covered what is now the southernmost part of the Bombay Presidency and of Haiderabad, and the northwest corner of Madras, with part of Mysore<sup>4</sup>—say the Districts of North Kanara, of Belgaum, and of Bellary; and perhaps it reached even farther east. The inscription of Kurugode<sup>5</sup> names as capital of Kuntala the town of Kurugode, which is fourteen miles from Bellary town, north and west.

Vidarbha seems to have reached from the Kistna north nearly to the Narbadā. It is included in Mahārāṣṭra.<sup>6</sup> And Kuntala seems also to have been so included.<sup>7</sup> This may throw light on the statement of the commentators (Konow, p. 160) about Vacchoma as capital of Kuntala.

Lāṭa designated, in the time of our poet, the region north of the lower Narbadā and east of the Gulf of Cambay, modern Broach or Central and Southern Gujarāt, Ptolemy's *Δαρικη*. See *Epigraphia Indica*, i. 274, iv.

<sup>1</sup> The place where the play was first *represented* or brought out, may have been the court of Nirbhara: see i. 9 and p. 217.

<sup>2</sup> The allusions to Bengal and Assam etc. (i. 14<sup>s</sup>) are not such as to yield data for geographical inferences.

<sup>3</sup> See Duff, *Chronology of India*, under A.D. 973, and Borooah's *Essay*, § 145.

<sup>4</sup> Including the once important Banavasi,

Ptolemy's *Bavaovaset*; cp. *Ind. Ant.* xiii. 367.

<sup>5</sup> Colebrooke's *Essays*, ii. [272], [273].

<sup>6</sup> See Borooah, § 146-8; *Bālar.* x. 74.

<sup>7</sup> According to passages in *Bālar.*, which Borooah (note 3) does not specify. According to *Daṅakumāracharita*, viii, p. 59, ed. Peterson, the Lords of Vanavāsīn and of Kuntala seem to have been vassals of Vidarbha.

246; and Borooah's Essay, § 154. The statement of iv. 18<sup>23</sup>, "the wedding is set for here and today, while the bride is in the country of Lāṭa," indicates that Chanḍapāla's realm was not Lāṭa.<sup>1</sup> Another northern place is Kanauj, mentioned in the Jester's dream (iii. 5<sup>2</sup>) as if distant. I imagine Chanḍapāla's realm as south or southeast of Kuntala.

## 2. Hindu Seasons, Months, and Asterisms.

In the Prākṛit text above, and in the sequel also, there is a considerable number of allusions to the Hindu seasons and months and asterisms. Convenient tables of the months, etc., are so rare in this country that I am confident that the American student will welcome the ensuing table.

SEASON	MONTH	TIME	ASTERISMS IN WHICH FULL MOON MAY OCCUR
Vasanta Spring	{ Chāitra Vaiçākha	March-April April-May	14, Chitrā; 15, Svāti 16, Viçākḥā; 17, Anurādhā
Grīshma Summer	{ Jyāishṭha Āshāḍha	May-June June-July	18, Jyeshṭhā; 19, Mūla 20, P.-Āshāḍhā; 21, U.-Āshāḍhā
Varsha Rains	{ Çrāvāna Bhādrapada	July-August Aug.-Sept.	23, Çravāna; 24, Çravishṭhā 25, Çata-bhishaj; 26, P.-Bh.; 27, U.-Bh.
Çarad Autumn	{ Āçvina Kārtika	Sept.-Oct. Oct.-Nov.	28, Revatī; 1, Açvini; 2, Bharāṇi 3, Kṛttikā; 4, Rohiṇī
Hemanta Winter	{ Mārgaçirsha Pāuṣha	Nov.-Dec. Dec.-Jan.	5, Mrga-çirsha; 6, Ārdṛā 7, Punar-vasu; 8, Pushya
Çiçira Cool season	{ Māgha Phālguna	Jan.-Feb. Feb.-Mar.	9, Āçleshā; 10, Maghā 11, P.-Phalgunī; 12, U.-Ph.; 13, Hasta

Whitney's Sūryasiddhānta, Journal of American Oriental Society, vi. 414 and 468, may be consulted; also his essay on the Lunar Zodiac, Oriental and Linguistic Studies, i. 341 f. For the older division into three seasons, Hot, Wet, and Cold, which is still in popular use, see Bühler, Epigraphia Indica, ii. 262, and Manwaring's Marāṭhī Proverbs, no. 1279. Older month-names: Whitney, Journal, vi. 414; or Sewell and Dikshita, Indian Calendar, p. 24. Very instructive is Part X (c) of Manwaring.

I abbreviate Pūrva, 'former,' by P.; Uttara, 'latter,' by U.; Phalgunī by Ph.; and Bhādrapadā by Bh. The 22d asterism is Abhijit: see note to i. 20<sup>31</sup>, and Whitney's Zodiac, p. 409.

<sup>1</sup> It is true that at iv. 18<sup>18</sup> the text says, as this is in palpable conflict with iv. 18<sup>27, 28</sup>, "Here (? ettha) in the Lāṭa country." But it may be ettha = 'there.'

## 3. Time-allusions of the Play and Time of the Action.

For the determination of the time of the action, we have one datum which is both certain and precise, that of the Banyan festival (act iv.). It synchronizes with the full moon of Jyāiṣṭha. — The second datum, that of the Swing festival of Gāūrī (act ii.), if I have identified it aright, is no less certain and precise. The fourth day of that festival falls on the sixth lunar day of the bright half of Chāitra. — The third datum is drawn from the allusions to the beginning of spring (act i.). These are entirely certain. Whether we may take them as intending precision, is a question rather of common sense than of erudition.<sup>1</sup> The evidence is in favor of interpreting them precisely.

The action of the play, accordingly, covers a period of just two and one-half lunations: that is, all of Chāitra, all of Vāiçākha, and the light half of Jyāiṣṭha. The scene of the play being in the south, we may suppose the lunar months to be reckoned as from new moon to new moon,<sup>2</sup> rather than as from full to full.<sup>3</sup> — There remains act iii. Its action takes place at a full moon: is it that of Chāitra or of Vāiçākha?

Act I. — The initial motif of the play proper is the advent of spring. The month is Chāitra, i. 17<sup>a</sup>, 18<sup>a</sup>; the frost is gone, i. 14<sup>a</sup>; the Malabar winds, from the southwest, have set in, i. 15<sup>a</sup>, 16<sup>b</sup>, 4, 20<sup>c</sup>; the spring has begun, i. 12<sup>b</sup>, 14<sup>2</sup>, 18<sup>14</sup>, with all its beauties, i. 16<sup>3</sup>. — The act ends with evening, i. 35, and at least one night intervenes between acts i. and ii. And since the time of act ii. is the sixth of the bright fortnight of Chāitra, the latest date for act i. is the fifth of that fortnight.

But it appears, from act ii. 4,<sup>4</sup> that a considerable number of days must have elapsed since act i. During that time, but not after the beginning of act ii.,<sup>5</sup> King and Heroine have seen each other, ii. 42<sup>16</sup>, 17, and become deeply enamored. We can hardly make the interval less than five days, and would therefore set the time of act i. on the first of the bright fortnight of Chāitra. The duration of act i. is part of one day.

<sup>1</sup> There is great discordance between popular usage and the statements of the learned bookmakers of India in regard to seasonal divisions: see Bühler, *Epigraphia Indica*, ii. 262. So here in New England, we speak of one of our characteristic blustering vernal winds as "a regular March wind," even if it be a little before or after the calendar month of March.

<sup>2</sup> The *amā-anta* system. In this, the bright fortnight (*gukla*), or fortnight of the waxing moon, comes first, and then the dark

fortnight (*kr̥ṣṇa*), or that of the waning moon. See *Ep. Ind.*, i. 404; or *The Indian Calendar*, p. 4. Thus: <>.

<sup>3</sup> The *pūrṇimā-anta* system, *diminuendo-crescendo*, thus: ><.

<sup>4</sup> So too from ii. 8, 9. Perhaps also from ii. 12. Certainly not from i. 34<sup>26</sup>. It is odd that the King waits five days to propound his question, ii. 11<sup>3</sup>; but the playwright needed it as introduction to his tiring scene.

<sup>5</sup> In the Swing scene, although the King sees the Heroine, she does not see him.

**Act II.** — The time is still Madhu, ii. 6<sup>21</sup>, or Chāitra, and the spring “is very gently coming on,” ii. 1<sup>5</sup>. The nights are still chilly, ii. 41<sup>5</sup>. We read at ii. 29<sup>5</sup>, “Today is the fourth day of the Swing festival.” The allusions to the worship of Gāurī that accompanied the festival (see ii. 6<sup>23</sup>, <sup>25</sup>, ii. 29<sup>6</sup>) indicate that the *gāuryā dolotsava* is intended (see note to ii. 6<sup>23</sup>, and additional note thereto, on p. 289), and this begins on the third of the bright half of Chāitra. The date of act ii. is therefore the sixth of waxing Chāitra. — The act lasts part of one day. When the Swing scene ends, evening is near, ii. 41<sup>3</sup>. The aṣoka scene is somewhat later in the same evening, for the Heroine has in the meantime been “exquisitely decorated,” ii. 43<sup>7</sup>.

**Act III.** — The action is on the evening of the night of a full moon, iii. 25<sup>d</sup>, 32<sup>b</sup>, which must be that of either Chāitra or Vāiṣākha. The allusions to punkahs and shower-baths, iii. 20, and to the “intense heat” (*ghana-ghamma*, iii. 20<sup>9</sup>), indicate that the hot weather (March to May, inclusive) is far advanced. I therefore deem the latter alternative the more probable one, and place the action of act iii. at the full moon of Vāiṣākha. This date allows ample time for the Queen’s jealousy (cp. p. 247, note 7, with p. 289, note to ii. 41<sup>9</sup>) to drive her to the drastic measure of imprisoning the Heroine, and time for the construction of the subterranean passage (p. 219). And it still falls within the limits of spring (*vasanta*) — cp. the next paragraph.

**Act IV.** — The spring (*mahu-samaa*) has now gone, iv. 7<sup>d</sup>; the summer (*gimha*, iv. 1) is come, iv. 4<sup>c</sup>, 5<sup>d</sup>, 6<sup>d</sup>. The time of the action is explicitly defined, iv. 9<sup>18</sup>, as the “Banyan festival.” This falls on the day of the full moon of Jyāiṣṭha, iv. 9<sup>18</sup> note. In substantial accordance herewith is the allusion, iv. 3<sup>a</sup>, to the length of the days, which reaches its maximum a little later; and so is the statement, iv. 18<sup>11</sup>, that the image of Gāurī was set up “on the fourteenth day just past,” that is, the fourteenth of the light half of Jyāiṣṭha. — The action of the merry-making (p. 221, scene 3) runs over a part of the day-time. The wedding takes place in the evening, iv. 18<sup>7</sup>.

#### SYNOPTIC TABLE OF THE TIME OF THE ACTION.

Act I. : beginning of spring, first of Chāitra, bright half. . . . .	[Say March 15].
Interval of five days.	
Act II. : fourth day of Swing festival of Gāurī, sixth of Chāitra, ditto . . .	[Say March 20].
Interval of about ten days + just one lunation.	
Act III. : full moon of Vāiṣākha . . . . .	[Say May 1].
Interval of one lunation.	
Act IV. : Banyan festival, full moon of Jyāiṣṭha . . . . .	[Say June 1].

## 4. Synoptic Analysis of the Play.

The purpose of this synopsis is to make clear 1. the places or scenes of the action in detail, and 2. the details of the stage-business. Since the references to the text are given throughout, it will also serve 3. as a useful finding-table. For greater convenience, I have divided the synopsis into scenes, guided partly by the entrances and exits and partly by the places of the action, but without special reference to the canons of the native dramaturgy.

Several scenes are double or even multiple scenes: that is, the stage represents simultaneously the scene of the principal action and also the King in some place of observation or concealment near by (such are scenes 4 and 7 of act ii.: cp. note to iii. 34<sup>1</sup>); or the stage is imagined to represent successively (as in act iii., scene 2, and act iv., scene 5) several places in which the players have to be, during the course of that scene. In the latter case, the place comes to the actor instead of the actor's going to the place. His going, however, is mimetically indicated by a "stepping about."

By "palace garden" or "palace," as used in the sequel, is meant of course the palace garden or palace of King Chaṇḍapāla.

PROLOGUE, I. 1 to I. 12<sup>5</sup>.

During the prologue, the stage represents the play-house (or *nāṭya-gāḷā*, Lévi, p. 371) of the King for whom the play is enacted. The first performance may have been for King Ṇibbhara, i. 9, 11.

- Scene 1. Enters the Director (*sūtradhāra*) and recites the benediction, i. 1-2. [Then exit.]
- Scene 2. Enters the Stage-manager (*sthāpaka*) and praises Ćiva, i. 3-4, and describes the preparations for the play, i. 4<sup>2</sup>.
- Scene 3. Enters the Assistant (*pāriṣārcvika*) of the Stage-manager, i. 4<sup>4</sup>. They discuss the play, the author, why he writes in Prākṛit, at whose instance the piece is given, and the gist of the plot, i. 4<sup>4</sup>-12<sup>3</sup>. Exeunt.

## ACT I.

Scene 1 (the advent of spring): the palace garden. Enter King and Queen, with retinue, i. 12<sup>5</sup>. They congratulate each other on the arrival of spring, and describe the season in stanzas, i. 13-14.

Behind the stage, two Bards describe the beauties of spring, i. 15-16, and are followed in the same strain by the royal pair, i. 16<sup>3</sup>-18.

Scene 2 (comic intermezzo): place and actors as before. Jester and Vichakshaṇā quarrel, i. 18<sup>1</sup>. Retorts, sharp and coarse, follow; then rival

stanzas, i. 19-20; then threats, i. 20<sup>15</sup>. General laughter, i. 20<sup>25</sup>.  
Exit Jester, i. 20<sup>41</sup>.

Scene 3 (the tipsy Magician): place and actors as before. Reënters Jester, i. 21<sup>1</sup>, announcing the Magician, who follows, i. 21<sup>3</sup>, tipsy, singing ribald songs. He offers to show a specimen of his powers to the King, i. 25<sup>1</sup>. The latter suggests that he produce on the stage a lovely girl. The wizard sets about it, i. 25<sup>10</sup>. Thereupon—

Scene 4 (love scene): place and actors as before. Enters the Heroine, i. 25<sup>11</sup>. Rapturous stanzas from the King, i. 26-27. She gives the King a coquettish glance, i. 28<sup>3</sup>. He is deeply enamored, i. 29-34. She tells her story, i. 34<sup>5-21</sup>. The Queen asks that the Heroine may remain a fortnight, i. 34<sup>26</sup>, and conducts her to the gynæceum, i. 34<sup>38</sup>.

Behind the stage, two Bards in descriptive stanzas announce the evening, i. 35-36, and the King goes to prayer.

## ACT II.

Scene 1 (the love-sick King): the palace garden. Enter King and Porteress, ii. 0<sup>1</sup>. Enamored stanzas, ii. 1-6.

Scene 2 (the billet-doux): place and actors as before. Enter Jester and Vichakshaṇā, ii. 6<sup>3</sup>. They discuss briefly the King's condition, ii. 6<sup>4-10</sup>, unheard by him.

They address the King, ii. 6<sup>12</sup>. It transpires that Vichakshaṇā bears a love-letter, ii. 6<sup>20</sup>, from the Heroine to the King. This the King reads, ii. 8. Stanzas from Vichakshaṇā, from her sister, and from the Jester, ii. 9-11.

The King asks, ii. 11<sup>2</sup>, what happened to the Heroine after the Queen conducted her (at i. 34<sup>38</sup>) to the gynæceum. Properly the replies form no new scene; but they have such dramatic unity that it is well to treat them as a scene.

Scene 3 (the tiring scene, a duo between Vichakshaṇā and King): place and actors as before. Introductory questions and answers, ii. 11<sup>2-6</sup>. In eleven half-stanzas, ii. 12-22, Vichakshaṇā describes how the Heroine was arrayed and adorned in the gynæceum. The King caps each half-stanza with one of his own, in which he interprets the description with some fanciful conceit. Exit Vichakshaṇā, ii. 29<sup>3</sup>.

It now transpires that she and the Jester have arranged that the Heroine shall swing in a swing set up before the idol of Pārvatī, and that the King shall have an opportunity to observe her from an arbor near by, ii. 29<sup>6-7</sup>. With the Jester, the King "makes as if entering" the Plantain Arbor, ii. 29<sup>14</sup>.

Scene 4 (the swing scene): the palace garden; the Heroine in the swing; King and Jester concealed in the Plantain Arbor. The King pours forth his soul in rapturous stanzas, ii. 30-32.



Then follows, in eight stanzas, ii. 33-40, the Jester's description of the Heroine's swinging. It is filled with pretty conceits and forms a pendant to the tiring scene.—The Heroine quits the swing, ii. 40<sup>2</sup>.

Scene 5 (serio-comic intermezzo): the gardens. The King at the Plantain Arbor laments her departure in tragic strains, and the Jester gives mocking response, ii. 40<sup>2</sup>-41. Evening approaches, ii. 41<sup>3</sup>; but night's coolness avails not to attemper the King's amorous fever, ii. 41<sup>5</sup>.

The Jester leaves the King "alone" on the Emerald Seat, ii. 41<sup>6</sup>, and makes as if leaving the stage to get something to cool him off, ii. 41<sup>7</sup>. The King continues his amorous plaint, ii. 42.

Scene 6 ("stage-traffic"): a part, near by, of the gardens. Reënters Vichak-shanā with refrigerants, ii. 42<sup>3</sup>. She and the Jester, ii. 43<sup>2</sup>, arrange it so that the King shall witness the coming açoka scene.

The King is imagined to secrete himself behind a shrub, ii. 43<sup>3</sup>.

Scene 7 (the açoka scene): the garden. Enters the Heroine, ii. 43<sup>7</sup>. She embraces a young amaranth, looks at a tilaka, and touches with the tip of her foot an açoka tree; whereupon all three burst into gorgeous bloom, ii. 43<sup>14</sup>-47.

King and Jester discuss the matter, ii. 47<sup>1</sup>-49<sup>2</sup>.

Behind the scene a Bard describes the evening, ii. 50. Exeunt all. See also p. 289, n. 2.

### ACT III.

From iii. 34<sup>9</sup> we infer that, between the last act and this, jealousy has prompted the Queen to imprison the Heroine in some room in the Queen's section of the palace; and that, unknown to the Queen, a secret subterranean passage has been made from this room to the palace garden.

The room where the lovers meet (iii. 20<sup>12</sup>) and the lamp-incident occurs (iii. 22<sup>4</sup>) adjoins the prison room, as I think; for the lovers go from their meeting-room to the garden by the subterranean passage, and they must enter the passage from the prison room or near it. This meeting-room has a "back-door" entrance, perhaps from some obscure court-yard.

The prison room is an "inner room," close and sweat-provoking, iii. 22<sup>1</sup>. That it is near the Queen's I infer from iv. 19<sup>37-39</sup> and <sup>52-57</sup>.

Scene 1 (the King's vision): a place outside the palace (perhaps an obscure court-yard?) near the lovers' meeting-room. Enter King and Jester. The King describes a vision in which he met the Heroine, iii. 2<sup>2</sup>-3. To divert him, the Jester tells an elaborate counter-vision, iii. 3<sup>4</sup>-7. The two engage in a lengthy and vapid discussion of love, iii. 8<sup>1</sup>-19.

From behind the stage they hear the enamored plaints of the Heroine, iii. 19<sup>2</sup>. The Jester indulges himself in much badinage with the King, iii. 20<sup>1</sup>. Both "make as if entering," by a "back-

door," the meeting-room, iii. 20<sup>12</sup>, that is, they "step about" by way of intimation to the spectators that they are entering it, though remaining, of course, on the stage.

Scene 2 (the lovers' meeting): [part 1] a room near the prison room (see above). Enters the Heroine, with her friend, to meet King and Jester, iii. 20<sup>13</sup>. The King takes the Heroine's hand, iii. 20<sup>25</sup>. She has just come from a close "inner-room," so the Jester fans her, and in so doing puts out the lamp, iii. 22<sup>1-4</sup>.

King and Heroine hand in hand,—the four now grope their way [part 2] through the prison room (? see above), and then [part 3] through the dark passage, iii. 22<sup>9</sup>, to the gardens [part 4].

Scene 3 (the moonrise scene): the palace garden. A continuation of the last part of the foregoing scene. Stanzas of admiration and delight from the King, iii. 23–24. Behind the stage, Bards describe the rise of the full moon, iii. 25–28. Then follow stanzas by the Jester, Kuraṅgikā, and the Heroine, iii. 29–31, and the King, iii. 32–34.

Sudden uproar, iii. 34<sup>1</sup>. The Queen has heard of her consort's tricks and is coming, iii. 34<sup>7</sup>. The Heroine escapes, by the secret passage, to her prison, iii. 34<sup>9</sup>. Exeunt omnes.

#### ACT IV.

From iv. 9<sup>6-7</sup>, it appears that the Queen has now learned of the subterranean passage and blocked up its entrance. We are forced to assume that this closure of the passage is made *at the garden end* thereof. For the Heroine, the passage thus becomes a cul-de-sac: its prison end is open; she can enter it and traverse its entire length; but she cannot get out at the garden end.

Accordingly, somewhere near the garden end, a new branch passage has been excavated from the main passage to the sanctuary of Chāmuṅḍā near the Banyan, the mouth of this branch passage being concealed behind the idol, iv. 18<sup>38</sup>. Between the entrance of the Magician and that of the King (scene 5), the Heroine traverses the passage that connects the prison and the sanctuary five times.

Scene 1 (the love-sick King): presumably, the King's apartments. Enters, with his Jester, the King, and bemoans the ardor of summer and of love. Episode of the tame parrot, iv. 2<sup>4</sup>. More stanzas of love and summer, iv. 3–9.

The Jester now tells the King how the Queen has closed up the entrance to [the garden end of] the subterranean passage, and tells of the guards that have been set all about that entrance, iv. 9<sup>6-12</sup>.

Scene 2 ("stage-traffick"): place and actors the same. Enters Sāraṅgikā, iv. 9<sup>15</sup>, with a message from the Queen: "The King must mount the

palace roof today to see the Banyan festival," iv. 9<sup>18</sup>. Exit *Sāraṅgikā*, iv. 9<sup>20</sup>.

Scene 3 (the Banyan festival): from the palace roof, iv. 9<sup>21</sup>, King and Jester look down on an elaborate dance. In nine stanzas, iv. 10-18, the Jester describes the dance, the merry-makings, and the off-hand theatre play (impersonations with masks, etc.).

We must here imagine a slight interval in which King and Jester come down from the palace terrace and go to the Emerald Seat, and thence to the Plantain Arbor. But see note to ii. 29<sup>7</sup>.

Scene 4 ("some necessary question of the play"): the Plantain Arbor, palace garden, iv. 18<sup>3</sup>. Reenters *Sāraṅgikā*, iv. 18<sup>1</sup>, with a message from the Queen: "The Queen has arranged that the King, this very evening, shall take to wife yet another princess, iv. 18<sup>7</sup>, a princess of *Lāṭa*, named *Ghanasāra-mañjarī*," iv. 18<sup>18-19</sup>. The messenger, furthermore, narrates that the Magician induced the Queen to assent to this arrangement on the ground that her husband, the King, would become an Emperor by contracting this new marital alliance, iv. 18<sup>22</sup>. The ceremony is to take place in a sanctuary near the Banyan, presumably the festival Banyan, iv. 18<sup>30-32</sup>. Exit *Sāraṅgikā*.

After exchanging suspicions (iv. 18<sup>34-36</sup>) that the Magician is at the bottom of this affair, exeunt King and Jester. The mention of their exit is omitted in the stage directions.

Scene 5 (the wedding): the sanctuary of *Chāmuṅḍā*, in the palace garden, near the Banyan. With two episodes:

Episode 1<sup>a</sup>, the prison room ; 1<sup>b</sup>, the Queen's apartment.

Episode 2<sup>a</sup>, the prison room ; 2<sup>b</sup>, the Queen's apartment.

Enters the Magician, iv. 18<sup>37</sup>, and does homage to the Goddess, iv. 19, whose idol screens the mouth of the new branch passage, iv. 18<sup>38</sup>.

Enters the Heroine, iv. 19<sup>3</sup>, coming from her prison, and issuing forth from the passage by a small opening behind the idol.

Enters the Queen, iv. 19<sup>10</sup>, coming from the garden, and is dumfounded at seeing the Heroine, whose escape from the prison she thought she had at last effectually blocked. The Queen cannot believe her own eyes, iv. 19<sup>14-15</sup>. Accordingly,

Episode 1<sup>a</sup>. The Queen, iv. 19<sup>20</sup>, on pretext of returning to her apartments to get some things for the wedding (iv. 19<sup>18</sup>), "steps about" on the stage, to indicate that she is leaving. We are to imagine that she goes by way of the garden to the prison room. The Magician sees through her pretext and sends the Heroine hurriedly back, iv. 19<sup>24</sup>, by the new branch passage, to her prison, which she is of course imagined to reach before the Queen. The Queen is again no less astonished to find the Heroine quietly seated in the prison, iv. 19<sup>29</sup>, and, after a few words with her, "starts" to return to the sanctuary,

iv. 19<sup>37</sup>. Thereupon, the Heroine returns thither by the secret passage, with speed (see iv. 19<sup>41</sup>).

Episode 1<sup>b</sup>. The Queen, on her way back, to make good her pretext, stops at her own apartment for a moment while she and her friends pick up the things for the wedding, iv. 19<sup>38-39</sup>. Arriving at the sanctuary, she is again dumfounded, iv. 19<sup>42</sup>, at seeing the Heroine as before.

Episodes 2<sup>a</sup> and 2<sup>b</sup> are simply repetitions of the same manœuvres, iv. 19<sup>49-55</sup> and iv. 19<sup>56-60</sup>.

Enters the King, with his Jester and Kuraṅgikā, iv. 19<sup>61</sup>. Effusive admiration on the part of the King, iv. 19<sup>64-20</sup>. The Jester shuts him up, iv. 20<sup>4</sup>. The attendants proceed to arrange the wedding costume for the King and for "Ghanasāra-mañjarī," iv. 20<sup>6</sup>. It now transpires, iv. 20<sup>13</sup>, that the latter is no other than Karpūra-mañjarī. The ceremony is performed, iv. 21<sup>2</sup>, and the King "takes his seat as an Emperor," iv. 21<sup>4</sup>.

Behind the stage, a Bard congratulates him, iv. 21<sup>6</sup>; the King felicitates himself, iv. 23; and the play closes with the usual benediction.

## 5. Dramatis Personæ.

Chanda-pāla, the King.

Kapiñjala, his Jester (Vidūshaka), a Brahman.

Vibhrama-lekhā, the Queen.

Vichakshaṇā and Sāraṅgikā, her attendants.

Bhāiravānanda, a master magician.

Kāñchana-chanda and Ratna-chanda, two bards.

Porteress, an unnamed woman, who serves as door-keeper.

A tame parrot.

Karpūra-mañjarī, the Heroine.

Kuraṅgikā, her confidante.

NOTE.—The Heroine is the daughter of Vallabha-rāja, King of Kuntala, and of his wife, Çaçi-prabhā (p. 240). The latter is the sister of Vibhrama-lekhā's mother. The Heroine and the Queen of our play are therefore first cousins (daughters of sisters).

ABBREVIATIONS.—For abbreviated titles of books and papers cited, see pages 175-177.

# KARPŪRAMAÑJARĪ.

## ACT I.

### PROLOGUE.

#### INVOCATION.

ALL hail to Sarasvatī!<sup>1</sup> joy to the poets, Vyāsa<sup>2</sup> and the rest! may the most excellent words of others too<sup>3</sup> turn out highly acceptable to the critics! may the Vāidarbhī style of writing<sup>4</sup> flash like a revelation upon us, — so too the Māgadhī and also the Pāñchālīkā! may the connoisseurs of poetry let these styles melt on their tongue, as do Chakora birds with the moon-beams!<sup>5</sup> **1**

Moreover :

Ever cherish ye deep reverence for<sup>6</sup> the loves of Cupid and [his wife] Rati, in which no flurried embraces are noticed, no noisy kissing is going on, nor amorous beating of the breasts.<sup>7</sup> **2**

[*End of the invocation.*<sup>8</sup>]

STAGE-MANAGER. May the union of Çiva and [Pārvatī, his wife,] the Daughter of Himālaya, who are dear to the hosts of the Gods, whose pledge of love is [their son,] the Six-faced [God, Kārttikeya], and who are adorned with a crescent moon [on their brows], yield you happiness. **3**

And again:

Victorious is Rudra,<sup>9</sup> who often, as he bows low<sup>10</sup> to assuage [his Pār-

<sup>1</sup> The Goddess of Speech.

<sup>2</sup> Reputed author of the Mahā-bhārata.

<sup>3</sup> That is, of this dramatic company, no less than those of the more famous poets.

<sup>4</sup> The styles (rīti) are enumerated at Sāhitya-darpaṇa, no. 625 f. See Kāvya-darṣa, i. 40 f.

<sup>5</sup> On which they are said to feed.

<sup>6</sup> 'Bow down (far, i.e.) low before.'

<sup>7</sup> 'Loves, not possessing noticed embrace-flurries, nor produced kissing-noise, nor performed breast-beatings.'

<sup>8</sup> Recited presumably by the sūtra-dhāra or Director (who here makes his exit); and, if so, an interesting survival of older dramatic usage. See Konow's Essay, p. 196; and Lévi, pp. 379, 135. The "Director's" first subordinate seems to have been the "Stage-manager"; and subordinate in turn to the latter was his "Assistant." See p. 217.

<sup>9</sup> Tantamount to Çiva.

<sup>10</sup> 'In his bowings.'

vati's] jealous anger, lays — a bit quickly<sup>1</sup> — at the lotus-like feet of the Daughter of Himālaya his offering of pearly moon-beams,<sup>2</sup> together with a silvery conch made of the moon's slender crescent and filled to the brim<sup>3</sup> with waters of the Ganges of Heaven, and places his two hands the while [in token of reverence] on his bowed head. 4

[Walks about the stage and looks toward the tiring-room.]

But our players seem [already] to be busy about their acting : for one actress is getting together such costumes as suit the rôles ; another is twining garlands of flowers ; [4] a third is putting the masks in order ; some one seems to be rubbing colors on a palette ; here they are tuning<sup>4</sup> a flute ; there a lute is being strung ; [8] and here they are making ready three drums ; here the noise of timbrels is heard ; [10] there they are rehearsing the introductory stanza. So I'll call some attendant and inquire.

[Looks toward the tiring-room and beckons.] [13]

[Enters the Assistant of the Stage-manager.]

ASSISTANT. Sir, your commands. [15]

STAGE-MANAGER. You seem to be busy about a play, are you not ?

ASSISTANT. To be sure. We are going to enact a Saṭṭaka.

STAGE-MANAGER. But who is the author of it ?

ASSISTANT. Your worship, let this be answered : who is called "Moon-crowned" ?<sup>5</sup> and who is the teacher of Mahendrapāla, the crest-jewel of the race of Raghu ? 5

STAGE-MANAGER. [Reflecting.] Aha ! that, I think, is an answer in the form of a question : [aloud] Rāja - - - ḡekhara !

ASSISTANT. [Yes,] he is the author of it.

STAGE-MANAGER. [Recollecting.] It has been said by the connoisseurs :

"Saṭṭaka" is the name of a play which much resembles a Nāṭikā, excepting only that Praveçakas, Vishkambhakas, and Aṅkas do not occur. 6

[Reflecting.] Then why has the poet abandoned the Sanskrit language and undertaken a composition in Prākṛit ?

<sup>1</sup> For fear lest her anger increase.

<sup>2</sup> 'Of moon-light pearls.'

<sup>3</sup> See under ā. Literally, 'to the root,' and so, 'radically, completely.' Similarly at ii. 2<sup>a</sup>.

<sup>4</sup> See OB. under sthāna 1 (w).

<sup>5</sup> Literally, 'Having the night's beloved (raanivallaha) [i.e. the moon, which is also called rāja] as his crown' (sihaṇḍa) [Sanskrit, ḡikhaṇḍa, used as an equivalent for ḡekhara]. That is, the assistant's reply is couched in the form of a charade.

ASSISTANT. Sanskrit poems are harsh; but a Prākṛit poem is very smooth; the difference between them in this respect is as great as that between man and woman. 7

And he who is expert in all languages<sup>1</sup> has said :

The various themes remain the same; the words remain the same, although undergoing [certain phonetic] modifications<sup>2</sup>: a poem is a peculiar way of expression,<sup>3</sup> be the language whichsoever it may. 8

STAGE-MANAGER. And has he then [the poet] made no statement about himself?

ASSISTANT. Listen. A statement has indeed been made by one of his poet contemporaries, the author of the story of Mrgāṅkalekhā, by Aparājita,<sup>4</sup> namely, as follows :

He who has risen to lofty dignity by the successive steps of young poet, chief poet, and teacher of King Nibbhara,<sup>5</sup> [i.e. Mahendrapāla], — 9

He is the author of it, the famous Rājaṅkharā, whose merits make resplendent the three worlds even, [and] are left unblemished [even] by the rivalry of the moon. 10

STAGE-MANAGER. At whose instance then are you enacting the play?

ASSISTANT. The crest-garland of the Chauhan family,<sup>6</sup> the wife of the chief poet Rājaṅkharā, the lady whose husband wrote the play, Avantisundarī, — *she* desires us to enact it.<sup>7</sup> 11

Moreover :

In this excellent Saṭṭaka, which is a river of poetic flavors, [King] Chaṇḍapāla, the moon of our earth, in order to achieve the rank of an Emperor, takes to wife the daughter of the Lord of Kuntala. 12

STAGE-MANAGER. Come, then! what we have at once to do let us accomplish; for the Director and his wife, who have taken the parts of the King and the Queen, are waiting in the tiring-room.

[The two walk about the stage and exeunt.] [4]

[End of the Prologue.]

<sup>1</sup> This seems to refer to Rājaṅkharā. — The following *jadhā* is like the Greek “recitative *δρῦ*.”

<sup>2</sup> Such namely as obtain between Prākṛit words and the corresponding Sanskrit ones.

<sup>3</sup> That is, its distinctive character lies in

its mode of expression. The definition is, in the original and as we give it, loose.

<sup>4</sup> See p. 197.

<sup>5</sup> See p. 178.

<sup>6</sup> See p. 180, and C. M. Duff's Chronology of India, p. 277, and Journal of the Royal Asiatic Society, 1899, p. 546.

<sup>7</sup> Lit., ‘it, the work of her husband.’

[Then enter the King, the Queen, the Jester, and, according to rank, the attendants. All walk about the stage and take seats in due order.] [7]

KING. O Queen, daughter of the sovereign of the Deccan, I congratulate you that the spring is begun.<sup>1</sup> For,

Inasmuch as the maidens no longer put much wax on their lips,<sup>2</sup> and do not in arranging their braids anoint them with fragrant oil, and do not put on a bodice, and are indifferent even as to the use of the thick saffron<sup>3</sup> for their mouths,—therefore I think the festal spring-time is at hand and has overcome by its power the cold. **13**

QUEEN. I too, in my turn, will congratulate you.

Now that the frosts are gone, [again fair maidens] rub their pearly teeth.<sup>4</sup> Little by little [again] they set their hearts on extract of sandal.<sup>5</sup> At this season, behold, couples sleep on the verandas of their dwellings,<sup>6</sup> the blankets heaped [unused] at the foot [of their couches]. **14**

FIRST BARD. [*Behind the stage.*] Victory, victory to thee, [O King]! Thou gallant of the women of the East, thou champak-bloom ear-ornament of the town of Champā,<sup>7</sup> thou whose lustre (*rādhā*) transcends the loveliness of Rādhā,<sup>8</sup> who hast conquered Assam by thy prowess, who

<sup>1</sup> See p. 214-215.

<sup>2</sup> As they would in the cold weather to prevent chapping.

<sup>3</sup> In the Indian materia medica (see Dhanvantariya Nighaṇṭu, p. 96) saffron is esteemed fragrant and pungent and hot and as a specific for cough, phlegm, and sore throat. Hence pretty girls have less need of it at the end of the season of cold and of colds.

<sup>4</sup> With rind of betel (cp. p. 181). Konow cites Viddh., p. 75<sup>2</sup> (chollida = gharṣita), and H. 4.395 (choll = takṣ): 'Fair maidens (do, i.e. putzen, un-mrjanti) cleanse their teeth.' This too is a sign of returning spring: for in the cold weather, it was actually painful to cleanse them because of cracked lips. — Vāsudeva renders chollanti by sphuranti: 'the teeth-jewels flash,' i.e. girls show their pearly teeth in laughing, which they could not bear to do while their lips were so chapped. Cp. Ṛtu-saṁhāra, iv. 6.

<sup>5</sup> Esteemed as the most eminent refrigerant (Dhanvantari, p. 93), and so the exact opposite of the calefacient saffron. Cp. Indische Sprüche, 1763, 2215.

<sup>6</sup> Ghara seems to include the whole

dwelling-place, i.e. the central bungalow and all the adjoining compound. In cold weather, people slept, for the sake of warmth, in the antar-gr̥ha, the innermost apartment or perhaps the central bungalow. Now, on account of the heat, they have left off doing so, and sleep in the sāliās: these may be thatched-roofed sheds without walls (to secure shade and allow circulation of air), or else verandas around the antar-gr̥ha; and might, in either case, be called majjhima as being 'between' the antargr̥ha and the walls of the compound.

Vātsyāyana, Kāmasūtra, ed. Bombay, 1891, p. 44, 45, speaks of a dwelling with spacious court, and with two sleeping-rooms (bhavanam dvi-vāsagr̥ham), an inner (ābhy-antaram) and an outer (bāhyam); the comment refers also to the vāstuvidyā.

<sup>7</sup> The champak-tree has a very fragrant golden flower much used as a decoration for the hair and ears. The far-fetched metaphor of the bombastic panegyrist is chosen here in part for the sake of the pun.

<sup>8</sup> Literally, 'O thou, having the loveliness of Rādhā [a district of western Bengal]



providest merry-makings (*keḷi*) for Hari-keḷi,<sup>1</sup> who mayst well make light of<sup>2</sup> the beauty of genuine gold, who delightest us by the comeliness of all thy person! — May the beginning of the fragrant season [spring] be a joy to thee! For now,

Cool from the Malabar mountains, are coming the [vernal] breezes.<sup>3</sup>  
 Wanton they ruffle the down on the cheeks<sup>4</sup> of the Pāṇḍian women,  
 Breaking the jealous pride<sup>5</sup> of the tender maidens of Kāñchī,  
 Filling the matrons of Chola with passion for love's embraces,  
 Waving the tresses [fair] of the beauties that dwell in Karṇāṭa,  
 Tying the knots of love 'twixt the Kuntala girls and their lovers.

15

SECOND BARD. [*Behind the stage.*] The champak bloom has become like to a Marāṭha girl's cheek when rubbed with saffron-paste.<sup>6</sup> The jasmynes, with blossoms as fair as slightly churned milk, are bursting and bursting.<sup>7</sup> The dhak-tree,<sup>8</sup> blackish at the root,<sup>9</sup> and with bees clinging to its tips, looks as if bees were clinging to it from head to foot<sup>10</sup> and drinking its juices.

16

KING. Dear Vibhramalekhā, say not that I have congratulated thee, nor that thou hast congratulated me; but rather that both of us have been congratulated by the two bards, Kāñchana-chaṇḍa and Ratna-chaṇḍa.<sup>11</sup> [2] So now to her heart's content let my Queen with eyes as big as [her]

surpassed by thy (*rāḍhā* or) lustre' — again a pun.

<sup>1</sup>A name for Bengal (Hemachandra, 957) — again a pun.

<sup>2</sup>Literally, 'hast made light of,' i.e. art so handsome that thou canst well afford to do so. — When it comes to the version of Indian panegyric, English is poor indeed.

<sup>3</sup>Cp. Madanikā's song *kusumāuha-piā-dūāo*, near the beginning of act i. of *Ratnāvali* (translated, Wilson, ii. 270). Also, *Kādambarī*, p. 437<sup>5</sup>. Similarly Tennyson, *Locksley Hall*, line 20, "In the Spring" etc.

<sup>4</sup>Literally, 'Wanton in causing horripilation on the edges of the cheeks.'

<sup>5</sup>So that they yield to the seductions of love. The same idea at ii. 50<sup>b</sup> and iii. 30<sup>a</sup>.

<sup>6</sup>Of saffron it is also said that it will make the face as fair as the full moon's disk — *Yogarātnākara*, under *kṣudrarogacikitsā*, p. 382<sup>23</sup> of Poona ed. The tertium comparationis appears to be the color common to the

golden-hued champak blossom and to the flesh-tint of the cheek when somewhat yellowed by the overlaying of saffron.

<sup>7</sup>The flowers of most varieties are very fragrant and of pure milky whiteness — cp. i. 19<sup>c</sup>.

<sup>8</sup>The *Butea frondosa*, a middle-sized tree, its trunk crooked and covered with ash-colored, spongy, scabrous bark. Lac insects [*Coccidæ*] are frequent on its small branches and leaf-stalks. So Roxburgh, p. 540 f. The lac exudes from the punctures made by the coccus. — See Griffiths, fig. 72 and pl. 63.

<sup>9</sup>So that this too (see preceding note) looks as if bees were swarming upon it.

<sup>10</sup>Literally, 'appears (notatur) as if quaffed by bees that cling [to it] even in two directions or points, i.e. even at top and bottom.' — Perhaps *bhasala* (here rendered 'bee') refers (inaccurately?) to the coccus insects.

<sup>11</sup>He is called by the equivalent name *Māñikya-chaṇḍa* at iii. 26<sup>2</sup>.

open palm,<sup>1</sup> contemplate this festal season of spring :<sup>2</sup>— [of spring,] that quickens bold maids unto amorous flurry ; that sets a-dancing like dance-girls the creepers that sway in the Malabar breezes ; that sweetly recites its pañchama-note in the throats of the soft-throated [cuckoos] ;<sup>3</sup> that brings forth in ample measure the rods for the bows of Cupid and speedeth the arrows of love with vehemence none may hinder ;<sup>4</sup> [of spring,] the loved friend of [that] matron staid, [the Earth,] the Keeper of Treasure. [3]

QUEEN. The Malabar-breezes have indeed begun, as the bards have said. For,

Waving the garlands that hang in the doorways of Lañkā,<sup>5</sup> slowly swaying the sandal-tree thickets in the hermitage of Agastya,<sup>6</sup> blended with odors of camphor, making to tremble the clumps of açoka,<sup>7</sup> setting completely a-dancing the creepers of betel, impetuously kissing the waters of Tāmraparnī,<sup>8</sup> [hither at last] are blowing the breezes of Chāitra.<sup>9</sup> 17

And again:

“Your jealous pride quit ye, [fair maids]! give [each] to your darling a glance, be it never so restless!<sup>10</sup> [for] tender youth, that plumps your swelling breasts, by days is measured,<sup>11</sup> five [perchance], or ten!”—such is, as it were, the Five-arrowed God’s<sup>12</sup> all-galling command, disguised

<sup>1</sup> Cp. note to i. 32.

<sup>2</sup> I take mahūsava (madhu-utsava) as an instance of rūpaka (Daṇḍin’s Poetics, ii. 66) and interpret it, not as ‘spring-festival,’ but rather as ‘the spring which is like to a festival,’ and so, ‘the festal season of spring.’ Similarly, ‘creeper dance-girls,’ i.e. ‘creepers that are like dance-girls.’

<sup>3</sup> Literally, [spring,] ‘possessing the note, sweet and recited (or sweetly recited), in the throats of the soft-throated [kokilas or koils].’

<sup>4</sup> I take this as a copulative compound (Whitney, Grammar, § 1257) made up of two possessive compounds: literally [spring,] ‘possessing abundantly-produced Cupid’s-bow-rods and possessing unbroken arrow-impetuosity.’—The exceedingly long word is notable for its excessive alliterative use of *nd*’s.

<sup>5</sup> Ceylon.

<sup>6</sup> Located on a crest of the Malabar range

by the Rāmāyaṇa, ed. Bombay, iv. 41. 15 ; but a later stanza (34) of the same canto inconsistently puts his dwelling on Mount Kuñjara in Ceylon.—The canto contains many of the geographical allusions which occur in this play. Cp. Lassen, Indische Alterthumskunde, i. 153 f.

<sup>7</sup> Kañkellī, a name for the açoka-tree—see my notes to l. 20<sup>27</sup>.

<sup>8</sup> A river rising near the southern end of the Western Ghauts and flowing generally south and east to the gulf of Manar. At present the name Malaya is hardly applied to the Ghauts so far south.

<sup>9</sup> The first month of spring, March–April, p. 214.

<sup>10</sup> Literally, ‘a glance, followed by unsteady movements (of the eyes).’

<sup>11</sup> Literally, ‘youth [is] for days.’

<sup>12</sup> Cupid’s.—For 20 names of Cupid and for names of his belongings, see Hemachandra, 227 ff.

under the melodious warblings of the cuckoo, which the festal season of Chāitra [just now] hath suddenly given.<sup>1</sup> 18

JESTER. Hi there! among you all, I'm the only one that's a bit of a scholar: for my father-in-law's father-in-law used to lug around books at another man's house.

ATTENDANT [Vichakshaṇā]. [*Bursts out laughing.*] Got your learning by direct inheritance, then, didn't you? [4]

JESTER. [*Rather nettled.*] Ha, you slave-girl's child, who'll be a bawd in your next birth, you Vichakshaṇa, Small-Fraction-er!<sup>2</sup> am I such a fool as to be laughed at even by you? [6] And besides, — O you polluter of other men's sons, you light-o'-love,<sup>3</sup> you terror of the gambling-hells, hand and glove with ruined folk!<sup>4</sup> — what have *you* got to say against my inheriting my learning?<sup>5</sup> please take notice that they who are born in Akāla-jalada's family do get their learning by inheritance! but there's no use in talking. — "Bangle on your wrist, no need of a mirror."<sup>6</sup> [10]

VICHAKSHAṆĀ. [*Reflecting.*] Right you are! — Nor of asking<sup>7</sup> the bystanders if a horse is speeding, when you see him on the dead run. — Come now, give us a description of spring. [14]

JESTER. How do you come to be standing there chattering like a caged starling?<sup>8</sup> *You* don't know anything. — So I'll give my recitation

<sup>1</sup> I find a very similar thought in Kāvya-prakāṣa, x. 105, p. 705, ed. Bombay (given also by Böhlingk, Sprüche, 2021, kṣīṇaḥ, etc.).

<sup>2</sup> I coin this word to reproduce the jingling and riming billingsgate of the original — *ṇillakkhaṇe viakkhaṇe*, 'insignificant Vichakshaṇā'; and neglect the -ā.

<sup>3</sup> An unclear word; perhaps 'having the character of a bee' (in its flight), i.e. 'unsteady, capricious.'

<sup>4</sup> 'O thou, united with ruined folk,' root *trut*.

<sup>5</sup> 'Was the inheriting of my learning a discredit?'

<sup>6</sup> The fact is as plain without talk as is a bangle on your wrist without a mirror. This last seems to be a proverb (p. 206) and in abrupt form.

<sup>7</sup> That is, 'and no need of asking' etc. — Apparently a second proverb of the same purport as the foregoing.

<sup>8</sup> 'Caged sārīā.' The same as the *maṇa-sārīā*, Skt. *madana-sārīkā*. From *maṇā* or *mayāṇā* Platts derives *mainā*, the name of the mina bird: see his Hindūstānī Dic'y, under *mainā*, p. 1108a. The *mina* is the talking starling or religious grackle of India, the Eulabes religiosa: see Century Dic'y, under Eulabes, and picture.

As Dr. Konow tells me, the *sārīkā* is mentioned with the parrot (*suke sālīkā*) as early as Aṣoka's reign, namely in Edict 5 of the Delhi Pillar: see Senart, Les édits des piliers, p. 44, 65, or Bühler, ZDMG. xlv. 64, 69, or Bühler, Epigraphia Indica, ii. 259.

The birds are habitual companions in literature and in life. A caged parrot and the *mina* are mentioned together, *Mṛcchakaṭikā*, ed. Stenzler, p. 71<sup>16</sup>, the latter as chattering (*kurukurāadi*) like a saucy house-maid. Cp. the whole scene with the caged *sārīā*, *Ratnāvalī*, beginning of act ii.; and parrot

before my old man<sup>1</sup> and the Queen : for musk isn't sold in a petty hamlet or a jungle ; nor is gold tested without a touchstone.<sup>2</sup> [18]

[*So saying, he recites.*]

The Sinduvāra shrubs that bear a quantity of blossoms like to rice-pudding,<sup>3</sup>—my favorites are they ; and also the multitudes of fair jasmine blooms, like to strained buffalo-milk.<sup>3</sup> 19

VICHAKSHAṆĀ. [*Derisively.*] Your words are as paltry as you yourself are.<sup>4</sup>

JESTER. Well then, Miss Noble-Words, do you give a recital.

QUEEN. [*Smiling a bit.*] Friend Vichakshaṇā, you're rather puffed up<sup>5</sup> with pride before us on account of your strong poetic ability. [5] So then, do you recite now, before my lord, [the King], a bit of poetry of your own making : for that is true poetry which will bear recital<sup>6</sup> in the assemblies ; that is pure gold which proves clear<sup>7</sup> on the touchstone ; she is a true wife who gladdens her husband ; he is a true son who makes his family illustrious. [7]

VICHAKSHAṆĀ. As the Queen commands. [*So saying, she recites.*]

episode of this play, iv. 4. In KSS. 77, parrot and mina tell stories.—Caged birds in frescoes, Griffiths, pl. 45.

The Indian exquisite (nāgarika) spent the time between his forenoon meal and his midday nap in teaching his parrots and starlings to talk : see Kāmasūtra, ed. Bombay, 1891, p. 48<sup>11</sup>, 49<sup>18</sup> ; Bāṇa's Kādambarī, p. 356 end. For this accomplishment both birds have great capacity. They can rattle off at a great rate the Vedas and Ṣāstras, which they incessantly overhear : Kādambarī, p. 81<sup>1</sup>, 38 ; cp. Harshacharita, p. 244<sup>7</sup>, 221 end ; also, above, p. 204, Fischel. Secrets must not be told in their presence : comm. to Manu vii. 149. A very learned parrot appears at KSS. lix. 28 ff. Both birds alike come to grief for their much talk, Sprüche, 899.

See T. C. Jerdon, Birds of India, Calcutta, 1863, ii. p. 320-340 ; R. C. Temple has a valuable paper about the bird, Panjābī Shārak, Indian Antiquary, xi. 291-3 : cp. xiv. 305 (Aelian's description). See also Wilson, Hindu Theatre, ii. 277 ; and Index to Ridding's Kādambarī, p. 225, under maina. While I am studying this subject, my friend Rouse, of Rugby School, sends me his charming

book, The Talking Thrush, London, 1899. And Bloomfield refers me to Kāuṣhika, x. 2, etc. (very pretty symbolism).

<sup>1</sup>The Sāhitya-darpaṇa, no. 431, allows *vaassa*, 'comrade,' as a form of address to the king, to be used by royal sages and by the jester. When so used by the jester, with *piā*, it seems to me to connote no less familiarity than our colloquial "Old Man."—The chief of police uses it when he offers to treat the low-caste fisherman, who, after finding Ṣakuntalā's ring, gives part of the money-reward to the officers (end of prelude to act vi.). Cp. preface, p. xix.

<sup>2</sup>I mustn't cast my pearls before swine, nor seek the applause of "the unskilful." Only "the judicious" must pass upon my verses.—Proverbial expressions again.

<sup>3</sup>In whiteness. Cp. i. 16<sup>b</sup> and Kādambarī, p. 100, 261.—The Jester's verses smack of the kitchen.

<sup>4</sup>'Your words match your own paltriness,' taking *kantārattaṇa* as = *kārpaṇya*.

<sup>5</sup>For *uttāṇā*, Konow cites *Pāiyalacchī*, st. 75.

<sup>6</sup>'That is poetry which is recited' etc.

<sup>7</sup>Sub voce *ṇivvaḍ* : cp. H. 4. 62.

The winds that had almost died on<sup>1</sup> the flanks of the mountains of Lañkā, that had grown weak from filling wide-expanded hood after hood of the serpents,<sup>2</sup> wearied with dalliance,<sup>3</sup>— at this season, they, as Malabar-winds, mingling with the sighs of maids whose lovers have left them, have become, suddenly, although in their childhood,<sup>4</sup> strong, filled as it were with freshness. 20

KING. Truly, Vichakshaṇā is clever (*vichakshaṇā*) by reason of her skill in expression and her variety of diction. And so, she stands— what else?— as a crest-jewel of poets.

JESTER. [*Nettled.*] Then why don't you say it straight out: "Vichakshaṇā's at the tip-top in poetry, [and I,] Kapiñjala, a Brahman, at the very bottom" ? [4]

VICHAKSHAṆĀ. My good man, don't get excited. It's your poem that betrays your poetic ability:<sup>5</sup> for your words, fine [enough in themselves], although [spent] on a matter blameable for paltriness,— like a string of pearls on a flabby-breasted [old hag], like a [trig] bodice on a pot-bellied creature, like the collyrium pencil<sup>6</sup> on a one-eyed woman,— are not over and above charming. [7]

<sup>1</sup> Root *skhal*: 'stumbled,' or (as we say of the wind) 'fallen'; and so, "checked by.'

<sup>2</sup> Literally, 'had come to impoverishment in the wide-expanded hood-row's (subjective genitive!) swallowing.' The ranks of expanded hoods of the female serpents have swallowed so much of the wind that its force has slackened! Characteristic exaggeration! Quite similar is the idea of Daṇḍin, who calls the slack south-wind the "leavings from the repasts of the serpents of the Malabar hills," *Daçakumāra-charita*, I. v., beginning.— "The snakes, 'tis said, on wind are fed." *Sprüche*, 4873, *phaṇī pavanabhuk*: cp. 4876. "The Cobras . . . prefer taking their food at dusk or in the night."— *Fayrer*, p. 6.

My colleague, Mr. Samuel Garman, Herpetologist of the Agassiz Museum, kindly refers me to Sir Joseph Fayrer's *Thanatophidia of India*, 2d ed., London, 1874. Plates 1-6 of this magnificent folio are devoted to the very deadly *Naja tripudians*, the Naga, or Cobra di Capello. I quote from page 7: "Some of the snake-catchers have a curious notion concerning the sex of the Cobra. They

say that the hooded snakes are all females and poisonous; and that the males are all hoodless and innocent." It is not venturesome to assume that this belief, albeit unfounded, was current a thousand years ago and accepted by our poet. Hence the significance of his specific mention of the female serpents. The males are in fact smaller than the females, Mr. Garman tells me.— If Fayrer is not accessible, the reader may consult Joseph Ewart's *Poisonous Snakes of India*, London, 1878.

<sup>3</sup> Cp. *Bhartṛhari's ardhamaṇḍitvā*.

<sup>4</sup> Because the season in which they blow has only just begun.— The whole stanza is commented in *Jhalkikar's ed. of Kāvya-prakāça*, iv. 41, p. 157.

<sup>5</sup> That is, if you have any: and here, yours show that you haven't.— I purposely use 'betray,' as having, like *pisuṇedi*, a sinister connotation.

<sup>6</sup> That is, the strokes of the pencil with which women applied the collyrium to blacken their eyelids and eyebrows by way of adornment.

JESTER. With you, on the contrary, although your matter was charming, — it wasn't pretty, the way you strung the words together. [8] Like a row of copper bells on a golden girdle, like trimmings of coarse silk on a [fine] silken fabric, like sandal-ointment on a girl of loveliest tint,<sup>1</sup> — it [your language] doesn't partake of the elegance [of your ideas].<sup>2</sup> But in spite of all that, you do get praised. [10]

VICHAKSHAṆĀ. My good man, don't get excited. There's no rivaling you: for you, though unlettered as the iron beam of a goldsmith's balance, are employed [in a, *that is*] as part of a [still finer] balance for weighing jewels; while I, though lettered like a [common] balance, am not employed in the weighing of gold.<sup>3</sup> [14]

JESTER. If you ridicule me that way, I'll tear off that part of you that goes by the name of Yudhishtira's eldest brother,<sup>4</sup> your left one, and your right one too, in a hurry. [15]

VICHAKSHAṆĀ. And I'll break that part of you that goes by the name of the asterism<sup>5</sup> following Latter Phalgunī, in a hurry. [16]

KING. Man, don't talk that way. She has some standing<sup>6</sup> in the line of poetry. [18]

JESTER. [*Nettled.*] Then why don't you say it straight out: "Our little hussy's a first-rate poet, ahead even of Harivṛddha, Nandivṛddha, Poṭṭisa, Hāla, and the rest"? [*So saying, he prances around on the stage.*] [21]

VICHAKSHAṆĀ. [*Derisively.*] You take yourself off to where my first swaddling-clothes went.<sup>7</sup> [23]

<sup>1</sup> To an Occidental, *gāura*, 'yellowish' is a doubtful compliment: it is applied to a beautiful woman of golden flesh-tint, at *Rāmāyaṇa* v. 10. 52, ed. Bombay, and is used similarly here, as I think.

<sup>2</sup> Or, your uncouth words do not support or keep from falling (*avalambedi*), that is, do not keep from appearing ridiculous, the elegance of your ideas. — The jester's words are good and his subject bad (like pearls on a hag): *Vichakshaṇā's* words are bad and her subject good (like a coarse patch on a fine fabric). I am not sure about *avalambedi*. If I am right, the sandal-ointment seems out of place.

<sup>3</sup> Presumably, the beam of the common balance, for bulky things like cotton, had

its divisions marked by letters (*akṣaras*); while the beam of the balance for weighing gold or finer objects was not lettered. At any rate, the play of words on "unlettered" (= 'unmarked' and 'illiterate') and "lettered" (= 'marked' and 'literate') is palpable. — She means, "you, jester, are a rough stick; but are employed on work (poetry) as fine as gem-weighing — that is, royal favor gives you a chance at 'high art': while with me the case is reversed."

<sup>4</sup> *Karṇa*: *karṇa*, as appellative, means 'ear.'

<sup>5</sup> *Hasta*: *hasta* means also 'hand.' See p. 214.

<sup>6</sup> Compare BR. vii. 1330, under *k*).

<sup>7</sup> That is, "to the devil knows where!"

JESTER. [*Turning his head to look back.*] And you — to where my mother's first set of teeth went.<sup>1</sup> [25] Here's luck to such a royal court as this, where a hussy appears [to be set] on a par with a Brahman, where strong drink and the five products of the [sacred] cow are put in one and the same dish, where glass and ruby are employed together on the [same] parure. [26]

VICHAKSHAṆĀ. In this royal court may you have that<sup>2</sup> put on your neck [namely, a half-wring, as we might say], which the Exalted Triple-eyed God [Çiva] wears on his head [namely, the half-ring of the moon]; and may your head be well bruised by that [namely, the touch of a foot] by which<sup>3</sup> the longings of the açoka tree are satisfied [namely, the touch of a maiden's foot]. [27]

JESTER. Ha, you slave-girl's child, you terror of the gambling-hells, you wholesale polluter of young men,<sup>4</sup> you street-walker! that's the way you talk to me, [is it?] well then, as sure as I'm a great Brahman,<sup>5</sup> you shall get that by which, about February or March, the longings<sup>6</sup> of the horse-radish tree<sup>7</sup> are satisfied; and that which a strong but lazy bull gets from the outcastes.<sup>8</sup> [29]

VICHAKSHAṆĀ. While I, if you go rattling on that way, like the [jingling] bangles on my foot,<sup>9</sup> with my foot I'll smash your face. And

<sup>1</sup> "To the devil knows where."

<sup>2</sup> The *ardha-candra*, literally, 'half-moon,' serves as Çiva's diadem (cp. i. 3<sup>a</sup>); but the word means also 'the hand bent like the crescent moon for clutching.' 'To (give, i.e.) put a half-moon on a man's neck' = 'to wring his neck.'

<sup>3</sup> Literally, 'by which the açoka tree gets its *dohada*:' *dohada*, 'the whimsical longing of a pregnant woman,' is here the desire of the budding tree to bloom. This is accomplished by the touch of a fair maid's foot. The "touch" as applied to the jester would be a rude kick.

The açoka is one of the loveliest of Indian trees. It blooms at the beginning of the hot weather, say the botanists; when touched by a fair maiden's foot, say the poets. — The latter have very much to say about it; compare ii. 43, below, and Vāsudeva's Scholion thereto, and see especially ii. 47. Indeed, the *Sāhitya-darpaṇa* makes the matter to be one of "common notoriety" — see no. 576,

under *khyāti* . . . *viruddhatā*, and p. 228 end. See also Paul Elmer More's "Century of Indian Epigrams," no. XI; and *Sprüche*, 5693, *raktāçoka*, a stanza which some Mss. insert in the *Vikramorvaçī* immediately after *raktakadamba*, iv. 30. The flowers are of a beautiful orange color, changing gradually to red.

<sup>4</sup> Seems to mean the same as *para-putta-viçālini*, i. 18<sup>8</sup>. — But Vāsudeva, p. 17<sup>18</sup>, explains it as 'getting your living by perjury,' taking *kosa* as 'false oath.'

<sup>5</sup> 'By the word of me, a great Brahman.'

<sup>6</sup> Sarcastically here.

<sup>7</sup> *Moringa pterygosperma*, called *dañca-mūla* at Rājanighaṇṭu, p. 142, Poona. The bulbs are cut up for a pungent sauce and the limbs are torn off for their flowers.

<sup>8</sup> A cut in his nose, for the insertion of a nose-ring (cp. *Manwaring*, *Marāṭhī Proverbs*, no. 201). — Cp. *Hemachandra*, 1268, and *Marāṭhī bailla*. — For ablative, see p. 203.

<sup>9</sup> The point of comparison between the jester and the bangles is the senseless noise

what's more, I'll tear off from you the pair of parts [your ears] that go by the name of the asterism<sup>1</sup> that follows Latter Ashāḍhā, and chuck 'em away. [31]

JESTER. [*Walking testily about the stage — then in a rather loud voice, behind the curtain —*] Commend me to such a royal court as this — when<sup>2</sup> it's a devil of a way off! [a court] where a slave-girl sets up a rivalry with a Brahman! Well, from this day on, I propose — obediently paying my humble duty to my worshipful spouse Vasum̐dhara — to stay just at home! [*Laughter all round.*] [35]

QUEEN. What sort of fun can we have without our worthy Kapiñjala? [or] how adorn our eyes beautifully without collyrium? [36]

JESTER. [*From the tiring room.*] Oh no, you won't get me to come back, not by a long shot! better look out for somebody else to be your "old man": or perhaps you might put this mean little wench in my place, after giving her a mask with a long beard, and awful ears.<sup>3</sup> — I'm the only one among you that's dead and done for; but you — here's life to you for a hundred years! [41]

VICHAKSHANĀ. Don't try to make up with<sup>4</sup> the Brahman Kapiñjala: conciliation only makes him all the harsher, just as sprinkling water on a knot in a hempen rope makes it all the tighter. [43]

QUEEN. [*Looking in every direction around her.*] For that the God of Day, resting his glance on the unsteady swings that are tossed to and fro by the feet of the singing wives of the herdsmen, driveth his car with halting coursers,<sup>5</sup> — therefore are the days very, very long.<sup>6</sup> 21

JESTER. [*Reëntering hurriedly.*'] Give place, give place!<sup>8</sup>

KING. For whom?<sup>9</sup>

JESTER. Bhāiravānanda is standing at the door.

that both make. Pāda-lagga, 'attached to my foot' = 'on my foot.'

<sup>1</sup> Strictly speaking, Abhijit (containing a Lyrae) comes next after Latter Ashāḍhā, but it is so far from the ecliptic as hardly to count. Then comes Çravaṇa: çravaṇa means also 'ear.' See p. 214, and Whitney's Essay on the Lunar Zodiac, there cited, pages 410, 409, and 355.

<sup>2</sup> Literally, 'such a court is praised when' . . . , like the German *das lobt ich mir*.

<sup>3</sup> "Ears like a bamboo cup" — says the Scholiast.

<sup>4</sup> I take, *anu-sam̐dheda* as a Prakrit

counterpart of *anu-sam̐dhayata*, from *saṁdhay* as denominative of *saṁdhi*.

<sup>5</sup> Literally, 'goes, having a limping-steed car, a car with limping steeds.'

<sup>6</sup> This stanza is a covert hint (*dhvanyate*) at the fact that she greatly misses her jester. — Scholiast.

<sup>7</sup> See Lévi, Théâtre, p. 374.

<sup>8</sup> Although this English phrase means 'make way or room,' it is perhaps the nearest feasible equivalent for what is literally 'a seat, a seat!'

<sup>9</sup> 'What (purpose is there) with it (the seat)?'



QUEEN. The one who is popularly reported to be a wonderful master magician ? [5]

JESTER. Yes, to be sure.

KING. Have him enter.

[The Jester goes out, and reënters with the Magician.]

BHĀIRAVĀNANDA. [As if a little boozy.]<sup>1</sup>

As for black-book and spell, — they may all go to hell!<sup>2</sup>  
My teacher's excused me from practice for trance,<sup>3</sup>  
With drink and with women we fare mighty well,  
As on — to salvation — we merrily dance!<sup>4</sup>

22

Moreover :

A fiery young wench to the altar I've led.<sup>5</sup>  
Good meat I consume, and I guzzle strong drink;  
And it all comes as alms, — with a pelt for my bed.  
What better religion could any one think?<sup>6</sup>

23

And again :

Gods Vishṇu and Brahm and the others may preach  
Of salvation by trance, holy rites, and the Vedies.<sup>7</sup>  
'Twas Umā's fond lover<sup>8</sup> alone that could teach  
Us salvation plus brandy plus fun with the ladies.

24

<sup>1</sup> See A. V. W. Jackson on tippy episodes in plays, *Am. J'n'l of Philology*, xix. 250.

<sup>2</sup> Literally, 'I know nothing of (= I ignore) spells [and] Tantras.' The latter I take here to be the treatises called Tantras — cp. Aufrecht, *Bodleian Catalogue*, 91–95.

<sup>3</sup> The intent contemplation which was very anciently and widely practised in order to bring on a state of hypnotic trance.

<sup>4</sup> Literally, 'unto salvation we go, following the Kula way.' The "Kula way" is so called because its followers (Kāulas) refer to a Kula Upanishad as scriptural authority for their practices (Williams). — The union of the male principle in nature with the female is typified in the androgynous form of Çiva, in which the right side is male and the left is female. The latter represents the personified 'Power' of nature (çakti = 'power'), and her worshippers are called Çaktas or Followers of the Left-hand Way. This worship degenerated into the most indescribable licentiousness. It was ostensibly practised in order to attain, in the manner prescribed by the Tantras, the supernatural powers such as the

Magician is here supposed to possess. — The reader may consult Monier-Williams, *Brahmanism and Hinduism*,<sup>4</sup> p. 180–186.

For the doubtless satirical juxtaposition of sensuality and salvation, cp. a lampoon on the Buddhists, cited by Leumann, *Wiener Zeitschrift für die Kunde des Morgenlandes*, iii. 332, which I render as follows :

A good soft bed ; an early drink on rising ;  
Dinner at noon ; his toddy in the evening ;  
Sweetmeats at night ; — to crown it all, salvation!

See? that's the way your Çākya-son would work it!

<sup>5</sup> 'A hot strumpet has been consecrated (see *dīkṣ*) as lawful wife.'

<sup>6</sup> Literally, 'to whom does the Kāula religion not appear charming?'

<sup>7</sup> I have assumed "Vedy" (riming with "lady") as a colloquially humorous mispronunciation of "Veda," the name of the oldest holy scripture of India. It will seem natural enough to any Yankee.

<sup>8</sup> Çiva, as god of the Left-hand Çaktas.

KING. Here is a seat. Let Bhāiravānanda take it.

BHĀIRAVĀNANDA. [*Seating himself.*] What'll you have me do?

KING. Glad to see a wonder in 'most any line you please.

BHĀIRAVĀNANDA.

I can bring down the moon to the ground  
 And show you its rabbit-face<sup>1</sup> round.  
 The car of the sun I can stop in mid-sky.  
 Wives of sprites, gods, or Siddhas through heaven that fly,  
 Or of Īiva's retainers, — I fetch 'em anigh.  
 Lord knows what on earth I can't do if I try.

25

So tell me what you'll have done.

KING. [*Looking at the Jester.*] Say, man, has a peerless gem of a woman been seen<sup>2</sup> anywhere?

JESTER. There is here in the Deccan<sup>3</sup> a town named Vidarbhā. There I have seen one gem of a girl. Her let him "fetch anigh" [to us] here. [7]

BHĀIRAVĀNANDA. I am fetching her anigh.

KING. Bring down the full moon<sup>4</sup> to the ground.

[*Bhāiravānanda represents in pantomime<sup>5</sup> the practice for trance.*] [10]

[*Then enters, with a hurried toss of the curtain, the Heroine. — All gaze.*] [12]

KING. Oh, wonderful, wonderful!

Since the tips of her curly locks yet stick to her face, since her eyes are red with the washed-off collyrium, since drops are a-tremble on the massy tresses she holds in her hand,<sup>6</sup> since she has but a single garment and that but half put on,<sup>7</sup> — therefore I think this girl, who alone can fill me with wonder,<sup>8</sup> was busied with her play in the bath<sup>9</sup> [at the moment when she was] "fetched anigh" by yonder master Magician. 26

And again:

With one lily-hand arranging the border of the garment that falls on

<sup>1</sup> The Hindu sees, not a "man in the moon," but a rabbit (cp. H. C. Warren, *Buddhism in Translations*, p. 274), or a black-antelope (cp. note to ii. 20 below).

<sup>2</sup> We miss the *tae* or *tue* ('have you seen') which appears in the variants, and is answered by *mae*, i. 25<sup>6</sup>.

<sup>3</sup> See page 213.

<sup>4</sup> Literally, 'the moon on the night of the full,' — in palpable allusion to the first line of the Magician's stanza (25), but

with covert allusion to any full-moon-faced beauty whom the king would be glad now to see.

<sup>5</sup> See Lévi, *Théâtre*, p. 387.

<sup>6</sup> Literally, 'hand-supported mass of sprays of hair.'

<sup>7</sup> 'Since a single garment-border (or garment-skirt) has been put on.' — She had no time to put it all on properly.

<sup>8</sup> Literally, 'sole-producer of marvels.'

<sup>9</sup> Cp. ii. 24 and note to ii. 24<sup>3</sup>.

her rounded breasts so firm,<sup>1</sup> with the other restraining<sup>2</sup> the sari<sup>3</sup> that flutters as she walks,<sup>4</sup>— who in a picture could her grace portray?<sup>5</sup> **27**

JESTER. For her bath she had doffed her ample parure. Her adornments were spoiled by the breaking of the waves.<sup>6</sup> Her slender form shows neath her dripping vesture.<sup>7</sup> This maiden's glance is the sum and substance of loveliness. **28**

HEROINE. [*As she looks at them all—aside.*] That this is some great King is made manifest by the way in which he plainly unites the graces of dignity and charm.<sup>8</sup> Of this one too I have an opinion, [namely,] that she is his First-Queen—you don't need to be told, in order to recognize Gāuri<sup>9</sup> at the left side of the Half-woman God.<sup>10</sup> And this is the master Magician. [5] Here again are the attendants. [*Stops to reflect.*] Then why does his look seem to make so much of me, even in the presence of his wife? [*So saying, she gives a coquettish glance.*<sup>11</sup>] [9]

KING. [*Aside—to the Jester.*] When she suddenly, past my ear, shot a sidelong glance sharply flashing, [a flashing glance] whose brilliancy was like that of the cavities of the petals on the tips of the ketakas where the bee sucks,<sup>12</sup>—then was I whitened surely with the best of camphor

<sup>1</sup> Literally, 'on her firm-breast-hills': *thala* is used of parts of the body which may be considered as raised or elevated or projecting or rounded above or beyond its general surface—so of buttocks (ii. 1<sup>a</sup>), of cheeks, of breasts. Cp. BR., s.v. *sthala* (3<sup>a</sup>, 4<sup>a</sup>).

<sup>2</sup> Dr. Konow books the word, of course, under root *yam*.

<sup>3</sup> The *kaḍilla* (defined by HD. as *kaṭi-vastra*) is doubtless the sari (or saree or sary), a long piece of silk or cotton wrapped about the hips, with one end falling nearly to the feet and the other thrown over the head, and here the same as the *potta* or 'garment' of line b—since she wore but "one."

<sup>4</sup> Literally, 'the *kaḍilla* which was moved (from the, i.e.) by the walking,' *caṅkramaṇa-tas*, Whitney, § 1098.

<sup>5</sup> Literally, 'she is not portrayed in any one's picture.'

<sup>6</sup> Of the pool or river in which she had been bathing.

<sup>7</sup> Literally, (the glance of this one) 'having a body-liana (*laā*) coming into sight (*ullāsin*) from her dripping vesture,' *oill-ānsua-ullāsi-taṇu-llaāe*: or, *ullāsin* might be

'radiant,' i.e. 'radiantly beautiful'—see BR. under *las* + *ud*.

<sup>8</sup> Literally, 'This one is known as a king by this (*imiṇā*) profound-and-charming grace-union.' Here *imiṇā* means 'this which you plainly see, this plain or manifest' (union), reminding us a little of Latin *ille*. As used of the character, *gambhira* is 'deep, solemn, dignified.'

<sup>9</sup> Literally, 'Gāuri, even untold, is known:— and it's just as easy, even without help, to recognize the Queen.'

<sup>10</sup> See note to i. 22<sup>d</sup>.

<sup>11</sup> *Vāsudeva* defines *try-aḡram* as *tiryag-udañcitam*, (she looks a look) 'bent sideways.' The king refers to this glance at ii. 1<sup>d</sup>.—See notes on the coquettish glance, ii. 6<sup>a</sup>, iii. 2<sup>d</sup>.

<sup>12</sup> Literally, 'when a sharp sideglance-flash was shot ear-nigh suddenly,—[a flash] possessing brilliancy (*chavi*) like [that of] bee-sucked *ketaka*-tip-petal cavities.' I take *sav-* as 'with an ear-interval,' not hitting. *Kaṭākṣachaṭā* occurs in the 2d example to *Sāhitya-darpaṇa*, no. 100, cited by BR. ii. 1072. The pple *āḍḍhia*, 'pulled at' by bees, is booked under *kṛṣ* + *ā*.

(*karpūra*),<sup>1</sup> bathed surely with moonlight. Meantime I am become overlaid as it were with dense pearl-dust. 29

[As before, aside — to the Jester.]

Oh, the splendor of her beauty!

Methinks her waist, circled with triple folds, were easily grasped even by a baby's fist, while to compass the expanse of her hips is not possible<sup>2</sup> even with the two arms.<sup>3</sup> A tender child's hand suggests a comparison for the bigness of her eyes.<sup>4</sup> And so [by reason of her beauty], it is not possible in a picture to portray her as she really is.<sup>5</sup> 30

JESTER. Albeit her adornments are stripped off for the bath and her cosmetics are washed away by it, [yet] how lovely she is! or rather, let me say,

Even women who are devoid of [natural] beauty put on adornments, [for] they win a certain comeliness by such embellishment; [but] adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty].<sup>6</sup> 31

KING. That's true of *this* girl, at any rate. For

Her loveliness is like to gold, untarnished, unalloyed.<sup>7</sup> Her almond-eyes reach even to her ears.<sup>8</sup> The expanse of her cheeks is like to the full-orbed moon. That she is under the protection of the Five-arrowed God, [who guards her] with bended bow,<sup>9</sup> [is clear], because

<sup>1</sup> Or, with a pun of which the King is not consciously guilty, 'then was I irradiated with love for Karpūra (-mañjari).'

<sup>2</sup> The phrase *no jāi* (yāti) seems to be used like *es geht nicht, that won't go*, etc. 'The expanse is not possible to be embraced' (vest). For the use of the infinitive here and in d, see Jacobi, § 116. — 'Expanse:' cp. i. 32<sup>b</sup>.

<sup>3</sup> The style of beauty here exaggeratedly described is abundantly illustrated by the sculptures of ancient Indian monuments. They out-Rubens Rubens in his most drastic avalanches of buttocks. See A. Cunningham's Bharhut, Plate xxiii. Hindu painters show more self-restraint than the sculptors and poets: see Griffiths, i. p. 9<sup>a</sup>.

<sup>4</sup> 'The bigness has a comparison (given, i. e.) suggested by the hand.' Cp. i. 32<sup>a</sup>.

<sup>5</sup> Paccakkham.

<sup>6</sup> Literally, 'even of a person nature-handsome, the comeliness opens its eyes for [aid of] adornments.' Repeated at ii. 25.

<sup>7</sup> Literally, 'gold, new (or fresh) and genuine.' The two adjectives are not without appropriateness of reference to girlish loveliness also.

<sup>8</sup> A strange bit of racial psychology underlies the varying national ideals of beauty of person (cp. note to ii. 46). — Literally, 'Of her eyes the length is brought to a stop (skhalitam, 'stumbled, fallen,'—or as pple of the causative) by her ears.' Cp. i. 16<sup>b</sup>; 30<sup>c</sup>; 34<sup>e</sup>; ii. 27<sup>a</sup>. Of a handsome young ascetic, Bāṇa says, "his eyes were so long that he seemed to wear them as a chaplet," Kādambari, p. 280. See Griffiths, i. 8<sup>b</sup>.

<sup>9</sup> Dhanuddaṇḍa is 'bow-stock;' but *stock* in this connection (see Century Dic'y, s.v. *stock*, sense 9) is superfluous in English.

his arrows,<sup>1</sup> "Parcher," "Bewilderer," and the rest,<sup>2</sup> are piercing me through. 32

JESTER. [*With a smile.*] The wind of the highway knows the liana's power of resistance.<sup>3</sup>

KING. [*With a smile.*] I tell you, old man :

The embellishment effected by their own manifold excellences makes handsome the person of women ;<sup>4</sup> while splendor of attire seems [rather] to conceal<sup>5</sup> their beauty of form. Accordingly, for those on whose limbs is imprinted the seal of a certain loveliness,<sup>6</sup> Cupid, methinks, with bended bow, stands as the ever-ready servant.<sup>7</sup> 33

Moreover : Of this maiden

The spread of the hips is such that no creeper-like girdle is on them ; the breast-hills are so towering as to hide from her sight her waist ;<sup>8</sup> the eyes are so long that there is no [room for a] lotus on her ear ;<sup>9</sup> and the face beams forth with such radiance that it seems like a second moon on the night of full moon.<sup>10</sup> 34

QUEEN. Worthy Kapiñjala, find out<sup>11</sup> who she is.

JESTER. [*To the Heroine.*] Come, sweet-faced girl, sit down and tell me who you are.

QUEEN. A seat for her !

Although we say *bow-string* when we mean the *string*, we say simply *bow* when we mean the *bow-stock*. Cp. *vana-antare* etc.

<sup>1</sup> Literally his 'seekers.' The verb is listed under *vyadh*.

<sup>2</sup> Namely, "Inflamer," "Ruiner," and "Crazer" — *samdīpana*, *uccāṭana*, *unmādana* : see Uhle's *Vetāla*, p. 8<sup>12</sup>. Or cp. Mahegyara's comment on *Amarakoṣa*, i. 1. 27. The two here mentioned are punned upon at iii. 26, see note.

<sup>3</sup> *Soḍirattana*, 'manliness, pride, self-respect.' For this passage, Dr. Konow suggests 'power of resistance.' Cupid knows how hard it is to conquer the King and so is shooting at him with great energy.

I give with diffidence the following interpretation : By i. 32, the King means, "Cupid guards this fascinating girl, and I fear I may not win her." "Never fear," says the Jester, reassuringly ; "the wind knows how little resistance the swaying creeper offers."

<sup>4</sup> 'The person of women is beautiful [when] embellished by the host of their own excellences.'

<sup>5</sup> In Index under *chad*. — Cp. ii. 26, 27.

<sup>6</sup> 'To whose limbs a certain imprint of loveliness is gone.'

<sup>7</sup> Ready to read from their coquettish glances their unspoken commands and to enthrall their lovers accordingly. — Scholion.

<sup>8</sup> Literally, 'the breast elevation (or prominence) is so that she sees not her navel at all.'

<sup>9</sup> Cp. note to i. 32<sup>b</sup>.

<sup>10</sup> 'And so outshining is the face that the night of full moon [is] possessing two moons.' *Rājaṅkharā* repeats this idea (see p. 206) in his three other plays, *Viddh*. iii. 27, *Bālar*. iii. 25, *Bālābh*. i. 31; cp. *Çārīṅgadhara* 3659 and p. 189 : *udañcaya mukham manāg ; bhavatu ca dvicandram nabhaḥ*.

<sup>11</sup> 'Know thou by asking,' 'πυθού.'

JESTER. Here is my over-garment. [5]

[The Jester gives the Heroine the garment, and she sits down upon it.]

JESTER. Now tell me.

HEROINE. There is here in the Deccan, at Kuntala,<sup>1</sup> a king named Vallabha-rāja, beloved (*vallabha*) by all his people.

QUEEN. [*Aside, to herself.*] Yes, and he's my aunt's husband. [10]

HEROINE. His consort is named Çaçi-prabhā.

QUEEN. [*Aside, as before.*] And she's my mother's sister.

HEROINE. [*Smiling.*] They call me by way of joke [?] their "bought daughter." [15]

QUEEN. [*Aside.*] Such splendor of beauty, surely, was not produced save from the loins of Çaçi-prabhā; nor are<sup>2</sup> pencils of precious beryl,<sup>3</sup> save from Beryl Mountain. [*Aloud.*] You are Karpūra-mañjarī, aren't you! [20] [*The Heroine stands abashed.*]

QUEEN. Come, little sister, embrace me. [*So saying the Queen puts her arms around her.*]

HEROINE. Oh joy! here at last Karpūra-mañjarī has begun to receive recognition!<sup>4</sup> [24]

QUEEN. Today, Bhāiravānanda, by your kindness, I have been made to enjoy an uncommonly neat [but] queer little arrangement in seeing [this] little sister.<sup>5</sup> So let her stay now for a fortnight. Afterwards you shall carry<sup>6</sup> her back by your magic power.<sup>7</sup> [27]

BHĀIRAVĀNANDA. As the Queen says.

JESTER. [*To the King.*] Say! we're everlastingly<sup>8</sup>—both of us—left out in the cold, you and I, since *they* have got together in a cosey family circle.<sup>9</sup> For these two women are "little sister" each to the other;

<sup>1</sup> See p. 213.

<sup>2</sup> The verbal idea in each of these two clauses is expressed by a derivative of the same root pad, with ud or with nis.

<sup>3</sup> Literally, 'beryl-gem-pencils.' The beryl occurs in hexagonal prisms; hence the appropriateness of the word "pencil." Some varieties are very beautiful (the emerald is one of them), while others are very little worth; hence the need of the word "gem."

<sup>4</sup> Literally, 'of K. this is the first salutation:' but if put thus, it might imply that she is glad she has received none before.

<sup>5</sup> Literally, 'today an unprecedented

(= uncommonly neat) queer-little-arrangement (= *saṁvihāṇāa*, cp. OB. vii. 5b), with the sight of the little-sister, has been caused by your kindness to be enjoyed by me.'

<sup>6</sup> In the Prākṛit, the verb is plural,—"honoris causa," says the Scholiast.

<sup>7</sup> Literally, 'contemplation-car;' that is, the supernatural power which you will attain by trance-practice will serve you to carry her home through the air to Kuntala.

<sup>8</sup> In rendering *param*, I venture to use this English vulgarism because it suits the Jester.

<sup>9</sup> 'Since of them (Queen, Heroine, Vi-

while Bhāiravānanda is praised and made much of for bringing them together. [33] And here a terrestrial Goddess of Speech, a go-between, [is parading about,] reincarnated as a downright Queen.<sup>1</sup> [34]

QUEEN. Vichakshaṇā, to Bhāiravānanda must be shown every attention his heart can wish, and you may go to your eldest sister, Sulakshaṇā, and tell her so.<sup>2</sup> [35]

VICHAKSHAṆĀ. As the Queen commands.

QUEEN. [To the King.] My lord, pray let me take my leave;<sup>3</sup> for you see the state the little sister is in,<sup>4</sup> and I'm going to the women's apartments<sup>5</sup> to arrange her attire with beauty and grace. [38]

KING. [Of course you may go; for] it is quite proper to fill the runnels about the roots of the champaka creeper with musk and camphor.<sup>6</sup>

FIRST BARD. [Behind the stage.] May twilight bring its gladness to my King. [41]

The hot-rayed sun's round orb, like to the body<sup>7</sup> of the soul of day, — who knows where that in all the world is gone,<sup>8</sup> now that the time for day to die<sup>9</sup> is come? And even this lotus-pool,<sup>10</sup> as if her eyes were sealed in a swoon on hearing of the long separation [that awaits her,] now that her lord is departed, hath shut fast the lids of all her lily-eyes.<sup>11</sup> **35**

chakshaṇā, and Magician) there is an assembled family.'

<sup>1</sup> Dr. Konow refers the allusion (sarcastic, says the Scholiast) of this sentence to Vichakshaṇā, comparing ii. 10<sup>3</sup>; and takes dehantareṇa with devī, as the reading of W suggests. It vexes the Jester to see Vichakshaṇā so honored.

<sup>2</sup> 'Attention is to be paid . . . , telling your sister.'

<sup>3</sup> See Index, under is.

<sup>4</sup> 'I am going . . . on account of the beauty and grace of attire of the little sister who has this condition,' which you plainly see. — She had been snatched from the bath by the Magician (cp. i. 26 and 28).

<sup>5</sup> The action is taken up again at ii. 11<sup>3</sup>.

<sup>6</sup> The Scholiast takes this as a case of samāsa-ukti, citing for it Kāvya-prakāṣa, x. 97, p. 671, Bombay ed., — cp. Sāhityadarpaṇa, p. 309<sup>10-11</sup>, transl., p. 398. The "champaka creeper" suggests a slender, lovely woman, — here the Heroine. It is

proper to bestow thereon all needful attention.

<sup>7</sup> Taking piṇḍa as 'body'; but Dr. Konow takes jīva-piṇḍa as 'Lebens-masse,' 'Lebens-hauch.'

<sup>8</sup> Literally, 'who knows where (kahim) in the world (pi) that is gone?' — In other words, I think that pi, although adding an indefinite idea to the interrogative, does not convert the interrogative into an indefinite ('somewhere') in this passage.

<sup>9</sup> 'The occasion for the death (kāla) [of the day] having arrived' (āp): Vāsudeva, "sāyaṃsamaye."

<sup>10</sup> In Prākṛit this is feminine (ṇaliṇī), and so I refer to it by the feminine pronoun in English. — Literally, 'the pool has become (jā, under jan) having lilies shut ("shut," as used of the eyes).' — Soṇa, under gru, Jacobi, § 61.

<sup>11</sup> The pool (feminine) of day-blooming lotuses closes her "eyes" (the blossoms on her "face") in a swoon of grief when her

## SECOND BARD.

Opened [now] for our pleasure are jewelled roof-terraces and the picture-galleries.<sup>1</sup> By the attendants, couches, delightful in the starlight,<sup>2</sup> are hastily<sup>3</sup> spread. Silks begin to rustle as the fingers of the restless hands of the ladies in waiting move over them.<sup>4</sup> The pleasant murmur of the voices of women who have made up their quarrels<sup>5</sup> is heard in the arbors. 36

KING. And we will go to our evening worship.<sup>6</sup>

[At these words, exeunt omnes.]

[End of the First Act.]

beloved lord (the sun) leaves her. The sun's departure is hinted at in the first half-stanza; and the second half-stanza is of course in clear allegorical allusion to the Heroine, and to her grief at being separated from the King. — This is a case of "transfer" (samādhi, Kāvya-darṣa, i. 93): "because the ways of the Heroine are here transferred to the lotus-pool," says the Scholiast. For day-blooming and night-blooming lotuses, see note to ii. 50, with which stanza this may be compared.

<sup>1</sup> 'The pleasure-terraces-and-galleries.'— Such places serve as rendezvous for lovers,

says the Scholiast. Open roofs are much used in the East as a kind of pleasance at night. With Vāsudeva, I take citta-bhittī-nivesā as = citra-grhās.

<sup>2</sup> 'In the star-time.'

<sup>3</sup> "Hastily:" there is scarcely any twilight in Southern India.— See root str.

<sup>4</sup> 'The sound (rustle) of silk has begun by reason of the moving of the fingers' etc.

<sup>5</sup> 'The hum of women angry and tranquillized.'

<sup>6</sup> 'To pay worship, [namely, our] evening-prayer,' somewhat like ἀγωνίζεσθαι πάλην.



## ACT II.

[Then enter the King and the Porteress.]

PORTERESS. [Walking around a bit on the stage.] This way, this way, O King!

KING. [Takes several steps, and then, with his thoughts on her —<sup>1</sup>]

On that occasion<sup>2</sup>

Not from their places<sup>3</sup> moved even the breadth of a sesamum seed her fair rounded buttocks; <sup>4</sup> her belly seemed as if slightly overflowing with wavy folds; <sup>5</sup> her neck she bent aside; while the braided tress, that from her moon-like face did stray,<sup>6</sup> was clasped within the folding of her breasts: <sup>7</sup> [thus] in fourfold wise her slender form she showed, as on me sideways she her glance did bend.<sup>8</sup> **1**

PORTERESS. [To herself, aside.] How now — even today — piling up the same old palm-leaves? — the same old stock phrases? <sup>9</sup> — Well, I must sing the praises of spring-time to him and so slacken his passion for her. [Aloud.] Contemplate, O King, the flowery season,<sup>10</sup> which is very gently coming on.<sup>11</sup> [5]

[Now] are lengthening the days that break completely<sup>12</sup> the seal of the throat of the cuckoo's mate, that make the bees to hum with sweetness

<sup>1</sup> That is, of course, on the heroine. Supply "says."

<sup>2</sup> The occasion described at i. 28<sup>9</sup>, when she gave him the coquettish glance which he now recalls in line d.

<sup>3</sup> For the form of the ablative, see H. 3. 9.

<sup>4</sup> Properly, 'well-conditioned buttock-hill' — cp. i. 27<sup>b</sup>, note.

<sup>5</sup> '(Was) possessing slightly overflowing fold-waves.' Cp. ii. 6<sup>b</sup>.

<sup>6</sup> 'The braid in straying from her face-moon;' or 'the braid, in the nodding to and fro of her face-moon:' either *veṇī* or *āṇaṇḍu* might be the subject of *bhamaṇa*.

<sup>7</sup> 'By her braid a breast-embrace was got.'

<sup>8</sup> 'Of her, looking-coquettishly at me, the body-liana became (jan) having-four-disposals or -arrangings (-vidhā):' that is, four dispositions or attitudes of as many parts of her liana-like body presented themselves to my notice as she glanced etc.

<sup>9</sup> 'The same piling together of palm-leaves, the same word-series:' proverbial equivalent for threshing the same old straw.

<sup>10</sup> 'Give a glance at the flowery season.' The Scholiast seems to think the form of expression a little forced. And I certainly do.

<sup>11</sup> 'Which is maturing a very little.' This is vague as a time-datum; but the statement at ii. 6<sup>28</sup> seems more definite.

<sup>12</sup> See i. 4<sup>b</sup> note. Cp. also p. 203.

long drawn out,<sup>1</sup> that among forsaken lovers waken anew the Pañchama note,<sup>2</sup> the king of melodies, — [the days that are] crazy with passion, [days that are] the abodes of the troops of loves. 2

KING. [*Giving no ear to it. — In impassioned style.*]

When, to the eyes of all in the place of assembly, she appeared as<sup>3</sup> an abounding stream of loveliness, as a city of the manifold dwellings of laughter and amorous delight,<sup>4</sup> as a paragon<sup>5</sup> of comeliness, as a lake whose blue lotuses were eyes, but withal as the enlivener of my passion, — then did Cupid fix a sharp piercing arrow on the string of his bow.<sup>6</sup> 3

[*As if crazed with love.*] From the very instant that I first saw her, — the fawn-eyed<sup>7</sup> girl, —

If I paint a picture, she flashes forth upon it;<sup>8</sup> she falls not short in [any] excellencies;<sup>9</sup> on [my] couch, [meseems,] she slumbers; but I see her face like a full-blown flower in every quarter of the sky;<sup>10</sup> of my talk she is the subject; of my verses, she the theme;<sup>11</sup> from my brooding thoughts ne'er parted<sup>12</sup> for long is the tender wanton maid.<sup>13</sup> 4

And again :

They whom the coquettish half-glance of her piercing restless eye hath smit,<sup>14</sup> will [soon] to death be done by koil's note<sup>15</sup> and spring and moon

<sup>1</sup> 'Giving a prolonged quality of sweetness to the hum of the bees.'

<sup>2</sup> 'That set agoing (sam-car, caus.) the Pañchama note.' Cp. i. 16<sup>3</sup>; also Çarīṅga-dhara's Paddhati, no. 2048 (in the season of flowers, the koil utters the fifth or Pañchama note, our G; the frog, A; the elephant, B).

<sup>3</sup> 'When she became the beauty-stream (of the eyes of, i.e.) in the eyes of the people of' etc. <sup>4</sup> Cp. ii. 22<sup>b</sup>.

<sup>5</sup> I am in doubt about this word. And the Scholia are not fully clear to me.

<sup>6</sup> Puñkha is the arrow's notched and feathered end which is fixed on the string. (See Raghuvāṅga ii. 31.) "The arrow was 'puñkha-ed' on the bow" means "the arrow's notch was fixed on the bow-string." This action is called samdhāna. So iv. 20<sup>d</sup>.

<sup>7</sup> Properly 'gazelle-eyed.' The gazelle is a small and graceful antelope, with large liquid eyes. The reader should see the beautiful pictures of P. L. Selater and O. Thomas's Book of Antelopes, London, 1894 —, if he would know the full force of this epithet.

<sup>8</sup> 'On a picture she bursts forth.' If I

amuse myself with painting, my pictures always turn out to be portraits of her.

<sup>9</sup> This clause seems strangely inept.

<sup>10</sup> 'She blossoms out [like a flower] in' etc.

<sup>11</sup> 'In [my] talk she is present; in [my] poetry, she comes forward or makes her appearance or (if the author will forgive me) bobs up.'

<sup>12</sup> 'In [my] meditation, not separated is' etc.

<sup>13</sup> Dr. Konow books the verbs under sphuṭ, khuṭṭai, loṭṭ, viṣaṭṭai (Skt. ṣaṭ), vṛt, truṭ; see his references to Pischel's Hemachandra. Skt. truṭ is 'to part' (intrans.), as we say of a rope. Cp. Marāṭhī tuṭaṇem, and Molesworth, p. 383b: "whilst of moḍaṇem the sense is 'to break,' with the ever-inherent implication of destruction of form or state, the sense of tuṭaṇem is 'to break,' with the implication of parting or separating."

<sup>14</sup> 'They who have been looked at (diṭṭhā) by a third-part of her eye.' Cp. Hāla's Sapaṭāṭaka, no. 505.

<sup>15</sup> Cp. note to ii. 2<sup>c</sup> and cp. i. 16<sup>3</sup>. Cp. Sāhitya-darpaṇa, no. 215.

and love; <sup>1</sup> while they on whom hath fallen her full glance <sup>2</sup> are dead and ready for our last farewells. <sup>3</sup> 5

[*As if lost in pensive remembrance.*] And again :

Before <sup>4</sup> her, [flies] a glance, [like] a line of bees, [straight and stinging]; <sup>5</sup> while [in the middle, <sup>6</sup> or] about her waist there is a garland of milk-white wavy folds; <sup>7</sup> and behind her proceeds, amid her coquettish peepings, Cupid, holding his bow bent so nearly round that the string touches his ear. <sup>8</sup> 6

[*Stops to think.*] · My man is long coming back. [2]

[*The Jester and Vichakshaṇā enter and walk about.*]

JESTER. Say, Vichakshaṇā, is this all true?

VICHAKSHAṆĀ. Yes, it's all true, only more so. [5]

JESTER. I don't believe you — you are so awful funny!

VICHAKSHAṆĀ. My good man, don't talk that way: there's one time for joking, and another for the consideration of business.

JESTER. [*Looking before him.*] Here's my old man, as out of spirits (*mukha-māṇasa*)<sup>9</sup> as a gander that's quit Lake Mānasa (*mukha-māṇasa*),<sup>10</sup> emaciated with the fever-of-love (*mada*) as an elephant with rut (*mada*),

<sup>1</sup> For the Moon as Love's ally, see Kādambarī, p. 559<sup>12</sup>, kusuma-çara-sahāyaç candramāh. Cp. note to iii. 30.

<sup>2</sup> 'Full look' (diṭṭhi), in contrast with the "third-part-look" of line a.

<sup>3</sup> 'Are fit for the gift of the two handfuls of sesame-water,' the customary libation to the departed.

<sup>4</sup> The metaphoric language is here so "bold" (prāuḍha, as Vāsudeva justly observes), that no bare English version suffices to reproduce the thought.

<sup>5</sup> 'Before [her] is the bee-row of her eyes.' Kālidāsa speaks (Meghadūta, 35) of the temple girls and their eyes, "Whose glances gleam, like bees, along the sky," a free but good rendering of madhukara-çreṇi-dīrghān kaṭākṣān. This last is precisely what Rājaçekhara seems here to have in mind. Coquettish glances may reach far, like the bee's long flight; are straight as a "bee-line;" like the bees, they leave a sting; perhaps also they are bright as the bees' shining wings, for bees are described as sphurant or 'flashing' at Sprüche, 1986d. — See H. H.

Wilson's comment on the Meghadūta passage; cp. Sprüche, 2463, where the kaṭākṣa is likened to a swarm of bees. — See iii. 2<sup>d</sup>.

The "row" or "string" (çreṇi) in which the wild geese fly is mentioned even in the Rīgveda (iii. 8. 9); and a "string" of bees forms the "bow-string" of Cupid's sugar-cane bow (Megh., 71). Bhiṅga-saraṇi is here about the same as bhramara-paṅkti or madhukara-çreṇi. — Correction in proof: Konow takes bhiṅga-saraṇi here rather as the dark eyebrows.

<sup>6</sup> "Before," "in the middle," and "behind" are in evident contrast, — majhe, with double meaning, signifying here 'on her belly.'

<sup>7</sup> 'There is a boiled-milk wave-garland' — cp. ii. 1<sup>b</sup> note. See kvath in Index.

<sup>8</sup> 'Holding his bow rounded to the ear.' See under ā. — Cp. iv. 20<sup>d</sup>.

<sup>9</sup> Here is a series of elaborate puns.

<sup>10</sup> His true and glorious home in the Himālayas, in order to return (about the end of November) to the every-day waters of India — see C. R. L. in Journal Am. Or. Soc'y, xix, p. 155-6.

languishing (*milāna*) from his violent inner-ardor<sup>1</sup> (*ghaṇa-ghamma*) like a stick of lotus-root wilted (*milāna*) in the strong heat (*ghaṇa-ghamma*), his color (*chāā*) lost like the brightness (*chāā*) of a lamp that they give you by day-time, pale and wasted (*paṇḍura-parikkhīṇa*) like the moon which is pale and wasted (*paṇḍura-parikkhīṇa*) [by the sun's splendor] at day-break at the end of the night of the full.<sup>2</sup> [10]

BOTH. [*Stepping about.*] Victory, victory to the King!

KING. Man! how have you gone so far as even again to meet Vichakshaṇā?

JESTER. This time Vichakshaṇā did the "going," for she came to make it all up with me. And when she had made up, I stopped to talk with her till ever so much time went by.<sup>3</sup> [15]

KING. "Making up!" — what's the use?

JESTER. [The use is] that (*jam*) here, with a letter in her hand<sup>4</sup> from a regular little dear, is — Vichakshaṇā! [17]

KING. [*Acting as if he noticed a pleasant odor.*] It seems to me as if I smelt the fragrance of ketaka blossoms.

VICHAKSHAṆĀ. Here in my hand is a letter on ketaka flower-leaves. [20]

<sup>1</sup> KING. How do there come to be ketaka flowers in March?<sup>5</sup>

VICHAKSHAṆĀ. Bhāiravānanda has imparted to us a spell by whose power one blossom already has been made to appear on the ketaka-stock in the Queen's palace-garden. [22] With some of its hollow flower-leaves, today, the fourth day of the "Swing-breaker,"<sup>6</sup> the Queen has paid

<sup>1</sup> So, despite OB., s.v. *gharma*, end, as against BR., s.v. *gharma*, 1, end.

<sup>2</sup> 'Like the daybreak full-moon-night moon.'

<sup>3</sup> See BR. vi. 477 top.

<sup>4</sup> See A. V. Williams Jackson's notes on billets-doux in plays, American Journal of Philology, xix. 252. Further interesting allusions may be found at Kumāra-sambhava, i. 7; and in Kādambari, p. 433<sup>6</sup>. The last passage speaks of scratching a message with the finger nails, and, as here, on petals of ketaki.

<sup>5</sup> 'In Madhu,' the older name of Chāitra = March-April: see Whitnéy, JAOS. vi. 413-4. The Screw-pine or ketaka does not flower till the rainy season, says Roxburgh, p. 707, i.e., some three months later. Roxburgh adds: "The tender white leaves of the flowers . . . yield that most delightful fragrance . . . ; of

all the perfumes in the world it must be the richest and most powerful." See *Pandanus* in Century Dic'y, and note to iv. 21<sup>b</sup>. Also Griffiths, i. p. 36<sup>b</sup>, and pl. 63.

<sup>6</sup> There are various Swing festivals. The most famous is the *dola-yātrā* (culminating with the Phālguna full moon), during which images of Krishṇa are placed on a swing and swung. The weight of the idols often broke the swing: hence the name in the text. — Again, on the eleventh of the bright half of Chāitra, Vishṇu and Lakshmi are swung. — The context of the passage before us (cp. ii. 29<sup>b</sup>) indicates that here the Swing festival of Gāurī (and Çiva) is intended, the *gāuryā dolotsava*. This *āndolana-vrata* is a rite observed by women and begins on the third of the bright half of Chāitra. Herein agree

homage to Pārvatī, the beloved of Īiva. And again, a couple more of them she has [taken and] bestowed as a mark of favor on her "little sister," Karpūra-mañjarī. And the latter has paid homage to the same exalted Gāurī<sup>1</sup> with one of her two flower-leaves; [25] and the other

Hollow flower-leaf of the ketaka blossom as a present to you your friend hath sent; and it is inscribed with a couplet<sup>2</sup> which is lovely with its words (*vanṇa*) [written] in musk-ink, [*or, punning*] which is lovely with the color<sup>3</sup> (*vanṇa*) of the musk-ink.<sup>4</sup> 7

[With that, she hands him the billet-doux.]

KING. [*Opens out*<sup>5</sup> (the somewhat folded leaf) and reads it.]

By staining a white goose with saffron-paste till her feathers were ruddy (*piñjara*), I suppose (*kīla*) that I cheated her gander into thinking "She must be the mate of a Ruddy Goose" (*cakravāka*). To pay for it now, my misdeed is making me to know misfortune,<sup>6</sup> in that (*jeṇa*), although near,<sup>7</sup> thou comest not within range of even my half-glance. 8

Hemādri, the Vratārka, Nirṇaya-sindhu, and Dharma-sindhu. See p. 289 and 216.

<sup>1</sup> Pārvatī.

<sup>2</sup> 'And it (*jaṁ*) is inscribed with a *gloka*-couplet,' that is, a couplet which forms a *gloka* (= stanza 8). — With this interpretation, each of the two members of the couplet would be a half of stanza 8. — Otherwise, we may assume that *siloa* is used as equivalent to "verse," and with the same looseness as in English, and meaning 'line' or 'half-stanza' here, and 'stanza' at ii. 83, 91.

<sup>3</sup> Colored chalks and brilliant miniums (red lead, etc.) were used as surrogates for ink. At Jātaka, iv. 489<sup>7</sup>, words are written on a wall with vermilion or "native cinna-bar," *jāti-hiṅgulaka*. Cp. Horace, Satires, ii. 7. 98. See Bühler, Palæography, p. 92, 93; and my note to iii. 18 below. Any color would show well on the white floral leaves of the ketaka.

<sup>4</sup> *Ena-nāhi*, 'antelope navel,' is one of the many names for 'musk' or *kastūrikā*. This is reddish-yellow, overpowers the intense odor of ketakas, and provokes even elephants to rut. — Rājanighaṇṭu, p. 100.

In the same volume, p. 439, *sahasra-vedhin* is said to be a name for three things, sorrel, musk (*kastūrikā*), and asafetida (*hiṅgu*). The last is a gum from the Ferula

alliacea. It may be that the drug sambul or sumbul, the musk-root of commerce (a product of Ferula Sumbul, see Ferula and sumbul in Century Dic'y), which is a fair substitute for musk, is here intended instead of the genuine animal secretion, and that it was used to make a colored "ink." This is the less unlikely since the radically identical *hiṅgu* and *hiṅgula* are names, one for the plant and the other for the pigment! — If not, then we must render, "lovely with the ink-words [*or ink-color*] and lovely with musk": in this case it is not incredible that the Heroine added a dash of the drastic perfume to her missive to make sure that her royal lover's passion should not flag.

<sup>5</sup> Or, 'reaches his hand (sc. *karam*) for it.'

<sup>6</sup> 'Because (*jaṁ*) her husband (*tabbhata*, under *taḍ*) was cheated [into] thinking . . . [by me], making (*kr*) a female haṅsa [which is naturally white] [to be] possessing a saffron-paste-ruddy body, therefore this misdeed of mine has turned out (*pari-nam*) as a teacher of misfortunes,' etc. Her misdeed, like bad karma, bears appropriate fruit (Manu xii. 62) in a separation like that of Ruddy Goose and mate (p. 262, n. 3).

<sup>7</sup> I.e., 'in the same palace': so iv. 1<sup>b</sup>. The Queen is already jealous (cp. ii. 29<sup>10</sup>), and compels this separation (cp. ii. 9<sup>c</sup>).

[*Reads it a second and a third time.*] *These* words indeed are an elixir of life to my ears!

VICHAKSHAṆĀ. I too have made a stanza, — a second one, which describes the plight of my dear friend, — and written it down. Here it is.

KING. [*Reads it.*]

At endless length, like to her days and nights, her [love-lorn] sighs go [slowly] trooping by.<sup>1</sup> With her bejewelled bracelets,<sup>2</sup> fall her streams of tears. And in thy absence, O fair lover, the hope of life for that dejected maid hath grown as feeble as her slender form. 9

VICHAKSHAṆĀ. [And] *here*<sup>3</sup> is a stanza about her plight, composed by my elder sister, Sulakshaṇā, who is serving her as lady in waiting: listen to this, O King!

Her sighs escape like pearls from off their string,<sup>4</sup> and make the sandal to wither.<sup>5</sup> Hotly her body burns [with love's fever]. The beauty of the laugh on her face is naught save a memory.<sup>6</sup> Moreover, the pale tint of her limbs is as faint<sup>7</sup> as the moon's slender sickle by day. Ever her floods of tears for thee,<sup>8</sup> O fair lover, are like to rivers. 10

KING. [*Sighing.*] What is there to say? in poetry she's your "elder sister," sure enough.

JESTER. This Vichakshaṇā is Goddess of Poetry for the earth, and her "elder sister" is Goddess of Poetry for the three worlds. So I'll set up no rivalry with them. [5] But [as I'm] before my old man, I'll describe, with such words as befit me, the longings of love.

VICHAKSHAṆĀ. Recite. We're listening.

JESTER. Moonlight<sup>9</sup> is excessively hot, like to poison is sandal-water,

<sup>1</sup> 'With the days and nights, long [are her] sigh-columns.' Her sighs are like an army, passing in long drawn out "columns" (daṇḍa, used in the sense of daṇḍa-vyūha). Cp. daṇḍa at iv. 11.

<sup>2</sup> The bracelets slip from her arms because she is so emaciated with love's fever. This is a frequent motif: see Çakuntalā, st. 66 (Williams) or 67 (Pischel), and Meghadūta, 2.—Kāvya-prakāṣa, x. 112, p. 735. Bombay, cites this stanza to illustrate saḥokti.

<sup>3</sup> The function of jeva is slightly to emphasize the gesture which distinguishes this deictically used ettha from that of ii. 8<sup>3</sup>.

<sup>4</sup> 'Are possessing a pearl-string-like escape.'

<sup>5</sup> They are so hot that they (are sandal-uccoḍa-causing, i.e.) shrivel up even the cool sandal. Is this right? if so, the juxtaposition of the pearls is incongruous. Root caṭ is said to mean 'become small.'

<sup>6</sup> 'Has memory as its refuge,' has need to be remembered (cp. Sprüche, 2253d), since it can no more be seen. This seems to me to be a distinct reminiscence of Kālidāsa's beautiful phrase saṁsmaraṇīya-ḡobhā, Çak., near beginning of act iv.

<sup>7</sup> Properly, 'tender, soft.'

<sup>8</sup> 'For the sake of thee,' tuha kae = tava krte.

<sup>9</sup> Moonlight, sandal, pearls, night winds, lotus-root, and water are all refrigerants or

a pearl-necklace is like caustic potash on a wound, the night winds burn my body, a fibrous lotus-root bristles like arrows,<sup>1</sup> and ablaze is my slim body, albeit wet with water, — because I've seen the choicest maid, with lotus-face, and eyes so fair. **11**

KING. I say, man, you too need rubbing down with a drop of sandal-water yourself.<sup>2</sup>

Accordingly, tell me some circumstance about *her*. What next did the Queen do with her after taking her<sup>3</sup> to the women's apartments? [3]

JESTER. Vichakshaṇā, you tell what was done.

VICHAKSHAṆĀ. They made her toilet, sire, and decorated her with her sectarial mark and her ornaments, and entertained her. [5]

KING. How so?

VICHAKSHAṆĀ. Her firm limbs were anointed<sup>4</sup> with paste of saffron-essence until they were yellow.<sup>5</sup>

KING. That was burnishing a golden doll till it was beautifully bright.<sup>6</sup> **12**

VICHAKSHAṆĀ. Her companions put on her feet a pair<sup>7</sup> of emerald anklets.

KING. That was surrounding a pair of shamefaced lotuses with swarms of bees.<sup>8</sup> **13**

VICHAKSHAṆĀ. She was arrayed in a couple of silken garments as blue as the tail-feathers of a king-parrot.

KING. That was tipping out the stems of the plantain with leaves that are gently tossed in the breeze.<sup>9</sup> **14**

are esteemed as such (see Sprüche, 3260; Rāja-nighaṇṭu, p. 167; and cp. R̥tu-samhāra i. 2, 4 and iv. 2): even they bring no coolness to one burning with love's fever. Similar ideas, Sprüche, 2246, 1081. — The stanza is full of internal rimes.

<sup>1</sup> 'Is an arrow-series.'

<sup>2</sup> To cool your apparent fervor of love.

<sup>3</sup> As mentioned at i. 34<sup>88</sup>.

<sup>4</sup> For the meaning, BR. vi. 761, compare *udvartana* — see *Amarakoṣa* ii. 6. 121.

<sup>5</sup> Until her natural flesh-tint became still more beautifully yellow.

<sup>6</sup> 'Accordingly (*tā*) the beauty of a golden doll was polished bright.' Similarly the *tā* of the next ten stanzas.

<sup>7</sup> 'Her feet were caused to receive a pair' etc.

<sup>8</sup> Root *bhram* = 'roam, range' (trans., as in *roam the woods* — see BR. *bhram* 2, for examples), and so 'stray around, surround'; causative, 'cause to surround.' — Active construction, "They caused bees to surround the pair of lotuses": passive, "The pair was caused to be surrounded with bees." — Cp. the note on ii. 19<sup>b</sup>; cp. also *ali-mālā*, and my note on *āvalī* at iii. 26<sup>d</sup>.

<sup>9</sup> 'Then the shoot of the plantain [became] possessing slightly wind-tossed leaf-tips.' Her thighs are likened to the stems of a plantain and her wavy silks to its leaves. — Scholion. *Rāja-nighaṇṭu*, xi. 107, p. 149, gives *ūru-*

VICHAKSHAṆĀ. Over the expanse of her buttocks was placed a girdle bejewelled with rubies.

KING. That was making a peacock dance on the cliffs of Golden Mountain.<sup>1</sup> 15

VICHAKSHAṆĀ. Upon her two fore-arms, — as it were, the stalks of her lotus-like hands,<sup>2</sup> — were put rows of bracelets.

KING. That was — tell me<sup>3</sup> — was it not making them as lovely as an inverted quiver of Cupid! 16

VICHAKSHAṆĀ. A choice necklace of monster-pearls<sup>4</sup> was placed on her neck.

KING. That was giving to the moon of her face an ample retinue of stars, ranged in ranks about it.<sup>5</sup> 17

VICHAKSHAṆĀ. And a pair of ear-rings, studded with gems, was put in her ears.

KING. That was transforming her face into a chariot of Cupid and furnishing it with two wheels to drive it to and fro.<sup>6</sup> 18

VICHAKSHAṆĀ. With native collyrium they adorned her eyes.<sup>7</sup>

KING. That was putting<sup>8</sup> a bee on the fresh blue-lotus<sup>9</sup> that serves as

stambhā, 'thigh-pillared' or 'thigh-stemmed,' as one of 16 names for plantain. Kālidāsa has the same comparison at Meghadūta 93; and só has Amaru, as cited by BR. under kadala. Parab, Subh., p. 449, çl. 396, has lambhitāḥ kadali-stambhās tad-ūrubhyām parābhavam. Cp. rambhoru; also iv. 7<sup>c</sup> below.

<sup>1</sup> Mount Meru, to whose rocky steeps her buttocks firm are likened here. Cp. ii. 34 n.

<sup>2</sup> 'On her handlotus-forearmstalk-pair.'

<sup>3</sup> 'Then, tell me, does it [the "pair"] not look like [or appear beautiful as or glitter as] a reversed Cupid's quiver?' — The forearm and the quiver have the same general shape. See Griffiths, i. p. 15 a, b, and pl. 73, 83. The synonyms for quiver stand at Amarakoça ii. 8. 88; but I cannot cite any special description of Cupid's quiver. The nose is compared to an inverted quiver, Parab's Subh., p. 435, çl. 121.

<sup>4</sup> 'Six-māṣika-pearls.' If a māṣaka or 'bean' was  $4\frac{1}{2}$  grains, these would weigh over a pennyweight apiece and be worth each some  $27 \times 27$  or 729 times as much as a one-grain pearl! Cp. iii. 3<sup>18</sup> below.

<sup>5</sup> 'Then a multitude of stars in ranks

[or rows—as the pearls strung on their several parallel strings are in rows] attends upon her face-moon.'

<sup>6</sup> 'Then her face-Cupid-car with two wheels was driven to and fro.' Ear-rings like veritable wheels: Griffiths, figs. 12, 50, 52, 54, 55!

<sup>7</sup> 'Her eyes were made possessing native-collyrium-produced decoration.'

<sup>8</sup> 'Then a fresh-bluelotus-bee was given to the Five-arrowed God.' — See root  $\text{ṛ}$ : uppiu = uppio (Jacobi, § 2, line 5, Lautlehere) = arpito. — Konow thinks I am wrong, and that silimuhā here means only 'arrow.' Cp. ii. 38.

<sup>9</sup> The blue-lotus (kuvalaya, utpala) is one of the five flowers that serve as Cupid's arrows. A fair maid's eyes are often likened (as here) to such a lotus (see Sprüche, 3702, 3818, 3838); or, the face is a lotus, and the restless eyes are bees (2658, 2660).

The fondness of the bees for the lotus is a common-place of the poets. The dark collyrium is here likened to the dark bees that swarm about the blossoms. Cp. Raghuvāṇa, iii. 8.



one of the arrows of the Five-arrowed God. [Or,] That was giving a fresh lotus-arrow<sup>1</sup> to the Five-arrowed God.<sup>2</sup> 19

VICHAKSHANĀ. The wreath of curly locks that fringes the crescent of her forehead<sup>3</sup> was arranged.

KING. That was the spotted antelope appearing on the moon's disk.<sup>4</sup> 20

VICHAKSHANĀ. Upon the temples of the bright-eyed maid they heaped the flowers her tressy burden hid.<sup>5</sup>

KING. That was letting you see a contest between Rāhu and the Moon, on the part of the fawn-eyed girl.<sup>6</sup> 21

VICHAKSHANĀ. Thus the Queen decorated the girl with decorations to her heart's content.

KING. That was an adorning of the ground of a pleasure grove<sup>7</sup> by the beauty of spring.<sup>8</sup> 22

JESTER. This, O King, is very truth that I tell you:

The maid whose look is straight and bright, — collyrium befits her [eyes]. Whose breasts are like to ample jars, — a pearl necklace becomes her. But if upon the round expanse of her buttocks you place a gorgeous girdle, we may call *this* adorning and *dis*-adorning her.<sup>9</sup> 23

<sup>1</sup> As in Sprüche, 5691<sup>b</sup>, çilimukha (see BR.) means not only 'bee,' but also 'arrow.'

<sup>2</sup> That is, the renewal (implied in *nava*) of the decoration of her eyes was like renewing that one of Cupid's five arrows which consists of a blue lotus.

<sup>3</sup> 'Clinging to the edge of her forehead-mooncrescent.' — See *rac*.

<sup>4</sup> 'Accordingly, the black-spotted antelope is (*vṛt*) on the moon's disk in the middle.' — *Majjhāu* (= -āo, i.e. *madhyāt*), abl. sing., used adverbially. — The face is the moon's disk and the locks are the dark spots upon it.

The dark spot or fleck on the moon greatly enhances its beauty (*Çakuntalā, sarasijam*, i. 20, Williams), and is often likened to the black or dappled antelope (*Kāvyaḍarça*, ii. 35). Hence the moon is called *mṛgāṅka* and *hariṇa-lakṣaṇa* or *-lāñchana*. *Rājaçekhara* calls it *hariṇa-lakṣman* twice, and calls it *enaṅka* and *miaṅka* and *hariṇaṅka* in this play. Cp. *Hāla*, no. 14. — For the names of the "fleck," see *Hemachandra*, 106. — For the name "rabbit-marked," see i. 25 and note.

<sup>5</sup> 'Of the maid with eyes bright as

camphor-gum the tress-burden was possessing a hidden flower-heap.' — Let the reader notice, with reference to the sequel (iv. 18<sup>19</sup>, 20<sup>19</sup>), that *ghaṇa-sāra* is one of eleven synonyms for camphor (*karpūra*, which see, *Rāja-nighaṇṭu*, p. 101).

<sup>6</sup> 'Then a boxing-match between Rāhu and Moon was shown [you] by the gazelle-eyed one.' — Rāhu, the demon who causes eclipses by "swallowing" or "hiding" the moon, is here likened to the heavy tresses; and the blossoms, to the moon.

Tresses and flowers have a strife to see which shall cover or hide the other. Her lovely tresses win — they eclipse the flowers.

<sup>7</sup> 'Sport-grove-ground.' — Or else, 'sport-grove-earth,' that is an earth or world of places or opportunities for amorous delights. In either case the Heroine is meant. Cp. ii. 3<sup>b</sup>.

<sup>8</sup> This means the Queen. — Scholion.

<sup>9</sup> 'And, on the other hand, on whose wheel-like buttock-expanse is a certain girdle-pride, of her we call *this* adornment and *dis*-adornment' — if I may venture so to

KING. [*Again*<sup>1</sup> *with his thoughts on her.*]

Her soft bathing garment, wet and clinging closely<sup>2</sup> to her waist with its triple folds, and to her shoulders,<sup>3</sup> [but] loose upon her magnificent buttocks<sup>4</sup> and jar-like breasts,<sup>5</sup> betrays the tenderness<sup>6</sup> of her liana-like form and its beauty. **24**

JESTER. [*As if vexed.*] Ho you! I described her as adorned with all her ornaments: while you, — you won't remember her except<sup>7</sup> as robbed of all her decorations by the water.<sup>8</sup> — Well, hasn't my lord ever heard this?<sup>9</sup>

Adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty]. A certain splendor results from adorning even genuine precious stones with diamonds. **25**

KING. 'Tis only the hearts of fools, mind you,<sup>10</sup> that fair women<sup>11</sup> rob by the bewitching accessories of attire;<sup>12</sup> while clever men have to be won<sup>13</sup> by natural beauty. Grape-juice isn't sweetened with sugar.<sup>14</sup> **26**

VICHAKSHAṆĀ. As the King has intimated:<sup>15</sup>

To swelling breasts, or eyes that to the budding ears do reach,<sup>16</sup> [or] face that serves as moon unto the earth, and body that is a stream of the rivers of loveliness,<sup>17</sup> what excellence is imparted by<sup>18</sup> the art of dress and adornment? [Very little, perhaps. But] why<sup>19</sup> [then] is even that

reproduce the paronomasia of *bhūṣaṇam* *dūṣaṇam*.

<sup>1</sup> Cp. ii. 04.

<sup>2</sup> 'Adhering (*laggam*), water-close' (i.e. skin-tight with the water, *jala-nividaṁ*).

<sup>3</sup> 'On triple-fold-provided-navel and on arm-roots': cp. *Amarakoṣa*, ii. 6. 79.

<sup>4</sup> 'Getting loose on her paragons of buttocks and breasts.' See *ḡvas* + *ud*, 'sich lösen,' in BR. <sup>5</sup> Cp. ii. 44<sup>a</sup>.

<sup>6</sup> Perhaps *laṅgima*- is connected with *laṅgh*, 'spring,' and means 'springiness, elasticity,' and so 'litheness.' That is not far from *Vāṣudev*'s definition, *tāruṇya*, 'youthfulness, tenderness.'

<sup>7</sup> "Not . . . except" renders *jeva*.

<sup>8</sup> He had already so described her, i. 26.

<sup>9</sup> It wasn't the Jester's fault if the King hadn't heard the first half — see i. 31<sup>b</sup>.

<sup>10</sup> *Hanta*.

<sup>11</sup> *Καλλίπυγοι*.

<sup>12</sup> Or, 'excellence (*guṇa*) of the witchery of attire.'

<sup>13</sup> *Bhāvanijjā*: we must take the causative of *bhū* as = 'cause to come or yield,' colloquial 'fetch' ("that'll fetch him"), slang 'fetch' (= 'allure, attract').

<sup>14</sup> It must be sweet by nature, if at all. Cp. *Sprüche*, 3316. <sup>15</sup> At i. 33<sup>ab</sup>.

<sup>16</sup> Cp. i. 32<sup>ab</sup>. — Or, 'that reach to the ear-buds' (the flowers placed as ornaments over or in the ears). <sup>17</sup> Cp. ii. 3<sup>a</sup>.

<sup>18</sup> 'What merit of breasts etc. is made by the art etc. ?'

<sup>19</sup> 'Listen to this (*inaṁ*) reason . . . for this fact (*tattha* — see Whitney, § 303a), that (*jaṁ*) even that (*taṁ pi* — the toilet adornment just mentioned) is all (*savvaṁ*) agreeable: What (frustration or) impairment of natural growth is there?' The reason is put in the form of a rhetorical question. I take *tattha* and *jaṁ* as correlatives. — *Rūḍhi* outmatches artifice (*yoga*) and has a power [for better, for worse] quite independent of the tricks of the toilet — says the Scholiast.

all agreeable? Listen while I tell you the reason<sup>1</sup> for it now: You cannot spoil natural beauty! 27

KING. Moreover, my honest Kapiñjala, here's a point for you:<sup>2</sup>

What is the use of artificial ways of adornment? Those are the tricks of actresses. The person itself that takes the heart of a man,<sup>3</sup> that is lovely. Therefore, matrons, at that supremely happy moment in which they are united with their husbands, and in which the joy of love that brings a whole host of excellences is attained, do not wish at all for splendid attire. 28

VICHAKSHAṆĀ. Sire, this I may tell you: not only by the Queen's orders did I follow Karpūra-mañjarī,<sup>4</sup> but also because I had come to terms of close friendship<sup>5</sup> with her. Therefore, as I'm ready at her need, I will, again [as before] make myself her attendant.

For the purpose of testing the heat of her [love-fever], their hand was laid in the fold between her breasts<sup>6</sup> by her friends, and was often astonished out of it<sup>7</sup> by the burning and quickly<sup>8</sup> withdrawn.—[But] what of that even? Give ear to these words, pleasing, yet alarming:<sup>9</sup> Warding off the moonbeams with her hand for a shade, she passes the night.<sup>10</sup> 29

The rest of the business Kapiñjala will tell you. And [as he says], so it should be done.

[At this, she steps about the stage, and then exit.] [3]

KING. But, man, what is that "rest of the business"?

JESTER. Today is the fourth day of the Swing festival.<sup>11</sup> [5] And ere it close, Karpūra-mañjarī is going to be put in the swing in front of the [image of] Pārvatī. So my lord is going to wait at the Emerald

<sup>1</sup> Listen to the reason, being heard (suvvantam, passive of *śru*, Jacobi, § 69. 3), i.e. the reason, while I tell it.'

<sup>2</sup> 'You, this one, are instructed.'

<sup>3</sup> 'What own-person (*nia-aṅgam*) is man-heart-captivating.'

<sup>4</sup> Tāe: loosely used genitive with *anugadā*.

<sup>5</sup> 'Had come to the amity of apple-of-the-eye-friendship.' Cp. Psalm xvii. 8.

<sup>6</sup> 'The hand, laid on or in, was withdrawn from the depression (*utsaṅga-tas*) between her breasts.' — For the dative in *-āa*, cp. Jacobi, § 38, and i. 14<sup>2</sup>, 34<sup>41</sup>, iv. 21<sup>6</sup>.

<sup>7</sup> See BR., *dāmara*, 'a very astounding thing.' The hand is spoken of—boldly—as astounded.

<sup>8</sup> *Helāi* (*helāe*), 'without more ado.'—See root *kr̥s*.

<sup>9</sup> The reason for the alarm makes the Scholiast much trouble.—Her behavior seems to indicate that she is love-sick (cp. ii. 5<sup>b</sup>, *canda-māraṇijja*), if not also a bit moon-struck.

<sup>10</sup> Cp. Vallabhadeva, no. 1411, and Konow's Essay, p. 190.

<sup>11</sup> Cp. ii. 6<sup>23</sup> and note.

Seat<sup>1</sup> and watch Karpūra-mañjari while she swings. This is “that rest of the business.” [8]

KING. [*Reflecting.*] Well, you *have* scored one on the old lady, keen as she is. [10]

JESTER. Made the old cat drink sour gruel and think it was milk<sup>2</sup> — I *guess*.

KING. Who else but you<sup>3</sup> is ready at my need? What else but the moon is clever enough to raise the tides of the ocean? [13]

[*At that, they step about and make as if they were entering the Plantain Arbor.*] [14]

JESTER. Here is the raised seat begemmed with crystal. And so, man, sit down on it. [16]

[*The King does so.*]

JESTER. [*Raising his hand.*] O King, behold the moon at the full! [19]

KING. [*Looking.*] Oh! it's the face of my beloved in the swing that he's pointing out to me when he says “moon at the full.” [*Regards her attentively.*] [22]

Paling the face of every beauty here,<sup>4</sup> making the sky's hollow vault to ripple<sup>5</sup> with the liquid moonlight of her loveliness, and breaking the haughty pride in the hearts of maids that regard her,<sup>6</sup> appeareth the moon-like orb of her face as she moves straight to and fro in her sport on the swing. [*Or,*] appeareth the moon-like orb of her face, artless and mobile, as she plays at swing.<sup>7</sup>

30

<sup>1</sup> Literally “Emerald-Heap.” This is, I think, a jocosely exaggerating nickname for a seat, liberally ornamented, as we may presume, with gems. The scholion to this passage calls it “a kind of raised seat”; and to such a seat allusion is made at ii. 29<sup>15</sup>. The name appears to include not only the seat, but also an arbor (called “Plantain Arbor” at ii. 29<sup>14</sup>) or other shelter in which it was placed, since a door is mentioned at ii. 42<sup>21</sup>. To judge from iv. 18<sup>3</sup>, the “Seat” and the “Arbor” would seem to be in two different localities. I cannot reconcile the apparent contradiction. Of course, we might render the name by “Emerald Arbor.”

<sup>2</sup> [By me] ‘she, thinking (ti) [This is] “milk” (duddham), was made to drink sour

gruel — [thus] I conjecture.’ — Proverbial. Konow cites Viddh., p. 114<sup>3</sup>, and Hāsya-rṇava, 38<sup>22</sup>.

<sup>3</sup> For the ablatives, see p. 203.

<sup>4</sup> ‘Making colorless (vicchāa) the faces of the (circle, i.e.) entire collection of beauties in the town.’ <sup>5</sup> See under vicchola.

<sup>6</sup> ‘That regard (ikṣ) her,’ with envy of her beauty, namely.

<sup>7</sup> ‘Appears her face-moon, straightly (sarala) moving-to-and-fro (tarala) in her swing-sport.’ Or, ‘Appears her face, artless (straight, not crooked) and mobile.’

The two adjectives are used of a look, in like collocation, in Bhartṛhari's *smitam kimcit*. Tarala, used of winds, waves, lightning, of eyes, glances, faces a-tremble

And again :

With [waving] chowries<sup>1</sup> raised aloft, with showy rows of banners dazzling-white, [and] with bells,—assuming a likeness to the resplendent (?) Asura-maidens' cars,<sup>2</sup> [now] mounting the rampart, in its course, ascending, descending, coming, and going, the swing captivates<sup>3</sup> the heart of men with its sinkings and risings.<sup>4</sup> 31

And again :

<p>With the tinkling jewelled anklets,<sup>5</sup>          With the flashing jingling necklace,          With the show of girdles garrulous          From their ringing, ringing bells,<sup>6</sup></p>	<p>With the sound of lovely jingles          From the rows of rolling bangles,—          [Pray] whose heart is not bewildered          While the moon-faced maiden swings?<sup>7</sup> <span style="float: right;">32</span></p>
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JESTER. Oh! you're an aphorist;<sup>8</sup> but I'll be your commentator and describe her with all prolixity.

Pained neath the pressure of her towering breasts,  
 Her rosy feet cry out to Love for help,—  
 Their voice her tinkling anklets set with gems.<sup>9</sup> 33

with angry tears, means 'mobile, bright, flashing,' etc.

Note the uncommonly effective employment of alliteration and of well-balanced paronomasia in the swing-line, which is an admirable bit of word-painting. The metre of Kālidāsa's lyrical master-piece suits it to perfection. The following verse may give some idea of the rhythm and the internal rime:

Moves to | and fro, | swinging high, | swing-  
 ing low, || now a rise, | then a sink | ing.

<sup>1</sup> A kind of fan-like brush, made of the yak's tail, often with bejewelled handle, and serving as one of the insignia of royalty. Pictured in Griffiths, pl. 5, 7; Banners, i. p. 15 b.

<sup>2</sup> The order of words in my version is ambiguous, as it is in the original: the uncertain "resplendent" may qualify "Asura-maidens" (asura-taruṇi) or "cars." — The Asuras are the foes of the gods.

<sup>3</sup> 'Makes (kuṇai) captivation (-haraṇam) by (-vasā) its coursing (raa).' Raa, raya, from ri, 'run, currere,' as used of the motion of liquids, is not an unfit word.

<sup>4</sup> What was said of the foregoing stanza applies in large measure to this.


<sup>5</sup> The four adjectives that fill up lines

abc are bahuvrīhis to hindolaṇam: 'a swinging which possesses (i.e. in which become manifest) tinkling-jewelled-anklets, jingling-necklace-flash, ringing-bell-mouthy-girdle-display, [and] rolling-bangle-row-produced-sweet-jingle-sound.'

<sup>6</sup> Little bells were attached to the girdles. See Bhartḥhari's etāḡ calad, or Sprüche, 1456; with which—in general, also—our stanza may be compared.

<sup>7</sup> 'To the heart of whom is her swinging not bewildering (heart-bewildering) ?'

Note again the beautiful appropriateness of the rhythm: it is that of the pṛthvī, with its काला of jingling tribrachs and bell-like, chiming cretics. The stanza is a *tour de force* in the use of imitative words (onomatopœia). Compare Edgar A. Poe's "The Bells." Rājaḡekhara repeats the first half of the stanza at Bālabh. ii. 3.

 For pictorial illustration of a swing-scene, see Griffiths, figure 66.

<sup>8</sup> You express yourself with all the exaggerated concision of a writer of aphorisms (cp. Max Müller's Sanskrit Literature, p. 71f.).

<sup>9</sup> 'The pair of her foot-lotuses, pressed by the superposed-breast-mountain-slopes, calls as it were to Love with the sound of the tinkling jewelled anklets.'

Her rounded buttocks, as she plays at swing, For joy are laughing, laughing once again,— Their voice the chiming of her jewelled zone. <sup>1</sup>	34
The stream of pearls adown her neck that flows, Bright undulating with the moving swing, Bears far and wide King Cupid's name and fame, As if they hung like creepers o'er its flood. <sup>2</sup>	35
Her garments tossed, as gainst the wind <sup>3</sup> she swings, Reveal some glimpses of her lovely form, Which calls to Love to nestle by her side. <sup>4</sup>	36
Her earrings, striking gainst her saffroned cheeks, Mark lines that do a playful tally keep, To count each oscillation of the swing. <sup>5</sup>	37
Sudden she opes her eager bloomy eyes, Big as her palm, and Cupid's quiver fills With piercing shafts of lotus-petals blue. <sup>6</sup>	38
And on the downward glide, behind her head Stands out her braid, like stock of Cupid's whip, And says "Stay not the coursing of the swing!" <sup>7</sup>	39
Thus all this maiden's winsome-graceful ways, Displayed in swinging, form a picture bright, Which Love, sly limner, paints in every heart! <sup>8</sup>	40

<sup>1</sup> 'Her chariot-wheel-rounded buttocks, swing-play-voiceful (i.e. -jingling), seem to laugh for joy, with the sound of the bells of her bejewelled girdle.' — Bejewelled girdle : Griffiths, pl. 55. Bells on bracelets, fig. 6 ; on trappings, pl. 6.

<sup>2</sup> 'Her pearl-necklace, with the semblance of a bright (tāra) river (sariā), flowing with the sport of the swinging, seems as if scattering afar the fame-creepers of the Flower-weaponed King.' Her necklace of magnificent (cp. ii. 17<sup>a</sup>) pearls is compared to a stream which snatches and carries far and wide Cupid's fame. This again is likened — in boldest metaphor — to a vine swaying loosely over the stream ; the impetuosity of the stream tears the vine from its support and carries it far away ; or it spreads his fame far and wide. (In short, her ornate beauty is a "card" for Cupid.) Bhartphari, in his *abhimata* (Sprüche, 494), speaks of "cutting the creeper of shame."

<sup>3</sup> Produced by her motion through the air.

<sup>4</sup> 'Revealed slightly by her garments

tossed by the envisaged wind, her limbs, calling upon Love, make him, as it were, to settle down beside them.'

<sup>5</sup> 'Her earring-pair, by its contact-plays upon her thick-besaftioned cheeks, seems (to give marks for the oscillations, i.e.) to make a mark for each oscillation of the swing, with an eagerness of counting.'

<sup>6</sup> 'Her eyes, like her palm [in size — cp. i. 16<sup>3</sup>, 30<sup>c</sup>], on a sudden blossomed-open with curiosity, seem to deliver bluelotus-petal-arrows to the Five-arrowed God.'

<sup>7</sup> 'The braid-stock behind her, acting the part of Cupid's whip, (goes downward, as it were, saying, i.e.) seems to say [threateningly] as she sinks or is on the downward oscillation, "There shall in no wise be an interruption of the course of the swing."'

I take *paḍai* of the first half of the forward oscillation, when the braid stands out. Of course it may refer to the first half of the backward oscillation ; and if so, we must render, 'the braid falls on her back.'

<sup>8</sup> 'Thus this maiden's winsome-grace-

KING. [*Dejectedly.*] Ah, Karpūra-mañjarī has dismounted! Empty is the swing; empty my heart; empty the eyes of one who fain would gaze.

JESTER. She's come it on you like a streak o' lightning,<sup>1</sup> eh? in a wink — seen — vanished? [3]

KING. Speak thou not thus. [Say rather,] like the mirage<sup>2</sup> — seen and evanished.<sup>3</sup> [*He makes as if recalling something.*] [6]

As red as madder are her close-sealed lips; like fresh-wrought gold bright is her slender form; her glance outdoes in dazzling lustrousness or in whiteness,<sup>4</sup> the new moon's slender crescent; her jet-black hair is like collyrium. Thus o'er the maid, with tremulous fawn-like eyes, there plays this beauty of colors; <sup>5</sup> and by them,<sup>6</sup> arrogant Cupid in enthralling youthful hearts, seems to have fulfilled his purpose. **41**

JESTER. Here's the Emerald Seat. Sit down on it,<sup>7</sup> old man, and wait for her. [2] Besides, the evening is at hand. [*They do so.*] [4]

KING. The night, though very chill, [to me] seems like the very scorching hour of a summer's midday. [5]

JESTER. Well then, with [the remembrance of her] Loveliness as his [sole] companion, let the King just wait a jiffy while I fetch the various refrigerants to cool him off. [*At that, he makes as if he were leaving the stage,<sup>8</sup> and looks before him.*] Why, but here's Vichakshaṇā coming this way [and already] quite near by. [8]

radiant swing-display-ways, — in whose heart (citta) does not the skilful picture-maker (citta-ara, Skt. citra-kara), Love, as it were, depict [them] ?

Vilāsa is 'grace,' but also 'merry play' with a connotation of coquetry. Ujjala, 'blazing out, bright.' — To pavañca I assign the meaning ādambara given by Halāyudha. — Caria has a vague meaning for which even the word "acts" is too precise: "ways" is perhaps its best English counterpart. — The Prakrit makes a pun on citta, which is lost in Sanskrit. — Properly, piṇḍa is 'skilful, clever.' I take it as '(playfully) skilful,' thereby straining it a little, I fear, in the direction of vidagdha, 'sly.'

<sup>1</sup> 'Then it was lightning-streaked (impersonal passive of denominative) by her.'

<sup>2</sup> 'Like the town of Hariṅchandra.' — He was expelled from heaven for pride; but, re-

penting during his fall, he was forgiven and was stayed in mid-air, where he and his are now sometimes seen in their aerial city.

<sup>3</sup> Note the striking contrast between the King's love-lorn solemnity and the Jester's facetiousness. The difference between naṭṭha and pa-naṭṭha seems to be intentional and I have reproduced it in my version.

<sup>4</sup> Dhavalima- is applicable both to the radiance of a glance and to the whiteness of the moon.

<sup>5</sup> For rehā, see note to iv. 20<sup>a</sup>.

<sup>6</sup> 'By which (jīa, scilicet rehāe) Cupid appears as possessing an accomplished object.'

<sup>7</sup> I suppose that the King had risen from it in his excitement. He does not seem to have left the Arbor since ii. 29<sup>14</sup>.

<sup>8</sup> We have therefore now to imagine the stage as representing simultaneously two different scenes: 1. the "Emerald Seat" with

KING. At hand is

The time appointed, as her friends have told it.<sup>1</sup> [9]

[As if recollecting; and betraying by his manner the eagerness of love.] [10]

Thy hands and feet are shoots of tenderest growth;  
Thine eyes, meseems, are water-lilies blue;  
Thy face, albeit like the [cool-rayed] moon;—  
Although thy form is like a champak fresh;—  
Alas, oh marvel! how they me inflame!<sup>2</sup>

42

JESTER. [Looking attentively.] Ah, here's Vichakshaṇā, with various refrigerants. [2]

[Then enters Vichakshaṇā carrying the refrigerants.<sup>3</sup>

VICHAKSHAṆĀ. [Stepping about.] Oh, how my 'dear girl suffers from the burning fever of separation! [5]

JESTER. [Approaching her.] Lady, what have you here?

VICHAKSHAṆĀ. Various refrigerants.

JESTER. Whom are they for?

VICHAKSHAṆĀ. My dear girl. [10]

JESTER. Well then, give me half.

VICHAKSHAṆĀ. What for?

JESTER. For the King.

VICHAKSHAṆĀ. But, [I mean,] for what reason?

JESTER. And what's the reason in Karpūra-mañjarī's case? [15]

VICHAKSHAṆĀ. Don't you know she's seen the King?

JESTER. And you—don't you know the King's seen Karpūra-mañjarī?

[At that, they both laugh.]

the King seated, "alone"; and 2. the meeting-place (near by, to be sure) of the Jester and Vichakshaṇā. Cp. the Analysis, p. 219.

We are to suppose that the King does not hear the Jester's remarks (ii. 41<sup>o</sup> and ii. 42<sup>o</sup>) nor the ensuing colloquy (ii. 42<sup>o</sup> as far as ii. 43<sup>o</sup>); and that, in strictness, the Jester does not hear the King's remark, ii. 41<sup>o</sup>.

And yet, curiously enough, the Jester does turn this last phrase to account by quoting it, mockingly, at ii. 50<sup>o</sup>, as if he had legitimately overheard it. See ii. 50<sup>o</sup> and note.

<sup>1</sup> The King here lapses into rhythm, although the forms are Çāurasenī: see preced-

ing note. The appointment refers, I think, to a nocturnal meeting immediately following the close of act ii. See additional note upon p. 289.

<sup>2</sup> "Inflame," with literal and with metaphorical meaning, as in Prakrit. One expects green shoots, water-lilies, etc., to be cooling, not inflammatory. Similarly iii. 20.

<sup>3</sup> 'Possessing a taken coolness-contrivance totality.' See OB., çīropacāra. Sāmagrī, 'totality of the needful requisites.'

Bāṇa gives a most interesting list of the means used to allay the heat of the body at Harsha-charita, p. 177-178.



VICHAKSHAṆĀ. Where is the King, then ?

JESTER. At the Emerald Seat, as you<sup>1</sup> directed. [20]

VICHAKSHAṆĀ. Well then, stay with the King near the door of the Emerald Seat, in order that, since each has seen the other, the last farewell may now be said to all refrigerants !<sup>2</sup>

JESTER. [*Puts his arms around her. Then, throwing away the refrigerants, he says to them :*] Be off to the land of Never-come-back ! [*And addressing her :*] Why then must we stay in the neighborhood of the door ? [26]

VICHAKSHAṆĀ. On account of the Queen's directions.

JESTER. Why such directions ?<sup>3</sup>

VICHAKSHAṆĀ. The Queen has planted there<sup>4</sup> three young trees.

JESTER. What trees ? What trees ? [30]

VICHAKSHAṆĀ. An amaranth, a tilaka, and an açoka.

JESTER. Pray what is she going to do with them ?

VICHAKSHAṆĀ. The Queen said to Karpūra-mañjarī :

When a maiden who is in love, embraces an amaranth, or looks at a tilaka, or touches with the tip of her foot an açoka, then they burst into bloom. So do thou satisfy for them their longings.<sup>5</sup> 43

And now Karpūra-mañjarī is going to do it.

JESTER. Well then, I'll fetch the old man from the Emerald Seat, station him where he'll be hidden by the tamāla shrub, and let him witness the affair with his own eyes.<sup>6</sup> [2] [*He makes as if doing so.*<sup>7</sup> *To the King.*] Ho there, up and behold the moon's crescent [beaming] over the ocean of your heart.<sup>8</sup> [5]

[*The King rises and looks.*]

[*Then enters exquisitely adorned, Karpūra-mañjarī.*] [7]

KARPŪRA-MANĴARĪ. But where's Vichakshaṇā ?

<sup>1</sup> At ii. 29<sup>1 ff.</sup> There he seems to have remained since ii. 29<sup>14</sup>. Cp. ii. 41<sup>2</sup> and note.

<sup>2</sup> Cp. ii. 5<sup>a</sup>. The ardor of the two lovers is now such that nothing will any longer avail to cool them.

<sup>3</sup> 'Of what nature (significance) are the directions ?'

<sup>4</sup> In the palace garden, near the door of the Plantain Arbor (with its "Emerald Seat") and the scene of the swinging.

<sup>5</sup> Do thou satisfy for them their longings to bring forth flowers, by doing these several acts : cp. i. 20<sup>27</sup> and see my notes thereto.

<sup>6</sup> 'I will make this thing to be before his eyes.'

<sup>7</sup> See note to ii. 41<sup>7</sup>.

<sup>8</sup> Compare Raghuvaiṇṇa, xii. 36, where Sitā's laugh is likened to the moon rising from the ocean.

VICHAKSHAṆĀ. [*Coming up to her from behind.*] My dear, now do as the Queen directed. [10]

KING. But man ! what's this ?

JESTER. Just you keep behind the tamāla bush and you'll find out.

VICHAKSHAṆĀ. Here's the amaranth. [13]

[*Karpūra-mañjarī puts her arms around it.*]

KING. This lovely maiden, whose swelling breasts are ample as a water-jar,<sup>1</sup> by her impetuous, close embrace, hath made the young amaranth tree to blossom with such a profusion of flowers that a [veritable] procession of swarms of bees has [already] arrived here ! 44

JESTER. Ah see, ah see, the mighty jugglery ! For

The amaranth tree, young though it is, just now close enfolded in her tender arms, all on a sudden shoots forth a multitude of flowers, — Love's arrows, as it were. 45

KING. Yes, not one whit less is the power<sup>2</sup> of longing.

VICHAKSHAṆĀ. Here is the tilaka tree.

[*Karpūra-mañjarī stands a good while looking at it with sidelong glances.*]

KING. Piercing, restless, and just touched with jet-black collyrium,<sup>3</sup> and having ever as their ready helper the Five-armed God<sup>4</sup> who bears the [flowery] shafts, — such are her eyes ; and when<sup>5</sup> with them upon the tilak tree the fawn-eyed girl a sudden onset<sup>6</sup> makes, then it stands as if thrilled with delight,<sup>7</sup> its crown all bristling<sup>8</sup> with masses of clustering blossoms. 46

VICHAKSHAṆĀ. And here's the açoka tree.

[*Karpūra-mañjarī makes as if she were giving it a dainty kick.*]

<sup>1</sup> Cp. ii. 24<sup>b</sup>.

<sup>2</sup> 'Precisely such is the power.' The tree's longing (and the girl's ?) must have been so powerful as to produce this magic effect.

<sup>3</sup> 'Anointed with a small portion of collyrium.'

<sup>4</sup> 'Ever making or putting (kr) Cupid at her side.'

<sup>5</sup> Literally 'When (jam) the attack of the fawn-eyed girl's eyes, piercing, etc., fell on (was precipitated on) the tilaka-tree, then (tam) it stood thrilled as it were, etc.'

<sup>6</sup> Hemachandra, 800, gives dhātī as one of four synonyms (see above, p. 201) for

"sudden attack," "surprise," — for that which, "if it happen by night, is called sāuptika," so familiar as main incident and as title of book x. of the Mahā-bhārata.

<sup>7</sup> Properly, 'horripilated, bristling.' Hindu poets constantly make allusion to horripilation or bristling of the hair as caused by emotions of pleasure. This again (see note to i. 32) is a curious fact of racial psychology ; we think of it chiefly as a sign of terror. Cp. iii. 24 and note and iv. 21.

<sup>8</sup> Dantura, 'toothed, tusked,' and so 'thickly beset,' or 'bristling,' and in evident rapport with romañcio.

KING.

No sooner<sup>1</sup> had the maid, whose face is fair  
As is the radiance of the dapple moon,<sup>2</sup>  
In graceful play, to the açoka given,  
With [rosy] foot<sup>3</sup> whose [jewelled] anklets rang,  
A [dainty] touch,—than<sup>1</sup> in an instant burst  
Forth into blossom, e'en from every spray  
In all its crown, a gorgeous show of flowers—  
A sight for all the denizens of heaven!

47

JESTER. Say, man, do you know the reason why the Queen<sup>4</sup> didn't satisfy the longings of the trees herself?

KING. I suppose of course *you* know? [2]

JESTER. I'll tell, if the King won't get wrathful.

KING. What occasion is there for anger? unseal your tongue and speak. [5]

JESTER. Although in this world comeliness of person does maintain the attractiveness of doting matrons,<sup>5</sup> nevertheless, methinks, it is in youth's tenderest prime that Lakshmi (*or* Loveliness *personified*) manifests herself as presiding deity.

48

KING. I catch your drift;<sup>6</sup> and, what's more, have something to say [on that point] myself.

In spite of the fact that<sup>7</sup> [very] young maidens,<sup>8</sup> by reason of their eager curiosity,<sup>9</sup> are [a bit] fickle-minded, nevertheless,<sup>7</sup> it is with them,—their breasts just budding into view,—that the mystery of the Dolphin-bannered [God of Love] doth abide.

49

JESTER. [Yes,] even trees blossom out with the mystery of the beauty of form; but they know not the mystery of love.<sup>10</sup>

<sup>1</sup> The two *ca*'s hint at the fact that the touching with the foot and the bursting into bloom occurred simultaneously.—Scholiast. Cp. iii. 3<sup>d</sup>.

<sup>2</sup> 'Deer-spotted [moon], [moon] flecked like the black antelope,'—see ii. 20 note.

<sup>3</sup> *Añhinā*.

<sup>4</sup> 'Do you know what is the reason (in this, *ettha*, Whitney, § 303 a, i.e.) for this, that (*jaṃ*) the Queen, etc.?'

<sup>5</sup> It seems to me licit to assign this connotation to *kāmiṇī*, which I take as antithetical to both *tārūṇṇae* and *bālāu*.

<sup>6</sup> 'Understood is your intention—I see what you mean,' namely, that the Queen is

a trifle *passée* as compared with this tender bud, *Karpūra-mañjarī*. The form of the Jester's statement was purposely vague.

<sup>7</sup> 'Maidens are fickle—just so (*emea*)!—but (*puṇo*) the mystery abides with etc.' For *emea*, see Weber's *Hāla*, no. 865.

<sup>8</sup> Like *Karpūra-mañjarī*, as contrasted with the oldish Queen.

<sup>9</sup> Which is still unrestrained by the experiences and the sophistications of life.

<sup>10</sup> A staid matron like the Queen may continue to bear lovely children, as the trees bear lovely blossoms; but she no longer knows the keenness of youthful passion.

[Behind the stage.]

ONE OF THE BARDS. A pleasant evening to the King!

Behold, [the sun,] the jewel of the day,<sup>1</sup>  
 His face red-yellow, like an orange ripe,<sup>2</sup>  
 Hangs on the crest of yonder sunset-hill.  
 Now Ruddy Goose and mate, alas, must part:<sup>3</sup>  
 Their only friend hath left them — he whose rays  
 Are myriad strings dyed gorgeous, madder-red.<sup>4</sup>  
 He slackens now his fierce impetuous heat,  
 And with it quick the pride of jealous maids;<sup>5</sup>  
 Lulls half to sleep the eyes of all the world<sup>6</sup>  
 And drowsy lilies that bestud the pool.<sup>7</sup>

50

KING. At hand is now the even-tide —

JESTER.

“The time appointed, as her friends have told it.”<sup>8</sup> [2]

KARPŪRA-MANĀJARĪ. Vichakshaṇā dear, I'll go now; it's evening.

VICHAKSHAṆĀ. So let us do.

[Thereupon, they step about, and exeunt omnes.]

[End of the Second Act.]

<sup>1</sup> The stanza in outline reads: ‘The sun (dīṇamaṇī), making . . . , relaxing . . . , possessing a madder . . . ray multitude, sole friend . . . , has become (jāo) sunset-hill-situated,’ etc. I have reversed the sequence of the clauses.

<sup>2</sup> One is tempted to think that a \**norange*: an orange: a *naddre*: an *adder*:: a *numpire*: an *umpire*; but it appears that the *n* of *nāranj*, *nāriṅga*, was lost before the word was adopted into English speech. See C. P. G. Scott, Transactions of the American Philological Association, xxiii. 278, 272.

<sup>3</sup> The love and constancy of the Ruddy Goose and her mate are proverbial. They are doomed to pass the night in most pitiful separation. Hence the sun is their “sole friend.” See Wilson’s Meghadūta, note to 82.

<sup>4</sup> ‘Possessing a multitude of rays which have the color (or gorgeousness) of madder-dyed-strings.’


<sup>5</sup> ‘And at the same time (*saha a*) relaxing or making to relent (*muñcanto*) speedily (*sarahasaṁ*) his impetuousness (*tivva-bhāvam*), together with the hearts of jealous-proud-maids.’ — Night and moonlight (cp. ii.

5<sup>b</sup>) put an end to their pouting (as do the breezes of spring, i. 15<sup>b</sup>), so that they yield to the gentle influences of love. The same idea at iii. 30<sup>a</sup>.

<sup>6</sup> ‘With the eyes of people at the same time (*saha*) making the lotus-group to be possessing half-sleep.’ There is here a slight laxity of expression.

<sup>7</sup> The day-blooming lotuses (*kamala*’s) that close their eyes (*nimilanti*) at evening, as opposed to the night-blooming lotuses (*kumuda*’s), that open their eyes (*unmiṣanti*) at evening—see *Kāvyaḍarṇa*, i. 94, and *Ṛtusamhāra*, iii. 23.

The latter are white and close their eyes at dawn, as appears from what is perhaps the loveliest of all the stanzas of Kālidāsa, to wit, *antarāhite* etc., near the beginning of act iv. of *Çak*. — Cp. his *Urvaçī*, iii. 16. — See Böhtlingk’s *Hemachandra*, 1160–1165, p. 217. — With this stanza, cp. i. 35 and iv. 18<sup>8</sup>.

<sup>8</sup> The Jester mockingly takes his words from the King’s own mouth (see ii. 41<sup>9</sup>). The part that he quotes forms an *indravaçrā* line, but in the dialect of prose. See p. 257, note 8, and  p. 289.

## ACT III.

[Then enters the King with the Jester.]

KING. [With his thoughts on her.]

Put far away from me the champak<sup>1</sup> bud !  
 What use have I for juicy turmeric?<sup>2</sup>  
 Of what esteem is gold though ne'er so pure ?  
 Before her loveliness, whose radiance sweet,  
 Is likest that of newly risen moon,  
 What need of bakul blooms, profuse and fresh?<sup>3</sup>

1

And again :

Bright as a necklace strung with emerald gems,  
 Or wreath of jasmynes where the bees have sucked,  
 Her lovely glance, as quick she bent her neck,<sup>4</sup>  
 Shot sidelong by,<sup>5</sup> and pierced my very heart.<sup>6</sup>

2

JESTER. Say, man, what do you stand there for, reeling off your twaddle like an uxorious husband?<sup>7</sup>

<sup>1</sup> See i. 14<sup>2</sup>, 16<sup>a</sup>, and notes.

<sup>2</sup> The rhizome of *Curcuma longa*, a plant of the ginger family. It is used as a condiment; as a dye-stuff, it yields lovely shades of yellow; and when chewed, affects the saliva as would saffron. See Pliny, N. H. xxi. 70, cited by BR.: *Indica herba, zingiberis effigie, conmanducata croci vim reddit.* — In *oll-ollāi* (instr. s. fem. with *hal-*), the stem is doubled.

<sup>3</sup> 'What occasion is there (with, i.e.) for heaps of blooms of bakul, though fresh?' The bakul, *Mimusops Elengi*, Roxburgh, p. 318, has flowers that are white and fragrant.

<sup>4</sup> 'With an impetuously bended neck' — as *avyayībhāva*.

<sup>5</sup> 'Glance, directed towards (see *viç + ni* 7) in BR.) the region of her ear.' The coquetish glance is usually sidelong and comes as it were from the outer corner of the eye (*apāṅga*). In darting such a glance, the girl may bend her neck or turn her head and so

look by the place where, with her head in its natural position, her ear would be. —

One might suspect here a reminiscence of Bhartrhari, who, in his *san-mārge*, q. v., speaks of "glance arrows" (*drṣṭi-bāṇās*) which are *gravaṇa-patha-gatās*.

<sup>6</sup> The "Sidelong glance," *kaṭākṣa*, etc. — Daṇḍin, in his *Poetics*, ii. 327, gives, as example of *viçeṣokti*, a stanza which says: The women have no battle-cars, elephants, cavalry, nor foot-soldiers; and yet with their sidelong glance (*apāṅga-drṣṭi*) they conquer the three worlds. — *Parab*, *Subh.*, p. 434-5, has some 19 stanzas on the *kaṭākṣa*. — See Bhartrhari's stanza, just cited, = *Sprüche* 6824. Further, *Hāla's Saptāçatāka*, 505. — See also ii. 5 and my note on ii. 6<sup>a</sup>.

<sup>7</sup> *Bhajjājida*, literally, 'wife-conquered,' seems to me in this connection necessarily to suggest the doting, foolish, overfond husband, rather than the hen-pecked one. For the contempt in which the latter was held, see *Sprüche*, 4066.

KING. My thoughts, man, are on a vision that I've seen in sleep.

JESTER. Well then, old man, tell it to me.

KING. Methinks a maid with a lily-face stood in my vision within reach of my hand, and was about to strike me quickly with a blue lotus as I lay on my pleasure-couch. And then with eager haste did I catch hold upon the loose end<sup>1</sup> of her garment. No sooner<sup>2</sup> did she, leaving it in my hand, depart, than<sup>2</sup> my sleep, as it seemed, suddenly vanished too. 3

JESTER. [*Aside, to himself.*] Should think it might have! [*Aloud.*] Say, man, I too saw a vision last night.<sup>3</sup> [4]

KING. [*Expectantly.*] Tell me then, what was the vision?

JESTER. Methinks, last night in my vision I fell asleep by the Ganges. [7]

KING. And then, and then?

JESTER. Well, then the Ganges put her graceful little foot on the head of Īiva and washed me clean away with her water. [9]

KING. And then, and then?

JESTER. Then by a cloud that was raining at the autumn season to [its or my] heart's content<sup>4</sup> I was absorbed. [11]

KING. A marvel, a marvel! — And then, and then?

JESTER. And then, when the lordly sun had entered the asterism of Chitrā,<sup>5</sup> the great cloud went near(?)<sup>6</sup> the place where the Tāmraparṇī<sup>7</sup>

<sup>1</sup> 'With eagerness by me hastily she was held or caught on the loose end.'

<sup>2</sup> Ca . . . a : cp. ii. 47 note. — Root muc.

<sup>3</sup> Adya. — Modern English distinguishes by "last night" and "to-night" what in Sanskrit is contextually distinguished: thus, adya, asmābhir atra, uṣitvā, prātaḥ, etc., 'to-night we'll stop here, and early to-morrow morning,' etc.

<sup>4</sup> Is jadhicchaṁ used ἀπὸ κοινῶδ (kāka-kṣivat, as the Hindus say)? I see no great pertinence in it in either case.

<sup>5</sup> At the time of Rājaçekhara, the autumnal equinoctial colure would be less than ten degrees west of Spica, and the sun would be "in Chitrā" in "autumn" (iii. 31).

For the transformation of rain-drops into pearls, see Sprüche, 344, 1544, 4029. According to the stanza saṁtaptāyasi (Ind. Ant. xiv. 323; Sprüche, 6781; and elsewhere), the transformation takes place under Svāti: see

p. 214, above. So in Manwaring's Marāṭhi proverbs, no. 1291: "If the Svāti rain fall, there will be a crop of rubies and pearls, but you will not get cotton enough for a lamp-wick." Now Chitrā and Svāti have as their principal stars respectively Spica and Arcturus; and at the time of Rājaçekhara, the approximate longitude of these two stars was respectively 188° 32' and 188° 55', that is practically the same. The author's mention of Chitrā, therefore, is not fortuitous, but significant. — My thanks are due to my honored colleague, Dr. Asaph Hall, for his kind help in matters of this nature. Cp. Whitney, Oriental and Linguistic Studies, ii. 377, and his chart of the zodiac.

<sup>6</sup> Is antena used "prepositionally" (like antareṇa), here compounded with its "governed" word-stem, and in the sense of ante, 'near'?

<sup>7</sup> Cp. i. 17<sup>d</sup> note.

empties into the ocean. I, too, as I think, am within the cloud and go with it. [15]

KING. And then, and then?

JESTER. Then the cloud started to rain there with great big drops of water; and the sea-oysters, such as they call pearl-oysters, emerged from the waters<sup>1</sup> and absorbed me; and I was within them and became a monster pearl.<sup>2</sup> [18]

KING. And then, and then?

JESTER. Then in four-and-sixty pearl-oysters [successively] I was a drop of cloud-water, surpassing the opal<sup>3</sup> in hue, [and then,] in due course, I attained once more to the condition of being a pearl, one of perfect roundness,<sup>4</sup> clear, and flashing. 4

So I, whom you see before you,<sup>5</sup> fancy that my own self in the shape of a pearl,<sup>6</sup> was inside of those pearl-oysters. [1]

KING. And then, and then?

JESTER. Then those pearl-oysters were taken from the ocean as soon as they were mature, and they were opened. And I was among the four-and-sixty pearls. And a certain merchant bought me, giving [for me] a hundred thousand gold pieces. [5]

KING. Oh, what a wonderful vision! And then, and then?

JESTER. Then the merchant sent for the jeweller and had him bore a hole through me.<sup>7</sup> And that gave me a little something of a pain. [9]

KING. And then, and then?

JESTER. And with the pearls of that lot,<sup>8</sup> weighing ten *māshakas* apiece, a single row was strung in necklace style,<sup>9</sup> and it was priced at ten million gold pieces. 5

KING. And then, and then?

<sup>1</sup> For the form, see p. 203.

<sup>2</sup> This time it is a pearl of ten *māśakas* — see my note to ii. 17<sup>a</sup>. See note 5, p. 264.

<sup>3</sup> The *tabasheer* is a variety of opal found in the joints of the bamboo.

<sup>4</sup> 'I arrived at new-pearl-ness, very round, without any flat surfaces' etc., i.e. 'I arrived anew at' etc.

<sup>5</sup> Thus I would express the force of so *aḥam*.

<sup>6</sup> 'With or by (my) pearl-ness.' For *attānaam*, see Pischel on H. 3. 56.

<sup>7</sup> 'Then by him, fetching the jeweller, the pearl was caused to be drilled.'

<sup>8</sup> 'With that pearl-lot (of 64 pearls), weighing 10 *māśakas* apiece.' The expression is loose; the adjective is logically an adjunct of *muttāhala* and not of *maṇḍala*.

<sup>9</sup> That is, so as to form a necklace rather than a bracelet or what not: cp. *hāra-laṭṭhī*, iii. 18<sup>b</sup>; and *maṇi-yaṣṭī*, Urraḥi, iii. 10, and Kale's note.

JESTER. Then [the merchant, whose name was] Sāgaradatta, put it in his casket and went to the capital of Vajrāyudha, the king of Pañchāla, to Kanauj; and there he sold it for the ten million. [3]

KING. And then, and then?

JESTER. And then,

As he, [the King of Kanauj,] considered her towering ample breasts, and also the beauty of the single string of pearls, he put it on the neck of his beloved. — Men of sense are pleased to see like meet with like. 6

Moreover:

At midnight's hour, which was full of moonlight resplendent throughout the sky, in love's embrace the royal pair had closed their eyes for terror at the shaft<sup>1</sup> of the Flower-arrowed God. Then by the plumpness<sup>2</sup> of her exceedingly towering, full, and jar-like breasts was I sore beset — [and so] awoke! 7

KING. [*With a faint smile, and then reflecting.*]

You knew that this vision of mine, in which I met with her whom I love as my life (*pāṇa-samā-*), was unreal; and so you thought you could dismiss it from my mind by your counter-vision.<sup>3</sup> 8

JESTER. A decayed chieftain, a brahman exhausted with hunger, a naughty young wench, and a forsaken man, — these beguile themselves with the sweetmeats of wishes.<sup>4</sup> And I ask you, man, whose power, now, is that?<sup>5</sup>

KING. Love's. [3]

JESTER. Although your love for the Queen has grown by [long] attachment, why, pray, do you, sir, fairly spreading your eyes over all of Karpūra-mañjarī's person, gaze at her as if you were absorbing her? are the Queen's good points inferior to hers? [5]

KING. Speak not thus!

Suppose the knot of love is tied betwixt some man and some maid; for all that, beauty, I think, is not the [sole] cause of it.<sup>6</sup> But if, even in that

<sup>1</sup> Strictly, 'blows,' 'shots.'

<sup>2</sup> Konow refers me to Kirātārjuniya, iv. 8, where Mallināth glosses *niveṣa* by 'largeness, plumpness' [of the breasts].

<sup>3</sup> 'This vision, not real, — it, possessing a meeting with the life-equal-girl, thou knowest. And by [thy] counter-vision, the warding-off or dismissal of it [of my vision] is thy intention.'

<sup>4</sup> Konow compares Viddh. i. 22<sup>1</sup>.

<sup>5</sup> That is, Of whose power are these wishes and longings a manifestation? For the first two of the four cases, *pemmaṁ* seems to be too specific.

<sup>6</sup> 'Just under those circumstances (*emea*, cp. ii. 49<sup>a</sup>), beauty, methinks, is not the [sole] cause of it' (*tattha*): but rather, says the Scholiast, the working out of the inborn nature.



case,<sup>1</sup> the [girl's] loveliness is much praised,<sup>2</sup> that is done to put a seal on<sup>3</sup> the mouths of unkind-spoken people. 9

JESTER. But what, sir, is that which they call "Love, love"?

KING. The knot of attachment which exists between a mutually united pair, and which has grown strong under the dispensation of the Dolphin-bannered God, — that the connoisseurs call "Love." [2]

JESTER. And of what sort is it?

KING. [Love is that] in which the feeling within the heart attains<sup>4</sup> to sincerity and is devoid of the blemishes of suspicious behavior and so forth;<sup>5</sup> in which there is an on-flowing stream of longing of each for the other; whose very essence is imparted by Cupid and enhanced by amorous play. 10

JESTER. And how might it be recognized?

KING. They whose hearts are set, each toward the other, in utter commotion by the unforced flow of very restless glances; who speed ever, more and more, the arrows that Cupid gives them; — of such persons<sup>6</sup> the heart-wound becomes very easily manifest. 11

JESTER. That which has the outward beauty of a deeply seated disturbance of heart, — that the world calls "Love with Cupid's adornment." Hard as it may be to recognize, a person does manifest it among people. That we know to be Cupid's very mighty jugglery. 12

Moreover, if the love that is in the heart<sup>7</sup> [of the one] awakens [in the other a corresponding] attachment, what occasion is there in that case for the trickery of the bravery of ornaments?

KING. That's true, man!

What need of girdles, bracelets, diadems, anklets? what need of beauty?<sup>8</sup> and what need of the shows of ornament? [There is no need

<sup>1</sup> Where beauty is not the sole cause of the attachment.

<sup>2</sup> As an ostensible reason for the love. — Since mah is not necessarily = kāñkṣ (see Pischel, H. 4. 192), I suppose I am justified in connecting mahijjai here with Vedic mah ('is extolled, is magnified'), and not with manth, Marāṭhi mathañem ('is revolved, considered, taken into account').

<sup>3</sup> 'Then (tañ, correlative to jañ, 'if') a seal is put on' etc. <sup>4</sup> Ei, that is, eti.

<sup>5</sup> 'Of suspicion-behavior and so forth,' viappa-ghadañā-ñi-

<sup>6</sup> 'Of what persons, possessing hearts

completely agitated by glances which are nature-flowing and very restless, the sendings-forth of the Cupid-given-arrows increase, — of them' etc.

In this version I follow NR, reading (instead of luñṭia, 'robbed') luñṭhia, 'agitated.' I take peranta-luñṭhia as 'boundary-agitated,' 'agitated to their very limits.' — See OB. under tar + vi 5).

<sup>7</sup> For maña and citta, occurring together at iii. 12<sup>a</sup>.<sup>1</sup> and iii. 11, there seems to be but one available English word, namely 'heart.'

<sup>8</sup> Neither gewgaws nor beauty signify much where the passion is mutual. Cañga and its

of all that.] And so,<sup>1</sup> in this world, it is something else<sup>2</sup> which puts the flowers of happiness in the grasp of fair maidens. **13**

And again :

What need of the performance of song and dance ? and what need of strong drink ? what need of incense of aloes ? and what need of saffron ? — On all the earth in daintiness naught else can equal man's tender passion.<sup>3</sup> **14**

And again :

The consort of an emperor and the wife of a common man, — in the matter of love there is not even a grain of distinction between them to be found, methinks, [even] if a certain difference in outward splendor is effected by rubies and decorations and garments and saffron. **15**

And again :

Why speak of restless eyes — of face like to the moon — of towering breasts ? There is some other reason here, I think, why women from our hearts<sup>4</sup> do ne'er withdraw. **16**

JESTER. That is so. But explain to me another thing : [Even in that] which during childhood is unattractive to the heart of a man, — even in that, with [the attainment of] adolescence, a certain beauty develops itself. [2]

KING. Surely there must be here in the world two Creators who are skilful in building the body and in giving it the bloom of youth: the one fashions the first girlish form ; while the second, by giving it the finishing touches,<sup>5</sup> brings out its loveliness.<sup>6</sup> **17**

And therefore :

Bewebbed bracelets and girdles and anklets, beauty of dress, strings of emerald gems, mineral rouge,<sup>7</sup> a necklace of pearls, — [all those things]

derivatives are used of natural beauty — cp. *nisagga-caṅga*, ii. 25<sup>a</sup>, and *paai-caṅgima*, ii. 26<sup>a</sup>. As to the form (instr. s. fem., from Skt. an-stem !), cp. *umhā* cited by Jacobi, § 42, 2).

<sup>1</sup> I take *taṃ* as 'and so.'

<sup>2</sup> 'There is of fair-waisted maids something else [than gewgaws — namely, native attractiveness], by which they get the flowers of happiness.' Or, *suhaattana* may be the ensemble of womanly charms that draw and hold fast her lover's heart.

<sup>3</sup> I am not sure that I have hit just the right meaning of *rucissa* : nor do I see the appositeness of *puṇu*.

<sup>4</sup> Ablative singular or plural, H. 3. 8, 9.

<sup>5</sup> 'By carving it or sculpturing it (Scho-liast, *utkīrya*), by putting on the nicer touches' as contrasted with the first or rougher "fashioning" (*ghadaṇā*). The Marāṭhī *kaṇḍāraṇem*, cited by Dr. Konow, is an instrument used for the finer work of goldsmiths and others.

<sup>6</sup> 'Makes fully manifest (the form), displays it to advantage.'

<sup>7</sup> Properly, *gāirikā*, which is usually defined as 'ruddle, red chalk.' But Hema-chandra, 1036, makes it a synonym of *dhātu*, and this is a liquid mineral which wells up

are surpassed by the youthful bloom of maidens,<sup>1</sup> which is the spell that fascinates the heart, and is a sixth arrow of Cupid,<sup>2</sup> and a charming one.

Moreover :

18

A form full of loveliness, eyes that reach almost to the ear and have large pupils, a bosom with ample breasts, a waist that has the triple folds and may yet be grasped by the fist, wheel-like buttocks,<sup>3</sup> — pray what need of aught else in the time of tender youth? Just these five things put into maidens' hands Cupid's great banner of victory.<sup>4</sup>

19

[*Behind the stage* (is heard the Heroine, saying):]

Friend Kuraṅgikā, I am really languishing by reason of these refrigerants, as a lotus [languishes by reason of the arrival of the torrid season that calls for the use of refrigerants].

A shoot of lotus-root [to me] seems like poison; a string of pearls seems like a poisonous serpent; the breeze from the palm-leaf fan seems to spread flames;<sup>5</sup> likewise the water from the jets of the shower-bath as it comes out on my hand is hot; and not the sandal, that sovereign remedy [against heat], allays the burning of my frame.<sup>6</sup>

20

JESTER. Did the old man hear? are his ears loaded with a jowl-full of the nectar?<sup>7</sup> [2] will he then even today take no notice of his lotus root<sup>8</sup> that is languishing by reason of the intense heat? of his saffron dolly that he has to play with,<sup>9</sup> that is being sprinkled with most intolerably scalding water?<sup>10</sup> of his single string of monster pearls that [now]

from the ground. The wounded Çalya is said to run blood as the mountain runs gārika, MBh., ix. 13. 14 = 669. It is mentioned at Meghadūta, 102, as a pigment (dhātu-rāga); and at Kumāra-sambhava, i. 7, as a sort of liquid mineral color (dhātu-rasa), such as might be used to inscribe love-letters on birch bark. Cp. my note on ii. 7, above. From the same poem, i. 4, we may infer that it was used as a cosmetic, since it is there mentioned as a decoration for the nymphs of heaven. So here.

<sup>1</sup> The five words of lines *ab* are nomina- tives absolute, with anacoluthon. We must repeat them in accusative form in *d* as objects of *jaai*.

<sup>2</sup> He regularly has five: cp. pañca-bāṇa, pañcesu, pañca-sara, in Index, and p. 239, n. 2.

<sup>3</sup> We have had most of these most fleshly details already at i. 32 and 30 and ii. 23.

<sup>4</sup> 'By just these five things maids become possessing Cupid's banner.'

<sup>5</sup> 'The wind spreads as it were its friend.' The friend of the wind is the fire, — Hemachandra, 1099, p. 444. OB. cites *anila-sārathi* as a name for fire from MBh. i. 15. 1 = 1058.

<sup>6</sup> Similar thoughts at ii. 42.

<sup>7</sup> Nectar of the Heroine's words. — The ludicrous incongruity of the metaphors is doubtless intentional.

<sup>8</sup> Muṅgaliā, properly 'little lotus-root.' Is it used in the sense of *mṛṅgaliṇī*, 'lotus-plant,' *pars pro toto*? At any rate, it must be rendered so as to bring out the jocose allusion to the Heroine's own words at iii. 19<sup>2</sup>. — *Mṛṅgaliā* is used as a girl's name (with many others) in the *Kādambarī*, p. 356<sup>3</sup>.

<sup>9</sup> 'Play + saffron-dolly,' — cp. ii. 12.

<sup>10</sup> 'Water intensely boiled and intolerable,' in allusion to iii. 20<sup>c</sup>.

in a trice is parting?<sup>1</sup> of his meadow of rose-bay,<sup>2</sup> that the musk-deer are plundering?<sup>3</sup> [3]— Well, your vision has turned out true.<sup>4</sup> Come, let us go in. [5] Let Cupid's banner be exalted. Let the strains of cuckoo-warblings start up in your wind-pipe. [7] Ease up with the floods of tears. Slow down with the torrents of sighs. [9] Let loveliness renew itself. Let us go in by the back door.<sup>5</sup>

[At that, they make as if they were going in.] [12]

[Then enters the Heroine, with Kuraṅgikā.]

HEROINE. [*Timidly—to herself.*] Why! is this the full moon suddenly descended from the court of heaven? [15] or has the Blue-necked God [Çiva], well-pleased, allowed Cupid to resume his own bodily form?<sup>6</sup> or is some one who is a rascally foe of my heart and a kindly friend of my eyes about to show me special favor? [*Aloud.*] This I regard as a piece of jugglery. [19]

JESTER. [*Taking the King's hand.*] Lady, the jugglery has become real. [21]

[The Heroine stands abashed.]

KURAṅGIKĀ. Dear Karpūra-mañjarī, rise to meet your lord and salute him. [23]

[The Heroine is on the point of rising.]

KING. [*Taking her hand.*]

Thy waist is ready to break neath the burden of thy bosom: break it not, O moon-faced maiden, by rising!— Cupid have mercy on my eyes after the sight of such ampleness [of breasts]!<sup>7</sup> **21**

Moreover:

In presence of whom, not the beauty of orpiment hath any charm, nor

<sup>1</sup> The allusions to lotus and doll were pat enough. But the tertium comparationis of this figure and the next, Konow thinks, is merely the Heroine's anguish.

<sup>2</sup> The Tabernamontana (see this in Century Dic'y) coronaria, known as Adam's apple or East Indian rose-bay. It is a very fragrant shrub, having shining dark-green leathery leaves, "with elevations above the veins" (Roxburgh, p. 249). Its Prākrit name, "knot-leaf," may refer to this.

<sup>3</sup> No jealous rival of the King has turned up thus far. — But see Konow's view, note 1.

<sup>4</sup> Only in the most general way (cp. iii. 3): he met her in the dream, and now he meets her in fact.

<sup>5</sup> For the full significance of this clause and the following stage-directions, as I understand them, see p. 219-220.

<sup>6</sup> Cupid was burned by the fire of Çiva's wrathful glance and is therefore called "Bodiless" or *An-aṅga*. The story is told at Rāmāyaṇa, i. 23. 10-14, Bombay; or Kuraṅgikā-sambhava, iii. 71.

<sup>7</sup> For their beauty is enough to blind me! — See note on *niveśa*, iii. 74.

burnished gold, nor champak blooms, — with golden flowers I pay homage to those eyes with which thou, O fawn-eyed girl, hast been beheld.<sup>1</sup> **22**

JESTER. Her ladyship, Karpūra-mañjarī, by staying in the inner room, has become moist with perspiration. So now I will fan her with the border of my robe. [*So doing.*] Oh dear! I've put out the light with the wind from my garment. [4] [*Reflecting. — To himself.*] Never mind. We'll just go to the pleasure-garden. [*Aloud.*] Say, this *is* dancing around in the dark! so let's go out now to the pleasure-grounds, just by the subterranean exit. [9]

[*All make as if they were going out.*] [10]

KING. [*Holding Karpūra-mañjarī by the hand.*]

Keeping thy hand, which is like a tender spray, within mine, assume thou, [I pray,] a little unsteadiness<sup>2</sup> as thou movest along; in order that the kala-haṅsas, as they go about in their play, may at last find a rival who outmatches them in comeliness.<sup>3</sup> **23**

[*Showing by his demeanor his delight at the touch of her hand.*]

The prickles of the young gourd-melon,<sup>4</sup> the filaments of the cadamba flower, which today are witnesses of the touch of thy hand, — these will remain as if fastening themselves to my limbs.<sup>5</sup> **24**

[*Behind the stage.*]

A BARD. May the rising moon bring pleasure to the King.

<sup>1</sup> To whose eyes? to his own? if so, the stanza is flat indeed!

<sup>2</sup> Cañcura seems to be an intensive adjective from car: cp. cañcūryate, and Whitney, § 1148 k (jañjapa, tartura, etc.). The purpose of the "unsteadiness" or "waddling" is, as I suppose, to enhance the similitude of the girl to the much belauded teal.

<sup>3</sup> 'In order that at last the kala-haṅsa-group, in its play-going, may be uncomely.'

The kala-haṅsa or kādamba seems to be a kind of white teal with gray wings (Hemachandra, 1327). Its cry is often spoken of as most agreeable (kala — see the examples in BR., s.v. (1a), and Hemachandra, 1409). It was tamed and held in high esteem. Bāṇa often mentions it — see Index to Ridding's Kādambarī, p. 224.

<sup>4</sup> Benincasa cerifera, like the pumpkin,

but with a waxy coat. I do not find this in Roxburgh; but at p. 700, under Cucurbita Pepo, he says of the fruit, that it is, "when young, exceedingly hairy." Note that of our common Cucurbitaceæ (cucumber, pumpkin), the fruits are often sharp-prickly and the vines hairy.

<sup>5</sup> That is, the delight which I feel at the touch of thy hand causes such horripilation that the asperities of these plants seem to have transferred themselves to my limbs for good and all. Cp. note to ii. 46<sup>d</sup>.

This conceit of Rājaçekhara recurs at iv. 21 and iv. 22; see the notes. One is tempted to query whether it is not a reminiscence of Bāṇa: cp. Harsha-charita, text p. 267<sup>-8</sup>, utkaṅṭakita-kapola-phalakena, lagna-karnotpala-kesara-pakṣma-ṅkalena, iva mukha-ṅgaṇā. See p. 220.

While the round ball of the earth is as black by reason of the darkness as if it were in a subterranean chamber, the face of the eastern quarter of the sky has become as yellow as a young birch with the moonlight; and the moon, sending forth rays that are like in beauty to the tufts of the stamens of the wing-seed,<sup>1</sup> has risen, digit by digit, till at last the full disk is above the horizon.<sup>2</sup> 25

And again :

Without saffron, without sandal,<sup>3</sup> is the embellishment of the ten bride-like regions of heaven;<sup>4</sup> without bracelets, without ear-rings, is the decoration of the round earth;<sup>5</sup> without withering, without fainting, are the flowers<sup>6</sup> (or without "Parcher," without "Bewilderer," is the weapon of the God with the Dolphin-ensign);<sup>7</sup> a garland of moon-beams is massed in the sky.<sup>8</sup> 26

<sup>1</sup> *Mununda*, *Pterospermum suberifolium*, Roxburgh, p. 512, a middling sized tree. The flowers are white and fragrant and very long, and show a prominent column of united stamens. — I use "tufts" advisedly for *sihā*.

<sup>2</sup> "The moon has gone to full-diskedness in the one-digit-manner."

<sup>3</sup> That is, All the heaven is made lovely by the new-risen moon, "the cool-rayed one": it makes the sky yellow, and that without the help of saffron; it makes the air seem cool, and that without the help of sandal. — This stanza recurs at *Viddh.* iii. 12.

<sup>4</sup> The "ten points" or "regions" are the four cardinal points, the four intermediate points (NE. etc.), the zenith and nadir.

These are likened to brides. So *Bhartrhari*, in his *bhūḥ paryāṅkaḥ*, describing the ascetic, says: "His couch is the ground; the blue sky above is his roof; and the moon-beams he hath for his candle; north, east, south, and west are the maidens (*dik-kanyās*) that fan him with breezes for chowries." *Rājacekhara* has the same bold metaphor two stanzas later, iii. 28<sup>a</sup>, in *disā-sundarī* (if not also in a variant of iii. 29, "dig-vadhū"); and it recurs as *dik-sundarī* in *Jayadeva*, *Gīt.* vii. 1. *Bāṇa* speaks of the "regions," *āçās*, as maidens, *Kādambarī*, p. 390<sup>6-7</sup>.

<sup>5</sup> I take *bhuvāna-maṇḍalī* as 'round of the earth,' = *mahī-maṇḍala* or *bhū-maṇḍala*. *Viddh.* reads *dharāṇi* for *bhuvāna*.

<sup>6</sup> That is, In the cool moon-light, the

flowers are recovering from the intense heat, which "parched" or "withered" them (*açōsayat*) and which "bewildered" them or "made them faint" (? *amohayāt*), in the day-time.

Since the stanza is a description of the loveliness of the night at moon-rise (iii. 26<sup>1</sup>), of its tones of color and its reviving flowers, it must be that the prior interpretation of line c is also the one primarily intended by the poet.

<sup>7</sup> From Cupid's equipment are missing "Parcher" and "Bewilderer": these are the names of two of Love's arrows—see note to i. 32<sup>d</sup>. Both of these names are included among those of the celestial weapons, partly allegorical, partly fanciful, which are rehearsed in the *Rāmāyaṇa*, cantos 27 and 56 of book i.; see especially i. 27. 14, 15 and i. 56. 7, 8, ed. Bombay. — Love's arrows, his bow, and his missiles are all formed of flowers: *puṣpāny asya iṣu-cāpa astrāni*, *Hemachandra*, 228.

I cannot help feeling that this alternative interpretation, although secondary in the intention of the poet, is the key to the whole wretched difficulty of this line. The chance for a pun has seduced the author into using *mohana* of flowers—a use which I cannot deem unforced. — BR., under *çuṣ*, cite *na mlāyanti na çuṣyanti kusumāni*.

<sup>8</sup> The area of denotation of *āvalī* and *ālī* is not coincident with that of any English word. See *Hemachandra*, 1423, for their

JESTER. Well, Kāñchana-chaṇḍa has described the loveliness of moon-rise ; so now it's Māñikya-chaṇḍa's<sup>1</sup> turn.

[Behind the stage.]

THE SECOND BARD. The pleasure-pavilions show circling wreaths of incense rising from burning aloes ; they are ablaze with the lighted lamps ;<sup>2</sup> they have pendent festoons of lustrous (or rarest) pearls ;<sup>3</sup> they swarm with doves let loose ; in them are prepared charming pleasure-couches, and hundreds of confidantes are talking ; while on the divans appear the pouting women-folk.<sup>4</sup> 27

And again :

The moon-beams seem as if overspreading profusely with camphor the faces of those beauties, the quarters of the sky ;<sup>5</sup> they scatter soft moon-light which rejoices the heart of the people of the earth as does sandal ; they make the withered bulb of Love to sprout anew with amorous doings ; and are like to jets sent forth from an autumn cloud. 28

JESTER.

White swan of heaven's pool,<sup>6</sup>  
Of Çiva's crest, the jew'<sup>1</sup>,<sup>7</sup>  
A bulb<sup>8</sup> of love  
'S the moon above ! 29

synonyms, among which is *mālā*. 'Row,' 'string,' and 'streak' are among the more serviceable English versions of the words.

We find *āvalī* used of a 'string' of pearls ; and of a 'wreath' of tresses ; but also of a 'set' of teeth ; and, humorously, even of a parrot's two wings, a 'set' of wings, iv. 2<sup>10</sup>. Like its synonym *rāji*, it is used with *dhūma* of a 'column' of smoke. *Mālā* is used of bees, ii. 13 ; of curly locks, ii. 20. — See Konow's version, p. 289.

<sup>1</sup> This designation is nearly tantamount to *Ratna-chaṇḍa*, the name he bore at i. 16<sup>2</sup>.

<sup>2</sup> 'Ablaze with given or brought-in lamps.'

<sup>3</sup> See additional note, p. 289.

<sup>4</sup> 'The pavilions are possessing-divan-surface-appearing-jealous-women-folk.' *Ucchañga*, 'on the surface,' = 'on,' with attenuated meaning, as in the case of *tala* = 'on' and *antara* = 'in.'

<sup>5</sup> 'The moon-beams (*eṇañka-pāā*) are giving as it were an overspreading (see *chur* in OB.) with floods of camphor to the faces

of the sky-quarter beauties.' They flood things in every quarter with a pale whiteness like that of camphor-gum. — For *dik-sundari*, see iii. 26<sup>a</sup> note.

<sup>6</sup> Similarly the sun is so called, e.g. *Daçakumāra-charita*, p. 1<sup>16</sup>.

<sup>7</sup> For the moon as *Çiva's crest-jewel* cp. i. 3. — The pronunciation of jewel so as to rime with pool is an inelegance which accords, as I think, with the tone of this brief doggerel as intended by the author.

<sup>8</sup> *Kanda*, 'bulb': more specifically, an 'onion.' One can hardly doubt that the Jester takes this particular word out of the Bard's mouth in order to make fun of it. — In the Bard's stanza, it would have been a little less prosaic if we had said "withered root ;" but it is hardly competent to the translator to let the Jester's allusion disappear. Cp. p. 262, note 8.

Concerning the rimes in this and the following two stanzas, see p. 205. — For metre of 29 and 30, see p. 207.

KURĀṄGIKĀ. Proud of his ally, the moon,<sup>1</sup> crushing the pride of jealous maids,<sup>2</sup> with bow of fresh champak blossoms, Cupid is victor, the impetuous. 30

[*To Karpūra-mañjarī.*] My dear girl, I'm going to recite to the King the verses which you made describing the moon.

[*Karpūra-mañjarī stands abashed. Kuraṅgikā recites.*]

On the moon's yellowish disk, which seems to have stolen its charming hue from some ivory cage,<sup>3</sup> appears in all its beauty,<sup>4</sup> manifest,<sup>5</sup> the antelope with which the disk is marked,<sup>6</sup> bearing a likeness to a playful koil. 31

KING. Oh, what an intuition for quite new conceits<sup>7</sup> has Karpūra-mañjarī! what charm in expression and pleasing words! and what flow of sentiment! [*Addressing the Heroine.*]

It must be that the moon, for fear lest thy [lovely] face be mistaken for its own, hath made — behold! — upon its own round disk a black collyrium-mark, disguised as its "Fleck."<sup>8</sup> 32

And again :

If, O tender-limbed one, thy face were colored palish with chalk-water, [and if,] besides, black collyrium for the cheeks were put [on it], — then it might mock at the moon (*or*, then its likeness to the moon would be complete).<sup>9</sup> 33

<sup>1</sup> 'Possessing pride made by the moon.' The moon is Love's most potent coadjutor — cp. notes to ii. 5<sup>b</sup> and 50<sup>b</sup>, and especially Kādambarī, p. 559<sup>12</sup>.

<sup>2</sup> Gharāṭṭa, is a 'hand-mill' such as the women turn in India — see the excellent ka-tākṣa-verse, re re gharāṭṭa, Parab's Subh. p. 434, 105, for which Peterson, Subhāshitāvalī, 2388, has re re yantraka. Vāsudeva says "crusher," peṣaṇa-kartā.

<sup>3</sup> Vilāsa is 'outside looks' and also 'beauty' — such as old ivory might have. Cp. Kādambarī, p. 390<sup>11</sup>.

<sup>4</sup> Thus I render bhāi.

<sup>5</sup> And thus phurantaō.

<sup>6</sup> 'The fleck-antelope': cp. ii. 20, note.

<sup>7</sup> Vatthu, 'the substance' (as distinguished from the form, utti) is in this case little more than a 'conceit,' that is 'ingenious thought or fancy.'

<sup>8</sup> 'Surely by the moon, thinking to itself

(tti) [with a touch of jealousy], "Not in any wise shall there be an error (vibbhama) [occasioned] by the face of thee," a black-collyrium-distinguisher (visesaa) has been made on its own disk-round, with "Fleck" disguise.' — For the well-known antelope-spot, see note to ii. 20. — The position of tuha after the tti is exceptional.

<sup>9</sup> Either, 1. 'Then it would attain to derision of the moon (genitive), would get a chance to mock at the moon' on account of its superior beauty.

Or else, 2. 'Then the moon (nominative) would get a mocking, i.e. would incur contempt.'

Or else, 3. 'Then it would attain to the assumption-of-the-appearance of the moon.'

Cp. Bhartrhari's vaktraṁ candra-vid-ambī, pañkaja-parihāsa-kṣame locane. Here the parallelism of parihāsa, and Böhlingk's interpretation of his conjectural -vidambī



[To the moon.]

O antelope-flecked one, why wanderest thou, nonchalant, so near this beauty? Lo, here is the face that gave to thee the exceeding paleness of its own white cheeks!

34

[Tremendous racket behind the stage. All listen.]<sup>1</sup>

KING. But what is this uproar?

KARPŪRA-MANĀJARĪ. [With some trepidation.] My dear girl, [go and] find out what it is and come back to me. [5]

[Kuraṅgikā goes out and reenters.]

JESTER. Just this: the Queen has found out that my old man has tricked her,<sup>2</sup> and is coming.

KURAṅGIKĀ. Well, it's hunchbacks and dwarfs<sup>3</sup> and pigmies and eunuchs and harem-keepers that are making the hullabaloo. [8]

KARPŪRA-MANĀJARĪ. Then let the King excuse me, so that I, before the Queen finds out about my meeting with the King, may go to my prison by the same subterranean passage by which I came.<sup>4</sup>

[Thereupon, exeunt omnes.]

[End of the Third Act.]

(see BR. s.v., and Sprüche, 5896), support the first of the above versions.

The second version amounts to about the same thing as the first, and is supported by Sprüche, 453.

Mahābala Krishṇa Čāstrin, in his edition of the Čṛṅgāra-çataka, 22 (Nirṇaya Sāgara Press, 1888), supports B's conjecture, but renders it by candra-anukāri etc., as in the third version.

Since the chalk-water and collyrium only enhance the beauty of her face and its likeness to the moon, I am unable to translate the vi of jai vi.

<sup>1</sup> We may suppose that the actors now fall into two groups, King and Jester forming

the one, Heroine and her friend forming the other. And the two sets of questions and answers that follow in dovetail, may be thought of as proceeding each independently of the other.

<sup>2</sup> 'Has resorted to trickery' (vañcaṇā-gadam), or 'has come here by a trick' (vañcaṇā-āgadam).

<sup>3</sup> Griffiths, i., p. 10 b, speaks of dwarfs as favorite subjects of painting and sculpture. "Then, as now in India, they served to amuse persons of rank." Plates 29, 55, 85. — Concerning the inmates of the seraglio, see Sāhitya-darpaṇa, § 81.

<sup>4</sup> 'May go to my prison, entering by this same subterranean opening.'

## ACT IV.

[Then enters the King with the Jester.]

KING. Alas!

The summer's heat is very intense; <sup>1</sup> mighty is love; how pray is it to be borne? Yet that fawn-eyed girl, albeit in one and the same palace with me, is hard to reach, as fate will have it. 1

For,

In this world, by those who are under the power of the Flower-armed God alone, both these things indeed are very hard to bear, I think: the time that is made terrible by the intense sun, and separation from the beloved. <sup>2</sup> 2

JESTER. Some folks are harassed by Cupid, and others are wilted by the heat; but a chap of my stripe is neither harassed by Love nor wilted by the heat.

[Behind the stage.]

A PARROT. Well, won't Polly tear out your top-knot by the roots? — I guess! [4]

KING. [Laughing.] Man, was the pet parrot talking which was roaming about at will in the pleasure-grove?

JESTER. [Angrily.] Ah, you wretch of a bird, you'll be cat's meat next. [8]

[(The parrot again) behind the stage.]

There's nothing I mightn't expect from the like of you <sup>3</sup> — if I hadn't a set of wings. <sup>4</sup> [10]

KING. Why! I believe it has flown. [To the Jester.]

The nights are of short duration and the days are waxing long. The round of the moon is broken <sup>5</sup> and the disk of the sun is unbroken. Why

<sup>1</sup> Gāḍhaar', i.e. gāḍhatara.

<sup>2</sup> The thought of this stanza is repeated in different language at Bālar. v. 25 and Viddh. iv. 6, as Dr. Konow points out, p. 206.

<sup>3</sup> 'Every thing (any thing) is deemed possible from the like of you.' This speech,

iv. 2<sup>10</sup>, seems also to come from the parrot. For the ablative, see p. 203. — Cp. Viddh. p. 29<sup>4</sup>.

<sup>4</sup> "Set" seems to be used humorously; see note to iii. 26<sup>4</sup>.

<sup>5</sup> 'The moon attains diminution' — so that it yields less coolness, as I suppose.

should not an arrangement whose course appears to be this in summer days, — why should it not be broken, then, with knife-points?<sup>1</sup> 3

Moreover,<sup>2</sup> it is altogether to be praised<sup>3</sup> if it bring me a meeting with my beloved. For

At midday, the touch of sandal-paste; until twilight, moistened garments;<sup>4</sup> play in the bathing-pools until night-fall; in the evening, cool liquor;<sup>5</sup> and love's embraces in the last watch of a summer night;<sup>6</sup> these are the five arrows with which Cupid wins his victories: his other shafts are split and broken. 4

JESTER. Say not so. [Say rather:]

A blessing on the summer days, O friend, because<sup>7</sup> in them the betel<sup>8</sup> leaves are overlaid with a palish shimmer, and the areca nuts are delightful with the flavor of mango oil, and the sandal is made [still more] fragrant with powdered camphor. 5

KING. [Yes.] And this too is pleasant about them:<sup>9</sup>

Flutes, tremulous as if with koil notes,<sup>10</sup> are cooling to the ears; liquor with cold water is cooling to the mouth; a sweetheart with massive breasts anointed with sandal is cooling to the touch: for any one there is for the summer days an antidote that is altogether cooling. 6

And again:

In the graceful chaplet, an acacia bloom; near the breast, a necklace of sinduvāra berries; on the limbs, a moistened garment;<sup>11</sup> attached to the waist, a girdle with blue lotuses; on the two plantain-like arms,<sup>12</sup> bracelets of fresh lotus-roots: such is the apparel for [enamored] women that is

<sup>1</sup> *Khaṇḍa* is 'broken, incomplete,' or (of the moon) 'not full, gibbous'; *a-khaṇḍa* is 'not incomplete,' 'complete' in form and perhaps also in power; *khaṇḍijjai* is 'be broken, cut, brought to nought.' The "knife-points" are congruous enough with "cut," hardly so with "arrangement."

<sup>2</sup> An adversative conjunction (*kiṃ tu?*) would be much more appropriate here.

<sup>3</sup> 'It [the arrangement] is altogether (*piṇṇaṃ*) to be praised' (*clāgh*).

<sup>4</sup> *Oll-aṅsuam*: cp. iv. 7<sup>b</sup>.

<sup>5</sup> Cp. my note to i. 22 and the lampoon there quoted.

<sup>6</sup> Cp. *Rāvaṇa-vaha*, ed. Goldschmidt, xii. 13. — *Jaṃ kiṃ pi* = 'some, a little,' with *pihuvāṇaṃ*.

<sup>7</sup> The three long *bahu-vrihi* are "adjec-

tives that contain reasons" — *hetu-garbha- viḡeṣaṇāni*.

<sup>8</sup> *Piper betle*, a perennial creeper, Roxburgh, p. 53, 569. "The leaves are used as a wrapper for the little pellets of areca nut and lime which are extensively chewed in the East." The pellets are carried in boxes (cp. iv. 9<sup>10</sup>) commonly made of silver filigree. See Century Dic'y, under *betel* and *betel box*. — *Areca palm*, Griffiths, fig. 60.

<sup>9</sup> 'About them' (*ettha*), i.e. the summer days.

<sup>10</sup> 'Having koil-notes and wavy.' The "waviness" or tremolo effect that may be given to the music of the flute may be supposed to suggest liquidity and so coolness.

<sup>11</sup> Cp. iv. 4<sup>a</sup>.

<sup>12</sup> Cp. my note to ii. 14<sup>b</sup>.

likely to be prescribed<sup>1</sup> by the physician [who treats the disease] of love,<sup>2</sup> as the sole charm against the pains of the heat when the spring season melts into summer.<sup>3</sup> 7

JESTER. And I say, moreover :

Of women who at midday are anointed with smooth, thick, sandal-paste, who bathe the whole evening through,<sup>4</sup> who in the nights are besprinkled with drops of water that come from the punkahs, — of such, the Five-armed God accomplishes the enslavement. 8

KING. [*Making as if he were recollecting something.*]

For those, to whom is given complete union with a person lovely with the combination of garb and fresh beauty,<sup>5</sup> — for them the nights and days, though long, go by like a twinkling ; and to whose sore-pained heart these [days]<sup>6</sup> bring not even to a small degree the delights of love, — for them the days give birth to [vain] wishes only and drag by as if they were each a month long. 9

[*Addressing the Jester.*] Is there any news about *her* ?

JESTER. Yes, there is. Listen, old man ! Here's a joke for you. [5] The subterranean passage that was made to Karpūra-mañjarī's prison, was discovered by the Queen. Then, with a pile of huge stones, she closed up the entrance to the passage so that no one could slip through.<sup>7</sup> [7]

Five chowry-holders, girls with names ending in *senā*, Anaṅga-senā, Kāma-senā, Kaliṅga-senā, Vasanta-senā, and Vibhrama-senā, with noisily brandished swords and shields in their hands, were appointed to keep guard over her prison on the east side. [8]

Five ladies in waiting, with names ending in *lekhā*, Anaṅga-lekhā, Chandana-lekhā, Chitra-lekhā, Mrgāṅka-lekhā, and Vibhrama-lekhā, with bows in their hands and arrows on the string, were set [to keep guard] on the south side. [9]

<sup>1</sup> 'To be offered or brought into service' — root *nī* + *upa*.

<sup>2</sup> Or, 'by the Cupid-physician,' 'by Dr. Cupid.' But perhaps this would be too jocose for the King in his present mood. "He's got it bad."

<sup>3</sup> 'At the going of the season of Madhu,' i.e. of the season of spring or *vasanta*. This consisted of the months March-April and April-May, whose older names were *Madhu* and *Mādhava* (see p. 214, or Whitney, JAOS. vi. 414, and cp. note to ii. 6<sup>21</sup>). *Vasanta* is followed by *grīṣma*, 'summer,' but the text

does not show here how far the summer has progressed. — This costume, at all events, is light.

<sup>4</sup> 'Possessing practised interval-less bathings in the evening.'

<sup>5</sup> I take *ghaḍaṇā* as 'combination' — see OB. And to *bhaṅgi* I assign the meaning 'Art und Weise sich zu kleiden' (= 'garb') given it by OB., s.v., with a citation for it in that sense from our poet.

<sup>6</sup> Or, 'These burning days,' *saṁtāvīṇo*.

<sup>7</sup> 'The entrance was closed by the Queen, making (*kr*) it hole-less.' See p. 220.

Betel-box bearers,<sup>1</sup> girls with names ending in *mālā*, Kunda-mālā, Kāñchana-mālā, Bakula-mālā, Mañgala-mālā, and Māṅikya-mālā, carrying lances in their hands, were stationed [to keep guard] on the west side. [10]

Bath-keepers, girls with names ending in *kelī*, Anañga-kelī, Barkarakelī,<sup>2</sup> Sundara-kelī, Rāja-kelī, and Kandarpa-kelī, holding shields and swords, took their places<sup>3</sup> on the north side. [11]

And over [all] those, five reciters of witty sayings, girls with names ending in *vatī*, Mandāravatī, Tarañgavatī, Kallolavatī, Madirāvatī, and Kelivatī, were appointed as overseers, each with a bright golden staff in her hand. [12]

KING. Well, well! that's the entire personnel of the Queen's apartments!

JESTER. Here's the Queen's friend, Sārañgikā, sent with some message from her. [14]

[Then enters Sārañgikā.] [15]

SĀRĀÑGIKĀ. Victory, victory to my lord! The Queen's message is that today the King must mount to the terrace of his pleasure-palace and inspect the preparations and accessories<sup>4</sup> for the great festival of the Deity of the Banyan.<sup>5</sup> [18]

KING. As the Queen directs!

[Exit the attendant.] [20]

[King and Jester step about, making as if they were ascending to the terrace. Then begins the charcharī.<sup>6</sup>] [22]

JESTER. Behold, these maidens,<sup>7</sup> richly adorned with pearls,<sup>8</sup> at the close of the dance but scantily attired, are sprinkling each other with

<sup>1</sup> The royal betel-box, umbrella, etc., were often borne by regularly appointed officers. See for example, in BR., the compounds of *tāmbūla*; and cp. note to iv. 5<sup>a</sup>.

<sup>2</sup> See Zachariae, *Mañkhakoça*, Nachträge.

<sup>3</sup> I suppose *ādhatta* (= *ārabdha*, H. 2. 138) means 'fasten Fuss.'

<sup>4</sup> *Uvaarana* seems to imply all this.

<sup>5</sup> The deity supposed to reside therein during the *vaṭa-sāvitri-vrata*. The time of this observance is given as the full moon of *Jyāiṣṭha* by the *Vratārka*. I have a lithographed edition of the *Vratārka*, Benares, 1931 (A.D. 1875); and its treatment of the matter begins on folio 121, reverse, line 11. — Or see *Nirṇaya-sindhu*, II., folio 11 a, 3.

— Or see Hemādri, *Chaturvarga-chintāmaṇi*, *Vratākhaṇḍa*, xxi., p. 273<sup>t</sup>. — My pupil, Mr. Albert Henry Allen of San Francisco, has prepared a well-digested account of this observance which will, I trust, be published in vol. xxi. of the *Journal of the American Oriental Society*, pages 53-66.

<sup>6</sup> The *carcarī* is a peculiar dance (cp. *Vikramorvaṣī*, act iv.), accompanied by various poses as mentioned in the next verse. — Root *viç* + *pra*, in the sense of 'makes its début, begins, *geht los*'?

<sup>7</sup> Whom they see as they look down from the palace roof.

<sup>8</sup> 'Possessing pearly-ornament-accumulations.'

water which they take with jewelled cups from the jets of the shower-bath. 10

And here<sup>1</sup>

Circling around with charmingly-varied pose of hands and feet,<sup>2</sup> these two and thirty dancing-girls, — they tread their mazy rounds, their steps keeping time with the music.<sup>3</sup> In thy court is seen the “Staff-dance.”<sup>4</sup> 11

With their shoulders and heads even,<sup>5</sup> with their arms and hands even, other maidens, each with clean-cut pose,<sup>6</sup> and ranged in two rows each facing the other, are rendering the *challi*-dance<sup>7</sup> and regulating its tempo by the beaten measure.<sup>8</sup> 12

Still others, quitting the jewelled cups, throw [direct] from the showering-machine the jets of water.<sup>9</sup> These — fair as Cupid’s arrows, though consisting only of water<sup>10</sup> — fall on the person of friends [standing by]. 13

Here, coquettish girls, their bodies anointed with blackest collyrium,<sup>11</sup>

<sup>1</sup> The Saṅgīta-Ratnākara, Ānanda-ācra-ma edition, in its nartana-chapter (vii.), explains many of the technical terms that here follow. I am unable to go into the matter in detail, but give a few references to the book, whose title I cite as SR.

<sup>2</sup> I take *bandha* as pose in the nautch.

<sup>3</sup> ‘Possessing steps (*pada*) that have followed the beats’ (*tāla*), that is, ‘the time or measure,’ which was marked by clapping of hands, and perhaps also (as in iv. 17\*) by the rhythm of the song.

<sup>4</sup> The *rāsa* is a rustic dance like that of Krishna with the herdswomen. See Vishṇu-purāṇa, v. 13. 23, or Hall’s Wilson, vol. iv., p. 324 f. — From SR. I cite *daṇḍa-pakṣa*, vii. 642; *daṇḍa-recita*, vii. 651; *daṇḍa-pāda*, vii. 711, 965, 1015, 1186.

What the “staff-dance” is I know not. Perhaps a dance in which the dancers were arranged in “columns” (cp. iv. 12, and *daṇḍa* as used at ii. 9\*)? — I recently witnessed, as part of a light entertainment, a “cane-dance,” in which a negro performer held a staff, and struck the floor rhythmically with it, in time with his feet. — Has it aught to do with the “staff-dancer” of the *Çata-patha-brāhmana*? see Eggeling, Sacred Books of the East, 44. 417.

<sup>5</sup> *Sama* seems to be a technical term for

‘in a natural position.’ Svabhāvena sthito bhūmāu samaḥ pādo ‘bhidhiyate, SR. vii. 316. Konow cites Nāṭya-ṣāstra, x. 13.

<sup>6</sup> OB. defines *rekḥā* as ‘correct pose of all the limbs in dancing.’ “Pose-clear,” “with clean-cut poses,” may be an *avyayi-bhāva*, or else an adjective with *callim*.

<sup>7</sup> SR., vii. 1215, enumerates ten rustic dances. The first is *cālī*: it is “not too fast nor too slow” (in the *madhya-laya*); and is characterized by the “simultaneity” (*yāuga-padya*) of the movement of the feet, thighs, waist, and arms. The same dance, performed quickly and with the dancers facing each other, is called *cālivaḍa*.

<sup>8</sup> ‘The *calli*, possessing a connection of *tāla* and tempo’: that is, ‘whose tempo is regulated by the *tāla*’ (see above). The *layas* or *tempi* are fast, middling, and slow.

<sup>9</sup> ‘Others throw jet-water by means of the *jantas*.’ They don’t use the cups, just mentioned at iv. 10; but perhaps they put their fingers partly over the orifices of the *jantas* so as to make the water squirt directly on their playmates. See *muc*.

<sup>10</sup> ‘These (*tāo* — sc. *dhārāo*, ‘jets’), having a beauty [as] of water-arrows of Cupid.’ Konow cites *Viddh*. iii. 25<sup>b</sup>.

<sup>11</sup> ‘Possessing lampblack-collyrium-black-bodies.’

holding triple<sup>1</sup> bows, and adorned with tail-feathers of peacocks, are parading about as savage mountaineers,<sup>2</sup> [and so] making sport for the people. 14

Yet others, bearing in their hands offerings of human flesh, and terrible with their groans and shrieks and cries, and wearing the masks of night-wandering ogresses, are enacting a cemetery-scene. 15

And one fawn-eyed girl, sounding the drum that makes you shudder,<sup>3</sup> and with the pleasant noise of a tambour, with her creeper-like arms alternately<sup>4</sup> swaying, has started to execute the performance of the *challi*. 16

Others are performing, as might a fay, a graceful dance in tempo,<sup>5</sup> with a jingling made by their bells, with the measure regulated by the tempo of vocal music,<sup>6</sup> and with the clear tinkle of anklets. 17

Still others, their garments a-flutter by reason of their eagerness, intently playing the flutes, and setting the people a-laughing by their dark dress, recede, bow, and laugh. 18

[Enters *Sāraṅgikā*.]

SĀRĀṄGIKĀ. [Looking before her.] Here is the King, who has come from the Emerald Seat<sup>7</sup> into the Plantain Arbor. — Well, I'll go to him and announce the Queen's message. [4] [Approaches.] Victory, victory to my lord! The Queen's message is: "This evening I will bring it about that you shall lead a new bride around<sup>8</sup> the nuptial fire." [7]

JESTER. But Lady! what means this shower of watermelons<sup>9</sup> from a clear sky?

KING. *Sāraṅgikā*, explain it all in full. [9]

SĀRĀṄGIKĀ. You shall hear. On the fourteenth day,<sup>10</sup> just past, the

<sup>1</sup> "Triple": made in three pieces?

<sup>2</sup> Πουλίνδαι ἀγριοφάγοι, Ptolemy, vii. 1. 64.

<sup>3</sup> SR. treats *huḍukkā* at vi. 1072. Molesworth defines it as a small drum, shaped like an hourglass. It is held in the hand and rattled. — Is not this the drum formed of the tops of two human skulls cut in bowl-shape and with skin stretched across the bowls, and set crown to crown? Clappers are fastened to it by thongs a few inches long, so that if you grasp the constricted part and twist the wrist, the clappers thump the membranes. — See root *vad*.

<sup>4</sup> Contradicts *yāugapadya*, p. 280, note 7.

<sup>5</sup> 'Perform tempo-dance-grace.'

<sup>6</sup> For *jantia*, see under *yantra*. — Cp. note to iv. 11<sup>b</sup>.

<sup>7</sup> See page 254, note 1.

<sup>8</sup> See root *nī-pari*.

<sup>9</sup> Properly, 'white gourds,' the *Benincasa cerifera* of iii. 24 — see note. Cp. p. 205 end.

<sup>10</sup> Of the bright fortnight of *Jyāiṣṭha*; see p. 216. Cp. *Kādambarī*, p. 128<sup>o</sup>, where the Queen goes to pay homage to *Çiva* "on the fourteenth day" of the month. *Gāurī* is *Çiva's* consort.

Queen had Bhāiravānanda make an image of Gāurī jewelled with rubies and set it up. [11] And he, the master Magician, was consulted by the Queen, after she had begun the observances for its consecration, with regard to the matter of a reward for [him, as] her preceptor. And he replied: "If you absolutely must give a reward, then I suggest the following."<sup>1</sup> To which the Queen said, "As your Reverence directs." [16] And he continued and said: "There, in the Lāṭa country,<sup>2</sup> is a King named Chāṇḍasena. He has a daughter named Ghanasāra-mañjarī.<sup>3</sup> She has been pointed out by the astrologers as destined to become the consort of an Emperor. [20] So the King must marry her, in order not only that the preceptor may not fail of his reward, but also that your husband may become an Emperor." [22] Then the Queen laughed and said, "As your Reverence directs." And I was sent to make the announcement. And the reward to the preceptor has been given. [25]

JESTER. [*Laughing.*] Here's an instance of that old saw, "Snake on your head—and the doctor away" (*or* in some other country).<sup>4</sup> The wedding is [set for] today and here, while Ghanasāra-mañjarī is in the country of Lāṭa. [28]

KING. Have you never seen Bhāiravānanda show his magic power?<sup>5</sup>

SĀRAṆGIKĀ. [Continuing her message.] The Queen has had a sanctuary to Chāmunda<sup>6</sup> built at the foot of the banyan that stands in the middle of the pleasure-garden. [30] And Bhāiravānanda is going to meet the Queen there. And in the hall of state which is there situated and has just been put in readiness for it, the wedding is to take place. [*So saying, she steps about and exit.*] [33]

KING. Man, I have a notion that this is all a blooming job of Bhāiravānanda. [34]

JESTER. That's a fact. Nobody but the moon—you'd better believe—can make the moonstone statue to ooze<sup>7</sup> or the [night-blooming] cephalikā to blossom profusely.<sup>8</sup> [36]

<sup>1</sup> 'Then let this [reward] be given.'

<sup>2</sup> For Lāṭa, see p. 214.

<sup>3</sup> See iv. 20<sup>16</sup> and note.

<sup>4</sup> The proverb is discussed elaborately and interestingly by Pischel, Festgruss an Roth, p. 115. Cp. Böhlingk, *Berichte der sächsischen Gesellschaft*, 1894, xlv. 7.

<sup>5</sup> For if you (the Jester) have, you know he can bring the bride here in a trice.

<sup>6</sup> Īva's consort, in a terrible form.

<sup>7</sup> The moonstone is a fabulous gem, supposed to ooze or deliquesce under the moon's rays: cp., for example, Kādambarī, p. 395<sup>8</sup>.

The "Thirty-two tales of the throne" are related by 32 heavenly nymphs who have been transformed into statues (puttalikās) of moonstone: see *Indische Studien*, xv. 442, 294.

<sup>8</sup> None but the Magician could bring all



[Enters the Magician.] [37]

BHĀIRAVĀNANDA. Here is the Chāmuṇḍā idol serving to screen the [new] entrance which has been opened from the root of this banyan to the subterranean passage.<sup>1</sup> [*He stretches out his hand to it in worship,*] [saying to Chāmuṇḍā, or rather, saying of her:]

A dissolution of the universe<sup>2</sup> is her pleasure-house; the blood of the demons is her fiery draught; victorious is Kālī<sup>3</sup> as she quaffs it, in presence of Kāla,<sup>4</sup> from a goblet made of the skull of Parameshṭhin.<sup>5</sup> 19

[Enters (the sanctuary) and sits down.] Not even yet is Karpūra-mañjarī [to be seen] coming out by the exit from the subterranean passage! [*Karpūra-mañjarī, in pantomime, makes an opening in the mouth of the passage, and enters.*]

KARPŪRA-MAÑJARĪ. Reverend Sir, I salute thee. [4]

BHĀIRAVĀNANDA. Mayst thou get a suitable husband. Sit down right here.

[*Karpūra-mañjarī sits down.*] [7]

BHĀIRAVĀNANDA. [*To himself.*] Not even yet does the Queen seem to be coming!<sup>6</sup>

[Enters the Queen.] [10]

QUEEN. [*Stepping about, and looking in front of her.*] Here is the exalted Chāmuṇḍā. [*Pays homage to it. Then looking about, she says:*] Karpūra-mañjarī here!<sup>7</sup> Well, what does this mean? [*To Bhāiravānanda.*] I have this to tell you: I have made ready, before coming to you, all things needful for the wedding; but they are in my own apartments of the palace. So I will get them and return to you. [18]

BHĀIRAVĀNANDA. Do so, my darling.

[*The Queen takes a few steps about the stage, (as if she were) departing.*]<sup>8</sup> [20]

this about, just as the moon is the only one able to make the cephālīkā bloom. Konow cites Viddh., p. 63<sup>d</sup>, 65<sup>d</sup>. Cp. ii. 50, note 7.

The stage-directions ought here to add, *iti niṣkrāntāu*, 'Exeunt' [King and Jester]. Cp. p. 221.

<sup>1</sup> 'Here at the banyan-tree-root is the Chāmuṇḍā-idol, a cover of the [newly] opened-out entrance to the subterranean passage.'

<sup>2</sup> That is, the scene of the dissolution etc.; the expression is a little loose.—For a classification and description of the various dissolutions of the universe, see Vishṇu-purāṇa, book vi., chapters 3, 4, 5.

<sup>3</sup> Or Chāmuṇḍā, Ṣiva's consort, in a terrible form.

<sup>4</sup> Death or Time, the Death-god or All-destroyer.

<sup>5</sup> 'From a goblet made of the skull of Brahmān,' whom Ṣiva slew for his pride on the occasion of an "incidental" dissolution of the universe (*kalpa-kṣaye*) as narrated in Kathā-sarīt-sāgara, ii. 13.

<sup>6</sup> 'Not even yet does the Queen come.'

<sup>7</sup> See p. 286, note 4.

<sup>8</sup> The Queen does not actually leave the stage. The stage continues to represent the shrine of Chāmuṇḍā; but the audience is re-

BHĀIRAVĀNANDA. [*To himself, laughing.*] She's gone to search Karpūra-mañjarī's apartment! [*Aloud.*] Karpūra-mañjarī, my daughter, by way of the subterranean passage, not otherwise, and at a quick pace, do you go to your own apartment and stay there. — When the Queen comes back, you're to come back. [25]

[*Karpūra-mañjarī does so.*]

QUEEN. Here is the prison-room. [27] [*Enters and looks around. — To herself.*] Well, I am surprised!<sup>1</sup> Karpūra-mañjarī here! It's somebody that looks very much like her! [*Aloud.*] Karpūra-mañjarī, my darling, how are you feeling? [*Pretends to listen and repeats the imaginary reply.*]<sup>2</sup> What's that you say, that you've just got a headache? [*To herself.*] Well then, I'll go back there [to my own apartments]. [*Enters<sup>3</sup> and looks to one side and another.*] Hallo, friends, be quick and take the things for the wedding and return [with me]. [39] [*With these words, she steps about.*]<sup>4</sup>

[*Karpūra-mañjarī enters and sits just as before.*]<sup>5</sup> [41]

QUEEN. [*Looking before her.*] Karpūra-mañjarī here!<sup>6</sup>

BHĀIRAVĀNANDA. Vibhrama-lekhā, my darling, the things for the wedding have been brought? [44]

QUEEN. Certainly. But some ornaments which would be suitable for Ghanasāra-mañjarī have been forgotten. So I'll go back.

BHĀIRAVĀNANDA. Very well. [48]

[*The Queen acts a little pantomime as if she were making an exit.*] [49]

quired to imagine that it represents also at the same time, for a few minutes, as the action requires, first the shrine and the prison, and then the shrine and the Queen's apartments; and that it does so for two occasions, the first being for the action of iv. 19<sup>27-30</sup>, and the second being for the action of iv. 19<sup>32-37</sup>. See the Synoptic Analysis, p. 221-2.

<sup>1</sup> This phrase renders ae.

<sup>2</sup> Literally, 'in the air.' This is a "dramatic phrase" (nāṭya-ukṭi) used to designate an imaginary reply which the actor is supposed to hear and to repeat for the benefit of the audience. The device is familiar to English readers from Douglas Jerrold's "Curtain Lectures." There the unhappy

Mr. Caudle's replies are regularly "in the air." See Sāhitya-darpana, no. 425, or Monier Williams, Çak., p. 96.

<sup>3</sup> That is, the audience has to imagine that she enters her own palace-apartments.

<sup>4</sup> In order to indicate to the spectators that she is returning with her attendants from her private apartments to the shrine of Chāmuṇḍā.

<sup>5</sup> That is, while the Queen is delaying to get the things, the Heroine hastens back by the secret passage, arrives before the Queen, and so is discovered seated in the sanctuary, just as she was when the Queen (supposedly) left her at iv. 19<sup>20</sup>.

<sup>6</sup> In the sanctuary, to which the Queen is now supposed to have returned.

BHĀIRAVĀNANDA. Karpūra-mañjarī, my daughter, do just as you did before.<sup>1</sup> [50]

[Exit Karpūra-mañjarī.] [51]

QUEEN. [*Pretending in pantomime to enter the prison-room, and seeing Karpūra-mañjarī.*] Well, well, I am nonplussed<sup>2</sup> by the resemblance! [*To herself.*] It's the magic car of the master Magician, which moves about through the air or through walls,<sup>3</sup> that brought her here! [55] [*Aloud.*]<sup>4</sup> Friends, take each of you what I told you to take and come along back with me. [57] [*She enacts a little pantomime as if she had (come back and) entered the sanctuary of Chāmūṇḍā and espied her (Karpūra-mañjarī).*] Oh, what a resemblance! [59]

BHĀIRAVĀNANDA. Sit down, O Queen. The King also has just arrived. [60]

[Then enters the King, with the Jester, and Kuraṅgikā.]

BHĀIRAVĀNANDA. Place, place for the King! [62]

[All sit down in due order.]

KING. She is, in embodied form, a paragon of the Dolphin-bannered God; she is a transformed bow-staff of the wild mountaineer "Passion"; she is the light of the full moon, abroad by day.<sup>5</sup> [64]

And again:

She is the casket for the rubies of a host of excellences; a jewelled doll. Likewise, as she wanders about, she is the flowery beauty of spring. [66]

Moreover:

If<sup>6</sup> the beauty<sup>7</sup> of this maiden's form, which is the ensign of her conquest of the world, comes—in whatever way<sup>8</sup>—within range of a man's eyes, then there takes up his abode in that man's bewildered<sup>9</sup> heart the

<sup>1</sup> Namely, as at iv. 19<sup>24-41</sup>.

<sup>2</sup> Molesworth gives this very meaning for the Marāṭhī *naḍanem*, Prākṛit *naḍ*.

<sup>3</sup> 'Without hindrance or obstruction'—from gravity, walls, or the like. Cp. note to i. 34<sup>27</sup>.

<sup>4</sup> Between iv. 19<sup>68</sup> and iv. 19<sup>66</sup> the Queen is supposed to go from the prison-room to her own apartments.

<sup>5</sup> See additional note, p. 289.

<sup>6</sup> 'To the range of whose eyes beauty goes, in the heart of that [man] Cupid dwells.'

<sup>7</sup> I would assign to *rehā* here and at ii. 41<sup>c</sup> the meaning 'beauty.' The verb *reh* means 'is lovely, *rājate*,' in Hāla, no. 308; cp. H. 4. 100. — Molesworth defines Marāṭhī *rekhalā* (from *rekhanem*, from Skt. *rekhā*, 'line') as 'neat, comely, pretty.' — But it may be that two words of quite diverse origin have flowed together in the Prākṛit *rehā*. See additional note, p. 289.

<sup>8</sup> *Jaha taha*, as a phrase.

<sup>9</sup> I take *vicitte* as = Skt. *vi-citte*, 'besinnungslos,' not *vicitre*. Cp. note to ii. 40<sup>b</sup>.

Dolphin-bannered God, his bow-staff bent almost double with the arrows on the string.<sup>1</sup> 20

JESTER. [*Aside, to the King.*<sup>2</sup>] You *have* made the old saw come true, "Can't trust a boat even when it's touched the shore."<sup>3</sup> Now just cork up! [4]

QUEEN. [*To Kuraṅgikā.*] Kuraṅgikā, do you arrange the wedding costume for the King; and let Sāraṅgikā arrange it for Ghanasāra-mañjarī.<sup>4</sup> [6]

[*Thereupon both busy themselves in pantomime about the wedding of the two.*] [7]

BHĀIRAVĀNANDA. We must summon a preceptor.<sup>5</sup>

QUEEN. Here stands the crest-jewel of all learned Brahmans, my husband's Preceptor, the worthy Kapiñjala. So let him start the sacred fire. [10]

JESTER. Here I am and ready! Say, man, now I'll tie a knot in your upper garment.<sup>6</sup> With your hand take the hand of—Karpūra-mañjarī! [13]

[*The Queen utters an exclamation of surprise and looks on with a touch of despondency.*]

BHĀIRAVĀNANDA. [Well, O King], you *have* lost your head!<sup>7</sup> for Ghanasāra-mañjarī is only another name for Karpūra-mañjarī.<sup>8</sup> [16]

KING. [*Taking her hand.*]

The prickles that are on the lovely fruits of the gourd-melon,<sup>9</sup> and on

<sup>1</sup> Valaia, 'bent almost into a circle' — cp. ii. 6<sup>d</sup>. — For puṅkhia, see ii. 3<sup>d</sup> note.

<sup>2</sup> For the "dramatic phrase," see Sāhitya-darpaṇa, no. 425.

<sup>3</sup> Here you are, in plain sight of the goal of your wishes, like a boat that has crossed the water and reached the farther shore. And yet you persist in this sentimental gush (iv. 19<sup>6d</sup>-iv. 20). I can't trust you. — Root *gvas*, passive, impersonal, with locative.

<sup>4</sup> The Queen, on entering, iv. 19<sup>10</sup>, expects to find the "Ghanasāra-mañjarī," whom (at iv. 18<sup>7</sup>) she had promised as a new consort for the King. Instead, she finds the Heroine, iv. 19<sup>14</sup>. Hurrying to the prison, she finds (iv. 19<sup>29</sup>) there also the Heroine. Or is it the Heroine's double, so like her (iv. 19<sup>30</sup>) as to deceive the Queen's eyes? She will rather trust her ears, and so elicits a reply from the prisoner (iv. 19<sup>34</sup>) and recognizes by her voice that she is certainly the Heroine. On her return to the sanctuary,

she finds (iv. 19<sup>43</sup>, for the third time) again the Heroine. Her second visit to the prison (and fourth finding of the Heroine) suggests the suspicion, iv. 19<sup>55</sup>, of supernatural means of communication between the two places. And yet, on her second return, iv. 19<sup>59</sup>, it may be, after all, a resemblance! — Her perplexities are still unsolved when she bids Sāraṅgikā, at iv. 20<sup>6</sup>, to array the bride; they reach their climax at iv. 20<sup>7</sup>; and give place to unpleasant certainty upon the utterance of the Jester's last word at iv. 20<sup>13</sup>.

<sup>5</sup> To conduct the nuptial ceremony.

<sup>6</sup> The symbolical wedding-knot, p. 289.

<sup>7</sup> 'You are forgetting yourself extremely.' Cp. Molesworth, s.v. *bhulaṇem*, 'become infatuated, lose one's understanding (by drinking, through riches, honors, love, etc.).' Even the King is still in the dark about the identity of the new bride!

<sup>8</sup> See p. 251, n. 5: *ghanasāra* = *karpūra*.

<sup>9</sup> The whole stanza is simply a variation

the rows of leaf-petals that contain the ketaka-bloom,<sup>1</sup>—the touch of thee, fair maid, assuredly hath transferred these to my limbs as a thick-set mass of bristling down.<sup>2</sup> 21

JESTER. Come, man, let the circumambulations<sup>3</sup> be performed and the parched grain be thrown into the fire.

[*The King acts as if he were doing all this. The Heroine stands abashed. The King, having brought the wedding ceremony to an end, in happy mood,<sup>4</sup> saluting all in fitting manner, takes his seat as an Emperor.*] [4]

[*Behind the stage.*]

A BARD. May the wedding feast bring delight to the King!

The lovely gourd-melon,<sup>5</sup> the fresh young bread-fruit,<sup>6</sup> the coral trees,<sup>7</sup> the stalks of the lotus-blossoms,<sup>8</sup> the bloom of the ketaka besides,—I fancy that thy person must have taken to itself by force the qualities [of these plants, because] over all thy limbs appear such horripilations, like unto prickles that one could see and touch.<sup>9</sup> 22

of a theme which we have heard—see iii. 24 and the notes, and iv. 22<sup>a</sup>. For the gourd-melon in particular, see note to iii. 24<sup>a</sup>.—As to horripilation, see note to ii. 46<sup>d</sup>.

<sup>1</sup> Concerning odor etc. of the ketaka or screw-pine, see note to ii. 62<sup>i</sup>. The leaves, says Roxburgh, p. 707, are closely imbricated in three spiral rows, very smooth and glossy, margins and back armed with very fine spines. . . . The female flowers have no other calyx than the termination of the three rows of leaves. The text is in good accord with this fact.—Kālidāsa speaks of “ketaki-needles,” *Rtu-saṁhāra*, ii. 23.

<sup>2</sup> ‘As a thick-set horripilation-shoot-range.’—It may be that *aṅkura* is to be taken as ‘hair’ rather than as ‘shoot,’ although both amount to the same thing here. As for *ālī*, I despair of finding a fit English word for it; see my note to iii. 26<sup>d</sup>. Perhaps the word *range*, considering its scope, is as good as any.

<sup>3</sup> The groom leads the bride thrice sun-wise around the nuptial fire. See my Sanskrit Reader, p. 400.

<sup>4</sup> Molesworth gives ‘joy, delight, gratification’ for *utsāha*: cp. BR. v. 1168.

<sup>5</sup> Already mentioned twice: iii. 24<sup>a</sup> (see note) and iv. 21<sup>a</sup>.

<sup>6</sup> The *Artocarpus integrifolia* or jack-fruit: see Roxburgh, p. 633. For pictures, see Century Dic’y, s.v. bread-fruit; or H. W. Cave’s *Picturesque Ceylon*, volume “Colombo,” p. 52, and plate xxx, a beautiful one. In Ceylon, Cave has counted as many as 80 fruits on one tree, some weighing 40-50 pounds each. They are pale green with *granulated* surfaces. Other species of *Artocarpus*, the *hirsuta* and the *echinata*, have, as their names imply, very spinous fruits.

<sup>7</sup> The *Erythrina indica*: see Roxburgh (p. 541), who mentions other spinous species. The bark of its younger branches is armed with small black sharp prickles. The tree or shrub is used for hedges and is largely employed to support the black pepper vine. See Century Dic’y, under *Erythrina*.

<sup>8</sup> The *kamala* is the blossom of the *Nelumbium speciosum*. “Flowers large, and beautiful beyond description,” says Roxburgh, p. 450. There are two varieties, one with rose-colored flowers, and one with perfectly white flowers. *Dandā* here evidently means the peduncles. These “are armed with small inoffensive prickles.” Cp. *Sprüche*, 2988, 6432, 2250.—Beautiful pictures of lotuses, Griffiths, figs. 61-63.

<sup>9</sup> ‘I suspect in thy body [this] collection

BHĀIRAVĀNANDA. Is there anything else that you would wish done ?

KING. Is there anything I could wish better even than this ? For

The Queen, although she now has a rival in my affections,<sup>1</sup> is not angry ; I have obtained a maiden who has a face like the full moon's orb and who awakens my passion to new life ; and I have attained to the rank of Emperor!<sup>2</sup> What else could one ask for ? By thy favor I have gained all that men think worth the having.<sup>3</sup> 23

Yet for this would I pray :

[*Words of Bharata.*<sup>4</sup>]

May the forest-fire of Poverty, which day after day gleams far and wide, which brings to naught all the excellences of men of learning,<sup>5</sup> be quenched by the rain of the sidelong glances of Fortune ! 24

[*Thereupon, exeunt omnes.*]

[*End of the Fourth Act.*]

of qualities [to have been] attained by force ; such horripilations, under the semblance of evident and touched prickles, are coming out, continually appearing.'—

Phuḍa, 'open, manifest, clear to the senses, palpable.' I take it as coördinate with puṭṭha. — Mellanti, 'are let loose, shoot out,' equivalent to mucyante. — Perhaps nicc-ullasā is 'uninterruptedly arising.'

The whole verse repeats the substance of iii. 24 and iv. 21—see the notes.

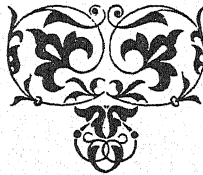
<sup>1</sup> 'The Queen, in the position of rival wife, is not angry.'

<sup>2</sup> 'The rank of Emperor has come to pass.'

<sup>3</sup> 'All that which is obtained among mankind.'

<sup>4</sup> The author of the famous Nāṭya-ṣāstra : see Lévi, Théâtre, p. 297 etc. Cp. the close of the Çakuntalā, of the Mālavikā (2d ed. Pandit, p. 162<sup>12</sup>), of the Urvaçī (ed. Kale, 1898, p. 146<sup>9</sup>), and of the Ratnāvālī (ed. Cappeller, p. 329<sup>6</sup>).

<sup>5</sup> Sanskrit books make frequent allusion to the poverty of men of learning. Fortunā has no fondness for them—Sprüche, 2570. See also 6432, 2081. The enmity (vāira, virodha) between the Goddess of Fortune (Çri) and the Goddess of Learning (Saravatī) is proverbial : Sprüche, 4086, 3941.



## Additional Notes.

ii. 6<sup>23</sup>.—Swing festival of Gāurī: see Hemādri (1260 A.D.), ed. Bibl. Ind., ii. 2, p. 453, quoting Devī-purāṇa, āndole dolayet (Devīm); Nirṇaya-sindhu, Benares, 1875, ii., folio 2a, 6 (ibidem, 5a, 1, swinging of Lakshmi); Vratārka, Benares, 1875, folio 15a, 11; Dharma-sindhu, Bombay, 1888, p. 31 end (the festival lasts to the end of the month, māsa-paryanta). For āndolana-vidhi, Hemādri, l.c., p. 745 f.

ii. 41<sup>9</sup>, 50<sup>2</sup>.—The “appointment” here mentioned would seem to have been arranged by Vichakshanā with the Jester during or before the scene between King and Porteress, ii. 0<sup>1</sup>. The interval is “long” to the King, ii. 6<sup>2</sup>: cp. ii. 6<sup>15</sup>. To this arrangement, perhaps, the *saccam edam* of ii. 6<sup>4</sup> refers. At ii. 41<sup>2</sup> the Jester gives the King to understand, if only in the vaguest way, that he is to meet the Heroine. I think the clandestine meeting which results from this appointment must take place in the night of the evening with which act ii. closes, since the meeting was then “at hand.” It cannot be the meeting of act iii., which is some 40 days later. And the açoka scene involves no “meeting.”—In this clandestine meeting, finally, we may see the occasion of the culmination of the Queen’s jealousy and of her imprisoning the Heroine.

iii. 26. —Dr. Konow writes me that he now renders this stanza as follows: Als ein Schmuck für die Weltgegendfrauen, ohne (d.h. verschieden von) Safran und ohne Sandel, als eine Zierde für den Erdenrund, ohne Arm- und Ohren-ringe, als eine Waffe des Liebesgottes, die von Sosana und Mohana

verschieden ist (die nicht versiegt und nicht bethört), werden die Mondstrahlen angehäuft. — That is, he takes the three nouns substantive at the end of a, b, c, as in apposition with -āvali.

iii. 27. — “Some reference should be made to the profusion of jewelled ornaments of goldsmiths’ work everywhere displayed. Strings of pearls and precious stones are hung on houses, doorways, and canopy-pillars, and worn by men and women. Hindu poetry constantly speaks of them as festive decorations of towns and houses, till it is not surprising that conventionalized jewelry should come to be a regular element of painted and carved architectural ornament (plates 6, 10, and 13).” — Griffiths, i., p. 16 a.

iv. 19<sup>64, 66</sup>. — Konow writes me that these two passages seem to have been originally metrical [such was my own opinion], but that he has not been able to restore the verses.

iv. 20. — Since my note on *rehā* was written, I find that Dr. Konow has altered the electroplate of p. 158 and set up two articles *rehā*. — He doubts my interpretation of *vicitte*.

iv. 20<sup>12</sup>. — A symbolical tying together of the ends of the sari-like garments of bride and groom is doubtless here intended. Dr. Konow refers me to Winternitz, *das altindische Hochzeits-rituell*, Vienna, 1892, where similar customs are cited: see pages 60, 64, 49. The like still obtain in Southern India: see J. F. Kearns, *Marriage Ceremonies, etc.*, Madras, 1868, p. 40, 57. Cp. also G. A. Grierson, *Bihar Peasant Life*, § 1331, 1337.





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This book is an attempt to combine Professor Bühler's admirable practical exercises in translating from Sanskrit into English and from English into Sanskrit, with the systematic exposition of the Grammar as given by Professor Whitney. To this end, the *Leitfaden* has really been rewritten. An introduction has been added, giving a general view of the structure of the language; and the exercises have been somewhat abbreviated. Care has been taken to retain nothing but what would meet the real needs of a beginner; and regard has been had for those who may take up the study without a teacher. The book has sufficient vocabularies.

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The Rigveda: the oldest literature of the Indians. By ADOLF KAEGI, Professor in the University of Zürich. Authorized translation [from the German], with additions to the notes, by Robert Arrowsmith, Ph.D. 1886. 8vo. Cloth. viii + 198 pages. Mailing price, \$1.65.

This work treats of Vedic literature and exegesis, of the Vedic people, and of Vedic civilization; of the language and form of the hymns of the Veda; of their contents; and of the Vedic religious thought; of the Vedic divinities; of the Vedic beliefs, especially the belief in immortality; of Vedic secular poetry; etc. The notes (pages 95-180) comprise a very full explanatory, justificative, and bibliographical comment upon the main body of the book.

## *Hopkins's Religions of India.*

The Religions of India. By EDWARD WASHBURN HOPKINS, Professor of Sanskrit in Yale University. 1895. 12mo. Cloth. xvi + 612 pages. Mailing price, \$2.00.

This is the first of Professor Morris Jastrow's Series of Handbooks on the History of Religions. The book gives an account of the religions of India in the chronological order of their development. The point of view is chiefly historical and descriptive, but the causes leading to the successive phases of religious belief are kept prominently before the reader. A new feature of this book, as compared with the one work that has preceded it on the same lines, Barth's *Religions of India*, is the constant employment of illustrative material, drawn from the original sources. Copious extracts are given from Vedic, Brahmanic, Jain, Buddhistic, and later sectarian literatures. The volume contains also a full description of the modern sects of to-day, a chapter on the religions of the wild tribes, and one on the relations between the religions of India and those of the West. The book is supplied with index, map, and a substantial bibliography.

## *Philadelphia Oriental Studies.*

Oriental Studies. A selection of the papers read before The Oriental Club of Philadelphia, 1888-1894. Boston, 1894. 8vo. Cloth. 278 pages. Mailing price, \$2.00.

The volume contains thirteen papers. Among them are three that have to do with Indic studies: The Physical Geography of India, by Professor M. W. Easton; the Holy Numbers of the Rigveda, by Professor E. W. Hopkins; The Aryan Name of the Tongue, by Professor H. Collitz.

## *Jackson's Avesta Grammar.*

An Avesta Grammar in comparison with Sanskrit. By A. V. WILLIAMS JACKSON, Professor of Indo-Iranian Languages in Columbia College, New York City. Part I.: Phonology, Inflection, Word-Formation. With an introduction on the Avesta. 1892. 8vo. Cloth. xlviii + 273 pages. Mailing price, \$2.20.

The introduction gives a lucid account of the Avesta and of Avestan studies, of the contents and character of the Avesta, of the religion of Zoroaster, etc. In the treatment of the language, constant reference is made to the Sanskrit and to Whitney's grammar.

## *Jackson's Avesta Reader.*

Avesta Reader: First Series. Easier texts, notes, and vocabulary. By A. V. WILLIAMS JACKSON. 1893. 8vo. Cloth. viii + 112 pages. Mailing price, \$1.85.

The selections include passages from Yasna, Visparad, Yashts, and Vendidad, and the text is based on Geldner's edition. The book is intended for beginners.

## *Other Avestan Works.*

A Hymn of Zoroaster: Yasna 31. Translated with comments by A. V. WILLIAMS JACKSON. 1888. 8vo. xii + 62 pages. Paper, cut. Mailing price, \$1.05.

Text and translation are on opposite pages. Commentary follows. An introduction on method, and full indexes are given.

The Avestan alphabet and its transcription. By A. V. WILLIAMS JACKSON. With appendices. 1890. 8vo. Paper. 36 pages. Mailing price, 80 cents.

Discusses the Avestan alphabet paleographically and phonologically, and proposes a scheme of transliteration, which has since been sanctioned by Brugmann.

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This is the editio princeps of a collection of Buddhist stories in Sanskrit. The text is printed in Nāgarī characters. An English translation of this work, by Professor Speyer of the Netherlandish University of Groningen, has been published in the *Bijdragen tot de taal-, land-, en volkenkunde van Nederlandsch Indië*. The same version has also appeared in revised form in Professor Max Müller's *Sacred Books of the Buddhists*, London, Henry Frowde, 1895.

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This volume contains the original Sanskrit text of the Sāṅkhya Aphorisms and of Vijñāna's Commentary, all printed in Roman letters. A German translation of the whole work was published by Professor Garbe in the *Abhandlungen für die Kunde des*

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1901. Royal 8vo. Cloth. xxviii + 289 pages.

Here for the first time in the history of Indian philology we have the text of a Prakṛit play presented to us in strictly correct Prakṛit. Dr. Konow is a pupil of Professor Pischel of Halle, whose preliminary studies for his forthcoming Prakṛit grammar have already made his authority upon this subject of the very highest. The proofs have had the benefit of Professor Pischel's revision. The importance of the play is primarily linguistic rather than literary.

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### *In preparation.*

The Atharva Veda Sanhita, translated into English, with a full critical and exegetical commentary, by the late WILLIAM DWIGHT WHITNEY, Professor of Sanskrit in Yale University. Edited by CHARLES ROCKWELL LANMAN, Professor of Sanskrit in Harvard University. Royal 8vo. Cloth.

An announcement as to this great work, with a full statement (from which this is taken) of its plan, scope, and contents, was made by the author in the *Journal of the American Oriental Society*, volume 15, page clxxi, April, 1892. The plan includes, in

the first place, critical notes upon the text, giving the various readings of the manuscripts, and not alone of those collated by Whitney in Europe, but also of those of the apparatus used by S. P. Pandit in the great Bombay edition. Second, the readings of the Paippalada or Cashmere version, furnished by the late Professor Roth. Further, notice of the corresponding passages in all the other Vedic texts, with report of the various readings. Further, the data of the Hindu scholiast respecting authorship, divinity, and meter of each verse. Also, references to the ancillary literature, especially to the well-edited Kauçika and Vaitana Sutras, with account of the ritualistic use therein made of the hymns or parts of hymns, so far as this appears to cast any light upon their meaning. Also, extracts from the printed commentary. And, finally, a simple literal translation, with introduction and indices.

We may perhaps add that the critical commentary has been made the most important feature of the work. No account, at once so systematic, extensive, and complete, of the critical status of any Vedic text has ever been undertaken before; and the material is here presented in just such thoroughly lucid, orderly, and well-digested form as the previous works of its lamented author would lead us to expect. Its publication will — as we hope — mark a new epoch in the history of Vedic criticism. To the student of folk-lore, and of primitive religions, the translation itself will offer abundant, interesting, and important material.

Buddha-ghosa's Way of Purity (*Visuddhi-magga*), a systematic treatise of Buddhist doctrine by Buddha-ghosa (about 400 A.D.): critically edited in the original Pali by HENRY CLARKE WARREN, of Cambridge, Massachusetts. Brought out after his death by CHARLES ROCKWELL LANMAN.

The "Way of Purity," which has been for fifteen centuries one of the "books of power" in the East, is, as Childers says, "a truly great work, written in terse and lucid language, and showing a marvelous grasp of the subject." Mr. Warren's plan was to publish a scholarly edition of the Pali text of the book, with full but well-sifted critical apparatus, a complete English translation, an index of names, and other useful appendices, and to trace back to their sources all the quotations which Buddha-ghosa constantly makes from the writings of his predecessors. The text, it is hoped, may be published without too much more labor. Of the translation about one-third is made; and it has been determined to complete the version and publish it as soon as is feasible.

Mr. Warren died in January, 1899, in the forty-fifth year of his age. Accounts of his life and work may be found in the (New York) *Nation* for Jan. 12, 1899; in the *Harvard Graduates' Magazine* for March, 1899; in the *Journal of the Royal Asiatic Society* for April, 1899 (with a list of his writings); in the (Chicago) *Open Court* for June, 1899; or in the *Journal of the American Oriental Society*, vol. xx., second half.

**A Vedic Concordance:** being an alphabetic index to every line of every stanza of every hymn of the published Vedic literature, and to every sacrificial and ritual formula thereof. By MAURICE BLOOMFIELD, Professor of Sanskrit and Comparative Philology in Johns Hopkins University.

The conception of the plan of this work dates back to the year 1892, when two separate announcements of it were published, — one in the *Johns Hopkins University Circulars* (vol. xi., no. 99, June, 1892), and the other in the *Proceedings of the American Oriental Society* (for April, 1892, Journal, vol. xv., p. clxxiii). It is nothing less than an alphabetic index to every line (*ṣāda*) of every stanza of the entire published Vedic literature and to every liturgical formula (*yajus*, *prāiṣa*, etc.) therein contained. In brief, it is a Concordance to the Vedic Mantras. It will enable the student of the Vedas to see at a glance every occurrence of a given text (verse or formula) in the whole Vedic literature and to ascertain with ease the liturgical uses of that text. Among the many uses of this collection the following may be mentioned :—

First, it will serve as a register of the *varietas lectionis* for the texts of the Vedic literature. The individual passages appear in different Vedic texts, often in different form, varying more or less in the choice or the arrangement or the grammatical form of the words.

Second, the Concordance will give the key to the liturgical employment of every Mantra as prescribed by the ceremonial books. It will thus become possible greatly to advance our knowledge of the hymns and the ceremonies in their relation to one another. The text and the liturgical action that accompanied it often serve as a mutual commentary each to the other, that yields us a clear understanding of both.

Third, the future editor of a Vedic text will find in a complete assemblage of all the Mantras an auxiliary of the very first importance. In the constitution of a Vedic text, the Mantras are the most intractable part of the material concerned, because they are written in a dialect which — differing, as it does, considerably from the classical speech — was imperfectly understood by the scribes. Since much of the material of this kind with which the future editor will have to deal, is quite certain (as experience shows) to be contained in the literature previously published, it is obvious how serviceable the Concordance will be in the establishment of the new texts.

This work, moreover, will be most useful in determining the relations of the different Vedic schools (*śākhās*) to one another. And divers subsidiary uses of such a collection as this will suggest themselves to various scholars. Thus the initial words of the several Mantras form by themselves a very considerable part of a word-index to the Mantras. And, again, the great frequency with which the Mantras begin with the name of a divinity, incidentally makes the book a most useful tool for the student of the Vedic mythology and religion.

