Chapter 6.

पञ्चमोदध्यायः

उपसंहारः

Conclusion
"संस्कृत-साहित्ये बालक" इति शीक्षक पवार्थ्यायात्मकेश्वरम्मन्नदीय प्रवृत्ते बालकाना मातृना विद्वान् व वैदिकस्तूर्या सहजसम्बादी दिनिराधारक्यी विकार्य व तत्तात्र यथोपित दरीज्यते । तत्रादी बालाना विश्व एवं विश्वितित वतीत ।

बाला बालनीलाभित - अनिन्दनात-अव्यक्तयं-अवार्हवस्तुदृशी -
जनता-नन्दोऽसहस-नक्र मान-दुस्मिन्निकादिभिः - प्राप्तीकाम्यम् -
काव्यम्-सूभि-हिद्रगीतानिन्निम्मृत्यु-पटीलवनकरुः -
भीमयोरानन्द-नम्मितिकारणिः अध्यक्षयोगस्व-पन्नराणान्तके: वदर्शितम् ।
उभयजनानाय कुञ्जरव व्यवहारस्तः सन्त्वर्णविदम् दुःस्यथन-स्तानन्टवन्नुक्तर्वानिति
दर्शितम् । श्रुतकटिकारणे सौर्जेशीमने काव्यर्धमस्त बालस्य रोहसंस्थागुः:
कस्य वर्धनन्दं नीतपादेऽवतु । दिक्षावक्ते अह भेदना सर्वदन्तथा-नक्तोटिकारित्वायिपि
हुंकारस्यानन्दन्तुः व्र विद्यतितिति सम्भवः पदर्शितम् । नागानन्तके
बीमोवनस्य परलोकस्माति अवलोकिते वुदारामधुरमतेन स्वस्माधारिनवेदने
d्वारान्तिकपूजस्वा विशिष्टेऽपि: विद्विष्टे: पितारिन् प्रवाण-प्रविष्टस निरामिष्यता।
श्रुवानन्दो बालयुवाल्मीकिः पवार्तीपरमेश्वरावर्धनन्तुन्नुष्ट इति क्रमसम्ब ।
उपवर्षितम् । यथर्धार्शः विश्वाभिस्मुस्त्वरत्व रामकृत्वा निर्माणम्
स्वभाववल्लभमविशेषाय विनायक्ये पितारं दगम्य सन्तोपविन्दवाविता तुः
परिधितम् । ववामध्याय बालकान्त तत्तदुःग्यविशेषस्वस्थमहा - पिताविनन्द
उपजायत्वेऽति संस्कृतसाहित्ये नितान सम्यक्याामर्म-पदर्शितम् ।

इदारी विन्यस्मानीयानां विकारपरिध्यता-पदर्शित वतित । सन्तात्माचावनिभिर्ति
नितान परित्यक्तानां वुः: काव्यां दिलीप-दसरथ-प्रभाकरवृक्ष-तारापद्यथुसांनामि।


सन्तानास्पदत्वनात्र ज्युपदातानन्दसत्यमालोकिक यथा। बहुंस्वयाञ्जु पुनर्जु सहाना प्रीति: चित्रभृतीति वक्तु स श्रयो, यत्रपचुलु पुनर्जु सतस्वपि

dशर्यो राम यथा सन्तेदिविश्वासति तु तुस्बधेम्व। अत यथा तथान

वन्धुमंतमन्त्रनयमस्व स्वैः। शुभेन पुष्पवतेदिपी विबंधति: पुष्पामुमाले-वारिक्रं प्रेमांकलसीदित्यपविरिष्टि। बहुं पुष्पे पुलखप्पवपिलिदेन दुःिस्यनेतिस्मायि

पिता धुरारादुससनुजट आसीं। तथाप पशनस्रयामात्र यथा तथा हुः वस्य

पराकाष्ठा पद्विरिष्टा, ब्रह्माकाशमाति "अध्यम" पुराण राधोण सह प्रेशिलु

समसेल श्यामादिविभेतिनाविवेशासातिकिष्टेषु तथ-तथ दुःिस्यन। अयमथे वे

विशेषोद्धरणमुनत्रेषुः। यत् न केवलमोहसे पुष्पवे पेडकालितेह उपाविसित।

परं पितुल्यानुपुसकलहाद्यानं मध्यंशान रक्षा तत्ततंत्रनेशोपरिशिवव सन्तेदिविश्व-स्ताविकरु स्वाभिर्मिति उपाविमिति लश्यो, यथा श्रुत्नालकां क्षणस्य, तीताया जनकस्युः-

-वातिनां प्रेमसवसल्यानुरागियोपवेशायायना-याहुक्षेत्रोदकर्ष्य। अनेन पितारः

पितृस्यायामश्र्य स्वत्वस्तन्तराय गत्तसुमुखो पहित-अयुप्यय-श्रृ्युन्तोना

महदारकृष्टि: भवतीति तु तुस्बधेम्व। श्रुत्नाला पतिमूद्धे प्रेशिष्टत:। क्षणस्य

हुः सिद्ध:। कन्यापितुमक्षस्य महति पुर्विभाषित। वासवदत्तापरिशिवव

सहस्वस्य भनिति समुद्भूतो वरुणावेशकशुूणो विवाहोत्तरं पुष्पा मातिकु-समृधद्यादिविष्टः पितानं पाक्रमित। तीताया सन्तेदिविश्व्ये निशिंधु-पूर्णस्य

बालनाशेन रामेन कथेक समावत्यामिति विन्यातो महाराजस्य जनकस्य रामेन

सह पूर्वक्विवाह महामातिनविष्टिनाः महत्यभिभाषामिति यथि। "उमायाः

महेश्वरेन तसं विवाहो भवितेि नारदोवत श्रुततो विवाहो महानन्दस्य-सामुटीवेशादिभिः। क्यापितुत्तवायामेनाध्यस्य तस्यकालेवालस्य-पुरस्तमात्रतदविचारं कुस्त स्मूद्यपविरिष्टिभविति। अतनमहारोपेन दुर्यवध-रसवो भानोभििरोद्हिमालितं सुखाः दृष्टवोभभ्रजनितदोनिमिति विसमुः प्रवस्य व्ययनिः, कोहुमहोऽया पुष्पोऽरोः। अनुमनिमेन त्व-त्वयुवायोरभिम्मनु-ग्यात्तकाद्वराशियविभिवशीयू महानन्दभूमिति। निशिंधनादिपेया
तदुप मातृस्तानियाना विशेषोक्ति समृद्धिलिखितः। रामायणकथाप्रेमी तावदू जैसेवरी स्वप्नाफळः नरशस्त्रस्य भरतस्य पद्माभिभवकम्भाक्याक्षमो भावितमायुधण्यकर्त्वे अनवायामयोक्तःतृतीया कोक्षस्यतुष्टिः आनवायाश्रयो ग्रामवतस्। विरादोऽयोः प्रत्यागतो रामलक्षणो दृश्यवा कोक्षस्यतुष्टिः आनवायाश्रयो ग्रामवतस्। विरादोऽयोः प्रत्यागतो रामलक्षणो दृश्यवा कोक्षस्यतुष्टिः आनवायाश्रयो ग्रामवतस्।

"भावियायि जननि भवानि मे लुते भाविति काव्यां ते सांतविन्दी गान्धर्वी, यज्ञवर्णाद्विः प्रवृत्तस्य स्वप्नास्य वसुभिमयायिन् केशोद्विभिः एवाक्यान् स्वरूपः दाङ्खर्यात् च धारणाम्, पुनः वासवस्वरूपः दयनेन से नागार्नन्तिति वादः" शृङ्गा पूजायोगरक्षणः प्राणोत्स्वती निस्ता माताधार्याति, धातुमाहृद्यक्ष्याती घिरितविनामिनियोक्त्यादि दयन्तर्य मातामातां राजम्बाति, गुह्यस्थाप्तर्भर्षिति निर्दिष्ट श्रुङ्गांध्विक्यमय सततः प्रत्येकमेत्य-कारमयवेद्यमाणं माता वृथ्या, दिरीद्वियायः गतयोगन्द्रोपीते-दैसिस्यमायन-
सरीरियाद्वादितो यावदन्त सत्तान-भाभु-पितृभूतीना स्वभावादिल-परिरपेनालालकुलोक्ष्य प्रविास्वियोक्ष्यक्ष्य स्पुँट प्रकटनोतीति वपत्तां परिवेश्वरामुखविवेय स्वेत्यालादिल्या प्रमोदते भे चेतः ।

संकृतसाहित्य श्रविष्टीरीत्या बालादिपिखित्रेण कृतव-नाटं-आयान-आयांक्रिकां प्रमूखितिः: क्ष्रीवकृतितिविविष्येति: स्व-स्व नामान्यायनानार्हः-अमरतं नीतातु कविविशेषानिकृत्यमूर्तिपरिपालिकांति तार्किकोप्पतिः साधिवान्येव-ममभिन्निः तः ।

"ज्याध्वि ते सुखितः रसालिन्द्र: कविष्वरः: ।
नारायणां यां: बालकाये जरामरणे मयोः " ॥

सवं महाता परिरेण पुर्वायमुः: श्रमांगीर्षिक्षयचालंदुरुपणेन व
परिपूर्वयास्य प्रविश्ययः किष्मेते कथनमयि नानुपितामिति मयामानोविरामांि?

"महाभृष्ट-कर्ति-गौर्धवलं दलत्तृष्टि हयोहृष्टम् ।
कंडेन निकितो लेङे गतेन परस्वैषानामि " ॥

मधुरी ॥ इति भव ॥ श्रीमद्ध ॥
Footnotes

CHAPTER I

प्रथमोपवाया - नामकानि

1. रन्देशन हेदुना दुर्बलेन पुत्रविपरितमलनासनम्।
   सहसा निवेदने हृदयरक्षित स्यातू, अधिबर दुःखः
   सोइमशक्ललत्रा मोइमुरामच्यंदिवयभ्रायः।
   रत्नगृहशत प्रश्नकृत्री। तैतृ प्रतिभायौषधः प्राप्तम्।
   अनन्तकानी श्रीदराक्षुमुद्रनामस्वरुपम्। 1917। p.32।

2. रन्देशन पीयः-धरायणे पुत्रविपरितमस्ववात्सर्यं धोरितम्।
   अत स्वं पुत्रं धरितं व्यपदेषाः। I ibid. p.40

3. अन्यायेऽरूपम् दंडायमेव विध्यने कर्म।
   अधिक वा अधीक्ष पुरा प्राप्त जीवितमेकापि परराक्षे। II 10।
   . . . . . . . . . . . . . . . . . .
   . . . . . . . . . . . . . . . . . .
   . . . . . . . . . . . . . . . . . .
   उम्म्दावासव मायें वा तां वा गच्छ धुःक्ष सततः।
   धर्मं पुरात्त। तुत्त भिन्निलिङ्ग बिन्न जीवितं। II 18।
   श्रीमहाराजेन श्रीमहापरिवार्यं। I 33। लगेलयाने।

4. (a) बुधिक्षमते कन्यां गुरुइत। आरण। गुं। I 5.2
(b) ददायितक नतिका। मुद्यवारिः। बो-पु। IV.1.20
(c) बुधुभूमिक्षमिक्षमं भुतत्वोत्तहू धर्ति। वस्तमाओ। आरण। गुं। I 3.20
(d) गुरुं च नरें च वरुणशृण नीवा। च शिल्लं च सन्तानाः।
   सतान्द्राणंस्थप। वस्त्रिक्षं देव। कन्या बुधी। श्रेष्ठविवाणिनीयम्।
   न्र्या। नित्याति। च। I। p.78

(e) Marriages were contracted after considering and
   examining the problem from various aspects. The
   main factor in the view of the bride's father was
   the family of the bridegroom. Evidently for the
   sake of according with the rules of endogamy.
   The bride's father desired a celebrated family for
   the bridegroom. The next considerations were
the qualities of the head and heart of the bridegroom. Preference was given to one with a sympathetic and soft heart. Then came the beauty of phisical form, not from any inherent merit in it, but that bride's father was required to look to the features of the bridegroom to save himself from the criticism of the women-folk on the bride's side. Strength and valour in a bridegroom also counted for much, as he was required to be sufficiently powerful to protect his bride.


5. न बुध गृण्णः अभिभाग्यं, न केवल गृण्णवादू वाण्डामि, किन्नू नर्मनायस्यादु अभिभाग्यं, त्रेन्जनः
कार्तिकानां इद्राधिक्यद्विरणेविदिति रङ्कार्कायासादिपि वाण्डमीत्वादे।
टि.गणमति शास्त्री. प.49.

6. भार्यायत्तमतःपरं न बुध तथावर्ष वृक्षापुम:।
अभिभाग्याकुरुतलम् IV -17.

7. इददोषुक्लान्ति पूर्प: विमुक्ति कृत्त कार्यं न विपर्यय्यते।
टि.गणमति शास्त्री. प.50.

8. (a) पैलः सम्पूर्णकामोदपि भेतामामुखद्वंस्क।
प्राप्यो गृहिणिनेत्राः कन्यायुध्कुटुम्बिनः। क्रांतावस्था VI 785.
(b) Bride's parents consulted each other in regard to the selection of a son-in-law, and not only did the mother exercise her right in the affair, but her view carried weight with her husband.
(c) The position of mother was always very high in society. But, according to the changing times the wifely duties seem to become more and more emphasized, and this is perhaps an example to the point.
9. The whole of the second Act of the Pratijnāyaugandharēyana gives us an idea as to the conception of the duties of the parents towards their daughters. *Ibid.* p. 42

10. (a) He is a man of considerable shrewdness. He does not allow Āṅgāravatī to get away by merely stating that the girl should be given where there would be no reason so to rue about the choice later on. His remark that Hindu-mothers feel small when their grown-up daughters are not given away in marriage, and yet grieve greatly when their marriages and the inevitable separation, come, also shows this. A.S.P. Ayyar, Bhāṣa V. Rāmaswamy Sastrulu and sons. Madras, 1957. p. 378. (b) A remarkable virtue in him is his unassuming simplicity. Noticing that the chamberlain is anxious to speak to him, he himself opens a conversation and discusses with him the question of the marriage of his daughter Vāsavadattā. The same question he discusses a little later with his queen, whose mind he describes with great concern and sympathy in this āloka. N. Śivarāma Śastrī (Ed.) Pratijnāyaugandharēyanaḥ. University of Mysore. 1956. Intro. P. XXIX.

11. One golden rule about the selection of a bridegroom is stated to be 'marry your daughter where there would be no cause for repentance'. Vāṣyāyana also formulates the same general rule when he advises: 'marry the girl that will make you happy' (Chakladar - social life P. 120) A.D. Pusalkar. *Op. Cit.* p. 375.

12. उदयनर्त्रा वासवदत्ताया: स्वजनानर्त्रां कविरेर्ययश्चरण्यनंती-स्वराम्यवन्त्यार्थोऽभिन्नते: मुताय: पुस्थानालि स्वजने स्मरत्या: । बाधृवर्त प्रहुर्ति नयनां-तलग्नं श्मेहान्नमेघवारसि पातयन्त्या तः ॥ य - 5 ॥
13. Kuntībhōja is a homely king, discussing with his wife about his daughter's marriage, reflecting deeply on the heavy responsibilities of kings, honouring and consulting sages, and insisting on having the proper ritual of a marriage before the god of fire, despite the love marriage already performed between Kuraṅgī and Avimāraka. A.S.P. Ayyar. *Op. Cit.*, p.383.


15. (a) In addition to the consideration of merits in a bridegroom, the surrounding circumstances, political expediency and other eventualities were also taken into accounts, and then marriages were arranged avoiding undue haste and undue procrastination. A.D. Pusalkar. *Ibid.*, p.375.

(b) कुलमेयं परिश्रेष्ठ ये मातृत: सिंहत्सृष्टि प्रयोऽवर्त्त पुरस्तात् ।
आर्यवर्त-गुरु ते । 5.1
"ये मातृत: सिंहत्सृष्टि दमृशिक्ष्य समनुविधतां विचारसंपोष्यां पुष्पश्रय श्राद्धम् भूष्मात्मान विनन्दोऽवस्था सत्यवर्णम् निन्दयेत: सिंहत्सृष्टि ।
आर्यवर्त-श्री - हृ. IX.3.

(c) प्रायोऽवर्त्त य सत्यवर्णयेशु वर्गेश्वरनिन्देऽवस्तुतं धीमत: ।
हर्षकरित्वम् । IV.

16. The period under our review is, however, characterized by spirit of toleration towards women. The birth of female child was an honour and an occasion for great joy and not of sorrow as expressed in later writings. A.D. Pusalkar. *Op. Cit.*, p.382.
18. This shows Rāma's Nirvikārata in obeying his father even at this moment. And he as a high personage, thinks this to be very natural but this finds room for astonishment on the part of people in this matter. Saradaranjan Ray. Bhāsa's Pratimā-Nātakam. K. Ray. (Ed.). Nalanda Press, Calcutta, 1942. p. 52.

19. §a§ तस्मादकषणे यशोरूप: सुबहिणिः प्रविष्टतिमार्गमुनत्त्वस्वयम्।
उपान-सत्त्वमातिलोको नृपश्रीरात्रिकांसत्त्वस्यस्येत। यथा
रघुवर्मण महाभारत III-II.

§b§ यवतिगणे: तर्थ: सुवस्व किल तेन मायुष्वतेन।
आद्रालयस्व तर्थबहिःकश्चरणनुकान्तमाय। चिन्मोहस्तस्वरूपम्। व. II.


21. रघुसमुखस्य तस्मादकषणे सत्त्वनारमिष्टचायमविन्य:।
न तु सर्वं इव तवं धन: प्रतिपदे व्यवर्तिन्ते प्रियम्। चिन्मोहस्तस्वरूपम्। व. II.

22. गुणसमुदायम् सत्त्वनारमिष्टचायमविन्ते गन्धर्वाध्ययनम्
सत्त्वनारमिष्टीति भाव:। रघुवर्मणमिथृत, प्रतिमित। p. 21.

23. Rāma has great dependence on superiors and thinks that what they do will lead to good results. S. Ray, Pratimā. p. 83.

24. उपर्यो जीयवेद, कवियितपुण्यता न भयति। शक्तिसृष्टिः
25. (a) He is obedient to his parents and superiors, sacrifices his own interest for brothers, wife etc. He is ever dutiful as well and avoids Nindavāda of his superiors. (Introduction XLVII) Here, mark Rāma's high nobility of mind. Rāma does not at all like to hear any fault of mother, and reverts to know all about his father the Mahārāja then. S.Ray, Pratīma. p.90

(b) He is devoted to his father, and considerate towards his mother and step-mothers, including Kaikēyī. His affection for Daśaratha readily makes him agree to abdicate his rights to the kingdom, and to go into exile in the dense forests of the unknown south. Not a word of blame escapes his lips against Daśaratha or Kaikēyī or even Mantharā. A.S.P. Ayyar, Op.Cit., p.356.

(c) गुरुव्यवस्थाक्षणायां गुर्वरूपायार्चकभविकत्वादिति।
रामावतरणुः भिक्षुः। प्रतिमाः। पृ.32
(d) नारित वेदात्तरं शास्त्रं नारित मातृ: परो मुक्तः।
नारित दानारथस्त मित्रमिह लोके परम व। || वैद्यः। 151।
(e) नारित तत्त्वात्परो मातृं नारित मातृसम्बो गुरुः। शालिनः। 343.18.
(f) नारित मातृसाम्यः रावण नारित मातृसाम्यः गवित।
नारित मातृसाम्यः रावण नारित मातृसाम्यः प्रियः। शालिनः। 267.31।
(g) उपायस्य दम आचारेः: शास्त्रवाचार्यः तथा पिता।
सहस्रं भित्तुः माता गौरवेण अतिरिक्तोऽस्य। मुनः। पृ.145.
(h) भावः-पिताः: पियं कृपायः, आचार्यश्व सर्वदा।
लेखेत नूतन गौरवेण, तव: सर्व समाप्तस्त।
त त्य देव त्यौ लोकः: त स्व त्य: आशयः।
त त्य देव त्यो वेदः: त एव विषया ज्ञोऽभ्याः: || मृतदंति।

26. भन एवमध्यक्षवण तन्नथा: पुज्या शते रामदम्यनातीता: गता एव
मध्येवां कुलवा वने प्रतिविधाता इति भावः। शते दसरथपु
वनं तस्नु वरं प्रति वातः वाताल्याचिह्नं उक्तः।
रामस्ये गतिः। पृ.351। p.50
27. \(a\) तत्त्वान्तः वृद्धीं जननीवनोऽपि परित्यागः वनमभवनादुद्योगः।
अध्यायः राष्ट्रं वक्षान्तिकः पुढ़ानाभद्युपेनविशालते यत्र हिंसगः
(प्रमाणैतत्सृ)। [Ibid., p.53.]

\(b\) Kausalyā in her present state cannot but call her hapless, for her eldest son (the heir apparent) is deprived of Kingdom and she is not the mother as well of the king Rāma. Not only this she thinks her son Rāma as deprived of Pitrnaeṣa, thus she is Āṇigdhaputrajananī. S. Ray, Pratimā, p.156.

\(c\) Kausalyā blames herself for having given birth to a son, who has put his father’s life in danger by unyielding insisting on going to the forest. But Daśaratha ignores that view and means to say that she is not Āṇigdhaputraprasaviṇī, but Sarvaajasudhrdayanayanābhirāmusya Rāmasya janani. S. M. Paranjape, Op. Cit., p.177.

28. In Pratimā, a play of Bhāsa, Daśaratha displays the noblest traits of a father. His picture is parallel to that in the Rāmāyana. When Rāma falls at his feet, his head is drenched with the tears of Daśaratha. When Daśaratha, sleeping on bare grounds, smeared with the dust rises up, he appears like a hoary tusker of the wood. He is extremely shattered in body and mind by Rāma’s separation. At this moment, he seems like Sumeru rocking at the advent of deluge, like the boundless ocean getting dry and like the Sun, setting with the disc alone visible. He laments in excessive grief and weeps bitterly for his sons. He describes himself childless, when Rāma goes to the forest. He says that breezes blowing in the wood are blessed which
touch Rāma freely wandering there. He asks Kausalyā
to touch his limbs, because in the grief of Rāma's
separation, he has lost his eye-sight. He feels
mindless for his mind, strayed to his son, does not
return. Thus in deep grief and profound sorrow,
Bāsaragha gives up his life and proves as an affectionate
father. In this way, Bhāsa presents a lovely picture
of a loving father.

29. पुत्रादीवयानुपालन तत्त न इं दयसी अपभ्रंशीतः
परस्यै च करुणामिति सुवाचकत्तर प्राप विभत्तिपुर्वः || XI -18 ||

30. उभयुक्तम्या प्रजाभूतिः हतारी यथापूर्त तवक्षोभिस्ताः हृत्यो 
विस्तङ्कल्पण-प्रकाशा न बुद्धी मातृस सूतरस्वप्नोपयोलभात् \| XIV -2\|

31. To make her son a king she takes full advantage of
boons from her husband and does a deed which makes
herself, her son and husband too as ill-famed, not
only this which causes death even of her husband.
For son she can do anything and everything.
S.Ray., Pratimā. Intro. P. LI.

32. Even though I concede that there are evil consequences
of his capture. I would gladly suffer them since they
bring relief to Draupadi in her misery, which is a
desirable contingency. C.R.Devadhar (Ed.) Pancarātram.

33. He speaks ironically, he did not like the familiar
tone in which they were speaking of such revered
personage as Shrikrishna and Subhadra his mother,and
others. Ibid., p.23.
\textbf{34.} शीतमः - का नाम भजतो माता।
भाटोरकः - श्रुतारं, हिंदुविन्यासम नाम राज्य, तार्कव्यमधुबीनः पाण्डवेन महात्मना।
सनायतं या महामात्रा शून्यं धौतिवेश्वरं। || 38 ||
भीमः - स्वः हिंदुविन्यसः पुनःवाहसः। सहृद्योऽस्मि। गर्वः।
भाटोरकः - क्‌षिप ओऽ श्रीरयमिनीरे भवानु।
भीमः - प्रत्युवः द्वितीयः जाने।
भाटोरकः - कर्यः कर्यः तव पुनःवाहसः।
भीमः - कर्यः उष्णिः। कर्मधुतः भवानु। कर्षः: प्रजः: क्षात्रियाणाः
पुनःवाहसेनाभिभविः। अत स्वः महामिहिततमः।
भाटोरकः - भीतानामार्धेऽः युज्यसः। ...............
कर्यः ते स्वययमदिविभसः। गृहयतानामार्धेऽः।
भीमः - आप्यामितः, गृहोज्यमेततः।
भाटोरकः -शेषिः।
भीमः - कर्वचन्तत्त्वःपुरुषोऽरियणां नित्ते रतः।
अर्यः तु दिशोऽता भारारुपः सहृद्यः मम। || 42 ||
भाटोरकः - इद्मृग्यस्वः पितुःशीतोंसनस्तः
-मध्यबियोगसमाख्यः।

\textbf{35.} \textit{a} - mark the dilemma of Gha\textit{\textasciitilde}otkaca between his duty towards the \textit{brahmins} and his duty towards his mother. C.R.Devadhari (Ed.) \textit{Madhyamavy\texttilde}yoga. Oriental Book Agency, Foona. 1957, Notes p.4.

\textit{b} - The Poet made his character as a dutiful son in search of humans to satisfy the appetite of his mother. Though he knows that it is not fit to harass \textit{brahmins}, he decides to take them to his mother who was hungry. The poet has improved upon his epic character by bestowing upon him a halo of compassion coupled with a compulsion to act for the sake of the mother. N.P.Unni. \textit{New Problems in Bh\texttilde}sa Plays. College Book House, Trivandrum, 1978. p.51.
36. ... वर्त पुनोत्पादनन् यथानूठानसाधायुपरिधि न प्रयोजनं यत्
लेन लघाम्लेन। कूलकार्यण्यं। लेन शालीरेन अर्थं राजसायांतित।
आयं चर्धु। कूलं न पुनोर्षच। रङ्गुलिः साभां।
T.Ganapatī Śāstrī (Ed.) Madhyamavyāyoga of Bhāsa

37. § a § प्रयोजनं दिशे पुष्पं विषादातिविकिदमभिर्पिपुष्पमानुष्ठलं इति स
व्यावरात्रार्पणस्या तेषा विपुतम। ततेश्च विपुतवातितर्व तुवसा बद्ने
भोजयत। तथा च कुलनाशकेऽ तर्व रजस्वीय इत्याश:। \text{Ibid.} \text{p.14.}

§ b § नम ज्ञेष्ठनं घनः निःश्रोतो नायिनातिम॥
प्रतिष्ठन: पितुभवस न त पुत्र: ततां मृत:॥ 17 ॥
मातापीताक्षवनेंभिदित: पारदर्श य: सूत:॥
त पुत्र: पुत्रवसच वत्ति पितुभवस।। 18 ॥ \text{आधिपर्व}। 80

38. \text{The ideal of self-sacrifice is beautifully expressed}
in the speeches of the Brāhmaṇa and his sons. The play
is bound to impress on the spectators the importance of
Mātrbhakti, Brāhmaṇa Bhakti and of the principles of
self-sacrifice and self-effacement.

39. 

40. § a § The play shows the fate of the middle ones
remarkable like the Moderates-in emergencies.
The emphasis on "Madhyama" is obvious. As an interpretation of the title in the light of the story developed in the play, it may be preferable to include a reference both to the Brähmin episode and that of Bhīma. But what is the mutual relation of these two episodes? Inspite of the colourful and impressive way in which the Brähmin episode has been handled it appears for certain that it plays only a contributory role. It is definitely saves the life of the middle Brähmin boy but which mainly leads to the meeting of Bhīma and Hidimbā. Even though therefore the two Madhyamas are brought together in this play, there is a deliberate plan in this arrangement, the purpose of which has an important bearing on the central theme of the play.


41. The situations and incidents are very cleverly managed and the elements of suspense and surprise are introduced to heighten the dramatic effect; when Ghaṭotkaca calls aloud the Brähmin Madhyama, he is surprised to find Bhīmasena coming in response to his call, while when he leads Bhīma to his mother after the fight, what could be more amazing than to learn that it was all a clever ruse on the part of Hidimbā, who knowing that Pāṇḍavas were staying in the neighbourhood, yearned to meet her husband once again!

42. (a) Mark how Bhīma is gradually led to recognize his son Ghaṭotkaca. Already he was struck by his voice which was bahusadraś ā hī dhanaṇjāyasya; then, again, he surmised that he must have been a rākṣasaero vīputabalaḷyaḥ uccaḥ lokacentasya putraḥ and now his youthful haughtiness puts him in mind of abhimanyu, subhadrā’s son.
_Ibid._, Notes., p.10.

(b) He is also shown as an affectionate father taking pride in Ghaṭotkaca and as an affectionate uncle proud of Abhimanyu. A.S.P.Ayyar., _Op.Cit._, p.418.

43. मातृविध्या मृदीला: । यथेष्ट मुद्धेश्व, मातृविद्यासार्ववरीत | कपनतिकत्वं स्पष्टतिवित्ता मार्ग: । T.G.Śāstri., Madhyama. p.28.

44. Though Bhīmasena knew the giant to be his son, he did not reveal himself for he wished to test the valour of his son. _Ibid._, Intro. p.2.

45. Queen Gāndhārī and the Princess Duṣālā are presented in the Dūtaghaṭotkaca. Both of them clearly prove their royal birth in their general behaviour, talks and movements. The few words uttered by Gāndhārī show her dignity and also prove her insight into situations and people. Ratnamayidevi Dikshit. _Op.Cit._, p.33.

45.(X) Dhṛtarāṇḍra’s answer to Duryodhana’s pretensions is at once crushing and absolute. There are great dramatic moments, and every time the fiery exchanges threaten to lead to a serious situation, a different turn is given to such a situation by the creation of diversions.

46. All this pains Duryodhana to the most, more poignant than his physical injuries. *Ibid.*, p.200.

47. The scene between Duryodhana and Durjaya is the most pathetic. The most touching in the whole range of Sanskrit literature and no apology is needed to quote the whole scene in extenso owing to its bringing out the inner traits of Duryodhana and showing him in the light in which the poet wants us to see Duryodhana. The dialogues between the father and the son are most touching and heart-rending. *Ibid.*, p.200

48. Extraordinarily pathetic is the scene where Durjaya seeks his father on the battle-field, and no less affecting the final portion of the drama where all come together - the heavily, wounded king, with his hoary and blind father and venerable Gandhari, his mother, to whom he addresses only one prayer that she should be his mother again in the next birth.


49. He is a grand old figure rendered tragic not only by the march of events, and the death of all his sons in the battle, but also by his physical blindness. Intellectually, he perceives the truth clearly, and sees the righteousness of the cause of the Pandavas, but emotionally, he is of course attached to his own sons.


50. His love for his mother is brilliantly shown by his prayer to be her son in all his future lives if there by any slight merit to his credit. A.D. Pusalkar, *Op.Cit.*, p.202.
51. Queen Gandhari is, in her own way, a most impressive figure. She is such a good mother that even the wicked Duryodhana begs of her a favour, that he be born as her son in another birth. A.S.P.Ayyar, Op.Cit., p.395.

52. (a) The hero is portrayed as a dutiful son, loving husband, affectionate father and a noble and brave warrior. The scene in which he restrains his righteous preceptor Balarama from avenging the unfair action of Bhima evokes our sympathy to the fallen hero. On the whole, the piece presents a picture of tragedy unparalleled in Sanskrit dramas. N.P.Unni. Op.Cit., p.74.
(b) We have sufficiently brought out all the relieving factors in the character of Duryodhana as conceived by Bhasa, which show that Duryodhana was a noble emperor, an ideal son, husband and father. A.B.Fusalkar. Op.Cit., p.204.

53. His final advice to Durjaya shows us that in his fall he finds purification. He reaches a higher plane of morality. His soul is chastened and subdued and cherishes the thought of peace and forgiveness which had been unknown to him before. Duryodhana rouses our sense of pity by undeserved misfortunes and terror. He is certainly a great man, a hero, at least as Bhasa paints him. The scene between the father and the son is very touching. Ibid., p.138.

54. The Urudbhanga is the most significant of the One-act plays. Not only, is the language of great skill and beauty but also the dramatising of the subject is carried through with great skill. Both in verse and prose the author proves himself as the master of Kavya style. C.K.Devadhar. Urudbh. Notes.p.3.
55. Devaki’s condition after entrusting her child to Vasudeva is happily described in I. 13. 

56. The whole of this scene describing Rohasena’s doings is quite true to nature. 
R. D. Karmarkar. (Ed.) Mrchakatika. 
Dharam V. P. K., Poona. 1950, p. 446.

57. Rohasena is a boy, a child in his simple innocence, who cries for a golden-toy-cart, but has the feelings of mature persons, being ready to offer his own life to save that of his father. 
M. B. Kale, (Ed.) Mrchakatika, with comm. of Prithvidhara Motilal Banarsidas, Delhi, 1972. Intro. p. 66

58. In the Mrchakatika, Carudatta is a father, but he has no opportunity to reveal his affection for his son, Ronasena. A. D. Singh., Kālidāsa, Op. Cit., p. 169.

59. ...अविराट्यां प्रियानां तत्रमण्यमुंगमाचलकलेष, मित्र-मुद्रा-प्रवत्य-न्यून-दानारिणी। वस्त्रावसनानायः न्यायारिणी। सांगे धवन सिनिमितानुपपयते काणे, मन्दिरांमयोक्षयम् अंतर्भूक्त: भिन्नतंकेकदीपांदिव्यं निष्क्रम्य कोटस्यं एव युगोपरि प्रसायं संनात-तरव-तारयं:। श्रेरातु विमिनिषणि समाल दिल्लुः तामेव दिन्दा चहुः। 
Krishnamurthi Sastri. (Ed.): रूपांतर-पुस्तक। पृंख्यु विनिष्णु मोहनादित्यम । 

60. It is quite childlike, befitting the simplicity of childhood, Vasulaxmi could not have known the reason why Dharipiti refused to answer such a simple question. 
Rangasharma (Ed.) Malavikagnimitra of Kālidāsa, Chitrashala Press, Poona. 1918, Notes p. 11.
61. Sādṛśaṁ bālabhāvasya - quite suited to her child-like nature. Vasulaxmi a mere child was not expected to know the reason why Dharini refused to reply to the King's question.


62. Comparing the child to the tendersprout and the agitation to violent gusts of wind, it is shown how great the suffering of the child was and the need for instant relief. A. S. Krishna Rao (Ed.) Mālavikāgnimitra of Kālidāsa K. Ramaswamy, Madras, 1951, Notes p. 133.

63. आगामिनि वृद्धि-दिवससे प्रवृत्तपाबारणोऽधृत उपवातो भविष्यति।
तद्वार्युपाख्यायं सम्मानतोयति।

64. Dharini is an ideal mother. Her motherly instinct is expressed in her prayer to the God for her son's victory. She anxiously listens to a letter from her brother about the victory of her son. She always thinks about her son who has to fulfil his onerous task. She is congratulated by the nun at his victory. She is the mother of a heroic son. A. D. Singh, Op. Cit. p. 18

65. He (Pusyamitra) had appointed Vasumitra, his grandson, the son of Agnimitra, to guard that horse. And the queen on hearing this began to distribute daksinā to the learned Brahmmins in the interest of the safety of the life of her son. P. S. Sane and others Op. Cit., p. 205.
66. "...The daily *dakṣiṇā* is to be given to the Brāhmīns well-versed in Vedic-lore. The Reading *Vidyāparāyaṇam anuttisthatām* would mean, those that are engaged in repeating the lores. *anuttistatām* might also mean *anusthānam kurvatām* who are performing *anusthāna* which is religious rite ceremony-performed by the Brāhmīns for the benefit of their *yajamāna* who gives them dakṣiṇā for their trouble. The *anusthāna* may be performed for the purpose of avering any imminent calamity, for ensuring long life to a person, for making the heavens send down rain ....etc.,". Rangasharma, *Op.Cit.*, p.101.

67. To prevent any harm to his life. The belief is still strong in the Hindu mind that any impending obstacle may be removed or at least mitigated in its cruelty by such liberal offerings. A.S.Krishna Rao., *Op.Cit.*, p.136.

68. Purūravas is extremely pleased at the sight of his son Āyus. This unexpected gain, yields pleasure not only for his own sake, but for the sake of his ancestors too. Now he becomes sure of the continuity of his family. A.D. Singh, *Op.Cit.*, p.166.

69. The king describes the various effects in his own person at the sight of the son. Tears run into the eyes. Paternal affection swells up in the heart and the mind feels delighted. Impatience impels him to embrace the boy.

R.N.Gaidhani (Ed.) *Vikramorvashiyam.*

The Royal Book stall, Poona, Year 7 p.193.
70. "Here the circumstances excuse it, not justify
Urvašī. Acting under hard conditions she has chosen
the lesser of the two evils".
Aurobindo, Kalidāsa. Shri Aurobindo Ashram, Pondicherry.
1954, p.77.

71. तमाक्षकारोप्य भाषीरोग्नि:
तुपेपीक्षु मृत्युपस्थूः सर्पिलः ।
उपायंतत्त्वोन्नतिलोचनो नृपः
निधरातत्सत्त्वपर्यंतेतत् यथा ∥ III - 26 ∥

72. अणेन कस्यापि कुलाकुर्णेण तृष्णात्स्य गात्रेण सूक्ष्मम् ।
वासना निष्कृति वेदोशि तस्य कुष्ठाक्षरं ज्ञाता भूतिन: पूर्व: ∥ VII -19 ∥

73. King feels impatient to embrace the boy and relish
the pleasant sensation. He finds a new paternal
affection welling up in his heart.

74. "प्ररृतयेनाभिपर्यश्नतं वत्सः लोकः कृप्तिना "। I-84.

75. एश्वनिन्यत्वस्माचारणोहकुर्वित्वं प्रस्नलक्षितश्रीह वस्त्रसः
पितृ: सार्वनाशेन धर्माः संसारिण्यमिदं संपूर्णता ∥
Act III.

76. Broken through by the flow of milk out of the love.

77. "She approaches her son, wordless, but her veiled bosom
heaving towards him and wet with sacred milk". There is
'the depth of her maternal feeling'.

79. "......She has no heart of a mother".
R.D.Karmarkar, (Ed.) *Vikramorvasi*ya of Kalidasa.
R.D.Karmarkar, Poona, 1932, Intro. p. XXIV.

80. "......her magic power to watch her lover unseen and to overhear his conversation is a unnatural as the singular lack of maternal affection which induces her to abandon forthwith her child rather than lose her husband".

81. Urvasi's character is somewhat removed from normal life. She has power to watch her lover unseen and overhear his conversations. She is lacking in maternal affection, for she abandons her child rather than lose her husband. Her love is selfish and her transformation is the direct outcome of a fit of insane jealousy.

82. Urvasi is also a mother. But she lacks in motherly instinct and sacrifices her great affection for the pleasures of heavenly life. She abandons her newly born-baby, which is a mother of disgrace. She becomes gloomy, when she sees her son on the lap of Pururavas. She weeps over separation from her dear lover. The loss of her lovers is more intolerable than the loss of her son. She is nowhere presented as an affectionate mother.
83. "अनन्तर घरास्ताय पुनः उद्द्वैव तद्विनित्यापनी- तमभारौथक्षतातिधिम नै मनः। विष्णुव्या न एव एव रामः। महाराज एव महाराजः।"

84. रघुवरम् XI-1.

85. देवायाष्टायत। आराध्यनिति घटूद्विदुः सगृहत्वारणोऽभावसो भविष्यत। तत् दीर्घायुष्याय समभाव्येऽयत।

86. पुनःपौर्णिमायित्वातः: पुनःदेवद्रुक्तित्वः पुल्लराजेऽति यथा यथा:।
"विष्णुः पुनः देवायानः निवासः न निवासः" तथा बेविद्या।
ते देवायानां राजस्वरूपः राजस्वरूपेऽद्धीक्षा - p.205.
पुनःपौर्णिमायित्वातः: पुनःभारीद्राक्षतः पुल्लराजेऽति प्रतिक्षम्।
ते देवायानां राजस्वरूपः राजस्वरूपेऽद्धीक्षा - p.317.
Ramanath Jha (Ed.) Abhijñāna-Śākuntalam Nātakam
with Commentaries of Śankar and Narahari
Mithila Institute, Darbhanga. 1957.

87. "ततो दीर्घायुष्याय गृहनिष्ठत्वाय न तथा हृ: विभिन्नति भावः।"
Nāraṇya Bālakrishna Godabole (Ed.)
The Abhijñā-Śākuntala of Kālidāsa with the commentary
(Artūdyotanita) of Raghava Bhatta.
'Nirnaya Sagar'Press, Bombay, 1922. p.132.

88. "अनन्तर प्रमेय विष्णुमतायाय-प्रथमधि द्रुक्तं तद्विनित्यात्मकात्मक् -
पुनःपौर्णिम ज्ञातौ तद्विनित्यात्मकात्मक्। कार्यार्यानिर्देशवर्त्त्य।"
Navakishorarakar Sarma. The Abhijñānaśākuntalam,
with the Kīśorkeli Sanskrit Commentary.

89. अमृत पुर: परायति देवायां पुल्लराजां तः अनुप्रवेशायन।
यो हेमेव्या स्मृतानि: कृताः स्त्यस्त्यात् मातृ: पवलाः रजन:।
रघुवरम् II.36
90. The whole of the fourth Act, where Šakuntalā takes leave of her foster-father and other inmates in the hermitage, is absolutely unforgettable and the scene is experienced in actual life in India even now.
Karnatak University, Dharwar. 1960, p.130.

91. तक्षिण भारतया सुलभं योगेन्द्रियति।
अश्रोच्या दे चित्ः कन्या तद्भक्षणप्रतिष्ठिता॥ VI-79.॥

92. पुष्करश्रेष्ठं मनसामृतिसंगति तव सुलभः। पुण्येऽर्थकृष्ठः स्वयम
पुर्वन-मौपायादित्वात्मलघुभक्षणमुक्तः। तोष-कर्षणं व कस्यं व केवलं
लक्ष्यक्षणु-नामपुरुष-भक्षणं न तिम्मेऽपर्वतानवणति।। योगसमागमानुष्टोत्र
-तालोकाणि पुण्यविशिष्टादेव भवतीति भावः।

93. आये नाम लोकोत्तरुपं स्वरूपेण बनना विभाव्यतम्, ... स्वतान्तरं दिनित्वम्। न तु अस्वभावेन विभावः। विभौर्योक्तिका चिन्तयत्वम् Op.Cit., p.285.

94. As the foremost duty of the wife was to honour and serve the husband, she must always stay with him and she had a right of residence in the house. A wife was further entitled to be maintained in the house by the husband. यूष्यं व मातात्यतरा साथों भार्यं बिछूः। सुल:।
अप्फळाः मुल्लत्व भूल्लत्वं अपूर्वम्॥ XVI.10॥
95. गुरुभूतपर्य्यु नायकभागिनीयु तत्वतिष्ठु य
पयादे प्रतिष्ठिति: । परिपृवि दाळिन्य ....
पार्वतायण कामसारिरु - अधिकारण - 4, आधारव - ।

96. आशोले इति पुष्पि पिता भाता व भारत ।
यतः कौशिकाच्यं प्रति पर्यं तैलव व ॥ वनपर्व - 206-20. ॥

97. When a girl is given in marriage to a worthy husband, she becomes the light of another home and a source of new life and joy, without ceasing to be the light of the home of her birth and the source of joy there. K.S. Rāmaswami Śāstrī. Kālidāsa. His Genius, Ideals and Influence. Vol.II. Shri Vaniivilās Press, Shrirangam. 1933, p.218.


100. He condemns the apathy of ordinary people towards a female child. A daughter is to him a trust property, as trust property has to be looked after with greater care than one's own property, so a daughter has to be treated with greater tenderness than a son until she is united to a suitable husband. S. Ray. (Ed.) Abhijnānaśākuntalam. Revised by K. Ray, Calcutta. 1953. Intro.p.40.
101. अनभवती तावदाप्रसारस्थथणि तिरथुः। कृत्य इदमुच्यत
ि यथे\, तत्त्व साप्तसिद्धांगां: प्रथमेव चक्रवर्तिने पुत्रेः
जनविध्यतीति। स येनुमनिरूपितस्तल्काश्वप-नो
भविष्यति, अभिन्न शुद्धान्वलेन विशिष्यिति।
विविधे तु पितृस्याः: समीप व्यवहारतिथ्यान्व।

102. रघुनाथनारायण भावनन्दने बन्धु यत्रमेव परस्परार्थम्।
विविधात्मप्रकृतेन तत्त्वात्: परस्परस्यापि पर्यवीक्षण।
रघुरामस्य - III - 24.

103. स्त्रीस्त्री च वाल्ल सत्तीर्थमारात्तिकल्पिनी ज्योतिर्देव जगाम || 30 ||

104. In the last Act of this play Kālidāsa introduces the
delightful boy Sarvadamana. Though the scene wherein
he figures is small, it is sufficient to show to us that
the poet understood children as completely as he
understood women. Kālidāsa in fact believed that
women's love could never be perfect and unselfish, unless
it was blessed with children. Motherhood was the true
purpose of woman's life. Kumara Āyus of the Vikramorvaśīya
though much older than Sarvadamana, is in his own way
charming. But we believe Kālidāsa liked Sarvadamana
better.
A.B.Gajendragadkar. (Ed.) The Abhijñānaśākuntala of
Kālidāsa. The Popular Book Store, Surat, 1951. Intro.,p.LIII.

105. स्त्रो नव द्रै दम पथेषु सप्तबल्गविणाचारमयुध्युः प्रसार्य।
मेघेश्वरश्रवणवंतपद्धतिः तदाक्षरः: शास्त्रमौर्यमैशी || IX-45.

106. मनो विनोदनार्थिति भावः। स्त्रायुक्तपन्नाय तस्तसमार्य
णिते। कृष्णश्च तत्कार्यस्य शार्वकामयमेल्लभ्या

107. निम्नायस्ततः भविष्यद्वृद्धवस्येऽपि: प्रमोदी गल्पसुद्धे।
अपरधाता स स्त्रियां ग्राहिराग्रिहीशास्त्रने बहुन्ने बहुदिनात्मात्माः || XI -5.
108. ...... यथा यथा व यौवनमतिक्राम, तथा तथा विफलमनोरसयतानं
-पर्याप्ताजन्माविक्षिताय सत्ताय:। विफलामोगातुके भीभिन्नम् मनो
विज्ञे। नरपुनितस्य रिजतमयस्यसहाय्यययं विवुप्तमनोरसयतानं,
मुनालम्बनमयिः किरातम्बनमिवात्मामयंमन्यत।
109. अथ राजा "अत्मा पुलिक जायां पुनःपुलिक जायारे" इति पुनःपुलिक
तादायतोगातुके भीभिन्नम् वत्सलहृदयसत्तात्मानंतः तथेतू विवृत्ति, ....
सत्तानुभूत्येन जनस्य बालावस्त्रीयिं सत्वेश त्येदिनां दिति भाव:।
110. Dusyanta feels mysteriously attracted towards the boy,
because he intuitively recognises his relation with him.
He, however, accounts for his feeling by referring it to
his childlessness. An affectionate person having no
child is often attracted by the child of another.
Kālidāsa is a very close student of human nature.
111. (a) Note that the boy’s innocent irony and the
characteristic action of showing his lower lip are
also realistic and natural. A.B.G. Ibid., p.511.
(b) Pouting the lower lip is a sign of contempt.
(c) The bold little Sarvadamanana with his childish
innocence and roguish smile captures our heart once
for all.
G.C.Jhala. Kālidāsa, A Study. The Popular Book Depot,
(d)अथवा कालपिकः, रोपक्षार्मा वास्तवमिति केन्दित:।
112. He knew that a hand with webbed fingers was a sign
of a Cakravartin and he also was aware of the
credible prediction that his first son would be a
Cakravartin. For webbed hands and feet being
mentioned as a sign of a Cakravartin—
अतिरिक्त: करो यत्य गुरुदितांगुलीको मुखः।
वापणांवाहित: सोडापि कड्वर्ति भेदेद धूपमः॥ राजवर॥
पुराणाऽसद्य तथा महारिषिवलम्बनद्वांगुलिनविवादमः॥
सोर्जुवर्व सार्वविषयको तत्वायुः राजसूङ्ग ददरः॥

113. (a) अहेलदाहसंस्कृतिपरिजनं दुर्लक्ष्याविक्रमणवन्धुलयमः।
अहेलदाहसंस्कृतिपरिजनाशाय गुँद तपोदक्षमस्ततातन।॥
कृष्णसरस्वतमृ काल-43।
(b) यदि दार्वित्वमद्वारा पिता क्रमार्धुक्षेयसि।
उत्साहविनिविलिनां गुँदू भेदक्षेत्रः। रेहः॥
विक्रमविक्षेपम्॥4.10॥

114. Kālidāsa gives full expression to the joy produced
by the touch of little babies in the parents. Thus
there is the statement in the Śākuntala (VII,17).
The boy in the context is not a baby, he has become
a boy hero; yet the father is imagining within himself
the joy of the parents if they could enjoy the touch
of a baby son.

115. (a) This is one of the most beautiful stanzas in the
play and describes the father's joy as he observes
the childish activities of his young son. Its beauty
can only be appreciated by a father, who has had
a similar experience or by one who like Dusyanta is past
youth, but has obtained no son. A.B.G.Abhiṇā. p.573.
(b) What a fine picture of the parental heart melting with joy at the innocent sports of childhood! It is this verse which enraptured M.Chezy. This is one of the ślokas in the play which show how great an insight the poet had into the deep recesses of human nature.


116. अल्लाहचन्दनं जातमातिवोऽवद्धति कै ि॥

विष्णुरात्रिशमयं तत्वाचार्यवन्दनादिस्थिरं भेजतु॥ 49 ||

अन्तः विख्यति लोकोऽय यः दनं फिल श्रीतलम् ।

पुराव्यापितंक्षणवन्दनादिस्थिरं शैलः ॥ 50 ॥

न वास्तवा न रामाणिणार्याः स्थरितत् तथा सुखः ।

विश्वारातिरिष्णनाच्य त्र्यां: सुनोल्यधा सुखः ॥ 55 ॥

-पुत्रस्यागुः सुखारः, त्यार्यो लोके न विधाते ॥ 57 ॥

आदिपर्व - 68.

117. The poet purposely makes the tapasi use the word Śakunta which being joined with lāvanya. Suggests to the boy his mother's name and also relieves the king's anxiety on the score. M.R. Kāle, Abhijñā. p.177.

118. विश्वासः - विश्व मानस आनीति: ।

वधातकः: - अः । कोः यथः ।

विश्वासः - अन्तःस्थिरं, देवते बलवतमाकः ।

वधातकः: - आ: करं देतत् ।

विश्वासः - तव च, भम च।

वधातकः: - कः प्रत्ययः ।

119. अन्यो: पतिव्रद्धोभोजलंस्यवदेशं नान्वितवा सक्तिभावानां कार्याधिकारिणीनां नृत्यप्रदशनानं राजकुमारार्थित्वमिति ज्ञातेषु सामान्यस्यपरिचयं वेशकर्मके -नन्दादिविष्णुविश्वासरियो नैष प्राप्तम् इदं भायः।

रामार्कु मिश्र: स्मृति: न्यायोपदेशांतः। "पुराणो" सृज्ञेन-हिन्दी-टीकोपेयतः। वैष्णविक्षम्भर : मान, बना, 1955. पृ17.
120. अतः किंनेहसिद वैरुत्त फळ, जत्वाभावेश्यश्र रमणीयं
वषाः भारयानन्तरमः राशो मया निन्यत्वेन हन्तव्य इति भावः।
Ibid. p. 88

121. नैकेषला परस्युः मया दाहयते न वेला सन्देशमार्गार्थमे
इति। ... तत्व तत्त्वः सन्देशमः इति प्राणा अधि देयः
किं पुनःवर्ता अवन्तर्लोण्या लोण्येनाति भावः।
Ibid. p. 89

122. अतिवक्रमणातिरि मया निमयम त्वा तथा नैवितमातो मुखे दर्शने
पद्यवाक्ये धेयति भावः।
Ibid. p. 89

123. तत: - पिता, अपल्याने परवशैशोपयति भावः। अम्भा-बाला,
पुरुषारमीपरवशैशोपयति भृजापरमीपनोति भावः। भृजी व, परव
अम्भा-पश्चिमपने मदुः: पुरानी वेद धेयति भावः।
Pt. Seśarāja Sarma Śāstri (Ed.)
The Mālatī-Mādhava of Mahākavi Bhavabhūti.
With the Chandrakala Sanskrit and Hindi Commentaries.

124. भान्त्यानिहो: कुलस्य व अपलाव्यत्वः सदिकः: व 
अप्रियकर्त्य व कुलकम्पत्यमधुरुषणो नारायणमार्गर गदितं 
स्वादिष्ठ, परमव पद्मपर्वतानन्तररस्येनायिं पृष्टुखमाय 
नायनतिकायमिति भाव:।
Ibid. p.100

125. Mālatī seems to be an image carved by the poetic 
imagination to suit all the requirements of the 
cultured society in which the poet lived. She is a 
very obedient daughter who would not even dream of 
going against the wishes of her parents.

126. प्राप्ततात्ममायभ: कुमारीभ: त्वस्मस्य स्वानुक्षो वरो 
वर्णणे इति कार्याकर्षाक्ष्यामिति इति भावः। अव 
इत्यथे कामदक्ष्या वात्स्यायनाता: नामाश्रयमितव 
127. तद्दीरानां कूलांविधिनम् पृणितम्: परिशोधर्मन्य भवति।
अपना स्वयम्भर्तेन परिधिविधिद्। तेस्तीत्तुलयः पिरुवं-मु- व्योपेश्यंत्यादिभिः तथा मानं। ... वाल्लायत्पुर-नामानां-
भक्ष्यात्।
R.G.Bhandarker (Ed.) Malati-Madhava by Bhavabhuti
with the commentary of Jagaddhara.Government Central
Book Depot, Bombay, 1905, p.276.

128. अथ माणलीमध्ये: सापारणे धर्मवुप्येश्यात-
... आत: यथा पूवाम्या: दास्यायणमिनवहारं नियः:
सत्यायांक। व्यवहर्तयामानितः भव:। वन्दुकाला व्याख्या। Op.Cit., p.293

129. (a) सेतु सेतुकाले यथा तव वेदितानि प्रीवकनानि
निर्विश्वासणानायातु तान्वेय वियोगसंबंधेत्यमानि
वातानीति भाव:। Ibid., p.442.
(b) अनेन बाह्या माणली च पोडोपला। ... विनयादोनामध्ये-

130. Children have no stated times for crying or smiling.
A cry may the very next moment be followed by a smile,
and vice versa, and much reason is not wanted for
either. Stanza occurring in Utt.R.Ch. addressed by
Janaka in the fourth Act to Sītā abandoned by Rāma
and supposed to be dead. R.G.Bhandarker, Op.Cit,
Notes., p.87.

131. है माणली। मम त्वप्यर्द्व्यताभिभाषिय आलोचनेप्रथम,
वदम्यायतालेपणे साह्य अर्थं इति भाव:। वन्दुकाला व्याख्या।

132. (a) कृतेश्वरी प्राणायां: सत्यकाराध्यक्षानां: भूमालवण सामायम:;
दु:क्योपक्षयं प्रधाने त्वसदविधिधाति इति भाव:। Ibid., p.449.
(b) माणला भव: च कुणि साम्ये माणामात्स्यानानन्तः सहस्रोऽ
निविष्टंतकः इति भाव:। तार्क प्राणायागतानुवातः आह।
पुराणायथ: पु: साम्यान्नितकः। तथा च ततः धीर्दि च निषिद्ध
The memory of the childhood days forces tears in Rāma's eyes. It is a period in which one inevitably looks with a wistful longing. The parents are alive to look after the comforts of the young ones and take care of the troubles of the world.

G.K. Bhat (Ed.) *Uttara-Rāma-carita.*

The popular publishing House, Surat, 1965, p.300.

135. Presents a lovely picture of the child Sītā and the delight she caused to the mothers of Rāma by the sweetness of her limbs. *Ibid.* p.300.

136. As Rāma refers to his mothers in the previous verse, it is natural that he should refer to Sītā's being fondled by them on their laps, especially as she was a pretty child.


137. उपासना भाद्र समा इत्यादृष्टिनी निवेशने || 4 ||

... ... ... ... ... ... ... ... ...

... ... ... ... ... ... ... ... ...

अभ्यासिं हि वर्षिको यस जनसनिति गणिते || 11 || अर्थाणांक लघु - 47 ||

138. It serves to create the necessary excitement and brings into play the associated feelings so naturally.

139. *Sītā* is the principle female character, she loves Rāma deeply and for his company shares the hardships of forest-life, she has the same affection for the trees, beasts and birds of the forest as for her own sons.


140. The sight of the grown up elephant brought up by her reminds *Sītā* for her own sons, and she explains why have I given birth to my sons, if their lovely lotus-like faces have not been kissed by my lord! To that Tamāśa replies - It is true. A child is indeed, the link that connects the hearts of the father and the mother! *Ibid.*, p.228.

141. *Sītā*’s thoughts naturally turn towards her own sons and she revolves in her own mind over how she would have been happy to see them grown up and enjoying the company of their wives.


142. One can realise the magnitude of *Sītā*’s tragedy!

The mother's special delight is not to fondle the child herself, but to watch the father of the child showering his love upon it! *G.K. Bhut, Ut.Cit.*, p.343.

143. (a) Having breasts tickling with milk through excess of maternal love. It is the true indication of a mother’s excess of love for her dear child.

Vinayak Sadashiv Patavardhan. 'Uttarārāmācharitam'; Damodar Savalaram Bombay, 1909. 0.21.
143 (b) The idea of milk flowing from the breasts of
the mother at the sight.(Bhavabhūti here refers
to the remembrance) of the child after a long time
is frequently referred to by poets. c.f.
iyam te janani prāptā tvadālokatatparâ-snehaprasrava-
nirbhinnamuddhâtantā stanamāsukam. Vikram. V.
The sacred mother's affection, panting Burst the
laces towards the baby (Tennyson).

(c) Prasnutastanī - Such is described to be the effect
of true maternal love. Sansārinī - i.e, one who
lives in a house and has her husband and children

(d) The rousing emotions and their physical reaction
are inevitable and natural. But the phrase,
'for a moment' conceals Sītā's personal tragedy too!
She was no more a wife and a mother, but a deserted
woman whose ties with the world were snapped!

144. (a) ....... a child truly symbolises the real union of
parents and expresses the acme of married love.
Ibid. Intro. p.154
(b) Prakārśaparyanta - the last limit of the excess
of affection ....... This stanza is highly sentimental
and one of the master pieces of the poet. It makes
a tender appeal to the feelings. Bhavabhūti is
always happy in describing young children and parental
(c) This is one of the master pieces of Bhavabhūti ....
On account of being the resting place of the
affection (of the parents), a child is the one
(unparalleled) knot of joy tying the principles of the
hearts of the husband and the wife. The affection of
both husband and wife is centred in the child. It is
the knot wherein are imperceptibly tied together the
two hearts of husband and wife just as two threads
are tied together in one knot. The child is the
source of joy to the parents and hence called
ānandagranthi. P.V. Kāne (Ed.) Uttarāmacaritam,
with the commentary of Ghanāsīyāma.

(d) तथा व दम्पत्योर्त-करण्युपवर्तस्ते प्रमोगत्वादिनः
आनन्दस्त स्वापत्यविष्टि भववः
Ibid., p.64.

(e) It shows the exquisite skill with which he depicts
the tender sentiments. The excellence of this stanza
and of the very minute observation, made therein can
be appreciated by all those who have entered upon the
married life and have been favoured with progeny.

(f) The vedic idea about a son is that he is the father
himself re-born. Here, Bhavabhūti tells us that a the
son is the tie that binds the hearts of the father and
mother, giving rise to unadulterated joy and which gets
stronger and stronger as years pass by Kālidāsa
describes the indescribable happiness derived from the
touch of the son's body. (as in the famous line -
dhanyastadangarajasa malinibhavanti. Sak. VII and
elsewhere in his works), but there is no doubt that
Bhavabhūti's description betrays a greater religious
fervour and deeper appreciation of the love between
(e) It is well-known that a child weeps or smiles, as it likes without any apparent reason.


147. (a) कमलानं वनीलिराममधि स्मारित्साहित्यं वीतम्। Mud. I.19.
(b) न हृदाकृति: सुमहृद्व विज्ञाति वृत्तं। Mrch. IX.16
(c) यदासृद्वतिभ्युद्धि गुणा विद्यति। सुमहृदपि।
(d) आकृ तिरंगानुभापयत्यामानुभाष्य। बाण, कादम्बरी।

148. The poet describes the unaccountable feeling of joy that comes over Janaka by seeing Lava. In the following similar reactions of others are shown. A notion is irresistibly created that the boy is somehow connected to Sītā. Chikāyen स्नेहमात्रं, निमित्ताय हंसाळ्येन, मौर्येण
लोहारोपणं य भूत्व: कोंमल: अतिशय: G.K. Bhal. op. cit. p. 368

149. .......in this boy there is an excess of greatness (of great qualities) softened by his modesty, childhood and simplicity, capable of being perceived by the intelligent, but not by those who are not so.
"अत्र विनासितश्रीरी मौर्ययंवशिः इत्याभाष्यतः सज्जिलपृष्टमदन ज्वोत्तरिभ्रमिताः सत्त्विसतः साधृसं व्यञ्जवेत।" P.V. Kāśy, Uttara. Ca. p. 135.

150. Kausalyā was surprised to find the boy resembling Rāma, not only in the bodily form, but his voice and touch also reminded her of Rāma, and also of Sītā.

The whole passage describes accurately the feelings of affectionate aged woman at the sight of a child resembling her son. It is full of 'Vātsyāya' and 'Karunā' Rasas. R.D. Karmarkar, Uttara Ca. p. 259.
(g) अवर्तमाणेऽपि निर्मलार्ज्जोऽस्याः द्विजोऽस्याः।
तत्त्वं वन्याभ्यां जरायनविच्छेदनां द्विजोऽस्याः।
अपर्याप्तं ज्ञातं रामायणम्। राम।
तत्त्वशास्त्रयोगायम्।
Rāmacandra Sukla, (Ed.), The Uttarāmacaritam.
Rām Nārāyan lal, Allahabad, 1939, p.62.

(h) The incomparable joy which a child symbolises is often
the theme of poetic expression. According to
Bhavabhuti the child is the highest excellence that
love can attain, the real union of the parents. The
hearts of the husband and wife are tied together on
account of mutual love. The knot is the child. It is
a knot of bliss. This makes it unique, it is different
from other knots which cause obstruction and pain.

145. In the main scene of the Act, Janaka being overwhelmed
with great for Sītā, laments as follows:-
'Oh! Sītā, who sprang from the sacrificial ground,
such has been your misfortune that I cannot even openly
cry for you, I still remember your childhood.

146. (a) He has deep affection for Sītā and remembers her
lovely face in childhood. Ibid., p.
(b) Presents a beautiful picture of the child Sītā,
viewed from the eyes of an affectionate parent.
(c) This is a fine specimen of Bhavabhūti's felicitations
(d) What a beautiful picture of Sītā's childhood,
the sloka gives Bhavabhūti is always happy in
151. On account of the great resemblance between Śītā and the boy, Janaka was led to think. (that he might be her son. But he supposed her to have) passed away when abandoned. So he thought it impossible that her son should be existing. P.V. Kane, Uttara Ca. p.137.

152. Janaka believed Śītā to be dead and howsoever the boy resembled his daughter, and Rāma, he could not see how he could be their son. Therefore he blames his mind for entertaining what could be nothing more than a sweet fancy. M.R. Kāle, Uttara Ca. p.88.

153. Candraketu has the formal correctness of temperament. As a Kṣatriya prince he has valour, conceit and fearlessness. In this respect his merit is proved by the very confidence that Rāma has shown in choosing him as the commander of the gaurds of the sacrificial horse. G.K. Bhat., Op. Cit., Intro. p.120.

154. (a) This is true not only of the love of young hearts but of all love in this blessed creation. That is why young Lava and Candraketu are irresistibly attracted to one another even though they are about to fight, old Sumantra is forcibly drawn towards Lava, and tears of affection could Rāma's eyes when he beholds Kuśa and Lava; the peacock remembers his Kadamba; and the young elephant learns the art of making loving gestures to his beloved without any schooling.

Bhavabhūti's idea of love is of universal affection. It, therefore, embraces the love of young lovers, married couples, parental affection, the love of friends and relatives and outside the human world.
The love among birds, animals and natural things. Everywhere Bhavabhūti seems to discover this spontaneous uncaused bond of emotion that keeps things together in a mysterious and happy relationship. 

Ibid., p.148.

(b) Real affection must always be disinterested, if it springs out of some external palpable motive, it cannot be called as real affection, for, as soon as the outward conditions disappear, the so called affection may in that a case vanish. Hence real affection must spring in some unknown and inexplicable way. 

P.V. Kane, UttaraCa. Notes, p.168.

(c) Love, and that it should depend upon some external causes. The meaning is that true love cannot depend upon an external cause, since it must vanish as seen as the cause disappears, it must be spontaneous. 


156. Kūma describes the feelings that arise in his mind as a result of embracing Kuśa. Through this description, Bhavabhūti once again (III.x17) is suggesting what a child symbolises for the parents ..... from a physical point of view, the child is the essence of the parental bodies, and is born out of love .... From a psychological point of view, the child is the very soul of the parents, which could have gone out of their bodies, as it were, and has taken a physical shape ..... From an emotional point of view, therefore, the child is apt to appear as
produced from the melted hearts of the parents roused in ecstasy! In short, the physical, mental and spiritual excellences of the parents go into the making of a child. Ibid., p.403.

157. आइलाःप्रवर्तित चन्द्रयादिब्रह्मायसे।
आरम्भा वै पुणाप्राप्ति स जीव शरदः। गतम् II निःक्रिया, आयाम—III

158. (a) Rāma notices three family traits in the boy: "Physical appearance, 'glance' and 'voice'.
(b) This raises a suspicion. Resemblance with myself can be explained by family likeness, but how is it that they are so much like my wife? Who then are these. S.Ray, (Ed.) Bhavabhūti's Uttaracharitam. Revised by K.Ray. Calcutta, 1949, p.582.
(c) They attract the minds of all by their form, mode of speaking and modesty. In Kuśa and Lava Bhavabhūti has given charming portraits of brave, intelligent proud and yet modest Kṣatriya youths. V.V.Mirasi, Op.Cit., p.277.

159. Bhavabhūti points Rāma as an ideal house-holder both physically and morally. As a father also he is very affectionate. Thus though Lava molested his soldiers still he is filially disposed towards him; Rāma is soft to his relations. Indeed his filial affection inclined him to Lava and Kuśa though the relation was not known. Rāma's foundness for Candraketu should not also pass unnoticed. ..... As Rāma was a perfect type of manhood, so Bhavabhūti
depicts Sītā as an ideal woman. Here we see her as a wife. Her character as mother or daughter is not so pained as to deserve serious consideration. Lava and Kuśa are worthy sons of a worthy Kṣatriya father and act as true disciples of a great sage like Vālmīkī and stick to the duties of a Kṣatriya. Janaka is painted as a great learned saint overcome with grief for his daughter's misfortune. S. Ray., Uttar. Ca. Intro. XXXIV.

160 (a) The twin brothers are portrayed as being in very respect worthy of their illustrious father ... they display all the virtues of Kshatriya princes in the highest degree. From the description of Lava (IV.19,20) it is seen that he is represented as following the life of a Kṣatriya Brahmācārin, he is modest, childlike and guileless, resembling in every respect his parents in his features and outward form, having as Janaka puts it (IV.22) the same voice, the same modesty and the same natural dignity. ...Kuśa - his entrance is a sufficient proof of the martial fire that is burning within him (VI-18) Rāma has described his appearance in exceedingly choice words in the well-known śloka (VI.19) - like Lava, Kuśa too is overcome by the same feeling of reverence for Rāma, his hostile attitude quickly vanishes, and he salutes Rāma with proper humility. M.R. Kāle, Uttar. Ca. p.37.

(b) Among the three princes, Lava captures our heart the most. In every sense he is perfect replica of his parents. He has the delicacy and charm of his mother and the undaunted spirit and sovereign dignity of his father. Bhavabhūti intends to emphasise his heroic qualities. G.K. Bhat., Op. Cit. p.118.
161. In Act-III, we see him as a brave man, a dutiful and loving son, a manly warrior conscious of his strength, a simple straight-forward man, bitter with his tongue and ever ready to return an insult. G.V.Devasthali (Ed.) Venisamharam. Book-Seller, Publication Co., Bombay, 1953. Intro. P.XV.

162. Among the female characters gándhārī is painted as a loving mother with her love of all the dead sons now concentrated on the one that was alive. She is a dutiful wife who has blindfolded herself in view of the blindness of her husband. Ibid., XVI.

163. She is a very affectionate mother who is quite blind to the faults of her children. She has only one desire left that she must save the one son who is still alive. She is an ordinary woman who weeps, wails and pleads with her son to remain alive for her sake. Ratnamayidevi Disht, Op.Cit., p.269.

164. Dhṛtarāstra appears only in Act-V and is a very loving father trying to save the life of his son dissuading him from war. He presents a true picture of a father struck with the sorrow of the death of Ninety-nine sons of his and this explains his great anxiety to effect peace on any conditions whatever. G.N.Devashthali, Op.Cit., Intro. P.XV.

165. But in his case an exception can be made as he has been passing his youth in doing nothing but serving his parents, and as long as it is thus utilised, he would look upon it as his friend. R.D.Karkar (ed.) Nāgānanda of Śrīharaṇa. Aryabhushan Press, Poona, 1953. Notes p.151.
166. He leaves the Kingdom in order that he might serve his parents, the kingdom is a veritable bore to him without his parents. *Ibid.*, Intro. XXXIII.

167. The happiness derived from serving one's parents is far superior to that derived from being oneself served by the feudatory princes. The mastery of the whole universe cannot vouch safe happiness which can be compared to the happiness derived from the idea that one has been able to make one's parents happy. R.D. Karmarkar, *Ibid.*, Note p.152.

168. Jīmutavāhana means to say that the whole scene was so extremely pitiable that any body who has a heart would be touched to the quick by it. R.D. Karmarkar, *Ibid.*, p.216.

169. The epithet Vinatānandana is significant. The old lady means to say 'Oh you, the delighter of your mother Vinatā, you know what a mother's heart is like. You did so much to free your mother from slavery. Would you not therefore take pity upon me and spare my son who is my Nandana?' *Ibid.*, p.218.

170. As you delight the heart of your mother, so this my son does mine. Do you not think that every son should delight the heart of his mother? and when is the mother more delightes than when she sees her son safe and sound.
171 (A) Mark his great love for his mother. *Ibid.,* p.37.

(B) The sterling loyalty and self-respect of Śaṅkhacūḍa as well as his love for his mother are well pointed out.
R.D. Karmarkar, *Nāgānanda.* Intro. p XXXI.

172. नमस्तुत्तत्त्वमातिव त्वां यदि पूर्ण्य मया कृतम् ।
अन्यस्याग्री आत्मां मे तच्छेद जननी भव || उपनिषदः - 50.

173. प्रीतयत सुहृदो यज्ञ भव तत्वव सम्मः ।
भूयात्मेण्य भूयात्मेण्य भूयात्मकृत्यः || महतिभाष्यः . IX-41.

174. Jīmūtavāhana was so obedient that even when he has gone to the other world he has shown the same feeling of reverence, by beting fall his crest-jewel at his father's feet.

175. Jīmūtavāhana to salute his father personally, the crest-jewel is cast by him at his father's feet, as not to cause any break in the daily routine.

176 (A) Nāgānanda is justly regarded as one of the best plays in Sanskrit literature. The central theme of the play viz- the noble sacrifice of the Hero who gives up his life as if it were a straw to save the serpent, is in itself quite appealing to the hearts of all. And further, the poet has described his story in simple, smooth language which can be very easily understood. *Ibid.,* Intro. XXXI.
(b) Though distinute of a natural composure in his style, of creative imagination in his composition and powerful description of the objects that surround his works and of an impelling force in the use of his language, he was a studied craftsman in that field, eager to produce something agreeable.

As it is composed in a comparatively fluent and simple style, the dramatic actions and the overflow of sentiment smoothly carry the audience or the reader to the climax without a discouraging break on the way. And wherever the occasion demands a forceful method of expression he tries to utilize a remarkable description in harmony with the prevailing circumstance; with a proper dosage of tender love-scenes and comic laughters to avoid the single-toned monotony of a tragedy.


177. Diññāga is admirably simple and therefore, easily intelligible. In ducidity he generally surpasses even Bhāsa. His prose which is generally free from cumbersome and long compounds moves easily and freely and contributes greatly to the directness and rapidity of his action. He is singularly free from the artifices which are the bone of the later Kāvya style.


178. अर्थान्तरेतु सीताधापि जीवकोटिति जनाधाराः सरस्वतेः, भद्राचलायेनो जनाधारे तव सरस्वतेऽऽधितिः सीताया अभिमुक्तयः ।

179. She is the very embodiment of all feminine excellence and is characterised by the highest degree of self-sacrifice, purity, courage and patience. *Ibid.*, Intro. p.XXXIII.

180. तापोवनानि नामातिथिःभवनस्य स्वयंसेषु । स्वप्नवात्सववदत्तम् ।
पुष्करी इति:।

181. Compare: औरस इव पुष्क्रि तिन्तुमयि मे मन: । न नूननपत्यता
मा वलम्यति । अभिबाद्धाभिषक्ततम् । सपत्तिनायक:।

182. Compare: व्यतिरंथति पदार्थानान्तरः कोडधयं श्रुतः
न खूम वदिष्यायोरुपाल्यः प्रीतिः संब्रजन्ते ।
विलक्षणं हि पत्रमुपमद्ये पुण्डरीकोऽवस्तति
द्वाति य हिमास्मायुक्तां वन्यकान्तं:।
उँचारामारितम् -VI -12.

183. The meeting with Kuśa and Lava brings into prominence another aspects of Rāma’s character. At their mere sight he finds himself overwhelmed with strange yet spontaneous feelings of affection.

184. He is unable even to observe them clearly. As he sees them, his heart is overpowered with a strange combination of diversified feeling of fear, joy, sorrow and pity - a combination hither to unexperienced. His heart feels ecstatic at the embrace of the ascetic lads and he wonders who could he, who was ignorant of the bliss of son’s embrace, experience something very similar to it. *Ibid.* p.XXXIII.
185. ताप्तम भर्द, पुष्पः हुः हारिषामः, शोकचिद्वन्तता, अनुक्रोषः। 
कास्य तेषां साग्मेदो विष्णुणि तेन चित्रे दिविपिल्टोऽयेन 

186. प्रथमः - ज्वोऽ महाराजः। रसपरालिता नाभौषधितमा 
जातम्भमहे भवता मार्गिणेन दर्ता। स्तोऽ फिर 
माता-पितारावातीः य वर्षसिल्वः परो भूषितात्तर 
न गृहणाति। 

dāna - उक्त गृहणाति। 
प्रथमः - ततल्ले सर्वो भूल्या दर्णाति। अभिनानन्यायान, सप्तभोजकः।

187. That Rāma should cherish such a high regard for one 
who had been the cause of his long exile ' the 
exclusive abode of miseries' - indicates the greatness 
of his soul. 
S.D. Bhanot, Op.Cit., Intro. XXXII.

188. His style may be summed up as a happy combination of 
the charming simplicity of Kālidāsa and the striking 
realism of Bhavabhūti. He lacks, however, fine polish, 
and finish of the former. Of Kālidāsa's luxuriant 
imagination and richness of thought he has but little. 
Nor is he a poet of the ideal as Kālidāsa certainly is. 
His characters are more human and realistic than 
Kālidāsa's. Ibid., p.XXII.
CHAPTER-II
प्रियोद्याय: -काथ्यानि

1. Himalaya married Menā not for pleasure, but for a higher idea. C.f. praṣayai grhamādhinah. Menā was the mind-born daughter of the Manes. She was very pure so that she was fit to be respected by even the sages. Kalidāsa wants to show, here, that Pārvatī had enviable parentage. Aṣṭya Rāṅgāchārya and C.N. Deshpande (Ed.) The Kumārasambhava of Kalidāsa (I.-IV). The students Own Book Depot, Dharwad, 1950. Notes p.10.

2. Menā herself was dustrous, but with the child by her side, she appeared to be more so. Elsewhere the poet speaks of the lustre of the new-born child as overpowering the lights in the lying-in-chamber. R.D. Karmarkar (Ed.) Kumārasambhava (Canto I.V) of Kalidāsa.

3. The description of Pārvatī, the idol of her parents and relations is equally elaborate and beautiful. All the conventional Upamānas, such as the lotus, the moon, the plantain-stem, are brought into requisition in this connection. Ibid. Intro. P.XXI.

4. His description of growing grace and loveliness of Umā is one of the finest things in literature. Thus the poet's idealisation of Umā shows the hollowness of charge that the Hindus dislike the birth of girls. The preference for boys is due to ceremonial and spiritual considerations. But the call of the heart for a beautiful and graceful and gracious female child was felt by the Hindus at least as much as by other races in the world. In fact there enters into their love for
girls a finer and more intensive tenderness, because the girl is but a brief light in the family and must be taken away soon to light another home when she becomes most loving and lovable and capable of service and tenderness. The famous verse in Act IV of Sakuntala speak for themselves: Yasyatyadya ...., artho hi kanyā.... Thus the two elements of Utkantha and nyāsa have united to make the relation of the parents to the daughter.


5. संकारे अयाकरणकथा शिवदस्तलकथा गिरा धाया II - महिलायाः

6. The poets delineation of girlhood and womanhood is as charming and true as his description of boyhood and manhood. Indeed one can go further and say that his insight into the woman's mind and heart and soul is even truer and more intimate and vivid than his insight into the nature of man. None of the poets of India excluding of course Vālmīki in his portraiture of Sīta has excelled Kālidāsa in the presentation of true and real and yet idealised pictures of the highest aspects and graces of Indian Womanhood. K.S.Rāmaswami Shāstri. Kālidāsa Vol.II,

p.214.

7. A father who has a grown up marriageable daughter is always on the look out for a suitable husband for her and does not rest at ease till she is married. Himālaya, however, though days passed on and Pārvatī attained to the prime of youth, remained absolutely free from anxiety as he was sure that the declaration of the divine Nārada bound to prove true. R.D.Karmarkar, Kumār.(I-V).p.134.

8. The tender heart of Menā revolted at the very idea of her daughter, a Princess, betaking to the hard life of an ascetic, to which she was a complete stranger. She, therefore tried her best to dissuade her from her resolve. R.D.Karmarkar, Ibid. p.246.
9. ॐ ये कान्या परकीय एव 
ललित सूचय परिग्रहीतु: ||  
चालो माया विषयः पुकारः 
प्रत्ययितमयात व्यवायरत्वम् || आभिन्नः.  
   IV.22.

10. Kālidāsa says that marriage and motherhood are not only the obligations of womanhood, but are also the privileges and graces and sanctities of womanhood. When a girl is given in marriage to a worthy husband, she becomes the light of another name and a source of new life and joy, without ceasing to be the light of the home of her birth and the source of joy there.  

11. दुःखितः: प्रदानकारे दुःखीला वि भातरः || पृश्चिन्ता.  
   Act-II.

12. औरत व्य पुने विन्दुष्यति अभिन्नः.  
   Act-VII.

13. No other poet has depicted with such truth and tenderness the natural affection which a loving father feels for his children.  

14. तमस्कारोप्य शरीरसङ्ग्र: सूक्ष्मिनिस्थित्वमति विवक्ते | 
अन्तर्स्थितीतित्वानो नुपरिवर्त्तितसङ्गरसङ्गरत्वाः प्रकाशः  
उभयभाग्यतृतवः पुकारो हतारी यथायथे विकृष्टार्थानित्वात्  
वित्तथमश्रुतान्यत्थाः न दृष्टो नाति सुसर्पर्ष्यकोपलभाति।

15. यथे ते अन्तर्गत प्रथमालोकनतातपरता । 
देवपुरुषालयिनभविनृपुस्तकानी सतांसुपूजः  
विज्ञान:  
12  
प्रस्तव्याक्षर्यनि वर्तमानस्मारिताः  
सुः  
I - 84. ||

17. आलंकयद्यन्तमूलाननिभित्ताद्वैध्यत्ववर्षर्मणीयवः प्रृत्त्तीतः।
अति:तमरुण्णंयनितन्यान्दन्तो ध-यास-सद्भाग्यमा भविनीभवति।
शास्त्र. नव - १७।

उवाच गात्रय द्वारा वर्णित वचो ययो तद्विधयुक्तं-यावासङ्ग्लिम्बः।
अनुसूचयन्ति: प्रणिसात्तिष्ठताः पितुपुत्रः तेन तत्तान तोऽकः॥

सूत्र. त्रय - २५।

18. (a) The Kumāra, though it cannot be declared to be the masterpiece of Kālidāsa has undoubtedly a singular charm of its own and has always been a favourite with lovers of Sanskrit literature. R.D. Karmarkar. Kumāra. (I-V). Intro. p. XIX.

(b) The Kumārasambhava of Kālidāsa is a tour-de-force of literary effort of a very high order and is in fact the oriflamme of Indian poetic genius. It is a gem among Kālidāsa's poetic works. C.R. Devadhar. Works of Kālidāsa, Vol. II. Motilal Banarasidas, Delhi, 1986, Intro. p. iii.

19. कन्यादतातन्नदाता व भान्तातमथ्यूः।
जनादो भन्तो ज्येष्ठदताता व चित्ता: रङ्गताः।

20. (a) पुजः रूपे जिते भावार रूपः: पितृपुपेयोजनः।
पुजुप्पूपेयोजना दारा: पुजः: पितृपुपेयोजनः।
रितत्पूपेयोजने निर्वे पुने सर्वपुपेयोजनम्।

(b) यदागमनं: पुंसतलम्यः पुजः भावः।
तत्तारमति तत्तल्या पुजःसात्तिन्यान्द्यकश्च। ३७।
पुजः भान्तो नस्ताद्भाग्यातिपतते अर्यायो: तृत:।
तत्त्वात्पुष्य द्र्तिः प्रौऽवः: स्वयमेव स्वयमेव । ३८।
आत्मारकैव ज्ञाति: पुजः इत्येव भावः।
तत्त्वात्पुष्यः न: पश्चेऽध्यात्मात्मात्मातरस्तः। ३९। आदिवर्धः ६८
21. (a) But hopes stood so long deferred that his patience was well nigh exhausted and he began to despair. S. Ray. (Ed.) Kalidasa's *Raghuva##a##a##a##a*. Conto. I. Mancharanjan Ray, Calcutta, 1911, p. 132.

(b) He spent his days heavily because his cherished longings were too slow in being fulfilled. He was longing for the birth of a son for a long time, but this longing had remained unfulfilled for an uncomfortably long period.


22. उत्तमात्पर्व व्रत यथाभ्रमिति सम्भूतानि
को न: कृत्यनिवर्तनि नियमिति।

(25)

23. (a) इत्यते जननी प्राप्ता त्वदालोकतत्त्वोऽऽ
तेन्नृत्याविनिर्विवर्तनं नवज्जिनिनयति। पितवयोऽऽ

(12)

(b) शरणापत्यार्थार्थवर्धकार्यकारिता प्रस्तुतत्त्वतीष्टानि वाचयो:
पितु: सर्नाधानेन यज्ञार्थे ते परिवर्तने संसारिणी सृज्ञातिरिणी। उत्तर. III

24. रेणदसमाप्त्रामात्यदिना भाव: I साधिविनात.

25. यता दर्श आत्मांना स्वतंत्रतिकरूने न प्रभूत। आत्मां निवलते
न शान्त। किंचिं विद्वतामेहकारः। I साधिविना।

26. अतःकरणत्वत्र दशपरश: तेनलोकरानु।
आत्मानिधिशर्कारच्यवत्तार्थ:। प्रयत्ते। उत्तर. III-17

27. तिष्ठिगणेन: स्याहः सुतत्वम्। तेन तेन मातृगणेन।
आत्मादायत्व: तावद्यत्वकसङ्गमवर्तमानिनि। विद्वता:। उत्तर. III-11

28. (b) सर्वत्रमथना ताधु: स्था सृज्ञातिरिणी। साधिविना।
(b) The Prince Aja was exactly like his father Raghu in appearance of body, in powers and in the generosity of heart. This is like a light tallying with that from which it originates. This is because an effect is almost like its originating cause. 

(c) Prince Aja attains his youth, resembles his father Raghu in lustrous beauty, unassailable valour, the light of his body, loveliness of nature and other qualities. He is like a lamp, which draws light from another lamp. A.D. Singh, Op.Cit., p.122.

29. ....Shows that he made the request not only as a son, but also in his Kingly character. It is a Hindu custom to bow to a deity or a respectable or elderly person with a covered head. Hemachandra suggests that Aja put on his royal turban in order that his hair may not touch his father's feet, he being then a Muni. He further suggests that the word may be avestana; but the sābhīnā will lose its propriety. 

30. Aja was moved to tears at the prospect of his father leaving him. Raghu acceded to the wishes of his son, yet did not altogether leave him. But just as a serpent never resumes the slough he has once cast off. Raghu to did not retain the possession of wealth which he had once set aside. 

(B) *abhīramante atra iti abhīrāmam tena* - Dasharatha gave his son a significant name because his body was *abhīrāma*, he was called Rāma.

R.D. Karmarkar (Ed.) *Raghuvasa of Kālidāsa*, Conta.VI-MX. Published by RDK. Foona, 1936, p.167.

(C) Kālidāsa explains that Dasharatha gave the name Rāma to his son because he had such a beautiful body. For Kālidāsa's habit of giving derivations or explanation of proud mouse. G.C. Jhala, *Op. Cit.*, p.164.

32. As the children grew up, the joy of the father also underwent, a corresponding increase. The joy however was the *agraja* because it had come into being, even before the children were born. The *ānana* was as it were the eldest child of *dasharatha*.


33. उष्णो जलभुजननमेवः द्वारः । सामोत्तप्ते वायुलगभिः
शीर्षमात्र पतिप्राप्त: । सामिशापिनि ।

34. Here is a very happy simile. Tears of joy are often described as cool and those of sorrow hot. The hearts of the two queens were filled with mingled emotions of joy and grief. The waters of two rivers that rise in the Himalayas get heated during the hot season, but the melting ice at the same time, that swells the rivers even in summer, considerably softens down their high temperature. C.R. Devadhar, *Works of Kālidāsa*, Vol.II, p.662.
35. He was Dasharatha's favourite son. Reminiscences came rushing before his mind and brought tears in his eyes. p.59.

This draws attention to the tender relation between the original of picture and the present beholder, thus explaining the tears. p.61.

36. *Jahara lajām* etc., shows that transcendent virtue of Rāma, for he knew that Kaikeyī would be extremely embarrassed at meeting him. So he pays her this high compliment to save her from that situation.

37. Those were the apartments now occupied by Kaikeyī. The old queen was overpowered by shame remembering her misdeeds and did not know how to show her face to the new king. Rāma however, hastened to her and with folded palms said - "Mother, you have done nothing to be ashamed of. On the other hand, it was highly meritorious of you to urge father to stick to his promise. Had it not been for your persistence, father would not have been enjoying heaven now, but would have surely gone to hell through breach of promise". These kind words set her at ease.

38. *Atyantam yeh viyugah tena moghe*. fain would I put an end to this my accursed life, but for the progeny, yet unborn, which I must preserve.
39. No, I do not seek shelter elsewhere. Yet unfortunately, I cannot renounce life, which would have been a blessing, now that I am never again to associate with you. The child in the womb must be preserved, and, however unwillingly, I have to drag my wretched existence for sometime yet. S. Ray, Raghu. (Conto. IXV), p. 245.

40. (a) Further he placed himself in the position of a father to her telling her to treat his house as belonging to her own father. Ibid., p. 267.

(b) मनोपितागाः नित्यग्राह स्वपिता इति माय:। सुविदाः।

41. Kālidāsa draws a glorious picture of fathers, mortal or divine. They are affectionate fathers. In the Raghuvamśa, Kālidāsa is at his best in drawing the true portraits of fathers. The descendands of solar dynasty are ideal fathers without being genitors. They are the fathers of their subjects by virtue of providing them education, protection and nourishment. They are also inextreme need of their own sons for the continuation of their family. A.D. Singh, Op. Cit., p. 166-67.

42. Love becomes fruitful in the birth of a son, our poet looks upon mothers with respect and dignity. He worships them for their greatness. They are affectionate. Ibid., p. 185.

43. (a) Kumāras of Kālidāsa are heroic, high-spirited, lustrous and endowed with virtues. Ibid., p. 203.

44. (a) There is no doubt of the power of Bhāravi in
description, his style is no doubt of the power of
dignity which is certainly attractive, while he
excels also in the observation and record of the
beauties of nature and of maidens.
A.B. Keith, 'A history of Sanskrit Literature.'
Oxford University Press, London, 1928. p.112

(b) His work is compact and meaning-leaden. "He is
a hard-thinking poet, in whom we feel at work a certain
intention of will.

Mallinātha describes Bhāravi's language as
Nārikelaśaka and says that the sweetness of his poetry
is enveloped in a gurb of apparent ruggedness. The
saying of pandits ranks Kālidāsa's similes along with
Bhāravi's pregnant expressions.

नारिकेलपतिस्मितं यथा भूस्वरः स्वप्नः तदभिभूषयते ।
शादवन्तू रसमैतिनिर्मितं तार्किक तत्त्वं यथेपिनितः ।
उपमा कालिदाकस्य भार्वेर्धक्षोपिते ।

M.Krishnamacharier 'History of Classical Sanskrit-

45. (a) The peculiar features of Māgha are the reconditeness
of his style. The abundance of grammatical peculiarities
and the richness of his vocabulary. By a study of
Māgha the reader is bound to get into intimate touch
with the intricacies of grammar and a mashery over
difficult words. A word once employed is as far as
possible avoided a second time, and if need be, its
synonym alone will be used. Consequently there is a
popular saying - नवसर्गागते माध्ये नवशब्दे न विध्वेजा।

C.Sankara Rāma Sāstri (Ed.). Śisu-pālavadha of Māgha.
Preface. p.V.
(b) "like Bhāravi, he is a poet, not of love, but of the art of love". De and Dāsagupta. 'History of Sanskrit Literature'. Calcutta University Press, Calcutta, 1947. p.193.

46. (a) The ideas though at times far-fetched, are yet fine and true. In fancy and imagery, his descriptions see no limits. His vocabulary is extensive but the language lacks lucidity and the reader can rarely approach the poem with confidence. Śriharṣa inaugurated a new model of poetic composition. He was a logician and philosopher and the ideas of those sciences are often imported into his descriptions.


(b) In short 'if Kālidāsa's muse should be described as a Padmī, if Bhāravi's muse should be described as a Śankhipī, if Māgha's muse should be described as a Citripi, Śriharṣa's muse might well be described as a Hastini, though capable of assuming the other forms also. Or to put it in another form, if one describes Kālidāsa's poetry as Drākṣāpāka, Bhāravi's poetry as Nārikela pāka, Bhāmaha's disciples would like to call Śriharṣa's poetry as Kapittha pāka. (5.62). Prof. Kuppuswami Śāstri, on the other hand, characterises the Pāka (fructive mode) of Śriharṣa's poem as 'auṣadha pāka', as denoted by the off-quoted tag 'Nāisadam vidvadauṣadham' and as suggested by the name Khandanakhandakhādyā, which in Ayurveda, denotes a certain medicine - given to his greatest polemic work.

Arunodaya Natvarlal Jani (Ed.)

A critical study of Śriharṣa's Naisadhīvacarita.

Oriental Institute, Baroda, 1957. p.246.
47. Thus we see the swan as the artistic and aesthetic creation, playing the role of a preternatural agency, of the poet. Thus the Mbh-Swan is refined and turned into a veteran. So to say, by the brilliant and apt touches of the deft brush of our poet. Ibid., p.254.

48. Bhīma, the father of Damayanti, is drawn as a very kind and loving father.

He equally loved Nala and his grief was consequently aggravated at the time of the departure of the newly wedded couple, when he gives a very good advice to his daughter. Ibid. p.256.

49. In the Buddhacarita, Šuddhodana is an affectionate father and so is Siddhartha but both stand at lower level than at the high pedestal of Kālidāsa. Šuddhodana does not behave like Dasaratha of Kālidāsa at the separation of his dear son, but Siddhārtha sets up an ideal when he discards the affection of his new born son in lieu of innumerable sons that he will have by regarding all humanity as one and indivisible. A.D.Singh. Op.Cit., p.169.

50. Vādirāja's Kāvya has its own individuality and striking features. It possesses an artistic unity, its descriptions are proportionate; and its expression is precise, natural and figurative. The arrangement of plot and the flow of narration are masterly; and its moral instructions are effective, often satirizingly slashing at contemporary evils. '...Vādiraja is seen here as mature poet...... The poem is short in compass, modern in theme and moralistic in tone - a rare combination indeed!' K.Krishnamurthy, (Ed.) Vādiraja's Yuddhacarita. Foreword by A.N.Upadhye, Karnataka University, Dharwad. 1963, p.VIII.
51. अन्तःस्तां विचित्रभश्यं संयासणांत:। कुलं वातम्: ।
तल्लुकः: कथार्य-वाचकः चौत्रिः प्रदृश्यात: व ताम्।
तान्तः श्राणः तिथिसद्विकिर्भमुः दाहेऽप्रदृश्या त्वम:।
भार्यायंत्यतः वर्णः न च वानी वस्मिस्वम्:।

52. Bhaṭṭi appears to have been the spiritual godfather of a more factitious line of peculiar metrical composition, in which the frank object is not narrative, nor poetry, but direct illustration of grammatical niceties or rhetorical ingenuities. The ingenuities concern the exclusive employment of such external verbal devices as the Yamaka and the Ślesa, the former consisting of chiming repetition, with or without meaning, of the same group of vocables in different positions in a stanza and the later, ordinarily known as paronomasia or punning, arising out of the coalescence of two or more words as one in appearance, but not in meaning, or resulting from the same word having different meanings either in its entirety or by its being split up in different ways.


53. पुनःपितरदातानाथोऽधर्यः वशिक्र: बृन्वानोऽध्यक्षः गतः।
अन्तः तेजवथा दिक्यः रावणमुक्तः।
Śeṣarāja āśtri (Ed.) Bhāṭṭi-Kāvya (Conto, I-VI)
Chandrakāla and Vidyotini commentaries.

54. भृस्मालो दृश्योऽत्सवश्रोषः परस्परोपकारार्थमितः।
शब्दः न मा क्रोः।
Ibid., p.27.

55. श्रापः प्रत्यथायःकोऽधिकः सनुः कुलमाणी कस्तिः।
रामी मविक्रमः यः तापमिक्रमः। अतः: कुलमाणीतात्रगतिः।
परमिक्रमा दिविवारं राजा: पुनयमनमञ्चातः।
Ibid., p.29.
CHAPTER -III

1. श्रेष्ठात: सिधे हृदयस्य पादस्य व्यञ्जा जापे तरुणी व्यञ्जा जापेति व्यञ्जयितविद्योऽवसेषाम्। Rāmachandra Mishra (Ed.,) Campū-Rāmāyaṇaṁ of Bhojarāja - Sārvabhauma. The Prakāśa-Sanskrit and Hindi Commentaries, Chowkamba Vidya Bhavan, Varanasi, 1979., p.41.

2. ....भाग्यवसात् पूरं तथा सह जातो मे जिवासमबन्ध: स्वातः समस्मितप्रकरणेऽरूपमेण कृत्तवे भवत: इत्यः। यदि तथा सह मे जिवासो देवेन नासार्यविधयेऽ्रुत भाग्यवसात्सुधुर्जसृष्टेऽति भिक्षरवेशस्मृतितार्थमभिति भाव:। Ibid., p.119.

3. पुनर्गमसावति भाग्यवसात्सु पराञ्चतिरथूऽ राजा समापत्तात्र तत्कवनमेश्वरोऽद्वेये न गणयित्वा स्वः प्रतिक्रिया कार्याभ्यक्ति विषयं भवत:। तत: नानोहस्तु श्रावः, नासित: तेन प्रयोगमेव, भाग्यवसात्सु तदनिवितत्वेऽवनुपालितो भाव:। Ibid., p.120.

4. रामाभिक्रियां नरेयसत्तदसमक्रियां:।
   राम: कार्यविधिवा मे भूत्तस्य सत्तदसमक्रियां। 16॥
   सुप्रव्रेक्षा तथा भवेन कार्यविधिवा सत्तदसमक्रियां।
   व्यवहारानासमस्मृतात्र यदि रामाभिक्रियां। 17॥
   राजायेण, अयोध्यायक्रम - सर्वाः। 14॥

5. सातसृजनसृजावेय: समस्मितास्वकारा माणि बुक्कमाल्यप्रकारिणाति यथ्यापनते
   तत हस्ते सुविष्ट:। ज्ञातो भाविनो राजाभिनेत्रस्य निर्णिततया समवेत्येऽ
   यथ्यापनस्य बलवनूऽणेये लक्ष्यताचतुर्तत: तत: कार्यात: कृष्णमस्तपात्यायनेऽव
   बलवनूऽ। वस्तिष्ठने राजान: ज्ञातुदिश्यन्त: तत्त: तत्त: प्रक्रियेऽवाच्य:। तत्स्व: योजिने
   योजितोक्षणश्रवः, तत: युने-मायाभावत्वादतः सबलक्षणयात: राजस्त्रयस्त
   कृशकमाण्याय गतानुगताय तत्स्वययेऽवत्र भवेणि हर्दृशयम्। Rāmachandra Mishra,
   Champū Rāmāyaṇa p.132.
6. तथा "कार्यां परिवेक्षन, तव करसे दात्यवाद" इत्यादिकविभिन्न पूंजी
विशेष अधिकारिकाधिका अनुरोधकारम्, तथा: संबंधित, वयः।
शासीपरं पूर्द्र दैविकता कथा। The Viṣṇumāda Prakāśa
commentary by CHANDRAPĀLA. Nanda Kishore Sarma (Ed.)
The Nalacampū or Damayantu katha. The Chowkhamba
Sanskrit Series 98, Benares, 1932., p.84.

7. There is a good description of child life in II, 82-90,
which testifies to Somadeva's accurate observation
and love of children and is all the more interesting,
as such descriptions are by no means common in Kavya
literature. Krishna Kanta Handiqui. Yaśastilaka and
Indian Culture. Jain Samskriti Samrakshaka Sangha,
Sholapur, 1949., p.168.

8. While Somadeva made substantial contributions to Jaina
religious literature, his literary importance and
achievement go beyond its narrow limits and the value
of his work can be assessed in relation to Sanskrit
literature as a whole. He is one of the most versatile
talents in the history of Indian literature, and his
masterpiece Yaśastilaka reveals the manifold aspects
of his genius. He is master of prose and verse, a profound
scholar with a well-stocked memory, an authority on
Jaina dogma and a critic of contemporary, philosophical
systems. Ibid., Intro. p.10.

9. The story of Jīvandhara is not without charms of its own
apart from the fact that it is used to illustrate the
working of Karman and to instruct a number of other principle
of Jainism. It is but natural, therefore, that so many
Jaina authors have chosen this theme for their literary
General Editors, Harilal Jain and A.N. Upadhye,
Foreword by K.K. Handiqui, Bharatiya Jñānapitha Kāshi,
Varanasi, 1958, p.7.
10. असन्तप्पर्वत यथाश्रृति संभृति को न: कुने नियमणर्थिन करियतिली। नूने प्रसूति विकलन मया प्रसिद्ध गोतावेशुकु दारिक पितर: पिप्रिति॥ अभीकन्याकुलावलम ६=२५।

11. व्याकरणान्त्रे यथा-गाधि सति "पा" धातोः स्याये "पि" आदेशो। भवतः तदेष्ठ: व्याकरणान्त्रदातिषयो गृहीतवाद। शोकाभ्रणेण एषाहृभवते परिष्ठार्थिन जातानीतियतः।
रामचरिणी: दुस्कर "वामभारतम्"। वैव्यक्तिक विधामुन, वाराणसी, 1957, प. 94।

12. The glory of Tirumalāmbā’s natural genius has been augmented by her continuous appreciation of the ins and outs of the novel Kavyās, dramas, poetics, the Purāṇas and the Vedas, fully retained in memory after hearing them but once. Her beautiful literary compositions, characterised by striking flashes of genius in regard to all subjects and all languages, are a feast for the ears of all poets and all eminent scholars, proficient in the highest sciences, and are veritable cows of plenty for bestowing imaginable, innumerable and desirable fruits on those who need them. Intro. P.(1).

....In her champū, Tirumalāmbā has exhibited her extraordinary mastery of Sanskrit language and the vastness of her vocabulary. Intro. P. XXVII, Sūryakānta (Ed.) Varadāmbikā Paripaya Campū of Tirumalāmbā; Chowkhambā Sanskrit Series, LXXIX Varanasi, 1970.

13. "वामभारतम्"। वभारतः १०-६-२६।
14. नारित पुत्रभ: टैलो नारित पुत्रभं सुखः।
नारित पुत्रभं पृीति: नारित पुत्रभं गति:।
अनुरुं वनित पुत्रभं यन्दनं किल शीतलम्।
पुत्रभं वर्धितांवशं चन्दनादापि शीतल:।

Vishnu S. Sukthankar (Ed.,) 'The Adiparvan'
Bhandarkar Oriental Research Institute, Poona, 1933, p.102.
CHAPTER-IV

बहादुरलयायः - मार्गारित

1. Not only was Prabhākarvardhana affectionate towards his own children but for others also. Bhāndī, the son of his queen’s brother, was treated by the king as an additional son.

Neetā Sharma, 'Bāṇabhāttā - A literary study'
Munshiram Manoharial, Delhi., 1968. p.158.

2. This stanza represents the characteristic temperament of typical Hindu father who is always a prey to extreme cares when he has a grown-up daughter to marry. Fortunately this mood is slowly vanishing now-a-days with the gradual disappearance of the system of child-marriages in India.


3. वर्षेणि "भ-तुःशीलिक्षण सम्प-न्यायता वारवरः: “इति वर्षस्मय्यः।
Sūranād Kunjan Pillai,( Ed.) Hārṣācaritam'
Marmabodhinī Vyākhyā by Shri Ranganatha.,
University Manuscripts Library, Trivandrum, 1958, p.208.

4. तृतीया: प्रदानकाणी हुःकाला तिमात: । प्रयत्न। Act-II

5. शेष: सम्पूर्णायामोहिक्षण मेनास्वृद्धेद्य ।
प्रायोगिक गृहिणी देख: कर्मयेत सुन्दरद्विन: ॥ कृमारस्मयः, VI-85.

(b) This is a very beautiful description of a mother's state of mind towards her daughter. Her anxiety for the daughter does not end with her marriage though the match is excellent. She has to see how her daughter behaves in the family of her husband, how her husband and his relatives, especially his terrible mother-in-law, treat her and whether she really obtains happiness in her new life. Cases are not wanting in India wherein the girl is damned for life because her father failed to pay a few rupees, mere as her dowry, or for such other insignificant causes and Yashomati's statement that her daughter in an anxiety to her allher life is true even now in the case of Indian mothers.

S.D.Gajendragadkar, Harshacharitam p.81.

7. (a) भूतन्मथभिविषाणिषो भूरिष्टेप्रतिवा: | कुमारसमम् | VI-86.
   (b) यत्व दच्छति न सत्त्वपाशि, तत्र दीपतामु | प्र. वि. | Act-II.

8. King Prabhākaravardhan greatly respected his queen and had deep affection for his children. His love for Harsa is disclosed in the fifth Ucchvāsa, when he was on his death-bed. When Harsa comes to him, the King, forgetting all the tortures of fever, embraces his son with great affection and refuses to take his diet unless Harsa had taken his meal. Neeta Sharma, Op.Cit., p.123.

9. कुमारी वसुल्रुमी: कन्दकमनुभावनी विभुलवानरण बलवन्ततातिष्ठतानिबिष्कणा देवता: प्रवातसिकसिल्लविभ धैपाना इंदानिमपी प्रृतितिः न ग्राहिते | मालेविकारिनिविव्रभम् - Act IV.

10. साधूप्रभ@नाम्पनकण्डपयवंभवदिशीय: पिप्पदर्शीयामारामकृति: कुमारको वालिनसिम्रुमो अर्चनापतिक्रुक्तिः प्रकृति: | मुन्यारके | - Act-I.
11. The sentiment of pathos's is well developed by Bāna in his works. The permanent mood of this sentiment is sorrow and it bears a close relation with the sentiment of love, because it arises out of the loss of the object of love or from the arrival of what is undesired. Human life is full of both happiness and sorrow. A man cannot expect only happiness in his life and sorrow is bound to come to him. That is why the pathos has a strong appeal to the human mind. Bāna's delineation of the sentiment of pathos, though it is not so supreme as presented by Kālidāsa and Bhavabhūti in their works, is notable for its effectiveness. ... The description of the young parrots, whom the old Šabara very cruelly killed, exemplifies Bāna's power of depicting the sentiment of patho's.


12. ...“अपूर्वसंयुत गृह श्रृङ्खला” के ति न्यायादिर्घ्य:। व्रतमल्ल साखा म अन्यथिविवं गतिःं भिक्षुः बुद्धिमत्तानां संसर्गान्तः। भूतानिनामापि भक्तिकेष ज्ञाताध्वरयौ निराकृतमनि निवारारिमेव, विष्णुविधेयसम्भवैं पतनमहादिर्घ्य:।

Krishnamchana Śāstri (Ed.) Kādambarī (Fūrvārdha)

13. Queen Vilāsavatī is shown as a very fond mother and is remembered mostly as one who was consoled by king Tārāpīḍa in unforgettable words, when she had been childless.

R.D.Karmarkar, Bāna, Extension lectures series-6. Karnataka University Dharwad, 1964, p.64.
15. a) Bāṇa has an amazing command over words and an irrepressible talent for melodious and majestic phrases. It would often seem that the nobly wrought diction moves along in its royal dignity and its panorama of beautiful pictures, while the poor story lags behind in the entourage and the humble sentiment hobbles along as best as it can. Bāṇa is neither an imaginative recluse, nor a lover of the obstruse and the difficult but he has an undoubted gift for the picturesque, the tender and the pathetic.

P.M. Upadhye (Ed.) Kādambarī, University of Bombay, 1966. Introduction, p.XVI.

b) On his representation of Kādambarī in particular, Bāṇa, has spent all his wealth of observation, fullness of imagery, keenness of sympathy.

R.D. Karmarkar, Bāṇa p.63.

16. (a) The principal characters of the work are represented with wonderful skill and the most admirable consistency, throughout. The unselshiness of king Tārāpīḍa, the simple loving nature of his queen Vilāsavati, the wisdom and foresight of the minister Śukanāsa, and the faithfulness of Patralekhā are highly touching and have been described in the most spirited and life-like manner.


(b) He shows great skill and discrimination in characterization. All the characters in the Kādambarī are life-like and consistent. The gentle and youthful Harita, the generous and loving king Tārāpīḍa, the trusted
Śukanāsa whose first thought was always for the king;
the tender queen Vilāsavatī, the devoted Patrālekhā,
who followed the prince Chandrāpīda like his shadow,
the affectionate ye ūnian Kapinjāla, Mahāśvetā, holly in
mind as she was fair in body, who serves as the foil for
the heroine, these are characters that are bound to make
a deep impression on the heart of the reader.
P.V. Kāne (Ed.,) The Kādambarī of Bānabhatta,
Nirnaya-Sāgara Press, Bombay, 1911, Intro, p. XXIX.

17. His description are not reprint from a set original.
There is the individuality, the personality of the
artist in the description in the romance. His genius
is revealed in his presentation.
C. Kānhan Rāja (Ed.) Kādambarī. Bhāratiya Vidyā Bhavan,

18. He was a great lover of nature, and he untiringly
employs the conventional or non-conventional methods
in describing it. Love and Pathos are the towering
sentiments of his composition.
M. A. Karandikar (Ed.) Kādambarī of Bānabhatta'
Saraswati Book Depot, Belgaum, 1939., Intro, p. IX.

19. Bāna is such a great scholar with command of vocabulary
and ideas that there is no touch of artificiality in the
language inspire of such long sentences with long compounds
and with double meanings. Everything appears to flow
freely; everything is natural. It is sometimes like a
mighty water-fall.
C. K. Raja, 'Kādambarī' p. 25.
20. He is a prolific writer, never getting tired, never stopping or faltering in his huge descriptions. XXVII. His keen insight and power of observation are seen everywhere in his works. His accurate knowledge of geography, medicine, astrology, politics and of current superstitions and fables helps to impress his readers. Intro. p. XXVIII.
Karnatak Publishing House, Bombay, 1939.

21. In literary merit Kādambarī is supreme. The reader loses himself in a poetic trance. The name is true to the grace, for Kādambarī means also liquor. If liquor makes one forget himself, so does the Romance of Kādambarī. Such is the proverbial repute.
(कादम्बरीकालीनकामवृत्तांति पि न रोगी) .... 'Bāṇa's words breathe a freshness of vigour that be speak a warm and sincere admiration of the profusion of nature which the Indian sceneries offers to the poetic mind.

22. (a) The Daśakumārācarita has long enjoyed a well deserved popularity in India both on account of its easy style and its attractive subject-matter. Daṇḍin is a writer of great merit and considerable literary attainments; the high esteem in which he is held by Indian scholars is shown by the number of current Subhāṣītas (cf. some quoted by us supra p. X) eulogizing him for his pre-eminent position among Sanskrit poets.
M. R. Kāle (Ed.) Daśakumārācarita of Daṇḍin.
Motilal Banarasidass, Delhi, 1979, Intro. P. XXXVIII.
(b) Dandin is unquestionable in his use of language. He is perfectly capable of simple easy narrative, and in the speeches what he gives to his characters he avoids carefully the error of elaboration of language ...... he makes beauty, harmony of sound, and effective expression of sentiment.


23. The fruit of course, refers to a son and the Kalpavalli indicates that the son would fulfil all their desires.