

# Vaasantika PariNayam

A Play in Sanskrit and Praakrutam

By

Sri SaThakOpa yatIndra maha Desikan

(SrImath Azhagiya Singar, 7<sup>th</sup> Pattam)



ENGLISH TRANSLATION BY  
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॥ श्रीः ॥

वासन्तिका परिणयम्

## VASANTIKA PARINAYAM



PrahlAdavaradhan thAyAr kalyANa utsavam

### INTRODUCTION

**Vaasantika PariNayam**, a play in Sanskrit and prAkrtam was composed by Sri SaThagopa yatIndra mahA Desikan, 7th Pattam Srimad Azhagiya Singar of Sri Ahobila MaTham. He was born in a village known as Elangadu near Kanchipuram in the month of VaikAsi visAka thirunakshtram.

Like the first Jeer, this 7th pattam Jeer also took to Sanyasaasramam at the age of 25 by the command of Sri Lakshminrusimhan of Sri Ahobilam in Angirasa Year, Masi month, (1513 C.E). He was doing nithya AarAdanam to Sri Lakshminrusimhan. He went on sancAram from SrI Ahobilam to Sethu samudram. Srimad Azhagiya Singar had also other titles (birudhus) like "Sataslekhinee lekhanAnuguNa, kavitadhurandhara" and "kavitArkikaNThIrava". He obtained paramapatham in the year of Vishu, Panguni Month, (1522), Purnima thithi. His Brindavanam is at Srirangam. His



Asthana nirvAham was for 9 years and 2 months

The theme of the play is the marriage of Lord Nrusimha with a Chenchu woman. The importance of his work is that it is the first of its kind in Sanskrit literature, which mentions the association of God Nrusimha with Chenchata, a tribal woman. The story of Nrusimha and Chenchata became popular not only among the Chenchus but also among the rural folk. It makes the Chenchus feel even now that Chenchata is their woman and God Nrusimha - is their tutelary deity. Prior to beginning of Brahmotsavam, even today, it is the custom for the, uthsava Narasinha to tour several villages around Ahobilam and accept their hospitality.

This play in Tamizh was published in Sri Nrusimha Priya magazine about 35 years back.

(Source: AchArya vaibhavam by vaikuNtavAsi Sri U.Ve. Purisai Nadaathur KrishnamAchAriyAr Swamy and [www.ahobilamutt.org](http://www.ahobilamutt.org)).







## VASANTIKA PARINAYAM

### TRANSLATOR'S INTRODUCTION

SrImad SrIvaNSathakopa SrI Sathakopa yaTInDramahADeSikan, the seventh among the savants to adorn the pItha of ahobilamatha, was not merely a yaTi and tarkaviDvAn. Like our veDAnTacharya, he was also an extraordinarily gifted poet. The imagination, beauty of expression, poetic elegance, handling of rasas including SrngAra and delineation of characters that we are able to witness in his play vAsanTika pariNayam, beautifully created in samskrTam and prAkRtam, are all of a very high order. The play describes the meeting between our Lord ahobileSa and vAsanTika, the daughter of a tribal chief, the blossoming of love between them and further developments, which culminate happily in their marriage. vAsanTika is none other than chenchulakshmi pirAtti to whom we are able to offer our worship in the temple at ahobila.

This marvelous dramatic work was brought to light by the efforts of scholars from the maDurAnTakam kalASALA, who found a few copies in private residences and written in Telugu and granTha scripts. With the blessings of our beloved AchArya, iDAnIm azhagiyaSingar, SrI ubha. ve. puDukkottai SeshADryAchArya svAmi and SrI ubha. ve. TirukkudanTai SrInivAsAchArya svAmi brought out a lovely edition of the kAvya in DevanAgari lipi only two years ago. They appended a free Tamil translation of the play, which had appeared in SrI nrsimhapriya nearly fifty years earlier.

In review of the publication in SrI nrsimhapriya, Dr. premanDakumar wrote appreciatively and at length about its merits, but simultaneously added a comment that it could be worthwhile for a precisely literal translation to come out at a later date. SrI ubha. ve. DevanAthan svAmi of Hyderabad encouraged me to attempt the translation in English.

adiyen has made an attempt to provide an English translation of the play





with the fervent hope that it meets the wish of the Professor to a certain extent and that it also provides an introduction of the great work to persons not acquainted with samskrTam and Tamizh. adiyen prostrates most humbly at the lotus feet of our AchArya to seek his benevolent blessings in enabling this work to be read by bhAgavaTas. A limited number of copies of the English translation alone has been released by the mAloLa granTha mAIA, SrImaD ahobila math, Hyderabad on the happy occasion of Satabhishekam of Sri U.Ve. A.M. Rajagopalan Swami, Asthana Jyotisha Vidvan of Sri Ahobila Mutt.

It is my pleasure now to thank SrI sunDarasimham and SrI ahobilavallI team of volunteers and Sri U.Ve. Dr. Satagopan svAmi for enabling the creation of an online version which includes also the original kAvya of SrImaD azhagiyasingar in samskrTa and prAKrTa. This Devanagari version of the text, as found in the recent SrI ahobila matham's publication already referred to, has been carefully gone through by adiyen to rectify a few typographical errors in it.

pArThasArathi DesikaDAsan

Bangalore





## TANIYAN

श्रीपराङ्कुशयोगीन्द्र चरणाम्बुजशेखरम् ।

समस्तशास्त्रपारीणम् शठकोपमुनिं भजे ॥

SrI parAnkusa yOgIndra caraNaambuJa sekaram |

samasta sAstra pAreeNam saThakOpamunim bhaje ||

44th pattam Srimad Azhagiya Singar, SrI vaN saThagOpa SrI vedanta desika yatIndra maha desikan composed a grantham known as "SrI ahObila matam guru paramparai mangaLa mAlai". The sLOkam composed by 44th Pattam Jeer on 7th Pattam Srimad Azhagiya Singar is as below:

वैशाखे श्रीविशाखर्क्षे जाताय वरदेक्षणात् ।

शठकोपयतीन्द्राय प्राज्ञाध्यक्षाय योगिने ॥

आङ्गीरसे माघकृष्णपञ्चम्यां भुवनेडिते ।

अहोबिलमठे श्रीमत्यभिषिक्ताय मङ्गळम् ॥

vaisAke SrIvisAakharkshe jAtAya varadekshaNaat |

saThagopayatIndrAya prAj~nAdhyakshAya yOgine ||

AngIrase mAghakrushNa pancmyAm bhuvaneDite |

ahObilamaThe SrimatyabhishiktAya mangaLam ||





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॥ श्रीः ॥

वासन्तिका परिणयम्

॥ श्रीमते श्रीवणशठकोप श्री शठकोपयतीन्द्रमहादेशिकाय नमः ॥

॥ वासन्तिका परिणयनाटके पात्राणां नामानि ॥

पुरुषपात्राणि

- |    |           |   |
|----|-----------|---|
| १  | देवः      | अहोबिलेश्वरः, नायकः                       |
| २  | प्रह्लादः | हिरण्यकशिपोः पुत्रः, अहोबिलेश्वरस्य भक्तः |
| ३  | पितामहः   | चतुर्मुखः ब्रह्मा                         |
| ४  | नारदः     | देवर्षिः                                  |
| ५  | महेन्द्रः | देवलोकाधिपतिः                             |
| ६  | मातलिः    | इन्द्रस्य रथसारथिः                        |
| ७  | शूरसेनः   | किरातराजः, वासन्तिकायाः पिता              |
| ८  | ब्राह्मणः | भद्राण्या प्रेषितो दूतः                   |
| ९  | शिष्यः    | उद्धाहपुरोहितस्य अन्तेवासी                |
| १० | विदूषकः   | कथानायकस्य देवस्य सखा                     |

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- ११ कादम्बकः वृद्धकञ्चुकी, अन्तःपुरचरः, शूरसेनस्य भृत्यः  
१२ मायामयः अहोबिलेश्वरानुचरः, ऐन्द्रजालिकः  
१३ सूत्रधारः नाटकस्य नियोजकः  
१४ नटः सूत्रधारस्य उपकर्ता  
१५ मारिषः रङ्गस्थल निर्वाहकः  
१६ शुकः शुकवेषधारी मायामयः  
१७ भ्रमरः षट्पदः, पुष्परसास्वादनशीलः  
१८ चारणः गूढचारी  
१९ वेत्रिणः चारपुरुषाः

### स्त्रीपात्राणि

- १ देवी महालक्ष्मीः  
२ वासन्तिका कथानायिका, शूरसेनस्य दुहिता  
३ विज्ञानवती ज्योतिषशास्त्रनिपुणा  
४ भ्रमरिका वासन्तिकायाः चेटी  
५ चतुरिका वासन्तिकायाः चेटी





- |   |           |                                    |
|---|-----------|------------------------------------|
| ६ | शाम्बरी   | मायामयस्य पत्नी                    |
| ७ | मधुप्रिया | षट्पदस्य सहचरी, भ्रमरपत्नी, भ्रमरी |
| ८ | वनदेवता   | अहोबिलवनानां अधिष्ठानदेवता         |
| ९ | भद्राणी   | महालक्ष्म्याः अनुचरी               |





SrI:

SrImate SrIvaN SatThakopa SrI SaThakopa yatIndra mahAdeSikAya nama:

Dramatis Personae in the play "vAsantika pariNayam"

Male cast

- |    |            |   |
|----|------------|---|
| 1  | Deva       | ahobileSvara, the hero                        |
| 2  | prahlAda   | Son of hiraNyakaSipu, devotee of ahobileSvara |
| 3  | pitAmaha   | brahma  |
| 4  | nArada     | The divine sage                               |
| 5  | mahendra   | king of devaloka, abode of gods               |
| 6  | mAtali     | mahendra's charioteer                         |
| 7  | SUrasena   | King of hunters. Father of vAsantika          |
| 8  | brAhmana   | The messenger of bhadrANI                     |
| 9  | Sishya     | Boarding disciple of the marriage priest      |
| 10 | vidUshaka  | Friend/companion of the hero, deva            |
| 11 | kAdambaka  | Old guard at the residence of SUrasena        |
| 12 | mAyAmaya   | ahobileSvara's man, a magician                |
| 13 | sUtradhAra | the director of the play                      |
| 14 | nata       | sUtradhAra's assistant                        |
| 15 | mArisha    | Stage director                                |
| 16 | Suka       | mAyAmaya disguised as a parrot                |



- |    |          |   |
|----|----------|---|
| 17 | bhramara | bee, adept in nectar-sipping from flowers, named shatpada |
| 18 | chArana  | Secret spy  |
| 19 | vetris   | Spying staff  |

#### Female cast

- |   |              |  |
|---|--------------|--|
| 1 | DevI         | mahAlakshmi                                |
| 2 | vAsantika    | SUrasena's daughter, the heroine           |
| 3 | vij~nAnavatI | expert in astrology                        |
| 4 | bhramarika   | vAsantika's maid/companion                 |
| 5 | caturika     | vAsantika's maid/companion                 |
| 6 | SAmbarI      | mAyAmaya's wife                            |
| 7 | madhupriyA   | wife of the bee shatpada, female bee       |
| 8 | vanadevatA   | deity ruling the woods in the ahobila area |
| 9 | bhadrAnI     | mahAlakshmi's companion                    |



# ॥ स्तुतिः प्रस्तावं च ॥

॥ श्रीः ॥

श्रीमते श्री लक्ष्मीनृसिंह परब्रह्मणे नमः ।

श्रीमते रामानुजाय नमः । श्रीमते निगमान्त महादेशिकाय नमः ॥

श्रीमते आदिवणशठकोपयतीन्द्र महादेशिकाय नमः ॥

श्रीमते श्रीवणशठकोप श्रीशठकोपयतीन्द्र महादेशिकाय नमः ॥

## Invocation

SrI:

SrImate SrI lakshmiNrusimha parabrahmaNe nama: |

SrImate ramAnujAya nama: | SrImate nigamaAnta mahAdesikaYa nama: ||

SrImate AdivaN SaThakOpa yatIndra mahAdeSikaYa nama: ||

Srimate SrivaN SaThakOpa SrI SaThakOpa yatIndra mahAdeSikaYa nama: ||

श्रीपराङ्कुशयोगीन्द्र चरणाम्बुजशेखरम् ।

समस्तशास्त्रपारीणम् शठकोपमुनिं भजे ॥

SrI parAnkusa yOgIndra caraNaambuJa sekaram |

samasta sAstra pAreeNam saThakOpamunim bhaje ||



शतलेखिनी लेखनानुगुण कविताधुरन्धर कवितार्किक कण्ठीरव वणशठकोप  
स्वामी इति विरुद्भूषितैः श्रीमद्दहोबिलमठीयदिव्यास्थाने सप्तमपट्टे मूर्धाभिषिक्तैः

श्रीमद्वेदमार्गप्रतिष्ठापनाचार्यैः परमहंसपरिव्राजकाचार्य

सर्वतन्त्रस्वतन्त्रोभयवेदान्ताचार्य श्रीभगवद्रामानुजसिद्धान्तनिर्धारण सार्वभौमैः

श्रीमद्भिः श्रीवणशठकोप श्रीशठकोपयतीन्द्र महादेशिकैः अनुगृहीतम्

## ॥ वासन्तिका परिणयम् नाम नाटकम् ॥

satalekhinI lekhanAnuguNa kavitadhurandhara kavitArkika

kaNThIriVa vaN saThakOpa swami iti virudabhUshitaih

SrImadhObilamaThIyadivyaAsthAne saptampaTTE mUrdhAbhishiktaih

Srimad vedamArgapratishThApanAcAryaih paramahamsa parivrAjakAcArya

sarvatantra svatantraObhayvedAntAcArya

Sri bhagvad rAmanuja siddhAnta nirdhAraNa sArvabaumaih

SrImadbhish SrivaN saThakOpa Sri saThakopa yatIndra mahAdesikaih

anugruhitam

vAsantikA pariNayam nAma nATakam

MEANING:

I salute the sage SrImAn SrIvaN SaThakopa SrI SaThakopa yatIndra mahA DeSikan who had been adorned by the titles, SatalekhinI-lekhanAnuguNa-kavitAdurandhara, kavitArkika kanThIrava and vaN SaThakopa svAmI, who had completely mastered all Saastras and who had prostrated with his head at the

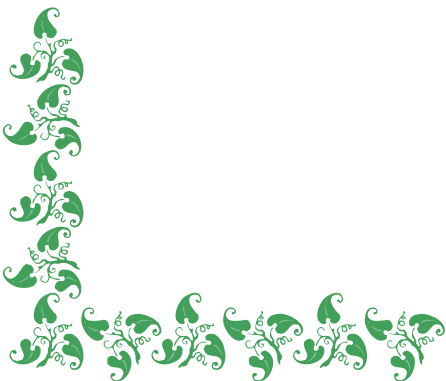




lotus feet of his spiritual mentor, the leader among yogis named SrI parAnkuSa, and present the play entitled vAsantika pariNayam authored by him. This sage who was the seventh to adorn the exalted position of the head of SrImad ahobila maTha was a preceptor who was engaged in the establishment of the vedic way of life, an absolutely sublime teacher in the path of renunciation, a master of all skills (tantras) who could teach the essence of Vedas in both languages (Samskrtam and Tamizh) and verily a sovereign among the savants who expounded SrI RaaAmAnuja's philosophy.









The four armed Chatravada Lakshminrusimhan



॥ श्रीः ॥

॥ प्रथमोऽङ्कः ॥

Act 1

नान्दी (Prayer)

धत्ते हस्तयुगी सुदर्शन दरौ देवस्य यस्येत्यलं

सासूयं नु तदन्यहस्तयुगली तत्साम्यलाभाशया ।

पारावारसुता पयोधरतटी कण्ठं समालम्बते

सः श्रेयांसि चतुर्भुजो रचयतां लक्ष्मीनृकण्ठीरवः ॥१॥

अकुतो जनुषाऽभावि भावया यस्य हेषया ।

अस्तु मे वस्तु मेधायै कन्धरोपरि सैन्धवम् ॥२॥

**Meaning:**

May the four-armed Lord laksmInrsimha bless us and bestow prosperity on us. Is it not a wondrous sight to look at the two hands holding the powerful sudarsSana chakra and the pAncajanya conch as they raise themselves aloft in pride! The other two hands, as if jealous of the former, look around for equally satisfying responsibilities. They have succeeded too, by holding respectively the lovely rounded breast and the smooth neck of the divine Mother lakshMI, whom the Deva is embracing with their help!

May the Lord hayagrIva (who has the face of a horse above His neck) whose

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speech known as heshA is of a merit and a quality never known before to any one, help me in intelligent thinking.

(नान्द्यन्ते सूत्रधारः)

अये मारिष, इतस्तावत् ,आदिष्टोऽस्मि, निरन्तरनमस्क्रियाऽलङ्कर्मिणसुरराज  
मकुटमणिकिरण किर्मीरित चरणारविन्दस्य गरुडाचलकुटुम्बिनः भगवतः  
श्रीमदहोबिलेश्वरस्य वसन्तोत्सव विलुलोकयिषया समागतैः भागवतैः ।

मारीषः -- कथम् इव ?

सूत्रधारः -- अये नृकण्ठीरव विहारनिरूपकं प्राथमिकरसोद्दीपकं रूपकम्  
नव्यमभिनेतव्यं इति ।

नटः (सवितर्कम्) --

भाव, ममैतद् आकर्ण्य चिन्ताडोलामयते चेतः । अवश्यमनतिलङ्घनीयमाज्ञापनम्  
प्राज्ञानाम् । किन्तु प्रत्येकशः न विशोधितैव नटनसामग्री । न सन्निहिता एव सर्वे  
पारिपार्श्विकाः । समस्तमिदमास्ताम् नाम ।

किन्तु वसन्तवनविहारिण्या कयाचन तरुण्या विवशीकृतान्तरङ्गः तदुपलम्भन  
सम्भावनया अनागत एव नटनकर्मानुसारी नट (नर) केसरी । तदुपरि किं विधेयं  
इति ।

सूत्रधारः -- अये तत्किं न जानासि? स किल निखिलतन्त्रवेदी, निर्व्यूढ तदीय  
परिणयः तथा सह समागत इति ।





## SCENE 1

(Enter the director of the play, sUtradhAra, at the end of the nAndi prayers)

sUtradhAra (Director) -- mArisha, will you come here? Devotees of the Lord of ahobilam have gathered for the Lord's spring festival and they wish to be entertained. You know that the lotus-feet of the Lord of garuDachala (ahobilam) are worshipped by no less a person than indra the king of heaven all the time and add their own luster to the reflection of the gems from indra's crown!

mArisha (Stage director) -- The devotees want to be entertained, do they? In what way?

sUtradhAra -- You know they are devotees of Lord nrsimha; they want to watch a play about His leelas. There is a wonderful new play concerning our Lord, brimming with srngAra rasa. They want us to enact this play.

The actor - (thoughtfully), O Brother! My mind gets really in a whirl and anxious, when I hear what you say. On the one hand, we dare not disregard the wishes of these wise men. On the other hand, we have not had the time for individually rehearsing the lines of whichever new play you may be referring to. Nor have we assembled all the equipment and paraphernalia for staging the play. The ancillary personnel are not ready here either.

All right, let us say we manage these problems. My chief worry is about our leading actor, our hero, natakasari (narakesari). This man seems to have been wandering in the vasantavana, when he chanced on a lovely young girl and fell hopelessly in love with her. It appears that all his exertions are now exclusively directed at winning her mind and hand. I just wonder what I can do about the fellow.

The director - Oh, then you are not wise to the latest development, are you? Our man has a bag full of tricks. He has in fact won the girl's approval, married







her and returned.

**नटः (सहर्षम्) --**

न गुणं गणयति नैव हि जातिं जानाति नोचितं मनुते ।

प्रायेण स्त्रीपुंसौ प्रभवति योक्तुं मिथोऽनुरागविधिः ॥३॥

**सूत्रधारः --** तत्सत्यमेव, सर्वमपि उपपन्नं गुरुप्रसादेन, तत् आरभ्यतां तौर्यत्रिकम् ।

**नटः (पुनर्विमृश्य) --**

अनभिनीतचरं हरिवर्णनासुरभिलं सुगुणोन्नत रूपकम् ।

अविरलं रसभावगतिक्रमैः अवसरोचितमस्तु कुतस्तु नः ॥४॥

**सूत्रधारः (स्मरणमभिनीय सानन्दम् ) --** अत्र खलु, पवित्रतर

परमभागवतपरिवृते श्रीमद्दहोबिलपुरे

आसीद् व्यासस्य वीप्सा शुकमुनियमकं पुण्डरीकद्विरुक्तिः

प्रथितयतिकुलप्राग्रणी वणशठारिः ।

प्राज्ञानां यस्तु राज्ञां पदविनतिकृतां अष्टवर्णोपदेशात्

अष्टैश्वर्याष्टभोगान् अदितसमधिकामष्टदिक्ख्याततां च ॥५॥

**The actor - (delighted)** Strange indeed is the power of love. People falling in love do not have any thought about the basic nature of the person loved, or family details such as caste and ancestry. They do not even consider mutual compatibility! They just fall madly into love for and with each other.





The director - True enough. Now by our Guru's grace, we have everything ready, do we not? Why don't you get started with the preliminaries straightaway?

The actor - (reflecting again) Let me see. What the scholarly devotees would be looking for must be a play that has not so far been staged, one that is made fragrant by the delineation of SrIhari's divine attributes, which enable it to raise its own standard. The play must be flawless with regard to rasa, bhAva and gati. It must be appropriate to the present vasantotsava context as well, of course.

The director - (appearing to think and registering pleasure) Yes, right here at SrImad ahobilapura, which is always visited by holier than holy devotees, there was this famous yati who was foremost among his kind known as (Adi) vaN SaThakOpa. People felt he was either the great vyAsa or his illustrious son Suka born again. Or even perhaps the virtuous pundarIkamuni of yore had reappeared, they thought. Or was this yati the reincarnation of the reputed prahlAda? As scholarly kings prostrated before him, he saved their souls by giving them upadeSa of SrI ashtAkshara mantra, which also gave them, while they were alive, all the eight kinds of wealth, all the eight kinds of enjoyment and reputation in all eight directions around the world, which could neither be equaled nor exceeded.

नटः (सानुस्मरणबहुमानम्) -- आः किं स एव अयम् ?

यं किल निरङ्कुश ब्रह्मचर्यव्रतं, अनितरकार्यद्रमिडगाथाचार्यकुलधुर्यं,  
अनिवार्यतपश्चर्यामर्यादानुमोदित नृहर्यक्षवितीर्णं चतुस्सप्ततिसंख्या निष्णात  
वैष्णवकुलभद्रासनाधिपत्यं पुराविदः उदाहरन्ति ।

प्रणामस्तत्पदांभोज पराग परमाणवे ।

यत्सङ्गमात्रादभवन्न परागाः पुराजनाः ॥६॥ प्रह्लादस्यानुवादः





सूत्रधारः -- ततश्च

नारायणो मुनिवरोऽथ पराङ्कुशार्यः

श्रीश्रीनिवासमुनिरप्यथ वणशठारिः ।

पश्चात्पराङ्कुशमहामुनिराविरासीत्

इत्थं जना जगति हन्त न जानते किम् ॥७॥

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The actor - (recalling respectfully) Oh, of course I have heard of him. Is he not the same sage as the one I have in mind? People in the know of those periods have pointed out his uninterrupted brahmacharya vrata (he is known to have embraced sannyasa without going through grhastAsrama), unparalleled mastery over the Tamizh language, intense and continuous performance of penance (austerities) and the resultant approbation of bhagavan Sri nrsimha. The Lord in fact made him the unquestioned leader among the seventy-four Acharyas of vaishNava orders.

People of his time were able to conquer all wrongs by association with his lotus feet. Let us offer our homage to the smallest speck that adheres to those auspicious feet.

The director - - And what a line of illustrious Acharyas we have had following him! First there was Sri nArAyanamuni, then Sri parAnkuSa, Sri SrInivAsa, Sri SaThakOpa and again a sage of the name Sri parAnkuSa. Never have such great men been seen in a succession like this before. Let me tell you something about Sri parAnkuSa, whose fame had spread all around the world.

अस्य पराङ्कुशमुनेः अखिललोकविदितं अपदानं जानीहि ।

पूर्वं यस्तु मुकुन्ददेवविभुना स्कन्धे धृतादोलिकः

प्राप्य श्री पुरुषोत्तमं रचितवान् भक्तप्रतिष्ठापनम् ।





## ஸ்ரீ ஷஷ்ட பராங்குச யதீந்த்ர மஹாதேசிகன்

ஸ்ரீமத் சடாசி முநிபாத ஸரோஜ ஹம்ஸம்    ஸ்ரீமத் பராங்குச தயோதந லப்த யோதம் |  
ஸ்ரீமத் ந்ருஸிம்ஹ வரதாய தபாவலம்பம்    ஸ்ரீமத் பராங்குசமுநிம் ப்ரணதோஸி நித்யம் ||

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लब्ध्वा दन्तितुरङ्गरत्नशिबिका चत्रद्वयीचामर

द्वन्द्वादीनि ययौ पुनश्च विजयी कर्णाटसिंहासनम् ॥८॥

तत्र खलु, विचित्रतर वादगोष्ठीषु, तेषीयमानं एनं प्रति, तदीयद्वारि  
विद्वत्कविमूर्धन्येन वाहिनीपतिना गदितमिदमेव हि बिरुदपद्यं -यथा-

प्रथमः चरमाश्रमस्थितानां फणिराजस्य पराङ्कुशो द्वितीयः ।

गुरुभार्गवयोः परं तृतीयः शिवविष्णुस्वभुवां तथा तुरीयः ॥९॥ इति ।

The great Northern king mukundadeva honored this sage by lending his own royal shoulder as well to the palanquin in which the sage rode. He was thus carried to SrI purushottama kshetra where he established SrI vaishNavasiddhAnta and acquired a large following of devotees. Then accompanied in procession by elephants, fine horses, gem-studded palanquins and liveried bearers of ceremonial umbrellas and chamari-hair fans on either side, he returned to reign as the spiritual head of the karnAtaka region. There, among unusual and strange gatherings of religious scholars, he won every debate and was acclaimed as the undisputed winner by the head of the opposing philosophical groups. After all, was not this sage the first among those who understood and followed the functions of a sannyAsI?

He was second only to ananta, the king of phaNis (serpents), in his power of expression. In wisdom he closely followed brhaspati and Sukra and in divine attributes the eternal trimUrtis.

तस्माल्लब्ध्वा तुरीयाश्रममसमसमुज्जृम्भि शास्त्राम्बुराशि

प्रादुर्भूत प्रबोधामृतकरमुषिताशेष मोहान्धकारः ।

गाढाध्वानावधान प्रमदवह हयग्रीवदेवप्रसादोदंचत्





साहित्यमार्गो जगति विजयते वणशठारिर्यतीन्द्रः ॥१० ॥

The eminent disciple of this savant, the one who took orders of sannyAsa from him too, was our SrI saThakopa mahAdeSikan. He removed the darkness of ignorance from all ordinary people, who came eagerly into contact with him, with the brilliant rays of his nectarine wisdom (j~nAna), like the moon interacting with and encouraging the ebbing tides of the sea. By his deep-rooted devotion to Lord HayagrIva and intense meditation on the Lord's form, this sage developed Sastraj~nAna of a very high order and magnitude and became an expert in many forms of knowledge and many kinds of skills.

भाट्टानामट्टहासः फणपतिफणितेर्भर्गधेयं कणाद्

व्याहार प्राणनादी कपिलमथफलं नर्मधर्मागमानाम् ।

योगीश्रीवणशठारिर्जगति विजयते किंच वेदान्तयुग्मा

चार्यो वेदोक्तमार्गस्थितिजनन गुरुस्सर्वतन्त्रस्वतन्त्रः ॥११ ॥

The sage SrI vaN SaThAri rules triumphantly in the spiritual realm of this world, as the true successor to bhagavAn ananta in defeating bhattAdi mImAmsakas and spreading the bhagavAn's vyAkaranaSastra without a flaw in the world. He has reached and exceeded the limits of tarka knowledge. He is the main pulse of awareness of satya, which requires debating with others with true knowledge and ability. He is ripe in his experience of defeating sAnkhyavAda. He is an expert in knowledge of inner, secret meanings of dharmaSAstras. He is a paramAcharya of vedAnta knowledge in both languages. He has the ability to guide people to stay unswervingly in the path of the Vedas and is thus like both AdivaN SaThakOpa swami who is the repository of all Saastra knowledge and SrImad vedAntadesika who is a sarvatantrasvatantra.







नटः -- स्वस्मिन् अवस्थितेऽपि पराङ्कुशमुनिरेनं अन्तेवासिनमङ्गीकृत्य  
शश्वदात्मनासममहोबिलेश्वर शुश्रूषायै किमयुङ्क्त?

सूत्रधारः -- यदि न विदितमिदमाकर्ण्यताम् । कदाचन कमललोचनः पराङ्कुशमुनेः  
स्वप्ने, प्रकटित प्रादुर्भावः देवः नृकण्ठीरवः तदानीं वाणीमिमां अभाणीत् ।

नटः -- कथय कथय ।

सूत्रधारः -- अस्ति खलु, तुण्डीरमण्डलमण्डनायमानः बालवनं नाम महान्  
अग्रहारः ।

तत्र खलु,

भारद्वाजान्ववाये प्रथिततिरुवनन्तार्यवर्यप्रपौत्रः

पौत्रः श्रीचारुराचालय विबुधमणेः श्रीनिवासार्यपुत्रः ।

प्रातस्त्यांभोज जात स्तबक समधिकस्यन्दिमारन्दधारा

धारालोदारसूक्तिस्तिरुमलयेति ख्यातिशाली विभाति ॥१२॥

तदेनमाकर्ण्य मदाराधनाय नियुङ्क्ष्वेति...

The actor - Even during his own auspicious tenure as AchArya, SrI parAnkuSa muni is believed to have called upon one of his disciples to assist him in the daily ArAdhana of ahobileSvara! Is that true?

The director - If you did not know, listen now. The lotus-eyed Lord lakshmiRsimha manifested himself before SrI parAnkuSa muni in his dream and told him....

The actor - Tell me, tell me, please.





The director - "In tunDIRamanDala there is an exceptionally holy agrahAram named bAlavanam (iLangAdu)," the Lord pointed out to the sage in the latter's dream. 'In that agrahAram, there used to live a famous scholar named TiruvanantArya adorning the bhAradvAja gotra, whose great-grandson Tirumalai's sweet speech resembles the flow of honey from lotuses in bloom in early dawn and is already reputed as saving the world from ignorance. This young man is the son of SrInivAsAchArya and the grandson of sundarAchArya." said the Lord and continued.

"Bring this illustrious youth to my sannidhi and engage him for my ArAdhanam".

नटः -- (सकौतुकम् ) ततस्ततः

सूत्रधारः -- तदनु, सोऽपि विस्मयमवाप्य स्वप्न वृत्ती तदात्व एव, सत्वरमेनमाकार्य, यतिवर्यपदे पुनरुपदिष्टमन्त्रामृतैः अभिषेचितवान् ।

नटः (सवितर्कम् ) -- अहो वरमनेनबालभाव दुःसाधबोध शमदमादिनिर्मलंकर्म कथंकारमित्यङ्गीकृतम् ।

सूत्रधारः -- अयमपि आत्मनः स्वप्ने कृताविर्भावनृहरिदेवप्रसादवचनमाकर्ण्य तदा चरितुं निरङ्कुशमनाः पराङ्कुशमुनेः अन्तेवासिपदमयासीत् ।

नटः (साश्चर्यं बहुमानम् ) --

अनन्यजनसामान्यम् अस्य तावत् तपोबलम् ।

यस्मै हृष्टमनाःशौरिः यतिराजपदम् ददौ ॥१३ ॥

सूत्रधारः अनेन खलु युगपदेव शतलेखिनीलेखनानुगुण कविताधुरन्धरेण

‘वासन्तिका परिणयम्’ नाम नाटकं निर्माय सम्मानपूर्वकं अस्माकं हस्ते





समर्पितम् ।

नटः -- अस्य विशिष्य, तर्कसरणिकर्कशप्रवृत्तिरपि सूक्तिःकथमिव जग्राह,  
कवनमधुरिमसामग्रीम् ।

The actor - (with great curiosity) And then?

The director - SrI parAnkuSa mahAdeSikan was of course astonished, but in full deference to the dream and the Lord's wish, he sent for the young man and established him as a yati, giving him upadesa of all the required mantras.

The actor - (wondering) Oh! How did this young man manage to acquire the necessary control of mind and senses to become a yati at such a young age?

The director - The young man too had a dream in which SrI nrsimha appeared before him and commanded him to become parAnkusa muni's disciple. He did it most willingly and joyfully without the slightest hesitation.

The actor - (with wonder and respect) This SaThakOpa, to whom the Lord SourI happily vouchsafed the yatiAja status, was by no means an ordinary person!

The director - And this great sage, whom people refer to as SatalekhinI lekhanAnuguNa kavitadhurandhara, (capable of engaging one hundred script-writers at the same time with ex-tempore compositions) has honored us by passing on to us his beautiful creation, a drama named "vAsantIka pariNayam".

The actor - How did it happen that this author's known capacity for dry logic and pure debate transform itself into an ability to produce people-friendly and entertaining dramatic work?

सूत्रधारः -- अस्य खलु

तर्ककठिनापि वाणी क्रमते कर्णामृताय कवितायाम् ।





कोकिल कूजितमयुजां कुलिशं नु तदेव सम्युजां सरलम् ॥१४ ॥

अथवा कवितार्किक कण्ठीरव पदाङ्कितं विरुदं कथमिदं जगन्ति न निगदन्ति?

नटः -- तत्सुघटितमिति भणितव्यम् ।

सूत्रधारः -- सुघटितमिति किमुच्यते यतः

वयं नटनकौशलव्यवसिनो गुणग्राहिणी-

सभा कविरयं यतिः सरस काव्यमार्गे सुधीः ।

कथा नरहरेरियं घनविलास शृङ्गारिणी

प्रकामसुकृतोदयात् फलितमस्मदाकाङ्क्षितम् ॥१५ ॥

सूत्रधारः -- (नेपथ्याभिमुखमवलोक्य) आर्ये, समयोचिता गीतिः अङ्गीक्रियताम् ।

The director -You find that lovers who are separated (namely in viSlesha daSa) find the warbling of the cuckoo to be harsher than thunder and vajrAyudha. But when lovers are together (samSlesha daSa), they find the same cuckoo's voice to be pure melody, like the sounds from a harp or a flute. The truth however is that the cuckoo's strains are always sweet and melodious. The selfsame words of this sage which seem rough when he is debating become nectar to the ears when he conjures up his literary compositions. Otherwise why do you think the world refers to him admiringly as kavitarikikasimham?

The actor - What you say is quite obvious and true. The play has indeed been composed superbly and we have everything combining nicely.

The director -Yes, we do indeed have a fine combination. We are a fine acting group. The audience is discerning. This poet-sage is an expert in fluent composition. The story itself is about lord narahari and is laden with romance. Since the best indications have begun to appear, our desire to present the play





satisfactorily will certainly be fulfilled.

The director -(looking in the direction of the curtain) Madam, how about an appropriate song?

(नेपथ्ये)

नटी --

पहिअ मिअआ विणोअण परवस माहव णिसेवणुँण्ठो

मलआअल शिहरादो मन्द ओदरदि मारुदो एसो ॥

(पथिकमृगया विनोदनपरवश माधव

मलयाचल शिखरान् मन्दमवतरति मारुत एषः) ॥१६ ॥

सूत्रधारः -- अये, साधु साधु, इयं हि मृगयाविहार विनिर्गत नृण्ठीरवसिषेविषया,

गगनात् अवतरतः महेन्द्रस्य प्रावेशिकी ध्रुवा गीतिः तत् आवामप्यनन्तर

करणीयाय सज्जीभवावः ।

॥ इति निष्क्रान्तौ ॥

॥ प्रस्तावना ॥

An actress - (sings behind the curtain)

A gentle breeze is descending from the mountain peak and seems at once to be playfully chasing the wayfarers and enjoying the advent of the spring.

The director - Well sung indeed. Lord nrsimha is out on a hunt and mahendra has descended from the heavens to serve the Lord's will. Your song too is quite appropriate to indra's entry and we will now get ready for further action.





(They go behind the curtain.)

(End of introductory scene of Act 1)





## SCENE 2

ततः प्रविशति रथाधिरूढो महेन्द्रो मातलिश्च ।

(Enter mahendra in his chariot, with mAtali driving it)

महेन्द्रः --अये रथस्त्वर्यतां त्वर्यताम् । गरुडाचलकुटुम्बिनो भगवतः

प्रातरभिवन्दनाय ।

(मातलिः -- तथा करोति ।)

महेन्द्रः -- (रथवेगं निरूप्य)

प्रवहदमरगङ्गा पाथसा साकमेव

प्रपतदिदमधस्तात् पारिजातप्रसूनम् ।

अवतरति विचित्र व्योमयाने धरित्रीम्

अपि पुनरति वेगान् नाकमारोहतीव ॥१७ ॥

मातलिः -- अहो वेगातिशयात् अतिलङ्घितचन्द्रमस्तरणितारासरणिः

अभ्रपदमवतीर्णो विमानराजः ।

महेन्द्रः -- (अनतिदूरे निर्वर्ण्य)

लक्ष्यमाण कुलक्ष्माभृत् वृक्षसिन्धुवनीवृता ।

संक्षिप्तविस्तृता भाति धात्रीचित्रपटी यथा ॥१८ ॥

मातलिः -- अत्र तावत् अतिगहने विपिने सह सखीभ्यां अवनितलमवतीर्णा

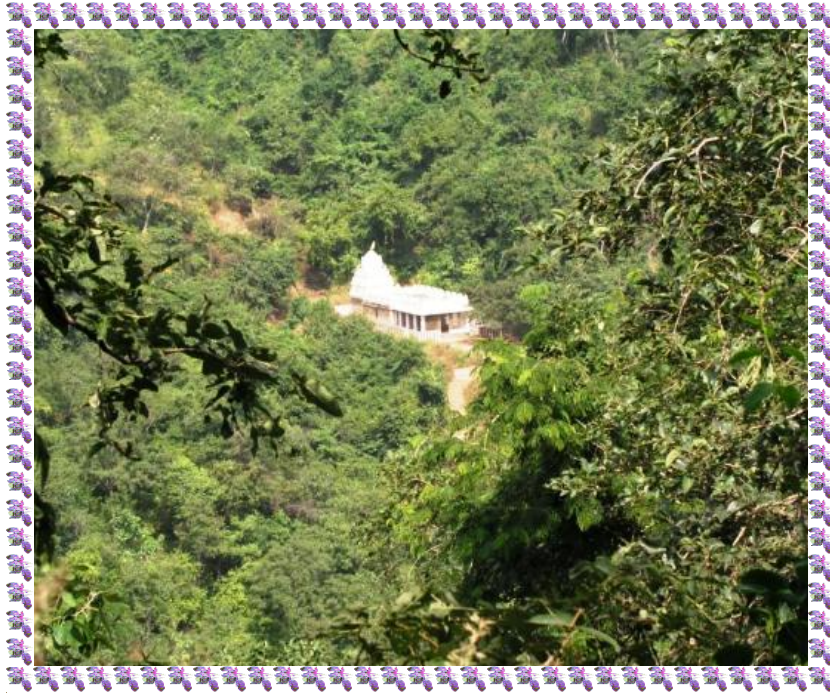
दिव्यकन्येव अनन्यजनसामान्य लावण्यधन्या कन्यामणिः इयं का नाम



कासारोपवन परिसरमपसरति ।

mahendra - Aye, let us speed up the chariot. We need to offer the Lord of garuDAchala our morning felicitations.

(mAtali does accordingly)



**Garudaachalam**

mahendra - (finding the vehicle gathering speed)

It does appear that the river DevagangA, carrying pArijAta flowers on her surface is traveling along with us downwards, (apparently to worship the Lord as well), and the earth herself appears to be speeding upwards towards our celestial plane (chariot)!

mAtali - Aha! Our chariot (king among planes) has already crossed the regions of stars and planets and even the neighborhood of the moon, because of its excellent speed!

mahendra - (looking around)





How beautiful the earth appears from here! Along with its green forests that are full of trees and rivers, this world somehow reminds me, an onlooker, of a great banyan tree for ever growing through thousands of ancillary roots!

**mAtali** - Please look yonder, Sir. Who is this incomparably beautiful gem among maidens, who is walking towards the lake adjoining the woods? In the depth of the forests and amidst her companions, she certainly shines like a celestial damsel!

**महेन्द्रः** -- (विलोक्य सानुस्मरण बहुमानं) सखे, श्रूयतां पुरा खलु गन्धर्वराजनन्दिनीयं इन्दिराशापेन, पुलिन्दकुलमवतीर्णवती सुदती ।

**मातलिः** -- (सकरुणम् ) अस्याः केन वा कारणेन कमलामुखात् ईदृश शापोपलम्भः ।

**महेन्द्रः** -- कदाचन गन्धर्वकलाकौशलनिशमन परवशतया तवाभिमतं वृणीष्वेति कथितवत्यां कमलालयायां अहोबिलेश्वरमेव वरं वरयामास गन्धर्वनन्दिनी ।

**मातलिः** -- (स्वगतम् ) अहो महान् प्रसादः (प्रकाशं) ततः किमाचरितं देव्या

**महेन्द्रः** --

मुग्धे मदीयदयितं दयितं तवाऽपि

संपृच्छ्य साहसवती यदवञ्चयो माम् ।

आसाद्य वञ्चक किरातकुलेऽवतारं

काङ्क्षां भज त्वमिति तां कमला शशाप ॥१९ ॥





**मातलिः** -- अहो न व्यभिचरति कदापि प्रतिज्ञातं प्राज्ञानां यदन्यजन्मनि वा भजत्वित्यसम्मतमपि पृच्छन्तीं इमां सकलां आकलयत कमला । अत्र किमिति विविक्ते निर्गतं एकाकिनीभिरिव बालिकाभिः ।

**महेन्द्रः** -- उत्तरेण कासारतीरं उपस्थितां वनदेवतामासाधयितुम् ।

mahendra - (looking as directed and recalling something with considerable interest) Listen, mAtali. Long ago this daughter of a gandharva king was given a curse by Mother lakshmi (indira) and has as a result been born as a girl in a hunters' tribe.

mAtali - (pityingly) Oh, what did the poor girl do to deserve such a curse from Mother kamala?

mahendra - You see this daughter of the gandharva chief was once demonstrating her dancing skills to kamala Devi who was delighted with the performance and asked her to seek a boon from her. Most surprisingly, the girl sought from lakshmi as a boon the hand of ahobilaSvara himself!

mAtali - (to himself) What a blunder! (then aloud) Then what did the Devi do?

mahendra - kamala in fact gave her a blessing in the form of a curse. She told her, 'O wretched girl! You have shown your smartness and tricked me by asking me to share my husband with you! You will therefore take birth in the tribe of hunters who are well known for their trickeries and then realize your wish'.

mAtali - The kind blessings and wishes of great people never fail. Devi must have felt that the poor girl should realize her desire at least in a subsequent birth and has arranged the circumstances suitably. All right, Sir, why is the girl wandering all by herself in this wild forest with only her two friends in tow?

mahendra - The ruling Goddess of the forest has her shrine on the northern





side on the shores of the lake. The girl must be going there to offer worship.

**मातलिः** -- (पुरो निर्वर्ण्य सविस्मयम् ) अत्र खलु के पुनः इमे खाड्गिक कौन्तिक धानुष्क प्रभृतयः गृहीत खग मृगाहरणोपायकरणाः हरिदन्तरमाक्रमन्त इव मृगयवस्ससंभ्रमं भ्रमन्त्यनतिदूरे परितो वनम् ।

**महेन्द्रः** -- (सानुस्मरणम् ) अवश्यमत्र खलु निर्गतम् मृगयाविहरणाय हरिणा । यतः पूर्वेद्युः सायन्तनसेवावसरे श्यालक सुधाकरपालितवनप्रदेशे मृगयाविहाराय देवः प्रातः निर्गमिष्यतीति श्रुतप्रसङ्गः ।

**मातलिः** -- अत्र कुत्र वा देवः?

**महेन्द्रः** -- अस्य सानुमतः प्राग्देशे पर्यन्त निर्यन् निर्झरसारशीतले बालाशोकमूले विदूषकैकसहायो निवसति देवः, यावन्मृगयाविहारान्निवर्तिष्यते देवः, तावत् गरुडाचलमेव अधिवसावः ।

॥इति निष्क्रान्तौ ॥

शुद्ध विष्कम्भः

**mAtali** - (looking in front and expressing wonder) Here is some thing else again! Who are these men with drawn swords, bows all strung and quivers loaded with arrows, all excited and carrying some of the hunted birds and animals slung on their shoulders? They seem to be advancing into the green interior of these woods from different directions!

**mahendra** - (recalling) Surely Lord hari must have come out hunting and camped nearby. Only last evening I heard it mentioned at sevA time that the Deva would go out hunting the following morning in the woods belonging to his







brother-in-law sudhAkara. These must indeed be those woods!

mAtali - Then where is the Deva?

mahendra - Here among the eastern hilly regions there is a fine waterfall, in whose cool neighborhood, Lord hari seems to be camping with a vidUshaka (jester) friend. Let us go to garuD Achala itself whenever the Deva is expected to be back there from hunting.

(Exit)

(Pure interlude)





### SCENE 3

(ततः प्रविशति मृगयुवेषधारी देवः विदूषकश्च)

(Enter the Deva in hunting garb and the vidUshaka, his companion.)

विदूषकः -- (सविनोदम्)

इसि वंक बध्दकेसो पास पिणद्धेसुहि सरास करो ।

एसो तिज्झहि वेसो समरत्तणं अणुकरेदि महेसम् ॥२० ॥

(ईषद्वक्रबद्धकेशः पार्श्वे पिनद्धेशुधिः शरासनकरः ।

एष तव हि वेषः शबरत्वमनुकरोति माहेशम्) ॥२० ॥

ता तुह तस्सव्व किसवि समरीए होदव्वम्

(तस्मात् तव तस्येव कयापि शबर्या भवितव्यम्)

देवः -- (सान्तर्हासम्) पश्येदमाश्चर्यम् ।

तृष्णा तौल्याद्रसालक्षरित मधुझरास्वादनाभ्यागतैस्तत्

बिम्बच्छागाग्र शाखामृगचकित पुनर्धावदेणी किशोराः ।

दृश्यन्ते दन्दशूकप्रवरफणमणि द्योतविद्युत् तमाल

श्रेणीजीमूत वीक्षाकुतुकपटुनटकेकिकान्ता वनान्ताः ॥२१ ॥

विदूषकः --

देव्व दहिणेण तमालवणं पेख्वदु भवम् । मन्दचलिद गन्धवह पुण्णरन्धदाए

कण्णमहुर कन्दलिद सरविसेसं सङ्गीदामअ बिन्दुं विअ उगिरदि मोत्ताहल



मदिगहणं वेणुवणम् ।

(देव दक्षिणेन तमालवनं प्रेक्षतां भवान् । मन्दचलित गन्धवह पूर्णरन्ध्रतया  
कर्णमधुर कन्दलित स्वरविशेषं सङ्गीतामृत बिन्दुमिवोद्भिरति मुक्ताफलमतिगहनं  
वेणुवनम् ।)

देवः -- पश्य, सखे पश्य,-

चमर्यः कातर्यात् क्षुभित हृदयाः दावदहनात्

परिभ्रान्ताः कुञ्जान् कतिचिदतिगाढान्धतमसान् ।

विशन्त्यस्तत्रत्य प्रसृमर सरज्जम्बूक मुख

ज्वलज्वाला त्रस्ता न विदधति तत्राति वसतिम् ॥२२॥

**vidUshaka** - (jokingly) Your costume is complete indeed with the crooked knotting up of your hair, the tying up of the quiver on your side and the bow in your hand, giving you a hunter-like appearance equal to that of mahesa (maheSa). One thing alone is missing. You need a huntress by your side.

**Deva** - (smiling to himself) Look at this wonderful sight!

These thirsty deer rush to these luscious fruit trees from which the nectar of the fruit is flowing out, but the shadows of the beasts astride the tree branches frighten the young ones of the deer, which therefore try to run away! These peacocks mistake the flashes of light from the gems on serpent hoods (from the holes on the trees) for lightning and the dense foliage of the trees for clouds and are dancing away merrily!

**vidUshaka** - Deva, please look southwards at the bamboo clusters in the wood. Are these pearl-drops that are dropping from the bamboos or is it drops of



nectarine music caused by wind passing through the holes of the gently swaying bamboos? The music is indeed falling sweetly on our ears.

Deva - My dear fellow, look at these chamari deer running to escape the forest fire. They somehow find a cave in the dark abysses of the wood and try to enter it. But, alas, they cannot find a secure residence in the cave, they realize, as they come face to face with the flaming glare of old foxes already residing in the caves.



The Deva-- Sri Ahobileswarar

विदूषकः -- (ऊर्ध्वमवलोक्य)

एत्थ गिरिकुड तडम्मि के उण इमे तुलङ्गपुरिसरूवा?

(अत्र गिरिकुटतटे के पुनः इमे तुरङ्गपुरुषरूपाः?)

देवः -- अत्र एते किंनर किंपुरुषाः सकुटुम्बं विहरन्ति । अहो!



अमीषां अक्रयलब्धा प्रसाधनसामग्री । यतः -

परिसरलतामूले प्रत्यग्रलग्नमृगीमदैः

तिलकमलके स्त्रीणां तन्वन्ति किन्नरकामुकाः ।

अपिच भुजगोद्गीर्णैः रत्नैरलङ्कृतिमन्वहं

कुचभुवि नताङ्गीनां कुर्वन्त्यमी तुरगाननाः ॥२३॥

आवां अनेन वर्त्मना वनसौभाग्यमवलोकयावः ।

(इति कतिचित् पदानि गत्वा)

विदूषकः --

पेख्वदु भवं गाणाविह कुसुम फल समग्गं वणसोहणम् ।

(प्रेक्षतां भवान् नानाविध कुसुम फल समग्रं वनसौभाग्यम् ।)

देवः -- (निर्वर्ण्य)

कलकण्ठ कण्ठनालीकन्दलितानङ्ग काहलीतन्त्रम् ।

विवशीकरोति चेतो विसृमर नवगन्धबन्धुरं विपिनम् ॥२४॥

(पुनः अन्यतः परिक्रम्य निमित्तं सूचयन् सानन्दम् )

सततमिदमरण्यं श्वापदानां शरण्यं

तदिह शुभनिदानं तर्क्यामो न किञ्चित् ।

अपि नयनमिदानीं स्पन्दते चापसव्यं

विधिकृतमथवा स्यात् व्यक्तमन्वक् फलाप्तेः ॥२५॥





**Deva in his chariot - ahobilam ther**

**vidUshaka** - (looking upwards) On these hill slopes, I see shapes, which appear to be both horses and men.

**Deva** - Oh, these are kinnaras and kimpurushas, who are able to get such lovely objects of entertainment by coming to these woods, without having to pay for them. For instance, kinnara lovers apply on the hair front of their beloveds, tilakas from the exudations of musk scent conveyed by musk-deer on spreading creepers in the woods on which the deer choose to lie down and go to sleep. Horse-faced lovers lovingly decorate the breasts of gently stooping maidens of their clan with garland-chains fashioned out of gems spat out by serpents. Let us take this route and admire the beauty of these woods.

(They take a few steps in the direction indicated by Him.)





vidUshaka - How richly beautiful this forest looks with plentiful arrays of flowers and fruits!

Deva - (Observing) These sweet voiced cuckoos are verily musical instruments of the god of Love. The fresh fragrance of sylvan flowers and the song of these musical birds certainly affect my mind deeply.

(Again taking a few steps in another direction and registering joy)

This is certainly a dense forest inhabited by wild animals and we should not expect anything nice to happen to us here. But, friend, my right eye is throbbing. Perhaps, fate has decreed that some benefit should come my way.

विदूषकः --

एत्थ किं अण्णं किंवि फलं हविस्सदि देवस्स ।

(अत्र किमन्यत् किमपि फलं भविष्यति देवस्य ।)

देवः -- (अनतिदूरे निर्वाण्यं) कदम्बवनं निकषा कनकध्वज घटितपताकातिगहनं  
किमपि देवतायतनम् । अवश्यमिदं अवधारयामि वनदेवतागारमिति ।

संदृश्यन्ते प्रतिकृतिचयास्सर्वतो गोपुराग्रे

दैतेयानां दलनकलना चारवो देवतायाः ।

नित्यं सेवाविधिषु जनता निर्मितानां नुतीनां

वारं वारं वनतरुशुका वाचमालोचयन्ति ॥२६ ॥

अत्र सविशेषं चित्रमशेषं पश्यावः ।

विदूषकः -- (सहर्षम्)

अयि तुरिदं गच्छंह । अम्हे इघणेवेज्ज मोअअ खण्डं वि लहेहम् ।







(अतित्वरितं गच्छावः । आवां इह नैवेद्य मोदकखण्डमपि लभावहे ।)

देवः -- (सत्वरम् अपसर्पति) अस्मिन् वने तपोवन इव वनदेवतामाहात्म्यात्  
इतरेतरविधूत वैरातिरेका निश्शङ्कं निर्विशन्ति सत्वसङ्घाः । यतः

मूले मूले वनविटपिनां मुक्तमम्भो मदेभैः

पायं पायं गवयनिवहाशशेरते निर्विशङ्कम् ।

कारं कारं नखरशिखरैः गन्दकन्दूतिं एणी

वल्लं वल्लं वसति पुरतो वन्यकण्ठीरवानाम् ॥२७ ॥

विदूषकः --

एसा रमदि भल्लूई भल्लूण समं रोमसङ्गेण मए रोमसङ्गीव्व बह्मणी ।

(एषा रमते भल्लूकी भल्लूकेन समं रोमशाङ्गेन मया रोमशाङ्गीव ब्राह्मणी ।)

देवः -- (विहस्य) सखे, वनदेवतायनं प्रविशाव ।

इति प्राग्द्वारप्रवेशं नाटयतः ।

vidUshaka - O what else? Surely fate will bring us some thing really nice.

Deva - (looking around nearby) O here is a kadamba vana and in it I find a shining golden dhvajastambha and a divine flag fluttering from it. Of course there must be a temple behind it. Oh, there it is. I assume it is the temple of the ruling deity of the forest.

On the gopura, all around, I find beautiful depictions of the struggles between the sons of diti and devas. Used as they are to listening to devotees coming regularly and offering their worship, the parrots in the trees nearby also chant sacred words. We shall get nearer and look at all the pictures.





vidUshaka - Yes, let us hurry. We can be in time for pieces of the sweet mo-a-a (modaka) offering.

Deva - As in hermitages, even in this forest, mainly due to the influence of this vanadevatA, different animal groups are moving around without anxiety having given up mutual enmities and taken on saatvic attitudes. For instance, we find herds of cattle grazing peacefully under trees right in sight of powerful elephants, which too find shelter under the same trees. Deer that find their necks itching wander near lion prides, as if expecting to be scratched gently by lion-claws to find relief!

vidUshaka - Oh this lovely and hairy she-bear is playing happily with her mate and reminds me of my bahmaNI (brAhmaNI) girl!

Deva - (laughing) Friend, let us get into the temple of the vanadevatA.

(And makes as if to enter the eastern gate of the temple.)

(नेपथ्ये)

(Behind the curtain)

आणिज्जन्तु सहीओ अच्चणा कुसुमाइ ।

(आनीयन्तां सख्यौ अर्चनाकुसुमानि ।)

(a female voice) O friends, please bring along the flowers for achchaNA (archanA.)

देवः -- (साश्चर्यम् ) अत्र तु गर्भमण्डपे वनदेवताराधने परवशानां बालिकानां आलाप इव श्रूयते तत् सम्यक् एनं अवधारयावः । (इति उपसर्पतः ।)

विदूषकः -- (साङ्गुलिनिर्देशम् )





को ए सो पुरो लावण्ण रासी दीसदि ।

(क एष पुरो लावण्यराशिर्दृश्यते ।)

देवः -- (साकुतस्मितं निर्वर्ण्य )

अक्ष्णोः प्राक्तन पुण्यतन्त्र मतनोरायुष्य सिद्धौषधं

शृङ्गारायतनं विधेर्वरतनूसृष्टिक्रिया मातृका ।

रागोदीपन केलिसिद्धघुटिका लावण्यरङ्गस्थली

कैषा शैशवयौवनान्तरचरी योषा दरीदृश्यते ॥२८ ॥

अपिच

सेयम् चेत् अहिकन्यका नहि गतौ शृङ्गारलीलेदृशी

सा चेत् किंपुरुषाङ्गना न वदने सौन्दर्यमेतादृशम् ।

मर्त्या चेत् न समुद्भवत्यवयवेष्वेवं विधं सौष्ठवं

कैषा काननवासिनी मम मनः क्रीणाति शोणाधरा ॥२९ ॥

अभ्यन्तरमण्डप प्राकारान्तरितावेव अमुष्या विस्त्रम्भवचनं श्रोष्यावः ।

(इत्युपसर्पतः ।)

Deva - (showing surprise) Here in the main sanctum it appears some girls engaged in worshipping the goddess are conversing. Let us find out what they are up to. (Stays behind to listen.)

vidUshaka - (pointing with his finger) Oh! What is this lovely spectacle before us?





Deva - (smiling in fascination) Oh, this is the effect of the good deeds performed formerly by our eyes, dear friend! This is also the siddha elixir created by the formless manmatha and the very dwelling place of SrngAra rasa. I would say that this lovely lady has been created by brahmA as a standard model based on which he can create other sundarIs. This maiden who seems to be poised between girlhood and youth is certainly a special siddha formulation meant to create and inflame passionate love and nicely established in the stage called beauty.

I have something more to say.

Could this girl be a nAga maiden? No, there is no such romantic style in a nAgini's gait. A kimpurusha girl, then? Not at all. How can a kimpurusha face have such beauty in it?

Of course she cannot be a mere human being. How do you find such perfection of limbs in mortals? This red-lipped charmer from the woods has totally captivated my heart and is playing with it.

The girls seem to be continuing their conversation in the prAkAra of the hall of worship.

Let us stay hidden here and listen further.

(Saying so he recedes with the jester.)

(ततः प्रविशति सह सखीभ्यां वासन्तिका ।)

(Enter vAsantika with her companions)

भ्रमरिका --

हला वासन्ति ए आणीदाई पूओ वअरणाइ । वणदेवदं अहिमद फल लाहत्थं  
अच्चेहि दाणिं कुसुमेहिम् ।





(हला वासन्तिके आनीतानि पूजोपकरणानि । वनदेवतां अभिमतफल लाभार्थं  
अर्चय इदानीम् कुसुमैः ।)

वासन्तिका पुष्पाण्यादाय अञ्जलिम् बद्ध्वा ध्यायन्ती तिष्ठति ।

bhramarika - Hey, vAsanti-e (vAsantike), here are the pU-o (pUjA) materials.  
Look here are some flowers as well. Go ahead and offer the flowers to the  
goddess to get the desire of your heart fulfilled.

(vAsantika accepts the flowers, folds her hands respectfully and stands  
deeply meditating.)

देवः --

मन्त्राक्षरोच्चरण मन्दचलाधरोष्ठं

वक्षोजभार वहनानतपूर्वकायम् ।

ध्यानावधान दरमीलदपाङ्गमस्याः

चित्रेऽप्यवस्थितमिदम् खलु दुर्विलेखम् ॥३०॥

अपिच

पुरः पश्य सखे तन्व्यःपुष्पाञ्जलिरुदन्वितः ।

पञ्चबाणीयतूणीर नैपुणीमवगाहते ॥३१॥

विदूषकः --

मिअआ विहार परतन्तस्स णरमिण्दस्स तुहउवरि अङ्गीकिद पारद्धि पाडव  
णुसङ्गो अणङ्गो वि आसी ।





(मृगया विहार परतन्त्रस्य नरमृगेन्द्रस्य तवोपरि अङ्गीकृत पापद्धिं  
पाटवानुषङ्गोऽनङ्गोऽप्यासीत् ।)

देवः -- मयि मृगयाविहारी मन्मथ इति किमुच्यते?

वामभुवश्चिकुर वागुरिकाऽनुबन्धात्

उत्प्लुप्य दूरमपयान्तमुरोजशैलम् ।

चेतोमृगं ममततोऽपि च चित्तजन्मा

धीरो निपातयति नामि बिलान्तराले ॥३२ ॥

विदूषकः --

ता तुमं इमाए अग्गदो हविअ आराहणा कुसुमस्स फलं होहि ।

(तस्मात् त्वं अस्याः अग्रतो भूत्वा आराधना कुसुमस्य फलम् भव ।)

देवः --

कस्यापत्यं किंतु पाणी गृहीता

यद्वानूढा कुत्र वा रूढरागा ।

अस्याः भावः कीदृशो वेत्यबुद्ध्वा

सल्लापोऽस्यां सर्वथा नैव धर्मः ॥३३ ॥

Deva - Look at her beautiful under lip moving with the prayer mantras she is whispering! How charming is her slight stoop caused by the weight of her breasts! How sweet are her eyes closed in meditative worship? I am sure that such loveliness cannot be depicted easily in a picture!







Again, friend, it seems to me that the flower offering that she is holding in her hand for the devatA is also a quiver holding the five missiles of manmatha aimed at my heart!

**vidUshaka** - Lord, you came here expressly for the pleasure of hunting. It now appears that aNanga (ananga) is himself playing his funny pranks on you!

**Deva** - Of course manmatha, who has chosen to be born in my thought, is playing the hunter with me. From the hunting net, which is the slant of her left eyebrow, he transfers the deer called my mind afar to the hilly region of her breast. From there he allows my mind to fall precipitously into the cave called her navel.

**vidUshaka** - All right, it is then proper for you to become the fruit of her floral offering to the devadA (devatA.)

**Deva** - Friend, attempting a conversation with her will not be right without first knowing some facts about her. Whose daughter is she? Has she been married already? Or is she not engaged? Has her mind already got attached to any person? What is her general nature?

**वासन्तिका** -- (सानन्दम् )

अणिदाणं परिप्फुरइ वाम लोअणम् ।

(अनिदानं परिस्फुरति वामलोचनम् ।)

**चतुरिका** --

सहि चिलादराअ सूरसेण णन्दिणि रमासरिस सुसुमाए तुह पुरिसुत्तिम परिग्गहो हविस्सदित्ति ।

(सखि किरातराज शूरसेननन्दिनि! रमासदृश सुषमायाः तव पुरुषोत्तम परिग्रहो



भविष्यतीति ।)

vAsantikA - (joyously) Look, look, my left eye is throbbing restlessly all of a sudden!

caturikA - Friend, you are the daughter of sUraseNa (SUrāsena), the king of hunters! Your beauty matches that of ramA DevI. You will certainly win the hand of purisuttima (purushottama), no one else.



The Devi- Sri Chenchulakshmi thAyAr

देवः -- अभिमतवरप्रार्थनाप्रसङ्गात् अनूढेयमिति प्रतिभाति ।

विदूषकः -- (सवितर्कम्)

इमाए सअलगुण संपुण्णाए समरित्तण दोसो चन्द्रमण्डलिण कलंगोव्व जादो ।

(अस्याः सकलगुण संपूर्णायाः शबरीत्वदोषः चन्द्रमण्डल्याः कलङ्क इव



जातः ।

देवः -- (सोत्कण्ठम् ) किरातापत्यमिति न त्यजनीयमिदम् कन्यारत्नम् । तथाहि

मुक्ताऽपि शुक्तिजनिता भुवि मुच्यते किं

पङ्कोदितं च नलिनं परिहीयते वा ।

सन्त्यज्यते मधु च किं सरधामुखोत्तं

सद्वस्तुनो न खलु शङ्कयत एव हेतुः ॥३४ ॥

Deva - From this talk of the object of her affections, it appears that she is not yet wedded.

vidUsahaka - The one blemish of this lady of all good attributes, her birth in a hunter-clan, is like the blot on the moon's surface!

Deva - (with deep feeling) This gem of a maiden should not be considered undesirable merely on the basis of her birth in a kirAta family.

Is the pearl despised because it is born of a mere oyster? Is the lotus to be laughed at because it can grow from the muddy depths of a pond? Is honey left alone on the pretext that it comes out of the mouth of a bee? The origins of good material should not bias a person.

चतुरिका --

जह विहि समाविदं देवदा ए आराहणम् । अहिमद्वरलाहत्थं अङ्गीकुरु संगीदम् ।

(यथा विधि समापितं देवतायाः आराधनम् । अभिमत वरलाभार्थं अङ्गीकुरु संगीतम् ।)

देवः -- संपद् संपदमनुबध्नाति इति न व्यभिचरति निगदितम् । यतः--





सौन्दर्यदशनि तस्याः सुखिते मम लोचने ।

भाविगीतप्रसङ्गेन भविता कर्णयोस्सुखम् ॥३५ ॥

वासन्तिका -- (भ्रमरिकाहस्तात् वीणां आदाय आर्यागीत्या गायति ।)

भहवइ देवि णमोदे पणअ जणाणं हि पारिजाअलआए ।

णालि अलोअणं तं णरसिंघं देहि णाअअं मह एहिम् ॥३६ ॥

यभगवति देवि नमस्ते प्रणतजनानां हि पारिजातलतायै ।

नालीकलोचनं तं नरसिंहं देहि नायकं ममेदानीम् ॥३६ ॥

catuṛika - The worship of the devadā (devatā) has concluded nicely. Let us have some appropriate music so that your mind's desires are fulfilled.

Deva - Has it not been said that good luck brings in more good luck? It is only too true.

Just as my eyes are getting their fill of this girl's beauty, my ears are about to enjoy the melody of this girl's sweet singing.

vAsantika - (picking up the veeNaa from bhramarika, sings a prayer to the devatā.)

O bhahava-i (bhagavati), devi, I bow down to you, who are like a generous pAriJA-a (pAriJAAta) creeper to your devoted people, please do make Narasingha (narasimha) whose eyes are like lotuses, my husband now.

देवः -- (सोल्लासस्मितम् ) अस्याः पुनरनवगीतं सङ्गीतम् ।

वीणावादनविभ्रमे समुचितव्यापारचारूकरौ

रम्यं वीतविकारमाननमहो रागप्रयोगक्रमे ।





तन्वङ्ग्याः स्वरमाधुरी सुघटिता ताले लये च श्रुतौ

तस्मात् एतदधीनमेव कलये संगीतलीलायितम् ॥३७॥

विदूषकः -- अदितुरिदं हमाए हत्थं आलंभेहि जदो खु एसा नालीअलोअणो  
णरसिङ्घो त्ति तुमं एव्व णिद्धिसदि ।

(अतित्वरितं अस्याः हस्तमालम्बस्व यतः खलु एषा नालीकलोचनो नरसिम्हः  
इति त्वामेव निर्दिशति ।)

देवः -- विहस्य अलं अलं मौग्ध्यालापेन । एवं खलु नीतिसारविदः उदाहरन्ति ।  
कविता वनिता चैव स्वयमेवागता वरा ।

बलादाकृष्यमाणा चेत् सरसा विरसा भवेत् ॥

विदूषकः -- एव्वम् होदु (एवम् भवतु)

देवः -- कथमिव ?

विदूषकः -- तुह पाणिग्गहणसूअअं किंवि पज्जं आलिहिअ इमाए पुरदो णिहुअं  
खेपणिज्जा पत्तिआ ।

यतव पाणिग्रहणसूचकं किमपि पद्यं आलिख्य अस्याः पुरतः निभृतं प्रेक्षणीया  
पत्रिका ।)

देवः -- (सोल्लासस्मितम् ) तथा

(इति केतकीपत्रं आदाय नखेन विलिख्य निभृतं तदन्तिके निक्षिपति ।)

Deva - (smiling delightedly) This girl's music is indeed flawless.







Her lovely hands make the most appropriate motions in playing the veeNaa. Her handling of the rAga is totally without jarring effects. The sweet voice of this damsel with perfect limbs is fully designed for tAla, laya and Sruti to blend effectively. I feel that the art of singing comes naturally to her as if it were totally under her command.

**vidUshaka** - Don't you see that it is to you that she was referring when she talked to DevI about "Narasingha (narasimha), the lotus eyed?" Hurry and get hold of her hand.

**Deva** - (laughing) Enough of this foolish talk. Do you know what the wise say on this subject?

Both in the case of the poetic muse and of the loving virgin, one must wait for them to make the first move and come to you. If sought or dragged in violently or in haste, the friendly muse or virgin turns hostile.

**vidUshaka** - Why not do thus?

**Deva** - How?

**vidUshaka** - Why don't you write a few lines on a leaf indicating your interest in her hand and throw the missive in front of her?

**Deva** - (smiling delightfully) Yes.

Lord ahobileSvara agrees with a joyous smile and writing a few lines with his nail on a ketakI leaf, throws the leaf immediately in front of vasantika.

**चतुरिका --**

(साश्चर्यन्वमत्कारं परिवृत्य)

सहि वासन्तिष् । गाणावसाणक्खणम्मि अम्हाणं पुरदो का एसा पत्तिआ  
परावडिदा ।







यसखि वासन्तिके, गानावसानक्षणे अस्माकं पुरतः कैषा पत्रिका परापतिता ।)

भ्रमरिका -- (विलोक्य)

सज्जं परिअरिआ विसेस सुप्पसण्णाए देवदाए पसाअ पत्तिआए होदव्वम् ।

(सत्यं परिचर्या विशेषसुप्रसन्नायाः देवतायाः प्रसादः पत्रिकया भवितव्यम् ।)

(इति पत्रिकां गृहीत्वा वासन्तिकाहस्ते समर्पयति ।)

वासन्तिका (तां आदाय पत्रिकां मनसा अनुवाच्य सकौतुकम्) --

यस्वगतम् )

संसइएसा मह पुण्णलआए फलोअअम् ।

(संशत्येषा मम पुण्यलतायाः फलोदयम् ।)

(प्रकाशम् )

सहि चवुरिए । मह णप्फुरइ तुमं एव्व वाएहि ।

(सखि चतुरिके, मम न स्फुरति त्वमेव वाचय ।)

(इति तस्याः हस्ते ददाति ।)

catirikA - (getting in front of vAsantika and showing surprise)

Friend vAsanti-e (vAsantike), exactly at the conclusion of your song, look, this letter has fallen before you from somewhere!

bhramarika - (looking) True, let the grace of DevadA (DevatA) show itself to us through this letter.

(Saying these words, she hands the letter over to vAsantika.)





vAsantika accepts it and reading it to herself, says with eagerness

(First to herself) This certainly indicates the beginning of the effects of my good deeds.

(And then aloud) Friend cha-vuri-e (caturika), I do not seem to understand it, you read it. (Then she hands it over to caturika.)

देवः -- अस्याः न स्फुरति इति वचनं आकुलयति मे हृदयम् ।

विदूषकः -- अविआरिद् वुत्तन्दो कहां आउलोसि?

(अतिविचारितवृत्तान्तः कथं आकुलोऽसि?)

Deva - My mind despairs, when she says that she does not understand the message.

vidUshaka - Eh, why are you anxious without ascertaining facts?

चतुरिका --

सहि, अगदाट्ठावि तुमं वल्लहलाह कहण लज्जा ए अत्तणो अवरिं अविण्णाणत्तणं  
किह आरोवेसि?

(सखि, अवगतार्थाऽपि त्वं वल्लभलाभ कथन लज्जया आत्मन उपरि अविज्ञातत्वं  
कथमारोपयसि?)

भ्रमरिका -- (सविनोदम् )

हला मा कहेहि पत्तिआ तत्तवुत्तन्तं, तुह पुलउग्गमो एव्व कहेदि ।

(सखि मा कथय पत्रिका तत्त्व वृत्तान्तं, तव पुलकोद्गम एव कथयति ।)





चतुरिका -- होदु णाम । (भवतु नाम ।)

(इति पत्रिकामादाय सम्स्कृतमाश्रित्य कथयति ।)

"शुश्रूषया सुमुखि ते सुतरामतुष्यम् "

भ्रमरिका --

अंह कुलदेवदाए अंबाए तुह अवरिं का णाम वच्चलदा ।

(अस्मात् कुलदेवतायाः अम्बायाः तवोपरि का नाम वत्सलता ।)

चतुरिका --

"पुण्यैस्त्वया नलिनदृक् पुरुषोत्तमो यः ।"

"अभ्यर्थितोऽजनि...

वासन्तिका -- (स्वगतम् )

एत्थ दुल्लहो एव्व तारिसो पुरुसो । (अत्र दुर्लभ एव तादृशः पुरुषः ।)

चतुरिका --

...तवाऽयमहोबिलेशो "

"मन्ये करग्रहण मङ्गलमातनोति ॥" ३९ ॥

(पुनः सश्लाघम् )

रदीस राअस्स णिएस पत्तिआ समग्गभग्गत्तण जेत्त पत्तिआ ।

णिसिंघ पाणिग्गह कण्ण पत्तिआ इअंहि देवीअ पसाअ पत्तिआ ॥४० ॥





(रतीश राजस्य निदेश पत्रिका समग्रभाग्यत्व जैत्रपत्रिका ।

नृसिंह पाणिग्रहण कर्णपत्रिका इयं हि देव्याः प्रसादपत्रिका ॥४० ॥)

भ्रमरिका --

दाणिं उण सहिण केवलं लच्छीए सवत्तित्तणं लावण्णेण अहोबिलेसर

परिग्गहेण वि होदु ।

(इदानीं पुनः सखि न केवलं लक्ष्म्याः सपत्नीत्वं लावण्येन । अहोबिलेश्वर

पाणिग्रहेणापि भवतु ।)

विदूषकः --

तुह एसो एव्व समओ इमाए पुरदो हविदुम् ।

(तवैष एव समयो अस्याः पुरतो भवितुं ।)

*caturika* - O sahi (sakhi), you have completely followed the letter and are pretending not to understand it, feeling bashful to admit that you have won vallaha (vallabha). Why?

*bhramarika* - Friend, stop. You do not have to tell me a word of this letter. The way your body is trembling in excitement, I can guess the contents easily.

*caturika* - Let us see.

(And taking the letter in her hand starts reading aloud.) "Fair faced one, I am very pleased with your homage."

*bhramarika* - How much indeed does the Mother, the goddess of our clan, love you, vAsanti-e (vAsantike)!





catuṛikā - (continuing) "The lotus eyed puruṣhottama, who, prompted by your good deeds and sought by you, became...."

vAsantikā - (to herself) Such a man as He is rare indeed!

catuṛikā - "...your very own ahobīṣa". "I am sure He will arrange to hold your hand auspiciously."

(Again, with approval) This is radī's (ratī's) Lord, the Love-god's message, this is the harbinger of comprehensive good fortune, this is the oral intimation of Lord Niṣiṅha's (nṛsimha's) wedding and this is the announcement of Devī's blessings!

bhramarīkā - Now we can truly expect your status as laḥchī (lakṣmī) Devī's savattī (sapatnī) by a proper wedding with ahobīṣa (ahobīṣvara), rather than merely by virtue of your extraordinary beauty.

vidUshakā - Deva, this is indeed the time for you to appear before vAsantikā and introduce yourself.

(नेपथ्ये)

सिम्हान् सम्हृत्य शस्त्रैः त्वरितमपि मयोपाहृतास्तत्किशोराः

जीवग्राहं गृहीत्वा करिण इह मया प्रापिता दीपकेभैः ।

क्रीडाः प्रौढा मयाग्रे नियमित चरणा वीवधे नोऽपनीताः

शार्दूलाश्चण्डवालाः शकट ततयितास्सम्प्रणीता मयैते ॥

(वासन्तिका सख्यौ परस्परं मुखं अवलोकयतः ।)

चतुरिका --

हला एत्थ महारण्णं मिअआ विहारत्थं केणवि निग्गदं राइणा । ता अम्हेहिं एत्थ





विविक्तमिह न जुत्तम् ठादुम् । अम्ह घरं एव्व गच्छामः ।

(सखि, अत्र महारण्ये मृगयाविहारार्थं केनापि निर्गतं राज्ञा । तस्मात् अस्माभिः  
अत्र विविक्ते न युक्तं स्थातुम् । अस्मद् गृहं एव गच्छामः ।)

वासन्तिका देवताप्रसन्नवचनं पुनः पुनः मनसा आलोचयन्ती सह सखीव्यां  
निष्क्रान्ता ।

(Voice from behind the curtain)

I have killed many lions with my weapons and captured their cubs alive. Using tamed elephants, I have also caught several wild elephants and brought them here. Aggressive wild boars have been captured too and have been brought here by my men with their forelegs well tied. Frightening tigers too have been put in cages and brought here in carts.

(vAsantika and her friends hear the above and look at one another.)

caturika - sahi (sakhi), I am sure some king or other has arrived with his men for hunting in this forest. It is therefore not safe for us to stay in this region. Let us go to our houses.

(vAsantika reflects again and again on the Devi prasAdam and goes out with her companions.)

देवः --

वाङ्मिश्रणं कृतं वा नयनं नयनेन मिश्रितं किं वा ।

अस्याः सविध जुषाऽपि च हन्त मया किं कृतं हताशेन ॥४२॥

विदूषकः --

तुह जणा एव्व तुह विसाअ संपाअआ जं दाणिं अनवसरम्मिह मिअआ विहार







णिवृत्ता णि अकोलाहलेहिं तं पलाअअन्ति ।

(तव जना एव तव विषाद संपादकाः यत् इदानीं अनवसरे मृगया विहार निवृत्ता  
निजकोलाहलैः तां पलाययन्ति ।)

(पुनः नेपथ्ये)

अन्विष्यन्तु भटाः तटाकसरसीः केचित् गुहामग्रतः

पश्यन्त्वत्र परे भजन्तु कतिचित् पर्यन्त कुञ्जान्तरम् ।

तिष्ठेयुः किल तत्र तत्र विसरत् तिग्मांशु तीव्रातपा

श्लेषान्मेष विशेष ताप विवशाः शौवापदश्रेणयः ॥४३॥

Deva - Alas! I have been so close and yet ineffective. We could have exchanged words with her. I could at least have exchanged glances. Or talked when she was looking at me. None of these things happened.

vidUshaka - Your own men have caused this disappointing turn of events. Returning from the hunt, they have been boisterous and driven her away.

(Again a voice from behind the curtain)

I am calling all our men. Let them search once again for animals coming out of ponds and lakes. Let them look inside caves yet again.

Let them roam hereabouts and look for animals escaping from bushes. Some beasts, which have been hiding, will occasionally escape unable to bear the heat in their hideouts. Catch them as they come out.

देवः -- (ऊर्ध्वमवलोक्य) गगनमध्यं अध्यास्ते गभस्तिमाली ।

आश्लिष्यन् करजालैरन्वेष्य प्रथमार्चिषीं सन्ध्याम् ।





याजुषिकीमपि सन्ध्यामनुतापातिशयवान् उपैति रविः ॥४४ ॥

(पुनः कसारं निर्वर्ण्य)

नवसरसिजवीथी नर्मसौधे वधूभिः

सममिह विहरन्ते चक्रवाकास्सरागाः ।

अपि च दुरवलोकादातपान् मानसौकाः

परिचरति मरालीं पक्षपालीं प्रसार्य ॥४५ ॥

विदूषकः --

अम्हे ललाडं तव तवणेणवि छुहादिस एणवि दिढं परिसन्ता ।

ता गलुलालं एव्व गच्छंह ।

(वयम् ललाटंतपतपनेनापि क्षुधातिशयेनापि दृढं परिश्रान्ताः ।

तस्मात् गरुडाचलमेव गच्छावः ।)

देवः -- (स्मृतिमभिनीय) सदनं अभि सा प्रयाता सख्योर्हस्तम् सलीलमालम्ब्य ।

कबलितवती मनो मे कपित्थसारं करेणुरिव बाला ॥४६ ॥

विदूषकः -- तुह हिअअ हारिणी तं तुह वसगामिणीं करिस्सम् । दाणिं

पुणगच्छम्ह ।

(तव हृदयहारिणीं तां तव वशगामिनीं करिष्ये । इदानीं पुनः गच्छावः ।)

इति निष्क्रान्तौ ॥

॥इति वासन्तिकापरिणयनाटके प्रथमोऽङ्कः ॥





Deva - (looking up at the sky) The radiant sun has arrived at the middle of the sky.

With his hands, which are his rays, he has already absorbed the first water offerings given in the morning by sandhya upAsakas. Now he is ready to drink up the arghya offerings due to be given at noon.

(Looking again at the pond) The chakravAka birds have nicely adopted the beautiful rows of lotuses in the pond as their romantic terraces for their love sports with their partners. The few swans, which have flown in with their partners from the mAnasa lake in the cold north, where the solar heat is never felt, try to protect the latter from the sun's heat, by covering them with their own wings.

vidUshaka - Oh we are both exhausted, both by the heat which seems to split our foreheads and our well earned hunger for some food. Let us go home to galulAlam (garuDachalam).

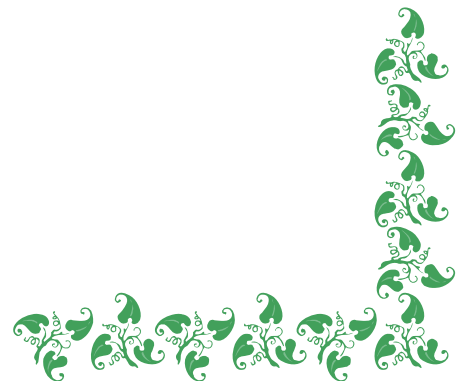
Deva - (recalling the recent experience) She just walked away home, holding her friends' hands. This girl has snatched away (gobbled up) my mind like an elephant sucking up the pulp of a wood-apple fruit!

vidUshaka - Make this ravisher of your heart the follower of your path. Now let us go home.

(Both of them go out.)

End of Act 1 of the play vAsantika parinayam







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Paavana Nrusimhan





॥ श्रीः ॥

॥ अथ द्वितीयोऽङ्कः ॥

## Act 2

SCENE 1

ततः प्रविशति वृद्धकञ्चुकी कादम्बकः ।

[Enter kAdambaka, an old liveried attendant - (kanchukI)]

कादम्बकः -- (सनिर्वेदम् )अहो अतिदारुणोऽयं कालविपरिणामः ।

प्रागीश्वर प्रणमनावसरोपलम्भ

संभूतराजक निरोधनसाधनीया ।

सा वेत्रयष्टिरपि संप्रति राजबालै-

राक्षिप्यते स्वलितगत्यपहासहेतोः ॥१॥

अजस्रं उत्तरोत्तरकार्यं पारवश्यात् जरातुरस्यापि मे न कदापि विश्रान्तिः ।

इदानीमपि आदिष्टोस्मि महाराज शूरसेनेन ।

अये कादम्बक आराधन विशेष सुप्रसन्नया अस्मत्कुलदेवतया वासन्तिका

वितीर्णवरेति प्रतीयते इति किंवदन्ती । तदेनां तत्त्वतो जानीहि इति ।

(किञ्चिदन्तरं परिक्रम्य) आः कथं वत्सायाः वासन्तिकायाः परिचारिका मधुरिकेयं

इत एव अभिवर्तते । एतन्मुखादेव तत्प्रवृत्तिः अवगन्तव्या ।

kAdambaka (with weariness) - How strange indeed is the change of time and







fate! This cane in my hand was once very effective in stopping even kings who lined up to get a darshan of the deity in the temple where I served. Now because I have become old, when I try to stop princes from entering this palace for royal ladies, the same cane becomes the butt of their ridicule.

With my duties pressing me one after the other all the time, I do not ever seem to find a respite. Even now King SURasena has commanded me, 'Oh, KADambaka, I hear that our vAsantika went out to the temple of our kuladevatA. It seems too that the goddess was so pleased with her worship that she was granted the wish she sought. Can you find out if this is indeed so?'

(He takes a few steps forward.) Ah! Here comes madhurika, our girl vAsantika's attendant herself. I should be able to get the news right out of her.

(ततः प्रविशति मधुरिका ।)

(Enters madhurika)

मधुरिका -- (सकौतुकम् प्रणम्य, सप्रश्रयम् )

अय्य कादम्बक कर्हिं पत्थिदोसि?

(आर्य कादम्बक कुत्र प्रस्थितोऽसि?)

कादम्बकः -- अयि मधुरिके, वत्सा वासन्तिका देवताप्रसादेन लब्धवरा न वेति डोलायितचेतसो महाराज शूरसेनस्य संशयमपनेतुम् ।

मधुरिका --

तं किंण विण्णादम ? वासन्तिआ ण केवलं लद्धवरा । दाणिं बलिअं खु वम्महुम्भअं अणुहोदिअ ।





(तत् किं न विज्ञातम्? वासन्तिका न केवलं लब्धवरा । इदानीं बलवत् खलु मन्मथोन्मादं अनुभवति च ।)

(पुनः सविमर्शम् )

अम्मह हे भक्तुणो एक्कत्ति पुत्तअणोदोवि पुत्तिए अवरिं महदी चिन्ता ।

(अहो भर्तुः एकेति पुत्रजनादपि पुत्र्याः उपरि महती चिन्ता ।)

कादम्बकः -- अथ किं? अथवा न विरमति कदापि चिन्ता दुहितृमताम् ।

तथाहि तुल्यस्तुतेषु दुहितृष्वपि लालनादिः

तासां पुनस्तदनुरूप वराप्तिचिन्ता ।

संप्रेषणं तदनु तत्सदनाय पश्चात्

वार्तागमे व्यसनमेव परं विशेषः ॥२॥

तर्हि तादृशेऽपि समये वत्सायाः वासन्तिकायाः परिचर्यामन्तरेण कथं प्रस्तित्वासि?

मधुरिका --

अय्य कादम्बक, तत्तहोदिं तमालवण तवासिणिं विण्णाणवदिं आणेदुम् ।

(आर्य कादम्बक, तत्रभवतीं तमालवन वासिनीं विज्ञानवतीं आनेतुम् ।)

कादम्बकः -- कथ्यतां अये तथाकरणे कारणम् ।

मधुरिका --

सो अहोबिलेसो वासन्दिअं वरिस्सदि वा ण व त्ति कालत्तिदअवेइणिं तं सउणं





पुच्छिदुम् ।

(सोऽहोबिलेशो वासन्तिकां वरिष्यति वा न वेति कालत्रितयवेदिनीं तां शकुनं प्रष्टुम् ।)

कादम्बकः -- (स्वगतम् ) विदितमेव वेदितव्यम् । (प्रकाशम् ) अये मधुरिके, स्वस्व नियोगमेव अनुतिष्ठावः ॥

इति निष्क्रान्तौ ॥

मिश्र विष्कम्भः ॥

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madhurika - (approaching him and bowing before him, showing curiosity)  
kAdamba-a (kAdambaka), sir, where are you off to?

kAdambaka - Oh, madhurike, I have to clear the doubt in the mind of our King SURasena whether the child vAsantika did indeed succeed in getting her heart's desire by the grace of the goddess, or not.

madhurika - Oh, you did not know then! vAsanti-A (vAsantika) did not just obtain her heart's desire; she is in fact experiencing the full force of the intoxication of love! Yes, she is an only daughter and the king naturally devotes a greater part of his thoughts for her than for his sons.

kAdambaka - How else can it be? For men who have daughters, the mind can never really rest!

Affection shown in bringing up children is the same towards sons and daughters, of course. But, you do worry about finding proper matches for your daughters; then you have to go through separation pangs when you send them away to their in-laws; there are then anxious expectations about their getting a good name in the midst of their new relatives!





All right, you say the poor girl vAsantika is suffering. Where are you going, leaving her in this condition?

madhurika - Sir, kAdamba-a (kAdambaka), I am going to bring the revered lady of great penance viNNANavadi (vij~nAnavatI) from tamAlavaNa (tamAlavana).

kAdambaka - Why is she to be brought?

madhurika - She is reputed to know the past, the present and the future. We have to ask her whether the omens are in favor of ahobilesa (ahobileSa) seeking vAsandi-A's (vAsantika's) hand in marriage.

kAdambaka - (to himself) I have learnt what I had to. (aloud) madhurike, come let us get on with our respective jobs.

(Exit)

(Mixed Interlude)



## SCENE 2

(ततः प्रविशति सह सखीभ्यां कामयमानावस्था वासन्तिका ।)

(Enter lovelorn vasantika and her companions.)

वासन्तिका --

अलं अलं सहिओ तुम्हेहिं विहिए हिं पच्चलिउ कामाणल सन्दीपनेहिं  
सिसिरोवआरेहिं । जओ मअण सरकिलीआए मह कप्पुरानुलेवणं वि वणिअस्स  
उवरिं खार विण्णासो विरहाणल वीहलाए तुसारजल सेअणं वि आमज्जरिस  
सलिलावगाहणम् । जाअर विसेसाइसोण विलोअणाए लीलाकमलसमप्पणं वि  
दिट्ठिरोआउरस्स दीव संदसनम् ।

(अलं अलं सख्यौ युवाभ्यां विहितैः प्रत्युत कामानल सन्दीपनैः शिशिरोपचारैः  
यतो मदनशर कीलितायाः मम कर्पूर अनुलेपनमपि व्रणितस्य उपरि  
क्षारविन्यासः । विरहानल विह्वलायाः तुषारजलसेचनमपि आमज्वरितस्यन  
सलिलावगाहनम् । जागर विशेषातिशोणविलोचनायाः लीलाकमलसमर्पणमपि  
दृष्टिरोगातुरस्य दीपसंदर्शनम् ।)

(मुहुः इतीरयन्ती मूर्छां अभिनयति । सख्यौ सव्यवथं परस्परं मुखमवलोकयतः ।)

चतुरिका --

एआए सअलोवि सिसिरोव आरो मन्दमेहे गुरूपएसो विअ विहलो होदि । ता  
अम्हे किं कादव्यम्?



(एतस्यां सकलोऽपि शिशिरोपचारो मन्दमेधे गुरूपदेश इव विफलो भवति ।  
तस्मात् अस्माभिः किं कर्तव्यं?)

भ्रमरिका -- (सचिन्तातङ्कम् )

कुदो वा समरणान्दिणी कुदो वा सअलचुरिन्द्रचूडामणी सो अहोबिलेसो? कथं

इमा ए अपेक्खा सुहोदँा हविस्सदि?

(कुतो वा शबरनन्दिनी कुतो वा सकलसुरेन्द्रचूडामणिः सोऽहोबिलेशः? कथं

अस्याः अपेक्षा सुखोदका भविष्यति?)

**vAsantika** - Enough of your ministrations, my dears. The cooling pastes you apply seem only to kindle the flames of my love and burn me further! My parched skin burns as though you have blended camphor into the sandal paste. I feel my skin is touched by acid!

While I am smarting from the pangs of separation, your kind ablutions with cool water serve me only as they can serve a person in high fever! The soft lotus petals which you press over my eyelids throbbing with sleeplessness torture me, even as bright light would harass a person afflicted with eye-sickness!

(She appears to become unconscious. Her companions look at each other in dismay.)

**caturika** - Oh, all our cool ministrations are without any effect on her, as would be the lessons imparted by a teacher to a dull witted person. What shall we do?

**bhramarika** - (with concern and sorrow) What is the status of a hunter's daughter and what indeed of ahobilesa (ahobilesa), who is like a crest-jewel in His position as the leader of all gods? How can one expect this girl's







aspirations to become fruitful?

चतुरिका --

अलं अलं तुह विआरेण न सुदं वा वल्लि कुमाराणं संजोअणम् । तह एव्व तस्स  
वि इमाए संजोअणं होदु ।

(अलं अलं तव विचारेण न श्रुतम् वा वल्लीकुमारयोः संयोजनम् । तथैव तस्यापि  
अस्याः संयोजनं भवतु ।)

अहव,

अबला हिं विइमाए अङ्गं अब्बत्थणिच्च लावण्णम् ।

दट्ठघण कोणु पुरिसो दिव्वेसु णरेसु वा न रञ्जेदि ॥३॥

अथवा,

अबलाभिरप्यस्याः अङ्गं अभ्यर्थनीयलावण्यम् ।

दृष्ट्वा को नु पुरुषो दिव्येषु नरेषु वा न रज्ज्यते ॥३॥)

भ्रमरिका --

एसा तस्स लोअणपहं कहां पावणिज्जा

(एषा तस्य लोचनपथं कथं प्रापणीया ।)

चतुरिका --

तालाखु अम्हेसु देवदा समाराहणं करिअ निग्गदासु मिअआ विहार परवसो

चिलादवेसो जो समाअदो तेणव्व अहोबिलेसेण होदव्वम् । जं एणं विलोअ





अन्तो चक्खुराअं अणु हवन्तो ठिदो ।

(तदा खलु अस्मासु देवता समाराधनं कृत्वा निर्गतासु मृगयाविहारपरवशः

किरातवेषो यस्समागतः तेनैव अहोबिलेशेन भवितव्यम् ।

यदेनाम् आलोकयन् चक्षूरागमनुभवन् स्थितः ॥)

*catuṛikā* - Enough of such gloomy thinking. Have you not heard of the union of valli (valli) and kumāra (kumāra)? Likewise let this girl too be united with her beloved.

Otherwise too, this maid's body is of a beauty praised even by other women. Which male, whether human or divine, can fail to get attracted to her once he has seen her?

*bhramarīkā* - All right, how is our girl to get to be seen by Him?

*catuṛikā* - Eh, do you remember the man in the guise of a hunter whom we met as we came out of Devī's temple after finishing our worship? He was really enjoying looking at our girl, do you not recall? He could very well have been ahobīśa (ahobīśa) Himself!

भ्रमरिका -- (सव्यथम् )

कहं करणिज्जो पत्थुतस्स परिहारो ।

एसा तुसारसरिला सङ्ग समुब्भूअमाण सन्दावो ।

जह कमलिणी मुहंबुअ लोल बिलोअण मह हुव्वदा होदि ॥४ ॥

(कथं करणीयः प्रस्तुतस्य परिहारः ।

एषा तुषार सरिला संग समुद्भवत्सन्तापा ।





यथा कमलिनी मुखाम्बुजलोल विलोचन मधुव्रता भवति) ॥४ ॥

(चतुरिकां विलोक्य सविस्मयकातर्यम् )

एषा खु केण वि षहुणा कहिदाविअ पदिवअणं विहादुं मीहेदि ।

आलिङ्गितुं विअ इमं सुण्णे गगणे करे पसारेदि ॥

एषा खलु केनापि प्रभुणा कथितेव प्रतिवचनं विधातुमीहते ।

आलिङ्गितुमिवेमं शून्ये गगने करौ प्रसारयति ॥५ ॥

(निर्वर्ण्य पुनस्सानन्दम् )

एसा वासन्दिआ अम्हाणम पुण्णा फलोअएण वम्महुमआतो इसि विमक्खव्व  
पडिहादि ।

एषा वासन्तिका अस्माकं पुण्यफलोदयेन मन्मथोन्मादात् ईषत् विमुक्तेव  
प्रतिभाति ।

भ्रमरिका --(सौत्सुक्यम् ) हला वासन्दिए अम्हाणं वअणं अङ्गीकरिअ जोसं भाव  
ओलम्बेसि ।

(सखि वासन्तिके आवयोर्वचनं अङ्गीकृत्य जोशं भावं अवलम्बसे ।)

bhramarika - (sadly) How are we to resolve this impasse? Look at her restless eyes, which are like bees disturbed by water drops scattered from (windswept) lotus plants!

(Then showing astonishment and calling out to caturika) Look, look! As if some prabhu has just talked to her, this girl is politely muttering some reply! And look at her eager hands moving forward as if to embrace someone!





(Looking again and with joy) This vAsandi-A (vAsantikA) does finally seem to have come out of her love-intoxication, thank our good fortune!

bhramarikA again - (with enthusiasm) Friend vAsandi-e (vAsantike), why don't you listen to our words and get back to your senses?

वासन्तिका -- (सवितर्कम्)

अत्थि किं सहिओ हिअअ णिव्विसेसाणं तुम्हाणं वि निगूहणिज्जम् ।

(अस्ति किं सख्योः हृदयनिर्विशेषयोः युवयोरपि निगूहनीयम् ।)

(पुनः स्मरणं अभिनीय सरोमाञ्चम्)

सअल हिअअंतेजामि सामि मह हावं अवगमिअ सा सरूवं दंसिअ वन्तो  
आसी ।

(सकल हृदयान्तर्यामी स्वामी मम भावं अवगत्य स्व स्वरूपं दर्शितवान्  
आसीत् ।

इत्यानन्दबाष्पकणिकां विकिरति ।)

चतुरिका -- (सबहुमानम्)

अम्हहे तुह भाअहेअं पाउडअण दुल्लह दसंणो सो अहोबिलेसरो तुह  
दिदिठ्ठगोअरो आसी ।

(अहो तव भागधेयं प्राकृतजनदुर्लभ दर्शनः सोऽहोबिलेश्वरः तव दृष्टिगोचर  
आसीत् ।)

(साभ्यर्थनम्)





बहुरूप परिग्रह सेलूसओ केरिसवेसो तुए दिट्टो?

(बहुरूप परिग्रह शैलूषकः कीदृशवेषस्त्वया दृष्टः?)



amrithavalli thaayaar with sri chenchulakshmi thaayaar

वासन्तिका --(सानुभवबहुमानं संस्कृतमाश्रित्य)

श्रीवत्साङ्कः श्रितमकरिका कुण्डलो गण्डमूले

क्षौमं हैमं दधदतितरां कौस्तुभश्री पिशङ्गम् ।

दोर्भिर्दिव्याङ्गद परिवृतैः भासमानैश्चतुर्भिः

दृष्टो दिष्ट्या कुवलयदलश्यामलोऽहोबिलेशः ॥

(इति भक्त्या पुलकोद्गमं अभिनयति ।)

चतुरिका -- सहि वासन्तिए , तुह संवणणकिदे एरिसंविदिव्वरूवं विसज्जिअ तुह





समुब्भुदि बहुमाणकिदे चिलादभूमिआं अणुगहिदवन्तो हविज्जा । अहो देवदा  
पसाएण तुमं लद्धवल्लहा जादा ।

(सखि वासन्तिके, तव संवननकृते ईदृशमपि दिव्यरूपं विसृज्य तव समुद्भयति  
बहुमानकृते किरातभूमिकां अनुगृहीतवान् भविता । अहो देवताप्रसादेन त्वम्  
लब्धवल्लभा जाता ।)

वासन्तिका -- (सनिर्वेदम् ) तस्सवि सिविण अदंसण मेत्तेण पडिग्गहा अरो । किं  
सु अकुसुमुग्गमेण व्व फलापेक्खा ।

(तस्यापि स्वप्नदर्शनमात्रेण प्रतिग्रहादरः किंशुक कुसुमोद्गमेनेव फलापेक्षा ।)

चतुरिका --

अविसास सीले दाणिं तुह संसअ परिच्छेअइत्ती णिमित्तवेइणी भअवदी  
आअमिस्सदि ।

(अविश्वास शीले इदानीं तव संशय परिच्छेदयित्री निमित्तवेदिनी  
भगवत्यागमिष्यति ।)

vAsantika - (thoughtfully) Why should I hide anything from friends like you  
who are close to my heart?

(recollecting something with pleasure and evidently thrilled by the thought)  
God who resides deep in the consciousness of all persons had somehow  
understood my feelings and had revealed Himself to me!

(sheds tears of joy with these words)

caturika - (feeling pride and satisfaction) Oh! How lucky indeed you are! You







have been privileged to see ahobilesara (ahobilesvara) whom ordinary folks do get to see only with great difficulty.

(with respect in her voice) He is known to be capable of taking many forms and shapes. What form was He assuming when you saw Him?

**vAsantika** - (recollecting her experience with pleasure and regard and therefore singing in samskr̥tam) ahobileSa, who is pleasantly dark like the petals of a kuvalaya flower appeared before me with the graceful SrIvatsa mark on his chest, with makara pendants in his ears, wearing a golden silk garment, with his torso decked by the koustubha gem and by SrI devI herself and all his four arms adorned with celestial jewels.

(Her hairs stand on end in the thrill of her devoted love.)

**caturika** - Friend vAsanti-e (vAsantike) The Lord has given up the divine form you have just described for your sweet sake, and to honor the race of your birth, has even graced the land of our hunting tribe! The blessings of our devadA (devatA) have indeed brought you your lover.

**vAsantika** - (wearily), Oh, I should not assume that He is really favoring me, just because He appeared in my dream! The blooming kimSuka flowers on the tree cheat the ignorant observer who may expect them to grow into fruit.

**caturika** - Diffident girl! If you do not believe me, ask our visitor who is just coming in. She knows omens and can clear all your doubts.

(ततः प्रविशति विज्ञानवती)

(Enter vij~nAnavati)

विज्ञानवती -- (पुरो विलोक्य)

किमपि किमपि मन्दं मन्त्रयन्ती सखीभ्यां





विधुतनिखिलभूषा बिभ्रती हारमेकम् ।

लघुलयसविताने निष्कुटागारमध्ये

कथमियमपरेव प्रेक्ष्यते राजकन्या ॥७॥

(इत्युपसर्पति)

(वासन्तिका सह सखीभ्यां अभ्युद्गम्य प्रणमति)

विज्ञानवती -- (सप्रत्ययम् ) वत्से वासन्तिके, अविलंबितं उपलब्ध वल्लभा  
भूयाः ।

सरख्यौ -- (सप्रत्ययम्)

भअवदीए तत्तहोदीए आसीसाअवण प्पहावेण ।

(भगवत्याः तत्रभवत्याः आशीर्वचन प्रभावेण ।)

(वासन्तिका साङ्गीकारव्रीडमधोमुखी तिष्ठति)

विज्ञानवती -- (वासन्तिकां निर्वर्ण्य )

अलसमसृण मक्षणो रञ्जलं चञ्चलाक्ष्याः

स्फटिक मणि शलाका पाण्डरो गण्डभागः ।

वपुरतिकृशमेतत् किन्तु शोभावशेषं

कथयति पुनरस्याः गाढचिन्तानुबन्धम् ॥८॥

सरख्यौ -- (अपवार्य)

अम्हे वि अविण्णादतत्ता विअ भवअदिं पुच्छामो ।





(आवामपि अविज्ञातत्वे इव भगवतीं पृच्छावः ।)

(प्रकाशम् )

भअवदि एदाए आतङ्कणीआणं निद्धारेहि ।

(भगवति एतस्याः आतङ्कनिदानं निर्धारय ।)

इति शिष्यायाः हस्तात् वराटिका भस्त्रिकां आदाय भगवतीहस्ते साभ्यर्थनं  
समर्पयतः ।

विज्ञानवती -- (गृहीत्वा ध्यानेन चक्षुषी निमील्य)

भगवति देवि नमस्ते भक्तजनेऽस्मिन् प्रसादसमयोऽयम् ।

यद्यत् चिन्तितमनया तत्सर्वं मनसि सन्निधापय मे ॥

(इति मनसि भगवतीं ध्यात्वा फलके वराटिकाः पङ्क्तिशो निक्षिपति ।)

vij~nAnavatI - (looking in front of her) Is this really our princess, or someone else? What is she muttering inaudibly to her companions, lying in this bower fashioned with vetiver partitions? Why is she without any of her usual jewels, except for a single chain around her neck? (goes forward towards her.)

(vAsantika moves rapidly towards her with her companions and bows down to her.)

vij~nAnavatI - (full of feeling) Child vAsantike, May there be no further delay in your meeting your Lover and fulfilling your heart's wish.

The companions - (also with feeling) Of course, by the blessings of the venerable bha-avadI (bhagavatI).

(vAsantika receives her blessing with bowed head and appropriate





bashfulness.)

vij~nAnavatI - (taking a good look at vAsantika) Our girl's eyes which would normally be looking around restlessly, appear dull and weary. Her cheeks are pale, matching the white luster of her gem-set ear-rings. She appears to have thinned badly, but has not lost her natural glow. She certainly seems to be deeply immersed in thought.

The companions - (whispering among themselves) Why don't we ask the venerable lady, as if we know nothing? (then speaking aloud) bha-avadi (bhagavati)! Please help us to solve this girl's problem. (saying this, they pick up the cowries from the hermit lady's disciple's hand and respectfully place them in the palms of bhagavatI vij~nAnavatI .

vij~nAnavatI - (accepting the cowry shells and meditatively closing her eyes for a while, chants) bhagavati Devi, I bow down to you. This is the time for you to confer your grace on this devotee of yours. Do transfer to my mind all that is going on in this girl's mind.

(Thus paying homage to BhagavatI DevI, she arranges the cowries on the board as required in rows.)

वासन्तिका -- (स्वगतम् )

जइ कहिओ इमाए पुव्वाणुहूओ मह वृत्तन्तो ताहे ओसिअं हविस्सइ विससणिज्जा  
खु एसा ।

(यदि कथितो अनया पूर्वानुभूतो मम वृत्तान्तः तथा अवश्यं भविष्यति  
विश्वसनीया खल्वेषा ।)

विज्ञानवती -- (स्वगतम् ) अहो भगवतीप्रसादेन सर्वमननुभूतमपि  
अनुभूतपूर्वमिव पश्यामि ।





(पुनस्सान्तर्हासम् ) अहो अहोबिलेशितुः कपटनाटिका ।

अस्याः सङ्गीतामृतवर्षुकदेविप्रसादं इव देवः ।

आलिख्य निजपरिग्रहबहुमानां पत्रिकामदान्निभृतम् ॥१० ॥

इदं निगूहनीयं देवरहस्यम् । भवत्वेवं तावत् ।

(प्रकाशम् ) वत्सा वासन्तिका कन्याजनेषु धन्या नाम यतः

"आकर्ण्य सा भगवती मृदुगीतमस्याः" ---

चतुरिका --

हला वासन्तिष् ,समाससिहि समाससिहि, तुह सङ्गीदप्पसङ्गो विअ पत्थूअति ।

(सखि वासन्तिके, समाश्वसिहि समाश्वसिहि, तव सङ्गीतप्रसङ्ग इव प्रस्तूयते ।)

विज्ञानवती -- "प्रादात् तदा परमनर्घवरं प्रसन्ना ।"---

वासन्तिका -- (सोद्वेगम् )(स्वगतम् )

ण जाने कं वा वरं कहइस्सदि भअवइ ।

(न जाने कं वा वरम् कथयिष्यति भगवती ।)

विज्ञानवती -- "सोऽयम् नरेषु न परः सुरपुङ्गवेषु"---

vasantikA - (to herself) As this lady has clearly narrated my earlier experiences, she will turn out to be totally dependable in whatever she will say now.

vij~nAnavatI - (to herself) It is indeed bhagavatI's grace that I am able to see the experience of others as if it has been experienced by me.





(Again, smiling to herself) What kind of play is this that ahobilesa is indulging in, indeed!

As if DevI, having got delighted with this girl's music, sent her an appreciative note, Lord ahobileSa has produced a letter of DevI's in His own handwriting, and thrown it before vAsantika. This divine secret must not be exposed. Let it be. (loudly) Child, vAsantike, you are indeed special among maidens because "Devi, who listened to the soft music that came from this girl (you) ..."

catuRIKA - Friend, vAsanti-e (vAsantike), get a hold of yourself, get a hold of yourself, it is your singing that is being applauded.

vij~nAnavatI - "granted at once a priceless boon as her gift..."

vAsantika - (looking eager, but to herself) I do not know which boon, the respected lady is referring to.

vij~nAnavatI - "...that gift is He who is the greatest among men and gods..."

भ्रमरिका --

हला वासन्दिङ् ,तुह चिन्तालदाये आसण्णो विअ फलुग्गमो

(सखि वासन्तिके, तव चिन्तालतायाः आसन्न इव फलोद्गमः ।)

विज्ञानवती -- (सभक्तिपुलकोद्गमम्) "तत्रापि किं परं अहोबिलसार्वभौमः" ॥११ ॥

वासन्तिका -- (सलज्जमधोमुखी तिष्ठति)

सख्यौ --

अम्हहे भवदीये महाणुहावदा । अन्तिअ द्विदंविअ सव्वं जहानुहवं कहेदि एसा ।

(अहो भगवत्याः महानुभावता । अन्तिकस्थितमिव सर्वम्यथानुभवं कथयत्येषा ।)







पुनः (सप्रश्रयबहुमानम् ) तदो तदो । (ततस्ततः ।)

विज्ञानवती -- पुनः कदाचित् अनया स्वप्नगतेन देवेन समं अन्वभूयत  
विनोदगोष्ठी । तदा प्रभृति कदनग्रहग्रस्ता वत्सा वासन्तिका कक्षां दशां  
अनुभवति ।

हरति परमकाण्डे निश्वसत्यायतोष्णं

किमपि वदति शून्यं केवलं वीक्षते च ।

मुहुरयति च चिन्तां मोहमभ्येत्य गाढं

वहति वपुषि शोषं हन्त वासन्तिकेयम् ॥१२॥

सख्यौ -- (सविस्त्रम्भ बहुमानम् )

जह भवदि आणवेदि । इदो वरं अण्णं वि पुच्छामो इमं वासन्तिअं देव्वो  
वरिस्सदि वा ण वा ।

(यथा भगवत्याज्ञापयति । इतः परं अन्यदपि पृच्छावः इमां वासन्तिकां देवो  
वरिष्यति वा न वा ।)

विज्ञानवती -- (पुनः वराटिकांः निक्षिप्य) असंशयं वासन्तिकामेव वरिष्यति  
देवः । किंच स उत्कण्ठित इव प्रतिभाति ।

वासन्तिका --

का ए धण्णा ए अवरिं रागो देवस्स?

(कस्याः धन्यायाः उपरि रागो देवस्य?)





सरल्यौ --

तंणिरुवेदतु भअवदि ।

(तन्निरूपयतु भगवती ।)

bhramarika - Friend vAsanti-e (vAsantike), it looks as though the creeper of your thoughts (wishes) has indeed borne fruit!

vij~nAnavatI - (showing her devotion and enraptured) "...who, do you think it is? Only the mighty monarch of ahobila, no one else"

(vAsantika stands bashfully, bowing down her head.)

The companions - Oh! Great indeed is bha-avadI's (bhagavatI's) skill. How well she narrates the events as if she had been on the spot!

(again and with feeling and regard) And then, madam?

vij~nAnavatI - Once again the Lord got into the dreams of this girl and she enjoyed the strange meeting. This turned out to be vAsantika's entrance into the realms of the Love-god, madAna, and as a result, the poor child is extremely troubled indeed.

This vAsantika has been behaving very strangely since then. She suddenly breaks out into laughter without a cause. She lets out long, warm exhalations of breath. She babbles. She stares at nothing in particular in the sky. She often wanders in thought and gets into fits of passionate longing. Lying hours without nourishment, she appears dried and famished. Alas!

The companions -(trustfully and full of regard) It is exactly as bha-avadi (bhagavatI) says. May we ask you further, madam? Is the Lord going to accept vAsanti-A's (vAsantika's ) hand or not?

vij~nAnavatI - (spreading the cowries again) The Lord will certainly woo only





vAsantika. You see, he appears afflicted with love, too.

vAsantika - Is that so? Which lucky girl is the Lord's beloved?

The companions - Can bha-avadi (bhagavatI) kindly give us more proof?

विज्ञानवती -- तथा यदियं तावत् आस्तां शाकुनिकता । अदूरीकृत विप्रकृष्ट  
देशकालोदन्तेन दिव्यदृष्टिमहिम्ना अहोबिलेशवृत्तान्तं प्रत्यक्षमिव पश्यामि ।

(इति ध्याननिमीलिताक्षी मुहूर्तं स्थित्वा)

अग्रे सरोवर महोबिल राजधानी

वेदाद्रिरेष तटिनी भवनाशिनीयम् ।

आस्थानमण्डपमिदं हरि सेवनार्थं

अभ्यागताः पुनरमी हरितामधीशाः ॥

चतुरिका -- (सविस्मयम् )

अम्हहे भवदिए दिट्ठिदिव्व प्पहाओ । कुदो समर राअहाणी कुदो  
अहोबिलेसपुरी? तहवि दूरट्ठिद णरकण्ठीरव णअरवृत्तन्तं समीवट्ठिदं विअ  
कहेदि ।

(अहो भगवत्याः दिव्यदृष्टिप्रभावः । कुतः शबर राजधानी कुतः अहोबिलेशपुरी?

तथापि दूरस्थितं नरकण्ठीरव नगरवृत्तान्तं समीपस्थितमिव कथयति ।)

भ्रमरिका -- तदो तदो । (ततस्ततः ।)

विज्ञानवती -- तत्र तु प्रागेव दर्शनादुत्कण्ठितो नृकण्ठीरव इति ज्ञायते ।





कालत्रयेऽपि विबुधेष्वखिलेषु शौरै-

रास्थानमण्डपगतेष्वभिनन्दनाय ।

आरभ्य पञ्चषट्दिनान्यपवार्यमाणौ

बाह्याङ्गणे निवसतः पवमान चन्द्रौ ॥१४ ॥

vij~nAnavatI - All right. Let alone the reading of omens. I can meditate and bring to my mind events from distances and times gone by. Let me use the powers to look directly at the doings of the Lord of ahobilam.

(She goes into meditation with eyes closed for a muhUrta.)

I see before me a fine lake and just beyond it the city of ahobilam. Here is the vedAdri, the hill reputed to be the scriptures incarnate. Near it I see the holy waters of bhavanASinI. Yonder is the assembly hall of hari; the lords of directions who have come to meet Him are surrounding the hall.

caturikA - (expressing wonder) What a wonderful gift this is of our bha-avadi (bhagavatI)! Where is the capital of our hunters' land and where indeed is ahobilesapurI (ahobileSapurI)? Still she is able to describe the scenes at NarakaNThIrava's (narakaNThIrava's) city as if it is just in front of her!

bhramarikA - And then?

vij~nAnavatI - There nrukaNTthIrava appears lovesick affected by memories of an earlier vision.

In Sourī's assembly hall, as all the Devas attempt to obtain darsana of the Lord in all three parts of the day, the Wind-god and the Moon have been obliged to wait outside for five to six days!

वासन्तिका -- (सरोषमिव)

सव्वह विरहिपह पाअइणं इमाणं तिरक्कारोव्व पडिआरो ।





(सर्वथा विरहिपथ पातकिनोः अनयोः तिरस्कार एव प्रतीकारः ।)

आदिसइ किण्ण देवो सुहंसुजालं सुहाअरं पावुम् ।

णीसेसंवि समीरं आहरिदुं सअणभूअ पवणासम् ॥

(आदिशति किं न देवः सुधांशुजालं सुधाकरं पातुम् ।

निश्शेषमपि समीरं आहर्तुं शयनभूत पवनाशम्) ॥१५ ॥

चतुरिका --

सहि वासन्तिए कीस एताणं उवरिं रन्धण्णेसिमा?

(सखि वासन्तिके कस्मात् एतयोः उपरि रन्ध्रावेशित्वम् ?)

वासन्तिका --

भअवदि तदोतदो । (भगवति ततस्ततः ।)

विज्ञानवती -- (सप्रश्रयमञ्जलिं बद्ध्वा) अहो अपरिमेयं अस्माकं भागधेयम् ।

स्वामी जगत्त्रयगुरुः सुरसार्वभौमैः

आसेवितोऽयमभिमतो धृत तालवृन्दैः ।

संदृश्यते सरसचन्दन लेप शीतो

भद्रासनोपरि वसन् भगवान् नृसिंहः ॥

चतुरिका --

अवासिअं देवस्स परिग्गहेण सुरासुरपुणिज्जा खु एरिसं वेहवं अणुहविस्सदि

पिअसहि ।





(अवश्यं देवस्य परिग्रहेण सुरासुरपूजनीया खलु ईदृशं वैभवं अनुभविष्यति प्रियसखी ।)

वासन्तिका --

चतुरिण् अलमलम् परिहासकोसलेण ।

विज्ञानवती -- सकलजनसम्सारतारकस्यापि भगवतो दुर्निवारो विरहावेषः ।

कृशं गात्रं नेत्रं मुकुलदतिमात्रं विलपितम्

मुखम्लानं यानं स्वलदनवधानंच हृदयम् ।

बहुश्वासा नासा धरदलमनासाधित रसं

परं शौरेदूरे धृतिरहह मारेषु महिमा ॥

vAsantiKā - (as if in anger) Ah, this is just the right kind of rejection to these two fellows who harass and torture lovelorn souls suffering from viraha! Let the cruel ones suffer.

How is it that the Lord is not ordering Sesha who is right there serving as His bed to devour the moon and drink up the wind?

catuRIKA - Friend, vAsanti-e (vAsantike), Why are you particularly angry with these two?

vAsantiKā - bha-avadi (bhagavati), afterwards?

viJ~nAnavati - (full of feeling and with palms folded respectfully) Ah, immeasurable indeed is our good fortune.

Swami nrusimha, who is the Lord of all the three worlds is seen by me being served by leading Devas with chAmara fans. He is seated on his throne and is







wearing cool sandal paste on His chest.

**caturika** - Oh, when our dear friend marries the Deva, she will also enjoy such pleasant services as she will then deserve the respect of both Devas and asuras.

**vAsantika** - chaturi-e (chaturike), enough of your joking!

**vij~nAnavatI** - Even though the bhagavAn is the only refuge for all people who want to cross samsAra, He too is not free from the torture involved in separation from His beloved.

Oh, the power of mAra's arrows! Souri has become emaciated in frame. The flowerlike eyes are struggling to remain awake and appear substantially closed. The mouth seems to blabber all the time. The face has blanched and looks tired. The gait is unsteady. The heart beats irregularly. The breathing is long and labored. The lips are dry. The Lord's stately stance seems to have vanished.

**वासन्तिका --**

एरिसेवि सम देव्वं अणाराहिअ का णाम आत्ताणं वंचे इ ।

(ईदृशोऽपि समये देवं अनाराध्य का नाम आत्मानं वंचयति ।)

**भ्रमरिका --**

का णाम अण्णा तुमं एव ।

(का नाम अन्या त्वम् एव ।)

**वासन्तिका --**

एसो ण विणो अ सम ओ । (एषो न विनोद समयः ।)





भ्रमरिका --

अवीसास सीले भअवदिं पुणोवि पुच्छंह ।

(अविश्वास शीले भगवतीं पुनरपि पृच्छामः ।)

विज्ञानवती -- इदमपि प्रतिभासते वनदेवतां आराधयन्तीं भवतीं विलोकितवान्  
देवः । तदाप्रभृति ईदृशीं दशां अनुभवति ।

वासन्तिका -- (स्वगतम् )

कुदो मे तारिसो तव महिमा?

(कुतो मे तादृशस्तपो महिमा?)

सख्यौ -- (पुनस्सानुस्मरणम् )

हला वासन्तिए पुरा खु देवदा माराहनखने महन्दो गलगलो सुदो आसी ।

(सखि वासन्तिके पुरा खलु देवता समाराधनक्षणे महान् कलकल श्रुत आसीत् ।)

वासन्तिका -- (साभिज्ञम् ) आम सखिओ आम । (आं सख्यौ आम् ।)

सख्यौ --

तालाखु को वि र आ मि अ आ विहारट्ठं आ ओत्ति आसंकि अ अंहेहिं  
पलायिदम् । तेणेव्व गेणं होदव्वं त्ति तइ आ एव्व अंहेहिं विणिण्णीदम् ।

(तदा खलु कोऽपि राजा मृगया विहारार्थं आगतः इति आशंक्य अस्माभिः  
पलायितम् । तेनैव अनेन भवितव्यमिति तदैव आवाभ्याम् विनिर्णीतम् ।)





विज्ञानवती -- अस्य तावत् इदानीं त्वदुपागमन उपायचिन्तनमेव व्याहारः (इति योगासनात् अवतीर्य) भवतु एवं तावत् ।

नालीकनयनस्येव नर्मविस्त्रम्भसाक्षिणी ।

पद्मालयया भवती भवित्री हृदयङ्गमा ।

सख्यौ --

तद्दु होदु देवी ए अणुग्गह माहप्पेण ।

(तथा भवतु देव्याः अनुग्रह माहात्म्येन ।

विज्ञानवती -- (प्रतीचीमवलोक्य) अहो! शकुनावलोकन पारवश्येन न विज्ञायते महान् कालो अतीतः ।

आदिवसमम्बरतले हत्वा तिमिरमृगमपरशैलगतः ।

उद्युङ्क्ते वरुणाशामुपैतुं उष्णांशुरनुरागी ॥१९॥

सख्यौ --

आसण्णो खु भवअदिए एरिसालाप विघातणिट्ठुलो सञ्झा समओ ।

(आसन्नः खलु भगवत्याः ईदृशालाप विघातनिष्ठुर सन्ध्यासमयः ।)

विज्ञानवती -- वत्से वासन्तिके, अतिक्रामति सन्ध्यावेला, तदभिनन्दनार्थं साधयामि-

इति निष्क्रान्ता ।





**vAsantika** - Who is the strange girl, who is avoiding the Lord in such a state instead of staying with Him and serving Him?

**bhramarika** - Who else? It is only you!

**vAsantika** - This is not the time for joking!

**bhramarika** - You do not trust me! Let us ask bha-avadi (bhagavatI) once again.

**vij~nAnavatI** - It occurs to me that the Lord saw you worshipping the vanadevatA and has been suffering from love for you ever since.

**vAsantika** - (to herself) Such merit on my part? What penance have I done to earn it?

**The companions** - (again remembering something) Do you remember, vAsanti-e (vAsantike), there was this big uproar outside the temple when we had gone out to worship there?

**vAsantika** - (recalling) Yes, my friends, of course.

**The companions** - We all ran away home imagining that some king must have arrived there for hunting. We had in fact surmised right then that the king was no one else but ahobilesa (ahobileSa).

**vij~nAnavatI** - Now of course, he is fully engaged only in planning how to get you. (Coming out of her meditation) And let it be so.

Lucky girl who has earned the lotus-eyed Lord's love! You too will reach and reign in His heart where padmA resides now.

**The companions** - Let it indeed be so by DevI's grace.

**vij~nAnavatI** - (looking westwards) Getting fully immersed in the omens, I have failed to notice that so much time has passed. The sun has been hunting darkness throughout the day and is hurriedly seeking loving solace from the





western direction.

The companions - Oh, the evening sandhya has arrived to put an end to the useful conversation we have been having with the bha-avadi (bhagavatI)!

vij~nAnavatI - Child vAsantike, the sandhya time is passing. Let me hurry to perform my abhivandanas.

(She exits)

वासन्तिका --

पुढमं देवी वअणं पच्छादेव्वेण सिविण आसंगो ।

सवुणंवि भअवदीए एत्ताहे मुणिमि विप्पलम्भोत्ति ॥२० ॥

(प्रथमं देवीवचनं पश्चात् देवेन स्वप्नासंगः ।

शकुनमपि भगवत्याः इदानीं मन्ये विप्रलम्भ इति) ॥२० ॥

चतुरिका --

हला वासन्तिए , किं दाणिं भअवदिए वअणे विअविसासो?

जं एसा खु पुव्वाणहुदं तुह सअलं वुत्तन्तं वि अणहूदअरं विअ कहिदवदी ।

ता ओसिअं देव्वो घटयिस्सति ।

(सखि वासन्तिके, किमिदानीं भगवत्या वचनेप्यविश्वासः? यदेषा खलु पूर्वानुभूतं

तव सकलं वृत्तान्तमप्यनुभवचरमिव कथितवती । तस्मात् अवश्यं देवी घटयिष्यति ।)

भ्रमरिका --ता अंहेहिं एआइणीहि एत्थ ण जुत्तं ठादुम् । अन्दे पुरमेव्व गच्छंह ।





(तस्मात् अस्माभिः एकाकिनीभिः अत्र न युक्तम् स्थातुम् । अन्तः पुरमेव  
गच्छामः ॥)

इति निष्क्रान्ताः सर्वाः ।

॥इति वासन्तिकापरिणयनाटके द्वितियोऽङ्कः ॥

**vAsantikA** - First it was DevI's assurance; then it was meeting with the Deva in the dream. Now bha-avadi (bhagavatI) herself has given me the right soothing omens. Why do I still not believe all these good developments?

**caturikA** - Friend vAsanti-e (vAsantike), Why do you still not trust bha-avadi's (bhagavatI's) words? Has she not been able to tell us everything, as if experiencing the events herself? Of course the Deva will come to you.

**bhramarikA** - It is late and we girls should not be tarrying here in the wood by ourselves. Let us get back to our chambers (antahpura).

(All exit)

End of Act 2 of the play vAsantikA parinayam

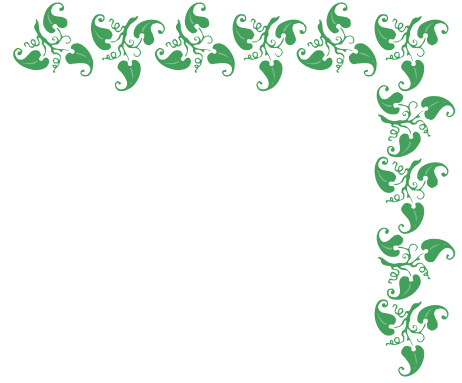






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Yogaananda nRusimhan





श्रीः ॥

॥अथ तृतीयोऽङ्कः॥

## Act 3

SCENE 1

(ततः प्रविशति मायामयः शाम्बरी च ।)

(Enter mAyAmaya and Saambari)

शाम्बरी --

अय्यउत्त, किं णिमित्तं तत्तहोदो एदावन्दं कालं ओलम्बिअ विलम्बो?

(आर्यपुत्र, किं निमित्तं तत्रभवतः एतावन्तं कालमवलम्ब्य विलम्बः?)

मायामयः -- अयं किमन्यत् अहोबिलेशितुः अभिवन्दनात् ।

शाम्बरी --

दाणिं किं विसेसेण विलम्बे कालणम् ?

चइदानीं किं विशेषेण विलम्बे कारणम् ?)

मायामयः -- प्रिये श्रूयतां कदाचित् आखेटविहारे कामपि किरातराजकन्यकां  
निर्वर्ण्य बलवत् उत्कण्ठितो देवः ।

शाम्बरी -- (सानुस्मरणम् )

आरहिअ मिअआविहारं देव्वो उक्कण्ठितो त्ति देविए लच्छीए सणिव्वेअं कहिदं  
अवि । कहं सावुक्कण्ठा चिलादराअ कण्णाये?





(आरभ्य मृगया विहारं देवः उत्कण्ठित इति देव्या लक्ष्म्या सनिर्वेदं कथितमपि ।  
कथं एषोत्कण्ठा किरातराजकन्यायाम् ?)

मायामयः -- (साशङ्कम्) अपि विदितं देव्या देव विरह वैधुर्यम् ?

शाम्बरी --

ण केवलं विद्मः । रण्णे देवस्स काये उवरिं उत्कण्ठत्ति णिआणम् उवलद्धं  
सोअर च्छुहाअरं पडिपेसिआ पत्तिआ ।

(न केवलं विदितम् । अरण्ये देवस्य कस्याः उपरि उत्कण्ठा इति निदानमुपलब्धुं  
वनपालकं सोदरसुधाकरं प्रति प्रेषिता पत्रिका ।)

मायामयः --

शबरी मोहजालेन बद्धं चेतो मृगं हरेः ।

हरिणीव कथं लक्ष्मीः उन्मोचयितुं ईहते ॥१॥

SaambarI - My Lord, what has taken you so long to get back?

mAyAmaya - My dear, what else? I went to pay my respects to the Lord of ahobila.

SaambarI - Today the delay has been particularly long, don't you think?

mAyAmaya - Listen dear. It appears that our Lord has got quite infatuated with a lovely girl, apparently the hunter-king's daughter, whom he met accidentally during a hunting trip.

SaambarI - (recalling) Yes, lacchee Devi (lakshmi DevI) too told me with great distress, that she feels the Lord has really lost His mind ever since He went







out on that hunting trip.

**mAyAmaya** - (appearing doubtful) Is that so? Has DevI noticed the Lord's virahatApa already?

**SaambarI** - It is not just that she knows. She has in fact sent a letter to her brother sudhAkara, who looks after these forests, to find out the identity of the maiden who has thus fascinated the Lord.

**mAyAmaya** - The net of attraction flung by the hunter girl seems to have quite ensnared the deer-like mind of the Lord. How indeed can the she-deer lakshmi DevI hope to get it released?

शाम्बरी --

जै एव्वं देव्वस्स ताये उवरिं आमो अणिज्जो एव्व अणुसङ्गो ।

(यद्येवं देवस्य तस्याः उपरि अमोचनीय एव अनुषङ्गः ।)

**मायामयः** -- किमुच्यते? अस्य तावत् अनिवारणीयं आस्थान्यामपि विरहवैधुर्यम् ।

आशीर्न प्रणते बिडौजसि विधेरङ्गीकृतिर्नागमे

नास्थावाचिगुरोः सुपर्वगणिका नाट्ये नसंभावना ।

संगीतेषु च नैव वैणिकमुनेः साकघतमाकर्णनं

सर्वं तिष्ठतु नाम किञ्चिदपि न त्रासो रमाया हरेः ॥२॥

शाम्बरी --

किं काढुं ववासदि देव्वो ? (किं कर्तुं व्यवस्यति देवः ?)







मायामयः -- (सहर्षस्मितम् )

वीणामुनि प्रभृतयो विविधामहान्त-

स्तिष्ठन्त्यसंघटित संघटनैकतानाः ।

देवस्तथापि दयया बहुमानपूर्व-

माहूय मां रहसि वाचमवोच देवम् ॥

(इति शाम्बर्याः कर्णे कथयति ।)

SaambarI - Does it look then that the Lord's infatuation is beyond cure?

mAyAmaya - What do you expect? The viraha suffering of our Lord has really reached a stage beyond any redemption. Hear me.

Though indra is bowing down before Him, He does not even turn towards him to bless him. He does not acknowledge the arrival of brahma either. He shows no interest in the presence of brhaspati. The sage nArada is playing on his veeNa expertly but with no appreciation from the Lord. Leave aside everything else; the Lord seems to have stopped paying attention to ramA (lakshmi) DevI too.

SaambarI - What are the Lord's plans?

mAyAmaya - (smiling happily)

You see, when even nArada and others who had unfinished business with Him kept waiting to gain His attention, the Deva very kindly condescended to call me over and whispered confidentially into my ear thus: .....

(Saying this, mAyAmaya murmurs something into SaambarI's ears.)

शाम्बरी -- (सश्लाघम् )

अंहहे देव्वस्स संविहाण विण्णाणम् । जइ एव्वं आन्देपुरादो बाहिं आणीदाए





कण्णाए अण्णोण्ण सल्लावो हविस्सदि देव्वस्स अ

(अहो देवस्य संविधान विज्ञानम् । यद्येवं अनतःपुरात् बहिः आनीतायाः

कन्यायाः अन्योन्य सल्लापो भविष्यति देवस्य च ।)

मायामयः -- तथैव देवादेशं आचरामि ।

(इति निष्क्रान्तः ।)

मिश्र विष्कम्भकः

SaambarI - (appreciatively) Ha, how clever indeed is the Lord's ruse! If the maid is thus brought outside the antahpura, it should really facilitate a face-to-face talk with her.

mAyAmaya - So it is that I am getting off to do His bidding, dear.

(He leaves.)

(Mixed Interlude)



## SCENE 2

(ततः प्रविशति कामयमानावस्थो देवो विदूषकश्च)

(Enter Deva, showing signs of being deeply affected by love, along with the vidUshaka)

देवः -- (स्मरणं अभिनीय) इदानीं तस्याः

पृथुलतरनितम्ब लम्बमान स्नपन विराम निबद्धकुन्तलाग्रम् ।

अपि पुनरवलोकयामि तन्व्याः व्रत परिपूत मनोहरं शरीरम् ॥४ ॥

अस्याः तावत् औपम्यं असत्स्वभावाः कथं भजेरन्?

तस्या वक्त्ररुचोऽधिगच्छति गुरुद्रोही न चेत् चन्द्रमाः

शाखाचंक्रम निस्पृहा यदि पिकाः गृह्णन्ति वाङ्माधुरीम् ।

अभ्यस्यन्ति विलास संक्रममिभा मन्दा न चेत् मेधया

निश्चिन्वन्ति चला न चेत् मधुलिहो नीलालकप्रक्रियाम् ॥५ ॥

प्रायो मनोभुवस्तस्याःपावकास्त्राधिके दृशौ ।

जायते मम संतापास्स्मरणेऽपि तयोर्यतः ॥६ ॥

विदूषकः -- (स्वगतम्)

हन्त अत्तिमेत्तो मअणज्जरो देवस्स ।

(हन्त अतिमात्रो मदनज्वरो देवस्य ।)

(प्रकाशम् )



देव्व भवणासिणी सलिलासार सीदलं गलुलाअल शिहर पेरन्तोववणं पविसिअ  
विरह सन्दावं अवणेदु भवम् ।

(देव भवनाशिनी सलिलासार शीतलं गरुडाचल शिखर पर्यन्तोपवनं प्रविश्य  
विरहसन्तापमपनयन्तु भवान् ।)

देवः -- यदभिमतमाह भवान् । तदा दर्शय उपवनमार्गम् ।

विदूषकः -- इदो इदो भवम् । (इतो इतो भवान् ।)

Deva - (Just recalling)

Even now I am able to visualize the lovely girl's long hair! It had indeed extended right down along her broad back and how casually she had tied it up after her bath! And her lovely body appeared to me purer because of her austerities!

How can ignorant poets hope to find eligible standards for comparing with her?

How can the moon, whose deity is known to have betrayed his own teacher, be compared to the face of this wonderfully decent girl? How can the notes of the fickle cuckoo, which hops from branch to branch, be thought of in association with the sweet voice of this stable girl? How can the gait of the dull-headed elephant be compared with the lovely walk of this intelligent maid? How again can one think of another fickle creature, the black bee, which jumps from flower to flower, in finding a parallel for the lovely blackness of her tresses?

Has the mind-born god of Love fashioned her eyes to exceed the AgneyAstra in their power? Otherwise, how can I explain the heat in my body, when I merely think about her eyes?

vidUshaka - (to himself) Alas! The Deva's viraha fever is exceeding all levels!





(aloud) My Lord! Let us get into this wood in the neighborhood of the garudAchala peak. It is served by the cool waters of the bhavanASinI with which you can reduce the heat of your viraha to a certain extent.

Deva - You are so right. Come show me the path to this wood.

vidUshaka - Right this way please, Sir.

देवः -- (परिक्रामन् पुरोवलोक्य) सखे, पश्येदं वेदगिरि गरुडाचलयोः अन्तरे  
सानूनि अभितो भवनाशिनीं वसन्त रमानिरन्तरविहारभवनं चित्रवनम् ।

(प्रवेशम् नाटयन्) यदिह विहरतः कन्तोः अत्रत्यैः एव अनुबध्यते राजोपचारः ।

ददति मलयवाताः तालबृन्दोपचारं

रचयति कलिकाभिः छत्रमूर्ध्वं रसालः ।

परभृतपरिवाराः पाठकत्वं भजन्ते

कलयति मधुपाली काकली दोहलानि ॥७॥

अपि तिरश्चां अभ्यागारिकता,

(अन्यतोऽवलोक्य)

प्रतिविटपमटन्तः पल्लवान् हर्तुकामा

परभृत परिवाराः प्राप्य साकं प्रियाभिः ।

पृथुक चरित शेषान् एव तत्राप्यदन्तः

परिसर तरुवाटीं पर्यवष्टभ्रुवन्ति ॥८॥

विदूषकः -- देव्व, इदोवि पोप्फिणीएलदाए पडिबिम्ब सणाहं आलवालभाअणं





संपुण्ण मरदन्दघिदम् परगोहिअ महुअर दिआ परिदो पवग्गन्दि ।

(देव, इतोऽपि पुष्पिण्याः लतायाः प्रतिबिम्ब सनाथं आलवालभाजन संपूर्ण  
मरन्दघृतं प्रतिगृह्य मधुकरद्विजाः परितः प्रवल्गन्ति ।)

देवः -- (सस्मितम् ) अये तिर्यक्षु च स्वजाति धर्ममारोपयसि ।

(परितः पश्यन् सोत्कण्ठम् )

गुरुतरकुचकुम्भौ कोरके कोरकेऽस्याः

पदमवनिरुहाणां पल्लवे पल्लवे च ।

परभृत मिथुनानां पञ्चमे पञ्चमेऽहं

वचनमपि चहाहा विस्मरामि भ्रमामि ॥९॥

विदूषकः -- (सनिर्वेदं स्वगतम् )

अच्चरिअं एदं खु णिअलादो अण्णं वि दारुबन्धणं ताकेण वि ववएसेण इमस्स  
उत्तगण्ठमवनेमि ।

(आश्चर्यमेतत् खलु निगलादन्यदपि दारुबन्धनम् । तस्मात् केनापि अपदेशेन  
अस्य उत्कण्ठाम् अपनयामि ।)

(प्रकाशं, अन्यतो निर्दिशन्)

देव्व, इदोविलो एहि गलुलाअल सिहर रामणीअअम् ।

(प्रकाशं, अन्यतो निर्दिशन्)

(देव इतो विलोकय गरुडाचलशिकर रामणीयकम् ।)







Deva - (walking a few steps and looking in front) O friend, look at the streams of bhavanASinI adjoining the peaks of vedagiri and garudAchala and flowing right between them. Also look at this lovely woodland which seems to be the permanent abode of spring and of good fortune.

(Taking a few steps as if entering the wood) Look how the sylvan set up and the wild creatures are indeed offering royal comfort and hospitality!



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**Breeze and Music (pleasant place near Bhagawan NRusimhan sannidhi)**

The gentle breeze from the hills takes on the role of fans. The rasAla (mango) tree provides an umbrella with its fresh young blossoms just budding. The musical cuckoo groups too offer vocal greeting. The humming honeybees in turn provide lovely music.

Notice how these dumb creatures show patterns of family life.

These cuckoos, which are accompanied by their partners, hop together from bough to bough in search of tender leaf-shoots. With the shoots gathered, they live happily in the large tree branches, sustaining themselves only on whatever is left after feeding their young ones.

vidUshaka - Lord, here is a swarm of bees foolishly circling the reflection of





flowers in the puddles of pollen and nectar fallen from the flowers themselves which bloom on these lovely creepers!

Deva - Eh, are you not imagining the presence of your (humankind's) traits in lower forms of life?

(Looking around and with emotion)

Look friend, I find that all things around me here remind me of her loveliness. Every flower bud here reminds me of the large soft kumbhas, which are her breasts. In each tender leaf of the forest trees I see the texture of her delicate feet. In each panchama svara of every warbling cuckoo-pair, ha, ha, I hear her words.

vidUshaka - (feeling sorry and to himself)

It is astonishing how one seems to get out of a noose only to get tied to a log! I have to find some means to get the Lord out of His blues. Deva, please look here, how truly splendid is this peak of garudAchala!

देवः -- न संभावयति किम्? किं किमति परिचयः?

प्रकृतिपरममौग्ध्यात् पाशयन्त्रं च तन्त्रीं

सकलमपि च वीणां नालदण्डं विधाय ।

शबरवरकुमारैः साकमाखेटलोलाः

चिरमिह विहरन्ते सिद्धगन्धर्व बालाः ॥१० ॥

विदूषकः --

इदो दिदृष्ट दाणेण किदद्धअ वेआहल दाहिणपासे पसण्णपावणाइउववणाइ ।

(इतो दृष्टि दानेन कृतार्थय वेदाचलदधिण पाश्वे प्रसन्न पावनानि उपवनानि ।)





देवः -- (निर्वर्ण्य सप्रत्यभिज्ञम्)

एषा पर्णकुटी पराशरमुनेः एतत् वसिष्ठाश्रमं

प्रह्लादस्य मुनेस्तपोवनमिदं तत्पुण्डरीकोटजम् ।

वैधात्रस्य मुनेः निवेशनमिदं व्यासादिमानामिमे

प्राच्यां भागवताग्रणीः परिषदां पर्णालयाः पावनाः ॥११ ॥

विदूषकः --

किं कहेमि दाणिं अअलराअ माहप्पम् । जस्सिं दिव्वतवासिणोवि जोआणंद  
सोक्खंअणुहो होन्दि ।

(किं कथयामि इदानीं अचलराजमाहात्म्यम् । यस्मिन् दिव्यतपस्विनोऽपि  
योगानन्द सौख्यमनुभवन्ति ।)

Deva - Friend, look what is happening here because of long association and familiarity.

This makes me feel that there is nothing that should be considered impossible. The siddha and gandharva boys who are playing here with the local children of hunters have a natural lack of guile. In their innocence, they have converted their tantrI strings into nets and their veeNaa spindles into hollow shooting tubes (nAladaNDaas\*), to be able to roam about and hunt along with the Sabara youngsters.

vidUshaka - Come, Lord, and grace with your glances these bright woods, which have been made sacred by being close to and south of the ve-Ahala (vedachala) hill.

Deva - (Looking and with due regard)





Yes this cottage belongs to the sage parASara. This other is vasishtha's ASrama. This penance-grove belongs to sage prahlAda, and yonder is sage punDarIka's abode. This one over here belongs to sage nArada, the son of brahmA himself. The residences of vyAsAdi sages are all here too. By the association of these groups of the foremost bhAgavataas of yore, all these sites are truly sanctified.

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(\* Note: The revered author seems to have lived in the 15th century A.D. and the period of the romantic meeting between the chenchu tribal girl and SrI ahobileSa narrated in the story could well have been one or two centuries earlier. We cannot state with certainty that some form of hunting rifle was already being used by the chenchu hunters in the forests adjoining the then garuDachala hills, apart from bows and arrows and nets. It is tempting to translate the word 'nAladanda' into 'rifle', as has been done in the delightful and free Tamil rendering published already under the ahobila matha auspices. It will indeed be of interest to investigate the matter further.)

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vidUshaka - What indeed can I say of the greatness of this king among hills, where divine sages too have been realizing the soothing jo-ANanda (yogAnanda) (joy of yoga)?

देवः -- (अन्यतः परिक्रामन्)

पश्याग्रे भवनाशिनीं तटवतीं पापौघविध्वंसिनीं

स्वच्छस्वादु जल स्वभाव सुभगामन्तः प्रवाहामिमाम् ।

उन्मज्जन्त्यपरे च यत्र कतिचित् मज्जन्ति पुण्योदके

नित्यं केचन निर्वहन्ति नियमं देवर्षि पत्नीगणाः ॥१२॥

( संस्पर्श अभिनीय)





रसालनवमालिका कमलकैरवाशोकभू -

मरन्दरसकन्दली महितगन्धपाणिंघमः ।

मनोमम मनोभुवो युगपदत्रविस्तारितं

तनोति भवनाशिनीं तटवतीं तरङ्गानिलः ॥१३ ॥

(सधैर्यावच्छंभमिव) अनार्य दुर्ललित

याहि याहि पुनदूरे दूरे मारुत मारुत ।

आकुलःक्षुधयेदानीमासीत् तलिमपन्नगः ॥१४ ॥

विदूषकः -- (स्मृतिमभिनीय)

दाणिं तुह दलिम सेसोविअ अहंवि खुहाउलो संवुत्तो ।

(इदानीं तव तलिम शेष इव अहमपि क्षुधाकुलः संवृत्तः ।)

देवः -- (सस्मितम् ) सखे, उपपन्नमिदं यदभिलषितं तत्रैव चेतांसि ।

श्रुतिमहिभृतश्शृङ्गेऽपि वा भवनाशिनीं

पृषतशिशिरे कुञ्जे कुञ्जे गुहासु गुहासु या ।

किसलयमये तल्पे सलीलमुपेयुषा

चिरमिह मया साकं सा किं शयीत रमेत वा ॥१५ ॥

(इति मदन पारवश्येन स्वलित गतिमभिनयति ।)

Deva - (moving in another direction)

See before us the bhavanASinI with lovely riverbanks, capable of removing the







sins of all who come to her. Her waters are both pure and sweet just as her flow in her depths is naturally full of goodness. While many like to take a dip in it, the wives of divine sages are particularly keen to bathe in her purifying waters.

(Acting as if soothed by the river flow)

This gentle breeze carrying in its wake the pollen and fragrance of the five kinds of flowers mango, jasmine, red and blue lotuses and aSoka, on the banks of bhavanASinI, induces here and now a fear for the mind-born god of Love in my mind!

(Showing defiance and anger) Rogue wind! Crude fellow! Away with you! Get back real fast. My bed Adishesha is impatient with hunger, mind, he will just suck you up!

**vidushaka** - (recollecting) Right now, like your Sayana-Sesha, I too am famished!

Deva - (smiling) Each to his taste, of course! While you reflect on food, my mind is busy wondering how nice it will be if she and I can enjoy each other's company, sleeping together or just sporting, on each one of the vedAchala hill's peaks, each natural bower in the woods that is coolly sprayed by the bhavanASinI and each cave with its improvised tender-leaf bed.

(Appearing to be in extreme pangs of love, tripping as he walks)

**विदूषकः** -- (स्वगतम् सवैधुर्यम् )

गमणेण वि मअणेण वि दाणिं देव्वो दिढंपरीसन्तो ।

णीससिदि दिग्घदिग्धंसमेपि मग्गे पए पए खलदिम् ॥१६ ॥

(गमनेनापि मदनेनापि इदानीं देवो दृढंपरिश्रान्तः ।







निश्वसिति दीर्घ दीर्घ समेऽपि मार्गे पदे पदे स्वलिति ॥ )

(प्रकाशम् )

इमस्सिं फलिह गण्डशिलादल सणाहे माहवी मण्डव दुवारपेरन्ते मुहुत्तं वीसमिअ  
पवहन्तओ ज्झरासारसीहरेहिं विसमसिलातल संचरण परीसमं ओणेमो ।

(अस्मिन् स्फटिक गण्डशिलातल सनाथे माधवी मण्डप द्वारपर्यन्ते मुहूर्त विश्रम्य  
प्रवहन् निर्झरासारशीकरैः विषमशिलातल संचरण परिश्रमं अपनयावः ।

देवः -- तथा कुर्वः । (इति उपसृत्य निवसतः ।)

चपरितः पश्यन् ) विरहतापोद्दीपनानि इमानि काननानि ।

वने वने च मधुपाः मधुपे मधुपे स्वराः ।

स्वरे स्वरे च मे भावाः भावे भावे मनोभवः ॥१७ ॥

(परितो निर्वर्ण्य )

यत्र यत्र ममालोकः तत्र तत्रापि मे प्रिया ।

स्मरोऽनुतापात् चक्रे किं तन्मयं भुवनत्रयम् ॥१८ ॥

(इति निमीलिताक्षः संकल्पमनुभवन् प्रलपति ।)

चरणयुगलीमङ्गे संवाहयति निवेश्य वा

चिविटय पुनःपीठी संवीजयेत्यनुशास्य वा ।

स्तनमकरिका मुद्रा संभावितोरसमद्य मां

परिजनपदे योक्तुं बाले तवावसरो न वा ॥१९ ॥





विदूषकः --

ही ही संकल्प समागदं तं पच्चक्खिदं विअ संत्तयिदुं पवुट्ठो ।

(ही ही संकल्प समागतां तां प्रत्यक्षितामिव सान्त्वयितुं प्रवृत्तः ।)

देवः -- (उन्मील्य चक्षुषी) हा निष्करुणे किरातराजनन्दिनि किमकारणे कोपः?

उपसृत्यपुनं अपसरन्तयास्ते मया किमपराद्धम् अथवा

मन्दा गतिर्मदवदक्षिकुचौ च कुम्भौ

दन्तौ कपोलफलकौ करसम्पदूरु ।

त्वं हस्तिनी तदपि किंचकितासि गन्तुं

हा हन्त हन्त विदितं हरिशब्दयोगात् ॥२० ॥

प्रिये न भेतव्यम् । (इति तदन्वेषणाय उत्थातुं इच्छति । )

**vidUshaka** - (to himself) (deeply concerned) Exhausted both by walking and by the intensity of His love, my Lord seems to heave long sighs and to trip even on very even grounds!

(aloud) We have been walking for quite a while on uneven rocky terrain, made slippery by water droplets sprayed by the wild waterfalls. Let us take these marble seats just outside this mAdhavI maNdapa and relax for a muhUrtam.

Deva - Yes, let us do so. (He sits down.)

(looking around) Oh these forests do indeed pour oil over the fires of my viraha!

I find bees in each forest and every bee is humming. Every note of the hum of each bee is charged with emotions and each emotion influences my mind!





(taking a few glances all around)

Wherever I allow my eyes to roam, in every such place I see my beloved. Did the god of Love fill the three worlds with her out of a fellow-feeling for me?

(He closes His eyes, experiences His lot and moans.)

O young girl! Has the time not yet come for you to ask me to place your two feet on my lap so that I may massage them, or to order me to fan and soothe your back? Is it not time for you to embrace me tightly so that my chest gets the enjoyable proximity to the makarika jewel on your breasts? Should you not take me on as your servant straightaway?

vidUshaka - Oh, He has proceeded to comfort and speak lovingly to the girl in his imagination as if she were just in front of him!

Deva - (opening His eyes) Oh, heartless girl, daughter of the king of hunters, why are you unreasonably angry with me? What did I do wrong that you have vanished like this after appearing before me momentarily?

Or, can it be that you took fright in my name 'Hari', which, of course is also the name of a lion? Is it because, like a female elephant, you also have a slow charming gait? Your eyes too are full of mada (they are intoxicating) like those of an elephant. Your breasts do resemble the humps of an elephant's head. Your teeth light up your cheeks and your thighs do resemble the elephant's trunk Are you frightened?

Dearest, do not have any fear. (He tries to go and find her.)

विदूषकः -- (देवस्य हस्तमवलम्ब्य)

दाणिं तुह पावुडजणस्सव्व सुण्ण हिअअत्तणम् ।

(इदानीं तव प्राकृतजनस्येव शून्यहृदयत्वम् । )





देवः -- (सोद्वेगम् ) तत् तदानीं तनमेव जानीहि ।

श्रुतिविततौ श्रुतिलग्नं रागे रागान्वितं लये सलयम् ।

समजनि मनो मदीयं सङ्गीतावसर एव तन्वङ्ग्या : ॥२१ ॥

सरलगमकसन्धैः चारुसंगीतबन्धैः

मम हृदय कुरङ्गी मन्दचैतन्यभङ्गीम् ।

सपदि विरचयन्ती सन्निधावानयन्ती

तदनु सुवदना तामाहरन्ती प्रयाता ॥२२ ॥

विदूषकः --

ताए सजादीए अणुरूवं आअरिदम् ।

(तया स्वजात्याः अनुरूपं आचरितम् ।)

देवः -- न शक्नोमि दुर्लभप्रार्थितं आत्मानं धारयितुम् । तर्हि तदुपलम्भे को  
वाभ्युपायः?

vidUshaka - (holding the Lord's hand), What is happening to you? Your mind is  
as troubled and confused as that of any ordinary person!

Deva - (excited) Let me tell you what a state I am in. When she sang, I  
listened. I got attracted to the rAga, then the laya, then the mind just went  
over to her and glued itself to the music she was producing.

She produced such lovely gamakas, such pretty music, that my mind which  
followed it like a deer had no chance of escape. She brought it into her fold  
and carried it away with her.





vidUshaka - She acted as her kind had to, of course.

Deva - I cannot stand this inability to get my wish gratified. What do you think is a good plan to get to her?

विदूषकः -- ( स्वगतं सानुस्मरणम्)

एदंवि वम्महुम्माइणा विसुमरिदम् ।

(एतदपि मन्मथोन्मादिना विस्मृतम् ।)

(प्रकाशम्)

देव्व समरपक्कणं पडि पेसिदपुरवो मायामओ । दाणिं सोवि तुह पिअतमं  
बहिरुजजाणं आणयिस्सदि ।

ता तत्त अम्हेहिं उवसप्पिटुं जोअमाआसत्तिमणुसुमरुदु भवम् ।

(देव्व शबरपक्कणं प्रति प्रेषितपूर्वः मायामयः । इदानीं सोऽपि तव प्रियतमां  
बाह्योद्यानं आनयिष्यति । तस्मात् तत्र आवाभ्यां उपसर्पितुं  
योगमायाशक्तिमनुस्मरतु भवान् । )

देवः -- (सप्रत्ययोल्लासम्) सखे सम्यक् आह भवान् ,तथा भवतु । दृढचित्तः  
किञ्चित् मुकुलिताक्षो भव ।

(इति योगमायाविद्यां अभिनयति ।)

विदूषकः -- (उन्मील्य चक्षुषी)

ही ही किमेदं आच्चरिअं आच्चरिअम् । देव्व, तुम्ह माआबलेण खणमेत्तांहि  
गलुलाअलादो समरपक्कणमुत्तरेण बहिरुजजाणं उवगदम् ।





यही ही किमेतत् आश्चर्यं आश्चर्यम् । देव, तव मायाबलेन क्षणमात्रे  
गरुडाचलात् शबरपक्कणमुत्तरेण बाह्योद्यानं उपगतौ स्वः ।)

देवः -- (पुरोऽवलोक्य) सखे, पश्येदं अभिनववसन्त रमानिरन्तर सौभाग्य  
चित्रीयमाणं आरामरामणीयकम् ।

vidUshaka - (thinking to himself) Oh, the love-struck Lord has forgotten,  
then?

(aloud) Deva, You had already sent mAyAmaya to the sabara king's place. By  
now he must have brought her out to the garden outside the palace. All you  
have to do now is to think of and marshal your yogamAyAsakti to be able to get  
near her place.

Deva - (brightening and smiling) Well said, my friend. So be it. Now just close  
your eyes for a while with your mind controlled.

(Saying these words, the Deva goes through the yogamAyA exercise.)

vidUshaka - (opening his eyes) Oh what a wonder this is! Deva, In just a  
moment you have brought us both all the way from galulA-a (garuDachala) to  
the gardens outside and north of the samarapakkanam (sabarapakkanam,  
hunter-town) by the power of your yogamAyA!

Deva - (looking in front) Friend, Oh, here is a lovely recreational garden. It  
seems to be depicting, as in a picture, the splendor of the new vasantalakshmi  
(fine advent of spring).

विदूषकः --

देव, सच्चंचालपितं तुम्हेहिम् । जं दाणिं अहिण वानदिण्ण महुवासवासरदाए  
दोहल धूवादिमायास मन्दरेण कन्दलिद विविह पल्लवकुसुम फलसंमगा







होन्दिपाअवा ।

(देव, सत्यं आलपितं युष्माभिः । यत् इदानीं अभिनवावतीर्णं मधुमासवासरतया  
दोहलधूपादि मायासमन्तरेण कन्दलित विविधपल्लव कुसुम फलसमग्रा भवन्ति  
पादपाः ।)

देवः -- (परितः पश्यन् सानुस्मरणाभ्यसूयम् )

तन्वी श्लिष्यति दोहले कुरवकं तत्पुण्यशीलो ह्ययं

गायत्येव शनैः प्रियालुनिकटे सायं सुजन्मा न किम् ।

धत्ते दृष्टिविनोदनानि तिलके धन्योऽथ मेवाऽधुना

माकन्दं मृदुपाणिना स्पृशति चेत् मान्योदयोऽयं न वा ॥२३॥

विदूषकः -- (स्वगतम्)

अम्हे अचेदणाणंवि अणोकहाणिं उवरिं असू आवेसो देवस्स ।

(अहो अचेतनानामपि अनोहानां उपरिं असूयावेशो देवस्य ।)

देवः -- (पुनर्विमृश्य)

पश्यामि तामिह ददर्श वन श्रियं यां

शुश्राव यत् पिकरुतं तदहं शृणोमि ।

छायाद्भुमं यमभजत् प्रमदा भजेतं

प्रायस्तयैष सुतरां उप भोग भेदः ॥२४॥





विदूषकः --

देव से खणमेत्तेणव्व साहाविअं उपभोअ सोख्वं अणुभविस्ससि ।

(देव अस्याः क्षणमात्रेणैव स्वाभाविकं उपभोग सौख्यं अनुभविष्यसि । )

देवः --

अनवद्य गुणनिबन्धां आवाहितमदनमूलमन्त्रकलाम् ।

आनन्दमूलिकामहमधुना पश्यामि किं न हृष्यामि ॥२५॥

(नेपथ्ये)

अलमलं सहिओ मुहरत्तणेण ।

(अलमलं सख्यौ मुखरत्वेन ।)

देवः -- (आकर्ण्य सकौतुकम् ) कोऽयमुत्तरेण मालतीमंडपं आलापः?  
(पुनर्विभाव्य) अथवा, कौमुदी मन्तरेण कुतः प्रसादसौलभ्यं? यतः तस्या एवेदं  
आलपितं तत् आवां अस्याः सह सखीभ्यां विस्त्रम्भ कथितं अन्तरितावेव  
श्रोष्यावः ।

(इत्युभौ तथा कुरुतः ।)

**vidUshaka** - Deva, you spoke the truth. The trees right now do appear full of tender and green leaves, fragrant blossoms and fruit in great variety and plenty, because you have ushered in the first month of spring season. Perhaps there has been no need of rituals such as Dohala or Dhoopa by maidens to prompt and encourage these trees!

Deva - (looking around and enviously reflecting) Oh, this kuravaka (henna) tree





is indeed fortunate to have had her to do Dohala to it. This priyALu tree has a blessed life too; for she sang to it for its flowering. And her glances have comforted and blessed this tilaka tree. This mAKanda tree was gently soothed by the touch of her hands, how lucky it has been!

**vidUshaka** - (to himself) Alas, there is passionate envy in Deva's mind even towards these inanimate trees!

Deva - (reviewing the scene)

I see the splendor of the forest which she too has seen and enjoyed. I hear the notes of the cuckoo which she must have heard also. Perhaps she has rested under this same tree whose shade I am enjoying. The only catch is that we have been enjoying all this individually and separately.

**Vidushaka** - Oh, in just a few moments, you are going to get proper and natural enjoyment of all this in her company.

Deva - Am I really going to see soon this treasure house of impeccable virtues, who appears to have invited on to her personality the basic skills of the ways of love, and whom I verily visualize as the herb of joy? Am I going to have this pleasure?

(At the curtain)

Friends, won't you stop shouting?

Deva - (listening and with eagerness) What is this cry from the northern side of the mAlatImandapa? (Looking again) O where else except from the face of the moon would one expect to find comforting coolness? O this surely is her voice only! Come let us hide ourselves somewhere and listen to what she says to her companions.

(Both hide accordingly)





(ततः प्रविशति सह सखीभ्यां शुकमनुसरन्ती वासन्तिका ।)

(Enter then vAsantika in pursuit of a parrot and accompanied by her companions)

वासन्तिका --

हला तुम्हेंहिं मुहरत्तणेण ओसारिअदि एसो कणइल्लो ।

(सख्यौ युवाभ्याम् मुखरत्वेन अपसार्यते एष शुकः ।)

चतुरिका --

एत्थ वाअडपलाअणं अम्हेसु कहां आरोवेसि? तुह सद्दालसद्दो एव्व ओरज्झदि ।

(अत्र शुकपलायनं अस्मासु कथं आरोपयसि? तव नूपुरशब्द एव अपराध्यति ।)

देवः -- (सानुस्मरणकौतुकम् ) अयमग्रतः शुकवेषधारी मायामयः, अस्य तावत्  
अनर्घतर रमणीयानि अङ्गानि ।

विद्रुमकण्ठं चञ्चुः नीलोपल शकलमक्षिपक्ष्मयुगम् ।

अरुण मणि मयमङ्गं मरकतमङ्घ्रियुगमस्य गाङ्गेयम् ॥२६ ॥

भ्रमरिका --

हला सिविणअ विप्पलद्धे इमो इमो गहीदो गहीदो त्ति दाणिं वि विप्पलद्धा इमिणा  
दूरं आणीदा ।

(सखि स्वप्न विप्रलब्धः अयमयं गृहीतः गृहीतः इति इदानीमपि विप्रलब्धा  
अनेन दूरमानीता ।)





विदूषकः --

देव्व तिहुवणवञ्चओ तुमं इमाए सिविणअ विप्पलम्भओ आसि ।

(देव त्रिभुवनवञ्चकस्त्वं असयाः स्वप्नविप्रलम्भकः आसीः ।)

देवः -- अलं अन्यथारोपेण ।

vAsantika - O this parrot is nervous of your shouts!

caturika - Why are you blaming the parrot's flight on us? It is the sound of your anklets that is to blame.

Deva - (observing and eagerly recalling) Yes, this is our mAyAmaya who has taken on the form of a parrot. And every part of his body is just impeccably beautiful!

His beak is the neck of coral; his two eyelids are petals of blue lotuses; his emerald green body seems to be decked with gems the color of dawn; his two feet are pure gold!

bhramarika - Friend, the one whom you saw in the dream you thought you had caught! Now you have been led a long distance by this one, whom you have been deluding yourself that you will catch!

vidUshaka - Deva, did you, whose leelas can fool all three worlds, cheat this poor girl through a dream?

Deva - Enough of your accusations!

वासन्तिका --

हला सहीओ तरुमूलं तरिआए मए आसण्णो एसो पुसिअ पक्खञ्चलो वि

उड्डअण लाडवेण मं वञ्चेइ ।





(हला सख्यौ तरुमूलनानन्तरितया मया आसन्न एष स्पृष्टपक्षाञ्चलोऽपि उड्डयन  
लाघवेन मां वञ्चयति ।)

**देवः** -- अयमिदानीं प्रकृतवेषोचित विभ्रमाभिनयेन बलवदेनां प्रलोभयति ।

चञ्च्वा समुल्लिखति पक्षपुतम् धुनोति

विस्तारयत्यपि विकस्वररोमहर्षम् ।

आस्फालयत्यपि महीतलमीषत् ईषत्

उड्डीय सञ्चरति लभ्यमिवैष पाणेः ॥२७॥

**शुकः** --(बाला शोकस्कन्धमारुह्य परितः पश्यन् अनतिदूरे देवं निर्वर्ण्य स्वगतम्)

आः कथमिवागतं देवेन । बलवत् आयासिता चेयं ष्वामिनो हृदयवल्लभा ।

तदमुष्या विस्मयकृते आलोचनास्पदमिदं पद्यं गायामि ।

भ्रमरिका -- (सविस्मयौत्सुक्यम्)

हला सअं गातुं वि अ कहवि राअबन्धं आलावेदि एसो वअदो ।

(सखि स्वयं गातुं इव कमपि रागबन्धं आलापयत्येष शुकः ।)

**शुकः** --

प्रकटित हिरण्यदानः प्राप्तप्रह्लाद संभ्रमोदारः ।

पूरयतु वाञ्छितं ते पुरुषकङ्ठीरवो विभुः कोऽपि ॥२८॥

**देवः** -- (स्वगतम्) उभयार्थानुबन्धि सन्दर्भमुपक्रान्तं अस्याः भावमवगन्तुम् ।

vAsantika - Oh, friends, I chased this parrot moving close to the shades of







the trees. Just now I thought I had almost got its wings in my hands, but it has managed to escape and is deceiving me!

Deva - By making up his movements well in line with his disguise, this fellow is forcibly taking the girl on a chase!

He pecks away with his beak, flutters his wings, and displays an extended trembling of his body. Periodically he strikes the earth with little dives and flies low enough as if he can easily be caught by hand.

The parrot - (to himself) Oh, the Lord has arrived here, has He? His beloved too has become quite tired running after me. I shall now surprise her with this thought provoking song.

bhramarika - (surprised and curious) Look at this parrot, friend, it is moving its face as if about to break out into a song!

The parrot - May the Lord who is a lion among men, whose charitable disbursements of wealth are well known (who destroyed the demon king Hiranya), as was His generosity towards the devotee Prahlada who sought His help (as was His generosity blended with joy) fulfill your heart's desire

Deva - (to Himself) A chance has now been provided for me to know her mind, because of these words which carry two meanings.

वासन्तिका -- (स्वगतम्)

केवलं उक्ताणुवाअणं एआणं जाइधम्मो । अम्हे किं एअं एअस्स सुइलअ  
सुरविसेसोपेअं सङ्गीअम् ।

(केवलमुक्तानुवदनमेतेषाम् जातिधर्मः । अहो किं एतत् एतस्य श्रुतिलय  
स्वरविशेषोपेतं सङ्गीतम् ।)





चतुरिका --

हला संगीअ लखणीए तुज्ज वल्लहनिदेश पअत्तम्मोत्तूण कहांदाणिं सङ्गीअ  
श्लाहणम् ।

(सखि सङ्गीत लाक्षणिके तव वल्लभनिर्देश पदार्थमुक्त्वा कथमिदानीम् सङ्गीत  
श्लाघनम् ।)

विदूषकः --

अविक्कहं मम्हं वअणाविसासिणे तुम्ह चतुरिआ वअणेन संसओ परिच्छिण्णो ।  
(अपि कथं मम वचन विश्वासिनस्तव चतुरिकावचनेन संशयः परिच्छिन्नः ।)

देवः -- इतः परमपि अस्ति किञ्चित् वेदितव्यम् ?

*vAsantika* - Generally parrots can only repeat what they hear. How does this  
one sing a competently with sui-i (Sruti) and la-a (laya) all in place.

*caturika* - Friend, you do not know what good music is, but don't you get the  
significance of the Lord's message in the parrot's words? Why are you  
bothered about the excellence of the music?

*vidUshaka* - Deva, you did not believe my words. Now have your doubts been  
set at rest when you listen to caturi-A (caturika)?

Deva - After this what is there to learn further?

वासन्तिका -- हला चउरिए तुह अवुप्पण्णतनं मइ कहां आरोवेसि? जं एसो  
सत्तसिलेसेण केवलमहोबिलेसरं गवियोवमाणं कअरि कस्सविणि अप्पहइणो  
माहप्पं उद्दारेदि ।





(सखि चतुरिके तव अव्युत्पन्नत्वं मयि कथं आरोपयसि?)

यदेष शब्दश्लेषेण केवलं अहोबिलेश्वरं गम्योपमअनं कृत्वा कस्यापि निजप्रभोः  
माहात्म्यं उद्घाटयति ।)

शुकः -- (स्वगतम् ) अहो एतस्याः सकृद्ग्राहिता । यदनया कवि हृदयं  
यावदवधार्य पर्यायेण संक्षिप्य संशितः शब्दार्थः । तस्यामदागमनं निवेदयामि ।

(प्रकाशम्) भद्रे स्वस्त्यस्तु ।

वासन्तिका -- (स्वगतम्)

अस्स खु उत्तरप्पच्चुत्तरेहिं पज्ज पूरणदूढं एसा पीठिआ अत्ताणेणव्व इमस्स  
समाअम निआणं ओ गच्छामि ।

(अस्य खलु उत्तरप्रत्युत्तरेः पद्य पूरणार्थं एषा पीठिका आत्मनैव अस्य  
समागमनिदानं अवगच्छामि ।)

(प्रकाशम्) को वा तुमम्?(को वा त्वम्?)

शुकः -- अयि सुभगेऽहोबिलेन्दोः शुकोऽहम्

वासन्तिका -- (सबहुमानम् ) कि आओएत्थ? (किं आगतोऽत्र ?)

शुकः -- नित्यं तव नव वनाराम वाटीषु वस्तुम् ।

वासन्तिका -- किं जाअं तत्त ? (किं जातं तत्र ?)

शुकः -- देवो न गणयति मां पूर्ववत्

वासन्तिका -- तं किमत्थम् ? (तत् किमर्थम् ?)





शुकः -- विश्लेषात्

वासन्तिका -- (सकातर्याभ्यसूयम्) सोविकाए ? (सोऽपि कस्याः ?)

शुकः -- तव हि ।

वासन्तिका --

मह कहो तारिसो भाअहेओ ॥ (मम कुतस्तादृशं भागधेयम् ॥)२९ ॥

vAsantika - Friend caturi-e (caturike), why are you trying to transfer your ignorance on to me? Using words of two meaning, this bird is singing about the greatness of its own boss, using ahobilesara (ahobilesvara) as a worthwhile example.

The parrot - (to himself) Oh how well this girl understands what she hears! She has really gone into the heart of my poem and got the real meaning of all its words. Let me show my appreciation. (Aloud) Good girl, may you prosper!

vAsantika - (to herself) This seems to be this bird's introductory statement to complete the message contained in his poem through a conversation. Let me myself initiate the talk. (aloud) Who are you?

The parrot - O gracious lady, I am a parrot belonging to the Moon (the Lord) of ahobila.

vAsantika - (with due regard) What brought you here?

The parrot - I wanted to come and reside



I am the parrot belonging to the Lord of ahObila





permanently in the gardens of your new rest house.

vAsantika - Why do you have to do that?

The parrot - The Deva does not care for me any more.

vAsantika - Why is that?

The parrot - It is because of his viSlesha grief (grief of separation).

vAsantika - (In fear and feeling jealous) From whom, may I know?

The parrot - Only from you!

vAsantika - How can I be that fortunate?

विदूषकः -- देव्व वि इदं वा वेइद्व्वम् । (देव विदितं वा वेदितव्यम् ।)

देवः -- (सप्रत्ययकौतुकम् )

परिभ्रमसि किं मनः प्रकृतिरन्तरालम्ब्यतां

प्रसीदफलदो विधिः प्रमदमेतु पञ्चेन्द्रियी ।

मनोजविधुमाधवाः मम समानुरागामिमां

वितेनुरनुतापिनो विरहवह्निकुण्डे मयि ॥३० ॥

vidushaka - Deva, I hope you have now learnt what you had to know.

Deva - O mind! Why are you still restless? You belong inside me. Stay there. Destiny is gracious enough to bestow our desire on us. Let all the senses celebrate with you. As I burn in the fire of viraha, I realize that all the three deities, chandra, manmatha and vasanta, who are in charge of love, are keen on bringing this girl, who is also in love with me, closer to me.

भ्रमरिका -- हला अविदह्वाइणि भअवदी विण्णाणवदी । जं दाणिं ताए इमस्स





वि फणितं एकं होदि ।

(सखि अवितथवादिनी भगवती विज्ञानवती ।यत् इदानीं तस्याः अस्यापि फणितं एकं भवति ।)

वासन्तिका --

क इ णाम होन्ति एरिसाओ आसासण परम्परा ओ ।

(कति नाम भवन्ति ईदृश्य आश्वासन परम्पराः ।)

bhramarika - Friend, our bha-avadi viNNAnavadi (BhagavatI vij~nAnavatI) speaks no lies. See how her predictions completely match what this parrot says.

vAsantika - You do indeed have a lot of such words with which to comfort me.

देवः -- (सकौतुकम् )

मया खलु जितं मकरकेतु राज्ञा धरो

ममाद्य सफलं तपो मम परिप्रसन्नो विधिः ।

अपेक्षितदुरासदा पुनरहो वियोगाकुला

स्वयं मम समागमं सुवदनेयमाकाङ्क्षते ॥३१॥

विदूषकः --

इमस्स नि आण इमाए संकप्प विप्पलम्भओ तुमम् ।

विरहिजनामरिसणो मअणो वि ।

(अस्य निदानं अस्याः संकल्प विप्रलम्भकस्त्वम् ।







विरहिजनामर्षणो मदनोऽपि ।)

देवः -- (निर्वर्ण्य सकौतुकम् )

तीक्ष्णपातिभिरपाङ्गसायकैः मर्मनिर्मथन नर्मसाधिका ।

धैर्यवञ्चनपरा ममाग्रतो दृश्यते हृदय पश्यतोहरा ॥३२ ॥

विदूषकः --

देव्व मह बम्हणस्स आसीसावअणप्पहावेण ओदरदि तुह मणोरहो सिद्धिपअम् ।

(देव मम ब्राह्मणस्य आशीर्वचनप्रभावेण अवतरति तव मनोरथः सिद्धिपदम् ।)

देवः -- (सवितर्कम् )

वीक्षासैव मनोभवास्त्र निगम व्यापार पारङ्गता

सूक्तिः सैव सुधोर्मिका विहरण स्वातन्त्र्यनिस्तन्त्रिका ।

तन्वङ्ग्याः स्तनमण्डलौ पृथुतरौ तावेव यद्यन्मया

दृष्टं तत्सकलं तदेव किमहो देहे नवः पाण्डिमा ॥३३ ॥

विदूषकः --

अलं विलम्बेण । उवसप्पदु भवम् ।

(अलं विलम्बेन । उपसर्पतु भवान् ।)

देवः -- (तथेति पादमूलात् निर्गत्य अन्वेषणं नाटयन् )

अहो कति नाम लङ्घितानि काननानि

(सर्वाः संभ्रान्ताः निर्वर्णयन्ति ।)





Deva - (with eagerness) I have won! I have conquered the god with the makara banner (god of Love)! My penance (patience) has been rewarded! Fate is partial and kind to me. This girl with the lovely face who is unattainable to all who seek her hand has felt grief at parting (after seeing me in her dream) and eagerness in meeting me once again.

**vidUshaka** - What is back of all this? One is you, who incited desire in the heart of this maiden; the other of course is ma-aNa (madana), who torments beings in viraha.

Deva - (with eager glances)

O my heart, I see before me the girl who conquers the beholder, as her sharp arrow-like side glances disarm his inner resources, trick him and down his courage.

**vidUshaka** - Deva, it looks as if my brahmanic blessings are indeed taking effect and your heart's desire is being realized.

Deva - (reflecting)

Her glance, as before, is outstanding as the mind-born Love-god's weapon-play. Her speech, steeped in right values, is at the same time playful and artless. Her lovely breasts, well grown, continue to fascinate me. Nothing that I had seen in her earlier has changed now. But there is this new white glow in her.

**vidUshaka** - All right. Let us not delay anymore. Do move forward.

Deva - (agreeing, stepping out of the tree-shade and pretending to look for something)

We appear to have crossed quite a few forests, have we not?

(All present are surprised by His sudden appearance.)

**चतुरिका** -- हला तुह फलग्गाही भाअहेओ ।





जं दाणिं वक्खत्थलाहरण क्कोत्थुहमणिक मललोलुव चञ्चरीअ सरिस  
सिरिवच्छलञ्छणो कञ्चण वसण रोइ रिंछोलिया सबल णव जलहरा णील  
कलेवर कन्ति पुरो एसो एव्व सो महाभाओ ।

(सखि तव फलग्राहि भागधेयम् ।

यत् इदानीं वक्षस्थलाभरण कौस्तुभमणि कमललोलुपचंचरीक सदृश  
श्रीवत्सलाञ्छनः काञ्चनवसन रोचिरिञ्चोलिका शबल नव जलधरानील कलेबर  
कान्तिपूर एष एव स महाभागः ।)

भ्रमरिका --

आम चतुरिए आम । जं एसा सिविणअ विप्पलम्भअं दट्टव्वण जह कहिदवदी  
तह एव्व इमस्स वेसो दीसदि ।

(आम् चतुरिके आम् यदेषा स्वप्न विप्रलम्भकं दृष्ट्वा यथा कथितवती तथैव  
अस्य वेषो दृश्यते ।)

चतुरिका -- हला तुह हिअअवल्लहो वाअदाणुसरण ववसेण जिदसुअसारिअं उमं  
एव्व अहिलसन्तो परापडदि । ता अहिगमिअ तं संभावेहि ।

(सखि तव हृदयवल्लभः शुकानुसरण व्यपदेशेन जितशुकसारिकां त्वामेव  
अभिलषन् परापतति । तस्मात् अभिगम्य तं सभावय ।)

catirikA - Friend, you do indeed have the luck to win. This great person before  
us must indeed be the Lord. Look at the jewels on His chest! The kaustubha  
gem is there along with the lotus flower (the seat of lakshmi); hovering all





around it like a fond bee, the SrIvatsa mark (of lakshmi's love)! Look at the splendor of His person shining blue like a newly formed cloud, clad as it is in a yellow garment woven with gold!

bhramarika - Yes, caturi-e (caturike), yes! This person's appearance completely matches the description that she gave when she talked about her dream.

caturika - Friend, the king of your heart used the excuse of following his parrot because he desires you and is after you. You have certainly defeated parrots and sArika birds in terms of His preferences.

देवः -- समुचितमाह चतुरिका । सैषा जित शुकसारिकेति ।

असिता कचे कुचाग्रे हरिता रदनेऽसिताऽधरे रक्ता ।

पीता वपुषि ममाशयपञ्जरं अधिवसति पञ्चवर्णशुकी ॥३४ ॥

Deva - caturika spoke properly. Of course this girl is ahead of parrots and sArikas.

With her hair black, nipples green, teeth white, lips red and complexion golden yellow, this five-colored parrot has been nicely caged in my heart!

वासन्तिका --

हला चउरिए किमेषो परिहासकोसल आअरिउं ओसरो? अहवणखु तुमं उवालहेमि किन्तु तं जणं एव्व । जो ओविणअ आरहिए अगएहिं हिं मं विप्पलम्भेहि ।

(सखि चतुरिके किमेष परिहासकौशलं आचरितुं अवसरः? अथवा न खलु त्वां उपालभे । किन्तु तं जनमेव यः स्वप्नमारभ्य गतागतैः मां विप्रलम्भयति ।)

vAsantika - Friend caturi-e (caturike), is this the time for joke-play? Again,





why should I find fault with you? I should rather blame that person who tortures my mind by coming and going as He likes since I had that dream.

विदूषकः --

एसा खु बहुहा विप्पलद्धा णअण पहावदिण्णं वितुमम् । ण वीससदी जं दअणिं  
वि तुमं तं ति एव्व निदिसदि ।

(एषा खलु बहुधा विप्रलब्धा नयनपथावतीर्णमपि त्वां न विश्वसिति यत्  
इदानीमपि त्वां तमित्येव निर्दिशति ।)

देवः -- (सकातर्योत्कण्ठम्) हा हन्त! किं करणीयम् ? आतङ्कपङ्के निमग्न इव मे  
मनोरथः ।

विदूषकः --

किं करणीयं एव्व जेण केणवि पअरेण ।

(किं करणीयं एव येन केनापि प्रकारेण । )

देवः -- (सोत्कण्ठमुपसृत्य) विषमशरवैजयन्ति वासन्तिके किंकरे मयि कृतं  
अकृताघसां आरोपणेन । केली निकृष्टमरालिके प्रकटित पक्षोल्लासा मानसमेव  
मम आसीदतु भवती । पञ्चशरकाञ्चन पाञ्चाली हृदयरञ्जनाय प्रपञ्चय विलास  
सञ्चरणम् । तरलता रहित तटिल्लते तमालरुचिघन अपघनमलं कुरु मे ।

वासन्तिका -- (सहर्षं स्वगतम् )

ओसियं अणेण वुणतेणव्व ओअव्वं सो सिविणअ विप्पलम्भओ केवलं मह  
लोअणगोअरो आसी । एसो खु इमाणं संहीणं विलखहणपहं ओरइ ।





(अवश्यं अनेन पुनस्तेनैव भवितव्यम् । सः स्वप्नविप्रलम्भकः केवलं मम  
लोचनगोचरो आसीत् । एषः खलु अनयोः सख्योरपि लोचनपदं अवतरति ।)

(इति मन्दाक्षकूणिताक्षी निवृत्य परापतितुं इच्छति ।)

**vidUshaka** - Deva, you have now clearly disclosed who you are to her. But this girl, who has been shaken badly in mind, is not able to believe what her eyes behold.

Deva - (showing fear and anxiety) Alas, what can be done? The chariot that is my mind seems to have encountered a patch of mire and got stuck in it.

**vidUshaka** - What? Something has to be done surely, one way or the other!

Deva - (Moving forward, with feeling) vAsantike, you are like the vaijayanti garland of the god of love, who uses strange arrows! Why do you blame this servant of yours for something that he has not done? Lovely swan that slipped away from our sport! Do come back and occupy my mind, displaying the joy in your wings! Favorite golden pAnchAli doll of kAma who uses five arrows! Spread out the wares of your love-sport to delight your heart which is really that of a golden warrior-doll of kAma with his five arrows. O lightning-creeper without the unpredictability of lightning! Decorate my tamAla-tree-like body by wrapping yourself like a cloud on it.

**vAsantika** - (to herself in joy) O this must certainly be He, no one else. Of course, when he appeared in the dream, he was visible only to me. Now He seems to be visible also to my companions.

(She takes a brief look, then a side glance, and turning, attempts to get away)

भ्रमरिका --

एसो तुम्ह विप्पलम्भवअणं सुदवन्तो त्ति किं णु ससङ्गं णिवुत्तम् ।







(एष तव विप्रलम्भवचनं श्रुतवान् इति किं नु सशङ्कं निवृत्तम् ।)

( वासन्तिका सविनोदं तिर्यक् आहितकटाक्षं भ्रमरिकामवेक्षते ।)

चतुरिका -- (सविनोदम् )

अए देवदा पसाअमारहिअ तुह हिअअ वञ्चण णिवुणं तं पारिहरिअ अम्हाणं  
उवरिं किं एदं कोवाणुसङ्गादो कुडिलावलोअणम् ।

(अये देवता प्रसादमारभ्य तव हृदय वञ्चन निपुणं तं परिहृत्य आवयोरुपरि  
किमेतत् कोपानुषङ्गात् कुटिलावलोकनम् ।)

विदूषकः --

एसा तुह मणोरह सिद्धीए वेला । जं दे कादव्वं किं होदु ।

(एषा तव मनोरथ सिद्धेः वेला । यत्ते कर्तव्यं कृतं भवतु ।)

देवः -- (सानुरागबन्धं वासन्तिकाहस्तमवलम्ब्य)

अनेनापि कृतार्थः स्यात् असाविति किमञ्जसा ।

परसंपरिवृत्तासि सर्वावयवसुन्दरि ॥३५॥

अपिच

ममेदृशीमपि दशां स्नेहार्द्रा किमुपेक्षसे ।

चित्रमेतत् न ते तन्वि चित्रभूरत्नदीपिके ॥३६॥

भ्रमरिका --

अये पिअवअस्स एदाए अङ्गजं लक्खणं भावेदु भवम् ।





(अये प्रियवयस्य एतस्या अङ्गजं लक्षणं भावयतु भवान् ।)

देवः -- सातिशयसुषुमारति स्वरूपायां अस्यां किं लक्षणीयानि लक्षणानि ।

भृङ्गारुचामरसरोरुह तालवृन्त

माल्यासनाम्बुज मनोहरपाणि पद्माः ।

पार्श्वं स्थिताः युवतयः परशीलयन्ति

नक्तं दिवं नवनवान् उपचार भेदान् ॥३७॥

bhramarika - Are you perhaps worried that He has heard all your confused utterances? Is that why you are turning back?

(Pleased, but at a loss, vAsantika looks daggers at bhramarika.)

caturika - (jokingly) Hello, from the time you were graced with a boon from the goddess and up to this moment, this is the person who has been playing with your heart! Why do you take out your anger on us and glare at the two of us?

vidUshaka - This now appears to be the moment of achievement for you! Go ahead and do what has to be done.

Deva - (With great love, catching hold of vAsantika's hand)

Pretty girl, all your limbs are lovely. Have you quickly decided that this much happiness in our meeting will be adequate for both of us? Is that why you are turning your back on me?

Also, why are you indifferent to my present piteous condition, when I am totally overwhelmed with love? O gem-set lamp in the hands of the mind-born god of love! Is not your conduct very strange?





bhramarika - Dear Sir, you must appreciate what a beautiful person this girl is.

Deva - Is it necessary at all to point out the loveliness of your friend's body? Her beauty is unsurpassed and equals that of ratI.

You know that very soon she is going to be served by beautiful young maids-in-waiting. These girls will carry golden chAmaras, fans made of lotus petals, garlands and loose lotus flowers in their lotus-like hands. They will seat her on a grand chair, stand on either side and overwhelm her with service by night and by day.

शुकः -- संयक् इदं अधुना श्लेषगर्भ आभ्यां अभिहितम् ।

चतुरिका --

हला कैमुदिअण्ण एण तुह लक्खणं ईरअन्तस्स पारितोसिअं णीवीदाणं करेहि ।

(सखि कैमुतिकन्यायेन तव लक्षणं ईरयतः पारितोषिकं नीवीदानं कुरु ।)

भ्रमरिका -- (समन्दस्मितम्)

एसा ओसियं काटुं एव समुत्पण्ण करङ्गुलि घम्मे अअववएसेण दाणसलिलं गहिदवदी ।

(एषा अवश्यं कर्तुमेव समुत्पन्न कराङ्गुलीधर्मोदकव्यपदेशेन दानसलिलं गृहीतवती ।)

वासन्तिका -- (स्वगतम्)

लज्जा णिज्जिदाए मह कुदो तारिसो विहवो?

(लज्जा निर्जितायाः मम कुतः तादृशो विभवः?)





देवः -- (सानुरागं वासन्तिका मुखं उन्नमय्य)

आलम्ब्याधर पल्लवमाकाङ्क्षे तन्वि ते द्विजोत्कर्षम् ।

उद्धाह्योरुभरं चिरमतनु विषाद परमपि लघूकुर्वे ॥३८॥

मध्यमालिङ्गिते तन्वि मनःसिंहासने स्थितः ।

उरोजांश्लेषणान्मेरोरुपरि स्थितिमादधे ॥३९॥

चतुरिका --

तं किं ण जाणासि आप्पडिसिद्धं अणुमदं एव्व त्ति ।

(त्वं किं न जानासि अप्रतिषिद्धं अनुमतमेवेति ।)

(नेपथ्ये)

अज्ज विवच्छा वासन्तिआ णाअदत्ति सणेह सालिणीं परिवडदि भट्टिदारिआ ।

अंहहे कइदवं आअरिन्तेण सुएण कि अन्तं दूरं आणीदा ।

(अद्यापि वत्सा वासन्तिका नागतेति स्नेहशालिनी परितपति भर्तृदारिका । अहो

कैतवमाचरता शुक्रेण कियत् दूरं आनीता ।)

शुकः -- (स्वगतम् ) हन्त महान् प्रसादः । अनया मम कैतवं ज्ञातम् ! तस्मात्

इह स्थातुं अनुचितम् ।

(इति मायाबलेन तिरोहितो भवति ।)

The parrot - The hidden meaning in what you say is indeed enjoyable.

catuRIKA - Friend, should you not give a suitable reward to the Lord here for





praising your beauty indirectly by the kaimudi (kaimutika) technique? Why don't you offer him your waistcloth? (Why don't you offer yourself to him?).

bhramarika - (smiling gently) Look at her perspiring fingers! That water is the arghya for the gift she is making of herself to you!

vAsantika - (to herself) Could I be that lucky? I am too overcome by bashfulness.

Deva - (raising vAsantika's face gently and with love) My beautiful girl! I shall pull your tender lips to mine and taste them. I shall marry you and lighten the burden of your big anxieties. My mind is already sitting on a throne embracing you and feels it is on top of the Meru mountain because of the pleasure induced by your contact.

caturika - Do you not know, Sir, that whatever is not objected to should indeed be taken as permitted.

(Behind the curtain)

Oh, vAsantika's mother is complaining out of her fond affection that her child vAsantika once again failed today to turn up on time! The deceitful parrot seems to have dragged the girl all this way!

The parrot - (to himself) Ha, what a commotion! This girl calls me deceitful, too! Staying back here will not do me any good.

(He disappears using his magical powers)

भ्रमरिका --

आसण्णखु भट्टिदारिआए परिआरिआ ता अणुमण्णे इमाए गमणस्स ।

(आसन्ना खलु भर्तृदारिकायाः पारिचारिका । तस्मात् अनुमन्यस्व अस्याः गमनाय ।)





देवः -- कर्तव्यं किं विलम्बेन?

सरल्यौ --

सुमरिदव्व बहुले इअं वि तुंहेहिं सुमरिदव्वा ।

(स्मर्तव्यबहुले इयमपि युषमाभिः स्मर्तव्या ।)

(इति निष्क्रान्ताः)

(वासन्तिका पदान्तरे त्रिकमर्धं निवर्त्य विलोकयन्ती कथंचित् चक्षुराकृष्य गच्छति ।)

bhramarika - The Lady Mother's maidservant has arrived. Therefore, Deva, allow this girl to leave.

Deva - Why delay, if that is what has to be done?

The companions - You have a number of things to keep in your mind. But do not forget this girl among all that you have to bother about.

(They all disperse. vAsantika also takes three steps forward, half turns and looks back, then reluctantly withdraws her eyes and moves ahead)

देवः -- (सोत्कण्ठम् )

तिर्यङ् निवर्तितं गलं दृशि मे दृशौ स्वौ

सन्धाय धैर्यमपकृष्य पुरः प्रयाता ।

विदूषकः --

तुंहेहिं पुढमरसस्स संकित्तण मेत्तेण मए बीअरसोवि सुमरीअदि ।







(युष्माभिः प्रथमरसस्य संकीर्तन मात्रेण मया द्वितीयरसोऽपि स्मर्यते ।)

देवः -- किं तत्?

विदूषकः -- (संस्कृतत्माश्रित्य)

प्रत्यस्त्रमोधयित् लक्ष्यविबोधमुक्त

मुक्तायुधामदनमूलबलोत्तमेन ॥४० ॥

देवः -- अवितथमाह भवान्

प्रबोध धैर्यं प्रमुखं महाबलं

विभिद्य लज्जा कवचं विधूय च ।

कटाक्ष कुन्तेन निजेन मे मनो

निगृह्य भूयः प्रतिगृह्य सा ययौ ॥४१ ॥

अहमिदानीं अणुदूरीं रहितं आरामं अपगतानर्धमणिं आकरमिव अवलोकयामि ।

तत् किमत्र अवस्थानेन ॥

इति निष्क्रान्तौ ॥

॥ इति वासन्तिका परिणय नाटके तृतीयोऽङ्कः ॥

Deva - (with emotion) She turned her neck just a little, looked at me, blended my look into hers, robbed me of all my courage and has gone!

vidUshaka - Your outpouring carries the first (SrngAra) rasa. It puts me in mind of the second (hAsya) rasa.

Deva - How is that?





vidUshaka - (breaking into samskrta speech)

The god of Love tried every weapon in his armory to fix you and failing, realized he had the best support in this girl and using her, he has caught you now.

Deva - Well said, my friend.

My substantial strength consisting of wisdom, courage and related qualities was totally broken by this girl using her shield of bashfulness and the spear of her glances. She has captured my heart and gone away with it.

This rest place (garden in the woods) looks empty without the beautiful girl who has such a slender waist. It resembles the ocean bereft of its treasure of natural gems. Why should we tarry here?

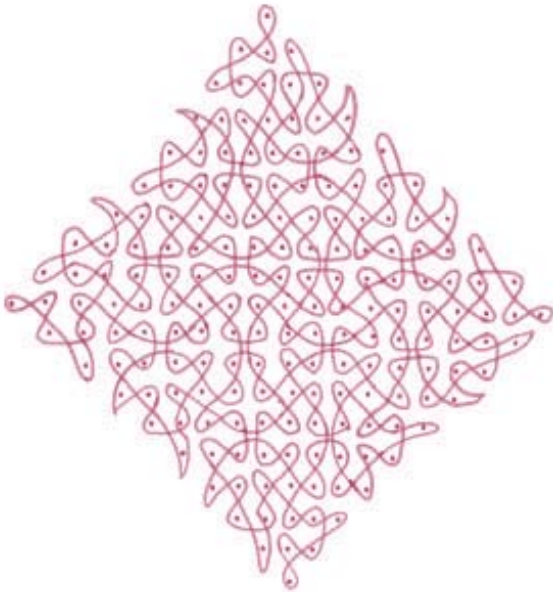
(All exit)

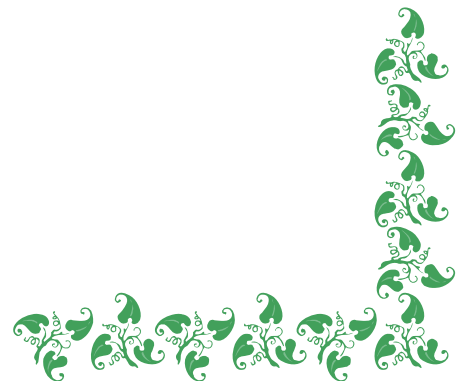
End of Act 3 of the play vAsantika pariNayam





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॥ श्रीः ॥

॥चतुर्थोऽङ्कः ॥

Act 4

SCENE 1

(ततः प्रविशति भ्रमरद्वयम्)

(Enter a bee-couple, bhramara and madhupriya)

मधुप्रिया --

अज्जवुत्त का वा गई अम्हाणं?

(आर्यपुत्र का वा गतिः आवयोः?)

अकिसल समुल्लासं अमिठोठपोप्पर सोअअम्

अकुसुम समुब्भेअं आधूअ झज्झर पल्लवम् ।

अवग अफलम् साहामेत्तावसिट्ठ महीरुहं

अहह जणिअं एअं सव्वं सुपव्वपुरिवणम् ॥

(आकिसलय समुल्लासं आमृष्ट पुष्परसोदयम्

अकुसुम समुद्भेदम् आधूत झझर पल्लवम् ।

अपगतफलं शाखामात्रावशिष्टमहीरुहं

अहह जनित मेतत्सर्वं सुपर्वपुरीवनम् ॥१ ॥)

भ्रमरः -- उपवनेषु अन्येषु गरुडाचलसन्निहितेषु । अन्यत्र कुत्र वा प्रवर्तते कु







सुम फलोद्भेदवार्ता?

मधुप्रिया --

जोअवज्जेण सअल उऊणं किं णिमित्तं एण्हं चित्तवणे सण्णहाउम् ।

(यौगपद्येन सकल ऋतूनाम् किं निमित्तं इदानीं चित्रवने सन्निधातुम् ।)

भ्रमरः -- किमन्यत् । अनुशासनमेव भगवतो नृकण्ठीरवस्य शिशिरोपचार  
परवशायाः वनदेवतायाः ।

मधुप्रिया --

तातं ह एव्व जइ किं एण्हं गन्दव्व कण्णा आहिं णारहिइ इअसम अकुसुम  
समुब्भेअं हेउअं संगीअअम् ।

(तस्मात् तथैव यदि किमिदानीं गन्धर्व कन्यकाभिः नारभ्यते असमय कुसुम  
समुद्भेद हेतुकं संगीतकम् ।)

भ्रमरः -- बहुधा श्रुतचरापत्य प्रत्यापत्ति निमित्तं यथापुरं लक्ष्मीं आराधयितुं  
महीतलमवतीर्णो गन्धर्व राज इति । चिरकालविरहित कुमारिका दिदृक्षया तं  
अनुससार गन्धर्व यौवतम् ॥

मधुप्रिया --

तह एव्व सव्वं वि अवच्छसणेहो वच्छलावेइ ।

(तथैव सर्वं अपि अपत्यस्नेहो वत्सलयति ।)

भ्रमरः -- सर्वेषामपि प्रनष्टस्य वस्तुनः प्रत्यापत्तौ प्रहृष्यति मनः । किं पुनः





अपत्यस्य?

मधुप्रिया --

जणआओ अइरिच्चीअइ, धूवा सणेहो जणणीए ।

(जनकात् अतिरिच्यते दुहितृस्त्रेहो जनन्याः ।)

किञ्च गन्धव्वराअ महिसी धण्णेन समं गलन्त वाहजला

ददुठघन चिर विजुप्त आलिङ्गिअ किणतूसहि कुमारीम् ॥

(गन्धर्वराज महिषी स्तन्येन समं गलद्वाष्पजला ।

दृष्ट्वा चिरवियुक्तां आलिङ्गय किंन तुष्यति कुमारीम् ॥२॥)

भ्रमरः -- अमुना किं अप्रकृतेन प्रसंगेन? सम समय सर्वतु सामग्री विचित्रीयमाणं  
चित्रवनं गत्वा तत्रैव तुष्यावः ।

॥ इति निष्क्रान्तौ ॥

मिश्र विष्कम्भः ॥

madhupriya - My Lord, what indeed is to become of us now?

There are no more charming tender leaf-shoots on these trees and no fragrant flowers either! Indeed it seems that there is no scope of flowers or tender shoots to appear at all! Naturally there are no fruits either on these drying, leafless branches. Only the barren branches are left, alas! What is happening to this wood of (supavvas) suparvas?

bhramara - Yes, if you leave the upavanas that are really close to garudAchala, where is the question of finding flowers or fruits growing anywhere in these parts?





**madhupriyA** - People say that all the seasons have assembled together in (cittavaNa) citravana right now! How can it be?

**bhramara** - How else? The vanadevatA is deeply committed to the SiSira reception for bhagavAn nrsimha and this is her order to the other seasons.

**madhupriyA** - Is it not usual for her to get help from (gandavva) gandharva damsels to make music to the trees so that they flower even out of season? Why has she not done it this time?

**bhramara** - Oh, the entire bevy of young gandharva girls has followed their king to earth looking for their long lost princess. You see the gandharva king had lost his precious daughter who was born after he had served elders patiently for long and been blessed by them. To offer worship to Goddess lakshmi and get back his daughter the king has taken birth on earth.

**madhupriyA** - Yes, indeed. All forms of life display this intense love for their young ones.

**bhramara** - Any person is delighted to get back his lost possession. Is there any need to describe the joy when it is a lost child?

**madhupriyA** - You know that a mother is fonder of her daughter than the father.

When the (gandavva) gandharva queen found her long lost daughter, how she embraced her and wept! Her tears of joy flowed in great streams and mingled with the milk that started flowing out of her breasts out of love!

**bhramara** - Why waste time on idle talk? Let us get on to the lovely citravana where all the seasons are assembling simultaneously and so strangely, and let us enjoy ourselves there.

(Both make an exit)

(Mixed Interlude)





## SCENE 2

(ततः प्रविशति कामयमानाऽवस्थो देवो वनदेवता च ।)

(Enter Deva appearing lovelorn, along with the vanadevatA)

वनदेवता --

पश्याग्रतः परिमल द्रविणोपहार भारावहेन मरुता विहितानुसारः ।

मारायपल्लवपुटी परिकल्प्यमान सेवाञ्जलिः समुपयाति शनैर्वसन्तः ॥३॥

देवः -- मधुमासज्यौतिषेको मनसिज देवस्य शास्त्रसंपुटिकाम् ।

स्फुटयंस्तद्गुणपाठात् पथिकदृशोऽश्रुवृष्टिमभिवहति ॥४॥

(विभाव्य च)

शिशिर विहार विनिर्गम सूचक कोकिलकुहुकुहुमुखराः ।

अयुतजनैरसहायैः अपनीयन्ते कथं वसन्त निशाः ॥५॥

किं अमुना मनोजहतक सहकृत्वनात्र वसन्तेन

वनदेवता -- घर्मोऽयं पुरतोऽभ्युपैत्युपनयन् मल्लीजपाकोरकान्

देवः -- तदिदमाकाङ्क्षित शीतलिम्नः पुनरनलसन्निधापनम् ।

vanadevatA -Lord, do look at this gentle approach of Spring (vasanta) with unopened leaf shoots in the trees acting out his anjali for you like folded palms. In his wake wafts in vAyu, bearing tributes in the form of the sweet scents of flowers.

Deva - Oh, has the month of chaitra (madhu) arrived? Like an astrologer opening his palm leaves, this month is opening the first leaves of the book of





the god of Love, and as the reading proceeds, people on the way (who miss their loved ones) shed tears copiously.

(Then appearing to think some more)

As the cuckoos sing to herald the end of the play of the SiSira season, how many tens of thousands of helpless hearts, pining away in separation, have to spend sleepless nights in the vasanta season?

Any way, why do I bother now about this vasanta, who is just a companion of the cruel god of Love?

vanadevatA - All right, here then is summer (grIshma) in front of you, carrying jasmine and hibiscus blossoms.

Deva - Just when I am looking for something to cool me, why should I throw fire on myself?

वनदेवता -- सोऽयं वारिदपूर्णकुम्भसहितः कालोऽपि धर्मात्ययः ।

देवः -- अत्र किमस्य प्रस्तावो मित्रतिरस्करण बद्धकङ्कणस्य ।

वनदेवता -- सोऽयं शारदवासरस् सुलभयन् आशा प्रसादोदयम्

देवः -- किं अनया वियुतजन वत्सरीकृत मुहूर्ततया सार्थाभिधानया शरदा?

वनदेवता -- हेमन्तः शिशिरागमेन सहितः कालोऽयम् आलोक्यताम् ॥६॥

देवः -- उभावपि हि शत्रू इव बहिःशीतलौ अन्तः सन्तापयतः ।

vanadevatA - Then, here you have the heat-quenching rain (varsha) with clouds in place of the water-filled pitchers (pUrnakumbha) to welcome you.

Deva - Why do you take this fellow's name here? Has he not taken a vow of rejecting mitra? (mitra is a word meaning the Sun as well as a friend)





vanadevatA - Blessing the realization of heart's desires here is the season of Sarat.

Deva - What can he do for me, this Sarat? Is it not his nature to lengthen one muhUrta into one year for the virahis?

vanadevatA - And here is hemanta, who has come alongside SiSira who had arrived here already!

Deva - Both have the nature of enemies; heat inside with an appearance of being cool without!

वनदेवता -- (स्वगतं सव्यथम् ) हन्त प्रत्युत विरहसञ्ज्वरोद्धीपनं सकलऋतु  
सन्निधापनम् ।

आशाङ्क्य सञ्ज्वरक्रान्तिं अस्य नाभी सरोरुहे ।

ईहेत भारती जानिरितरन्नलिनोदरम् ॥७ ॥

तदिदानीं केन वा विनोदयामि एनं ?

(सानुस्मरणम्) भवत्वेवम् तावत् ।

(प्रकाशम् ) अत्र तावत् उत्तरेण चन्द्रमणिशालां बालोद्यानाभ्यन्तर निर्मायमानं  
कौसुमं सदनं आसीदतु भवान् ।

देवः -- (तथेत्युपसृत्य आलोकितं नाटितकेन)

निषद्या गन्धानां अपि जडिम साम्राज्यनगरं

मृदिम्लामस्थानं प्रथमरस संकेतभवनम् ।

मधुश्रीशुद्धान्तो मनसि शय भद्रासनपदं







प्रसूनागारं नः प्रमदयति संमोहयति च ॥८॥

वनदेवता -- अत्र हिमसलिलसेक शीतलं पुष्पमयं तल्पमुपसर्पतु भवान् ।

देवः -- (उपसृत्य कुसुमतल्पवासं नाटयन् तापमभिनीय)

अग्रे कदम्बमुकुलं वकुलं च पश्चात्

पार्श्वद्वये कुरवकाण्यरविन्दमूर्ध्वम् ।

निध्यायतो मम निवास इहातिशेते

पञ्चाग्निमध्य चिरकालतपः प्रयासम् ॥९॥

वनदेवता -- किमिह निखिलेन्द्रियानन्द निर्वाहकेऽपि न रज्यते चेतः?

देवः --

नवं शयनपल्लवं न वितनोति चापल्लवं

वितानकृतसारसं वितनुते च ना सारसम् ।

न मे वकुलवासना भवति क्लृप्त जीवासना

मदन्तिकविहारिणी यदि वधूर्मनोहारिणी ॥१०॥

(पुनर्विभाव्य) कथं प्रतर्क्यते मनसोऽपि दूरतया तया सह विहारः ।

(इति मूर्च्छामभिनयति ।)

वनदेवता -- (सकातर्यम् )

हन्त अतिपर्यवसितानि परिमलद्रव्यानि तथा कन्दली भवत्युपरि सन्तापः ।

ईदृशेऽपि समये चिरयति वासन्तिका प्रवृत्ति जिज्ञासया प्रयतो भगवतः प्रियसखो





गालवोऽपि ।

(ततः प्रविशति गालवः ।)

vanadevatA - (to herself in sorrow) Alas! My arrangement to have all the seasons assembled here simultaneously has had the unexpected effect of increasing the separation pangs of Deva. The way his fever is increasing, I am afraid the husband of sarasvatI would be thinking of leaving the lotus on Deva's navel and seeking another seat.

Now, how shall I humor Deva? (recalling something) Maybe this should be tried. (Then speaking aloud) Deva, just north of candramaNisAIA, within the park there is a flower garden recently created. Why don't we go there?

Deva - (Saying, "All right" and pretending to inspect the place)



**Karanja nrusimhar enjoying Karanja vanam (Pongamia trees)**

Oh, this bower of flowers pleases us and also intoxicates us. It is filled with fragrances and is the very capital of cool comfort. Softness and gentleness





reside here. It is the ideal Love-terrace. Obviously vasantalakshmi lives here. The god of Love must be firmly established here as well.

**vanadevatA** - Do get on to this florally decked bed, which is kept cool with icy water spray.

**Deva** - (Approaching, pretending to smell the flower-decked bed and also showing the heat of his grief)

I see kadamba blossoms in front, vakulas behind, kuravakas on both sides and lotuses on the canopy. Still somehow I have a feeling that I am in the midst of the panchaAgni (the five fires), which are difficult to realize even by the performance of great penance.

**vanadevatA** - My efforts at organizing all round enjoyment for your senses have failed to soothe your mind, have they not?

**Deva** - True. The new bed of leaf-shoots does not feel like tender leaf at all. The canopy you have designed with so much taste does not bring taste to my mind. I fail to grasp the smell of the fragrant vakula flowers, which seem only to dry up my life-breath! I might be able to sense these pleasures if only that girl could be with me!

(Reflecting again) How is it that my mind continues to go after that totally unattainable girl?

(Seems to become unconscious for a few moments)

**vanadevatA** - (frightened) Alas! All the carefully chosen fragrant materials have only managed to increase the separation pangs of Deva. His dear friend gAlava is also unfortunately away and not back yet. Deva seems to have sent him to find out vAsantika's mind.

(The vidUshaka, gAlava enters just then and offers his respectful greetings.)





(गालवः) विदूषकः -- (प्रणम्य)

आसण्णे कल्लाणे कहं वा तुह एरिसो आतङ्को?

(आसन्ने कल्याणे कथं वा तव एतादृश आतङ्कः?)

देवः -- (आश्रुतिमभिनयन् किञ्चिदुद्धुध्य)

सा सुभगा सा सुमुखी सा सरसा चेति तामनघाम् ।

स्मरति मनः पतति मुखं त्रुटति धृतिस्तदनु गलित चैतन्यम् ॥११ ॥

विदूषकः -- (स्वगतम् )

अंहहे बलवद्धु अण्णदो सङ्कन्त हि आत्तणम् ।

जं दाणीं उवष्टिदस्स मे व अणे वि अणा अरो ।

किं वि उच्छहिं भणामि ।

यअहो बलवत् खलु अन्यतः सङ्क्रान्त हृदयत्वम् ।

यत् इदानीं उपस्थितस्य मे वचनेऽपि अनादरः ।

किमपि उच्छैः भणामि ।)

(प्रकाशम् )

आसण्णे कल्लाणे कहं वा तुह एरिसो आदङ्को ?

(आसन्ने कल्याणे कथं वा तव एतादृशः आतङ्कः?)

देवः -- (आकर्ण्य निर्वर्णयन् सहर्शम् )

आः सखे आसन्न इति कल्याण पदात् प्रथमं प्रयोगः कारणतः प्रथमं





कार्यसिद्धिरिव अभिनन्द्यते ।

विदूषकः --

देव्व बलिङ्गु तुह सूसूसापरिसन्ता वणदेवदा

पेसणिज्जा कल्लाण किदे गलुलाअल वणप्पएसमलंकादुम्

(देव बलवत्तव शुश्रूषापरिश्रान्ता वनदेवता प्रेषणीया कल्याणकृते गरुडाचल

वनप्रदेशमलंकर्तुम् !)

देवः -- तथैव गच्छतु भवती ।

(वनदेवता “तथा” इति निष्क्रान्ता ।)

vidUshaka (gAlava) - Achieved! The wedding! How is it you appear worried even now?

Deva - (still hearing only partially and getting slowly out of his trance)

My mind continues to reflect on that blameless girl, "O she is auspicious, fair of face, so attractive!" As it thinks of her thus, my mouth dries up. My will power and courage seem to leave me one after the other.

vidUshaka - (to himself) How powerful is the effect of losing one's heart to another! I am right here before him and he does not seem to hear my words! All right, let me speak louder! (Aloud) Achieved! The wedding! What are you still worried about?

Deva - (Listening and happily aware) Friend, you have used the word "Achieved" in the beginning itself and clearly indicated fruition of our objective!

vidUshaka - Deva, this (vaNadevadA) vanadevatA appears to have become quite exhausted, trying to serve you. I think you should now send her to galulAala





(garudAchala) to get the woodlands there decorated for wedding preparations.

Deva - Yes, of course. You may please go, dear lady.

(vanadevatA nods, "yes" and gets away)

देवः -- कथं भवदीय नयनपथं अवतीर्णा लावण्यामृतलहरी विरचिताभिषेका  
सौगन्धिक सौगन्ध्यवह सहजसौरभ्य चन्दनानुलेपना सौकुमार्य  
कुसुमालङ्कृतिसंभाविता तरुणी अनुकृतिसंसेविता रागोदय दीपिकाऽऽराधिता  
रतिरमणराज्याधिदेवता ।

विदूषकः --

सुणोदु भवम् । पुरवं जद्ध देवदा अदण निक्खुडब्भन्दर माहवी नि उज्जे ताये पुधम  
दंसणे तुम णिगूहिय थि ओ । तस्सिं एव्व विवित्त रमणिज्जे सही अणेहिं विहिद  
सिसिरोव आरा वि अविसिट्ठ तावादिरे आ दिट्ठा ।

(श्रुणोतु भवान् । पूर्वं यत्र देवतायतन निष्कुटाभ्यन्तर माधवीनिकुञ्जे तस्याः  
प्रथमदशनि त्वं निगूह्य स्थितः । तस्मिन्नेव विवित्तरमणीये सखीजनैः विहित  
शिशिरोपचारापि अविसृष्टतापातिरेका दृष्टा ।)

देवः -- ततस्ततः ।

विदूषकः --

वअणोवआरलीलं वारेदि सहीजणेण किअमाणम् ।

अङ्गे मणोहवाणल संदीवण सज्झसेणविअ बाला ॥







(व्यजनोपचारलीलां वारयति सखीजनेन क्रियमानां

अङ्गे मनोभवानल सन्दीपन साध्वसेनेव बाला ॥१२ ॥)

देवः -- (सविषादहर्षम्)

संतप्ता हृदि चेत् प्रिया मम मनस्संजायते शीतलं

तन्वी चेत् तरलां धिया मम मतिस्स्थैर्यं समालम्बते ।

अङ्गं चेत् सुदृश कृशं मम रसादभ्येति पोषं वपुः

सुभ्रूर्माद्विरहव्यथानुभवतश्शोच्यापि हर्ष्यापरम् ॥१३ ॥

ततस्ततः ।

Deva - How did vAsantika appear to you, my friend? Was she not like waves of nectar, freshly bathed by her attendants, made fragrant by the application of fine smelling cosmetics including sandal paste of the surabhi variety and decked by lovely flowers? Was this lamp among young women, who is capable of generating love even in onlookers and who verily rules over the kingdom of the god of Love, well attended by her companions?

vidUshaka - Please listen. Do you remember your standing hidden in the (mAHavI) mAdhavI bower near the temple of the (devadA) devatA? At the same beautiful place, I saw her standing on this occasion too, completely oblivious to the (sisirova-ArAs) SiSira upachAras by her companions.

Deva - Then?

vidUshaka - I found that she was saying "no" to the maids who tried to serve her with a fan. I noticed that she was indeed suffering badly from the fire of longing.

Deva - (simultaneously sad and pleased) when I learn that my beloved felt the





warm pangs of separation in her heart, my mind becomes cool with satisfaction. If you tell me that the charming girl appeared to have lost her wits in love, my brain somehow becomes steady. Hearing that she has lost weight out of her suffering, my body becomes nourished and stout. That my girl with the lovely brows is suffering from viraha is regrettable, but still satisfactory as it points to the strength of her love.

And then?

विदूषकः --

“हला वासन्तिष् आलोअन्ति लीलावणसोहणं आअणूणअन्ति महुअर सङ्गीदं ओहरन्ति विविहकुसुमाइं सलीलमत्ताणं विणोएहि” त्ति सहीहिं अब्भत्तमाणा एदं भावपज्जं कहिदवदी ।

(“सखि वासन्तिके आलोकयन्ती लीलावनसौभाग्यं आकर्णयन्ती मधुकर सङ्गीतं अपहरन्ती विविधकुसुमानि सलीलमात्मानं विनोदयधे” ति सखीभिः अभ्यर्थ्यमाना एतद्भावपद्यं कथितवती ।)

देवः -- (सविस्मयोत्कण्ठम् ) तत्कथं कथय ।

विदूषकः --

सुणोमि पिअपञ्चमं रइवणीलआमण्डवं

भआमि मलआनिलं सहि करेमि वा संमुहम् ।

थणे घुसिणकद्दमं मलअअं विलिम्पामि वा

पिओ जयि समाअआं अहअ णाअओ वा खणे ॥





(श्रृणोमि पिकपंचमं रतिवनीलतामण्डपं

भजामि मलयानिलं सखि करोमि वा संमुखम् ।

स्तने घुसृणकदर्दमं मलयजं विलिम्पामि वा

प्रियो यदि समागतो अथच नागतो वा क्षणे) ॥१४ ॥

देवः -- अनागमे एवं आचरणकामता केवलं साहसिकता ।

विदूषकः -- (सवितर्कम् )

अदि सीदलेसु वत्थुजादेसु अहिलासा कहां साहसिअदा?

(अति शीतलेषु वस्तुजातेषु अभिलाषः कथं साहसिकता?)

देवः -- साहसिकतेति किमुच्यते

चन्दनं विरहिणां विनिन्दनं

चन्द्रिका कदनवीततन्त्रिका ।

मन्मथो भवति हन्त हन्मथो

मालिका विरहतापमूलिका ॥१५ ॥

विदूषकः --

अणुहृदं तुंहारिसा एव जाणन्ति न खु अंहारिसा ।

(अनुभूतं युष्मादृशा एव जानन्ति न खलु अस्मादृशाः ।)

देवः -- ततस्ततः

vidUshaka - Her companions told her, "Friend (vAsanti-e) vAsantike, look at





this lovely play-park in the woods; listen to the music of the bees and gather these different flowers to feel good and entertain yourself!" In reply, she gave this verse bhAvapajja (bhAvapaya).

Deva - (with eagerness and full of feeling) Tell me, what did she say?

vidUshaka - She sang thus:

"I shall listen to the sweet notes of the cuckoo. I shall enjoy the comfort of the (la-Amandavam) latAmaNDapam, friend. I shall welcome the breeze from the mountains with open arms. I shall apply on my breasts the fragrant sandal-paste of the mountains. All this, of course, if my lover turns up. Otherwise, in a moment, I...."

Deva - When I have not yet reached her, what she wants to do is truly quite courageous.

vidUshaka - (as if arguing) Where is the question of courage in planning to use and enjoy cool substances, Deva?

Deva - Are you really wondering where the courage lies? I will tell you.

Sandal paste for virahis is scandalous. Moonlight is for them relentless torture. The god of Love makes them mad. A flower garland acts like a root for nurturing the viraha grief.

vidUshaka - Oh, only experienced people like you would know all this, not persons like me.

Deva - Tell me more.

विदूषकः --

हला अणिम्मिद परिकम्मविसेसा अंगेसु कहां अणवेक्खासि त्ति सहीए  
आपुच्छमाणा अहिलंमअवअवं विणिन्दिअ णयण एव्व अहिणन्दिदवदी ।





(हला अनिर्मित परिकर्माविशेषा अंगेशु कथं अनपेक्षाऽसि इति सख्या  
आपृच्छमाणा अखिलमवयं विनिन्दन्ती नयनमेव अभिनन्दितवती ।)

भूअमज्झे भुअमज्झो अहरे अहरो वि ऊरुणा ऊरुं ।

नहि मिलइ किन्तु मिलियं तस्सरखुणेत्तेण महविणेत्तं ति ॥

(भुजमध्ये भुजमध्ये अधरे अधरो ऊरुणा ऊरुः ।

न हि मिलति किन्तु मिलितं तस्य खलु नेत्रेण ममापि नेत्रमिति) ॥१६ ॥

देवः -- अहमिव स्मरति वा सापि प्रकल्पित रस विलासोत्तरङ्ग  
परस्परदृष्टिसङ्गम् ।

(पुनर्विभाव्य)

साकूतं सकृदानतं सललितं साचीकृतं सादरं

सानन्दं सरसं सरागमलसं सभ्रूलताकुञ्चनम् ।

प्रेयस्याः यदपाङ्गितं सुघटितं प्रेम्णा ममालोकने

तन्मे नर्म तदेव मे शुभपदं तन्मे परं दैवतम् ॥ १७ ॥

ततस्ततः ।

विदूषकः --

कदावि ण्णाणभोअण लेवण मण्डणेषु एसा णरज्जति । पिअ सहीजन विनोअणेषु

णप्पसज्जदि णाहिलसदि लीलासु अलालनं वि ण कुणदि पडि वअणं वि ।

सहस्सहासहीहिं आअरिदा केवलं तावादिरेणसिणपक्खचन्दरेहव्व किस





पण्डरसरीरा सिसिरसेआसीदल तलसाइणीथन्डिल विहिदलुण्डणा मोह  
बहमज्झट्टा होदि ।

(कदापि स्नान भोजन लेपन मण्डनेषु एषा न रज्यति । प्रियसखीजन विनोदनेषु न  
प्रसज्यते । नाभिलषति लीलाशुकलालनमपि । न करोति प्रतिवचनमपि ।  
सहस्रधा सखीभिराराधिता केवलं तापातिरेकेण कृष्णपक्षचन्द्रलेखेव  
कृशापाण्डुरशरीरा शिशिरजलसेकशीतलस्थलशायिनी स्थण्डिलविहितलुठना  
मोहबोधमध्यस्था भवति ।

देवः --

सति मम भुजमध्ये केवले स्थण्डिले सा

लुठति सति ममाङ्गे सैकते हन्त शेते ।

तदपि तपति निघ्नं नैव मां कोमलाङ्गीं

परिहरति न किं वा पातकी पञ्चबाणः ॥१८॥

ततस्ततः ।

**vidUshaka** - The attendant girls then asked her, "Friend, you are beautiful even without ornaments. But can you tell us why you have become indifferent to your physical appearance now?" Through her answer she seemed to condemn all parts of her body, praising only her eyes. She said,

"My chest could not meet his chest, my lips could not meet his lips or my thighs his thighs. Only my eyes met his".

**Deva** - Oh, she seems to think entirely like me! The mutual mingling of our







looks was most enjoyable for me as well.

(Thinking back a little)

An eyebrow of hers, bent like a creeper, bent slightly more just once. Moving a little upwards and then down, it so deliciously, clearly indicated its purpose, so joyously, lovingly, so full of feeling and slowly too! The glance, which my most beloved shot at me through the corner of her eye, was also well directed and full of love! That became my passion, the route to my welfare, and my ultimate divinity!

All right, what happened then?

**vidUshaka** - She does not take any interest in bathing, eating, making up or decorations. She is unable to enjoy the amusements offered by her dearest friends. She does not any more play with her pet parrot. When her companions entertain her, she does not even bother to respond to their words. Burning in the heat of her love, she has become lean and white in her physique like the crescent new moon. She prefers to lie down on a cold bed (the ground) moistened further with sprays of cold water. She is always in a state midway between the unconscious and the aware.

**Deva** - Oh! When my arms are available (as her head-rests), why does she sleep on the hard floor? Why does she lie down on the sand, when she can be comfortable on my lap?

The five-armed Love-god is cruel. Is it not enough that he burns me up? Why should he also harass this delicate-limbed damsel?

Tell me further.

**विदूषकः** --

तस्मिं ओसरे आसासणन्दणाभाव निव्विण्णेषु सहीजणेषु एदाए अहिमत बल





लाहृत्थं मम्महो आराहिणज्जो त्ति तुंह पसाइद् तिरक्खरणी पहावेण अम्बरतले  
निगूहिअठिदेन मये असरीरिणी वाणी कहिदा सा वि सहिजणेहिं सत्थिबाअ  
णपमूह पूओवअरणाइं आणाइदतवदी ।

(तस्मिन् अवसरे आश्वासान्तरभाव निर्विण्णेषु सखीजनेषु एतस्याः  
अभिमत फललाभार्थं मन्मथ आराधनीय इति युष्मत्प्रसादित तिरस्करिणी  
प्रभावेण अम्बरतले निगूह्य स्थितेन मया अशरीरिणी वाणी कथिता । सापि  
सखीजनैः स्वस्तिवाचनप्रमुखपूजोपकरणानि आनायितवती ।)

देवः -- (सस्मितम् ) वायनग्रहणार्थसमारम्भः ।

विदूषकः --

परकेरकज्ज णिव्वाहे नियकज्जं वि णिव्वूधं होदि ।

(परकीयकार्यनिवाहि निजकार्यमपि निर्व्यूढं भवति ।)

देवः -- ततस्ततः ।

विदूषकः --

तदो परं तिरक्खरिणीं मोत्तूण वणदेवदा महूसवे वायणगहणत्थ वीसद्धं संचारन्तो  
अहं दासीए धूआहिं परिचारिआहिं झत्ति दिट्ठो दिढं बद्धण लच्छीए सआसं उ  
वणिदो ।

(ततः परं तिरस्करिणीमुक्त्वा वनदेवता महोत्सवे वायनग्रहणार्थं विस्त्रब्धं संचरन्  
अहं दास्यादुहितृभिः परिचारिकाभिः झटिति दृष्ट्वा दृढं बद्ध्वा लक्ष्म्यास्सकाशं





उपनीतः ।)

देवः -- हन्त महान् प्रसादः । ततस्ततः ।

**vidUshaka** - As her companions were at a loss how to bring comfort to her mind, I thought of a plan. You had earlier taught me the (tirakkharaNI) tiraskariNI mantra, which enables me to become invisible and to speak from the skies. I used the mantra and told the girls as a disembodied voice, "If your friend wants to get the desire of her heart realized, she should arrange to worship the god of Love straightaway". She and her companions at once proceeded to go and get the materials for the (satthibA-aNa) svastivAcana (a purifying ceremony preliminary to the worship).

Deva - (smiling) Oh, this was your effort to get your hands on vAyana (eatables and other offerings given to a brAhmaNa during a pUjA.)

**vidUshaka** - In attending to some one else's work, sometimes one's own job also gets done, and it is proper.

Deva - And then?

**vidUshaka** - Having made that statement with the help of (tirakkharaNI) tiraskariNI, I stood there at the (vaNadevadA mahUsava) vanadevatA mahOtsava location to collect any (vA-aNa) vAyana that would be available, when suddenly I was sighted in the act and set upon by the servant maidens of Mother (lachchhI) lakshmi, properly tied up and taken before Her.

Deva - Oh, tough luck indeed! Then what happened?

**विदूषकः --**

तालाखु देवी णिब्वच्चिअ परिअणं बन्धणादो विसज्जिअ मं फणिवदी । गालव सुविहिदं वा सामिकज्जं? कारिदावा कण्णाए गुरुअण मण संमदी? सुघओ वा





संबन्धो? त्ति ।

(तदा खलु देवी निर्भर्त्स्य परिजनं बन्धनात् विसृज्य मां भणितवती । गालव सुविहितं वा स्वामिकार्यम् ? कारिता वा कन्यायाः गुरुजनमनस्सम्मतिः? सुघटितो वा संबन्धः? इति ।)

देवः -- (सकातर्यम् ) किमिति दत्तं उत्तरं भवता?

विदूषकः --

अम्ब म ई किं एरिसीदे सङ्का? केवलं वणदेवदा महूसवे वाअणग्गहणत्थं उवगदो म्हिन्ति ।

(अम्ब मयि किं ईदृशी ते शङ्का? केवलं वनदेवता महोत्सवे वायनग्रहणार्थं उपगतोऽस्मि इति ।)

देवः -- (सस्मितम् ) ततः किमुक्तवती सुदती?

विदूषकः -- किदं किदं किडअ सज्झसेण जं एदं रसालफलाव जिहीरिसिणो जुण्ण पण्णाहरणवव देसो पहवो होन्ति णूदणासत्त चित्ता ।कोणुखुणिवारेइ ताणं हिअअं । ममकिदे मा होदु संसओ दे वअस्सस्स ईअ फणिअ मं पेसिदवदी ।

(कृतं कृतम् कृतकसाध्वसेन ।

यदेतत् रसाल फलापजिहीर्षोः जीर्णपर्णाऽपहरण व्यपदेशः । प्रभवो भवन्ति नूतनासक्तचित्ताः । को नु खलु निवारयति तेषां हृदयम्? मम कृते मा भवतु संशयस्ते वयस्यस्य इति भणित्वा मां प्रेषितवती ।)





देवः -- (सकौतुकम् ) अतिस्नेहः कातर्यादर्शनायेति त्वदधिकरणोऽयं वादः । इतः परं किं विधेयम् ।

vidUshaka - Then the DevI chided her handmaidens for having tied me up and got me released. She asked me, "gAlava, have you carried out your svAmi's wish? Have the girl's parents and elders consented? Has the marriage been settled?"

Deva - (showing nervousness) What reply did you give?

vidUshaka - I said, "Mother how can you doubt me like this? I simply went to the place where the (vanadevadA mahUsavA) vanadevatA mahOtsava was on, to see whether I could collect some (vA-aNa) vAyana for myself."

Deva - (smiling) Then what did our DevI with her beautiful smile tell you?

vidUshaka - She said, "Enough of your pretences and lies. You are acting exactly like the fellow who claimed to be collecting browned old leaves, when he was caught red-handed on top of a mango tree full of fruit. You know how (pahun) prabhush do go after fresh attractions. Who can control their hearts? Tell your friend that he need not have any anxiety on my account", and sent me on my way.

Deva - (showing interest) Your story confirms the belief that the face of a close friend displays its nervousness very readily. Now tell me what our next move should be.

विदूषकः --

किं अणं? तुह पिअदमाए पुआफलं हो हि ।

(किं अन्यत् ? तव प्रियतमायाः पूजाफलं भव ।)

देवः -- (सहर्षम् ) तथा ।(इति योगमायया निर्गत्य वनदेवतारामं विदूषकेन सह





प्रविशति । )

(स्पर्शमभिनीय)

अत्र तावत् एलागुरुकपूर धूमगन्धाऽपहारी मन्दानिलः सन्तनोति  
घ्नोन्द्रियसंतर्पणम् ।

विदूषकः -- (सोच्छ्वासम् )

मोदअखन्दप्पमुह विविहापुव परिमलसुरहिलो मन्दानिलो करेदि महवि  
जीहाचवलवम् ।

(मोदकखण्डप्रमुख विविधापूप परिमलसुरभिलो मन्दानिलः करोति ममापि  
जिह्वाचपलम् । )

(ततः प्रविशति यथोपदिष्टव्यापारा वासन्तिका सख्यौ च)

(नेपथ्ये)

सख्यौ -- सख्यौहला उवणिदाई बलिकुसुमाइ आणीदाओ लखदा । अच्छेहि  
वम्महम् ।

(हला उपनीतानि बलिकुसुमानि । आनीता आर्द्राक्षता । अर्चय मन्मथम् ।)

vidUshaka - What else? You should see that you sweetheart realizes her  
heart's desire.

Deva - (joyfully) Of course. (Using the powers of yogamAyA, He gets away  
with his vidUshaka friend to the shrine of the vanadevatA and enters it.)

(Appearing touched)







Oh, the gentle breeze here is properly gratifying my sense of smell with the fragrances of cardamom, camphor and incense!

**vidUshaka** - (taking a deep breath) The same breeze is stirring up the craving of my taste buds with the gorgeous fragrances of various delicacies with (moda-a)modakas in the lead!

(vAsantika enters, engaged in preparing for the worship of kAma as already indicated, followed by her companions.)

(Behind the curtain)

More companions - Friend, the puja flowers have been brought. Sacred rice (dipped in auspicious water and turmeric) is also ready. Go ahead and offer your worship to the god (vammaha) manmatha.

**देवः** -- यदि इदानीमुपक्रान्ता कन्दर्पपूजा तदावां अशोक मूलान्तरितावेव

पश्यावः यावदनया परिसमाप्यते मदनाराधनम् । (इति तथा कुरुतः ।)

(निर्वर्ण्य)

वपुषि सितिमा पूर्वं वामभुवः क्रशिमाधुना

परमलसता नेत्रे प्रागद्य जागरशोणिमा ।

दरशिथिलता पूर्वं केशे जटाप्यधुनाऽबला

भवति नितरां शोच्या प्राग्दर्शनादिह दशनि ॥१९॥

**वासन्तिका** -- (रसालावाहितं मदनं प्रति)

जअ कामदम्पइ हिअस्स णमो

जअ मारलोअ जनअस्सणमो ।





हिअअंमिजं अहिमअं कलए

महतं मणोअ कुरु संणिहिअम् ॥

(जय कामदम्पति हिताय नमो

जय मारलोक जनकाय नमः ।

हृदये यदभिमतं कलये

मम तं मनोज कुरु सन्निहितम् ॥२० ॥ )

(इति पुष्पैः अभ्यर्च्य साञ्जलि बन्धं ध्यानमुकुलाक्षी तिष्ठति । )

Deva - Now that the pUja for the god of Love is about to commence, let us stay hidden in the shade of this asOka tree and watch till she finishes the madanArAdhana. (They hide themselves accordingly).

(Observing, with pity)

She was fair complexioned at first; now I see only that she is emaciated with even the eyebrows appearing inactive. There was joy in the eyes formerly; now the eyes are weary without sleep. Her tresses were flying about in the air formerly. Now they have become matted with mud. Compared to how she appeared those times, the poor girl certainly appears very pitiable now.

(vAsantika is seen praying to manmatha who had been invoked on a mango tree.)

vAsantika - Victory to kAma. I salute the god who brings together separated couples. Victory to mAra. I salute the Father figure who enables growth in the number of people. Oh, mind-born Deva, please enable the realization of what I have wished most dearly in my mind.

(Praying thus, she casts flowers on the tree, brings her palms together in





anjali and stands with eyes closed meditatively.)

विदूषकः --

इमाए अहिमद फलब्भत्तणे पुरो सण्णिहेहि

(अस्याः अभिमत फलाभ्यर्थनि पुरः सन्निधेहि ।)

देवः -- (उपसृत्य) सिद्धकामायास्ते किं प्रार्थनीयम् ?

(सर्वा उत्थिष्ठन्ति । वासन्तिका सलज्जं अपसर्तुम् इच्छति । )

देवः -- (नाट्येन करं गृहीत्वा) उपगतं मामुपेक्ष्य कथं अपसरसि?

मन्तुः कदापि न कृतो मदिराक्षि किञ्चित्

अज्ञानतो यदि सहस्व विमुञ्च रोषम् ।

नो चेत् त्वमेव सुदुईढं भुजयाबधान

भ्रूकिकरं तव निवारय पञ्चबाणम् ॥२१॥

(सख्यौ सव्याजं निर्गच्छतः । विदूषकोऽपि वायनग्रहण व्याजेन अनुसृत्य गतः ।)

देवः --

तवाधर सुधादानैस्तापं निर्वापय प्रिये ।

अन्तरान्ध्यं हरेदानीं हासचन्द्रातपेन मे ॥२२॥

(इति नाट्येन संश्लेषं अभिनयति । वासन्तिका नाट्येन परिहरति । )

देवः -- (स्वगतम्)

अव्यक्तमदनचेष्टितं अधरास्वादाऽवरोधिकर पद्मम् ।





अयुगपदन्योन्येक्षितं अद्भुतमानङ्ग मादिमं ललितम् ॥२३ ॥

(नेपथ्ये)

भट्टिदारिण् देविण् सह भट्टारओ समाविद् वणदेवदा महसवदाए

णिअपुरं पडिगन्तुकामो तुमं अक्कारेदि

(भर्तृदारिके देव्या सह भट्टारकः समापित वनदेवतामहोत्सवतया निजपुरं प्रति  
गन्तुकामः त्वं आकारयति ।)

सरख्यौ -- (आगत्य)

देविण् परिआरिआ हक्कारेदि ता गमणस्स अणुमदि दे वअस्सं पुच्चेहि ।

(देव्याः परिचारिका आकरयति तस्मात् गमनाय अनुमतिं ते वयस्यं पृच्छ । )

vidUshaka - Deva, come out now to fulfill this girl's desire.

Deva - (approaching) Now that your desired object is at hand, why do you have to pray?

(All get up. vAsantika tries to step away, out of bashfulness)

Deva - (dancing up to her and picking up her hand) How can you get away leaving me when I have just got to you?

My girl with intoxicating looks, I have not knowingly done anything wrong to you. If I have unconsciously offended you, please forgive me. Give up your anger. Otherwise bind me as prisoner between your arms and give me your commands through the signaling movements of your eyebrows. Release the god of Love (who has the five flower arrows) from the tree.

(vAsantika's companions leave finding some excuses. The vidUshaka also





remembers his vAyana and moves away)

Deva - Beloved, do relieve me of my agony by offering me the nectar from your lips. By the moonlight of your smile, right now remove the darkness in my heart.

(He tries to get her into an embrace. vAsantika tries to prevent him playfully)

Deva - (to Himself) Wonderful indeed are these initial steps of kAma, involving loving acts not clearly intelligible to any one, her lotus-like hands trying to prevent my tasting her lips and our exchanging loving glances!

(Behind the curtain)

Respected Princess, The king and queen would like to go back to town, now that the (vaNadevadA) vanadevatA festival is over. They are looking for you.

Companions - (coming over to vAsantika) Come, take leave of your lover. The queen's attendant is calling you.

देवः -- गम्यतां अचिरादेव पुनर्दर्शनं भवतु ।

(वासन्तिका प्रणम्य भावगर्भं विलोकयन्ती सहस्रखीभ्यां निष्क्रान्ता ।)

देवः -- (स्वगतं सनिर्वेदम् )

दिविवसतोभुविपातः पर्यङ्गजुषोऽपि पादसञ्चारः ।

सद्योस्तु वा नमेऽयं तत्सङ्ग सुखेस्थितस्य विश्लेषः ॥२४ ॥

विदूषकः -- (प्रविश्य)

उत्तिण्णे महाण्णवे केत्ति अं साराणी लड्œघनम् । इमास्सिं कज्जे लच्छीएवि अणुमदी । सअंवि अहिलसइ दुवेणं चुम्हाणं कल्लाणंताये गुरुअणो बन्धुअणो





वि । ता अहोबिलपुरं गन्तूण उवरिं कज्जं साहआमो ।

(उत्तीर्णे महाणवि कियत् सारणि लङ्घनम् । अस्मिन् कार्ये लक्ष्म्या अपि अनुमतिः । स्वयमपि अभिलषति द्वयोरुभयोः कल्याणं तस्याः गुरुजनो बन्धुजनोऽपि । तस्मात् अहोबिलपुरं गत्वा उपरि कार्यं साधयामः ॥)

देवः -- तथा भवतु । इदमेव श्रेयः ।

(इति विदूषकेण सह निष्क्रान्तः)

॥ इति वासन्तिकापरिणयनाटके चतुर्थोऽङ्कः ॥

Deva - Do go. Let us meet again very soon.

(vAsantika bows down to Him, gives him a soulful look and exits with her companions)

Deva - (to Himself with sorrow)

I have often come down to earth from my Divine world. Leaving my Seshasayana, I have often walked on bare ground. But I have never experienced the kind of misery I now feel in being separated from this girl's delightful embrace.

vidUshaka - (entering) Deva, having crossed an ocean, do you want to bother about a little stream? Now, in this, your business, you have Mother (lAchchhI's) lakshmi's consent. Both you and this girl desire to get united. Her elders and kinfolk too are willing. Let us just get back to ahobilapura and attend to further arrangements. That is all.

Deva - You are right. Good idea. (He too exits with the vidUshaka.)

End of Act 4 of the play vAsantika PariNayam.







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॥ श्रीः ॥

॥पञ्चमोऽङ्कः ॥

Act 5

SCENE 1

(ततः प्रविशति प्रह्लादः ।)

(Enter prahlAda)

प्रह्लादः -- (जागरकषायिते चक्षुषी प्रमृज्य)

आः परमिन्दुकिरण मन्दानिल साहाय्य प्लुषित वियुत जनवर्ष्मणा  
मदनहुतवहोष्मणा निखिल जन हृदय निहितदीपेन नृहरिविरहतापेन अचिकित्स  
साध्यमिति अन्योन्यसल्लपितोत्तरेण परिजनाश्रुझरेण समाचरित  
निजनिजकलाकलापानवलोकन जनितेन स्वर्वेश्यानिःश्वसितेन स्वामिमनोरथ  
संसिद्धिसानुबन्धया मदीयचिन्तया च सह समधिकायामिनी कथमपि  
विभातप्रायैव यामिनी ।

(प्राचीं अवलोक्य)

हन्त प्राकृतजनस्येव भगवतो महेन्द्रानुजन्मनोऽपि महान् व्यामोहः इति  
परिहसन्तीव विशदी भवतीयं आशा माधवती । अमर्यादजागर्या विशेष कलुष  
इव म्लानिमनं आवहति भगवतो नयनीभूतो रजनी नेता । विहगराज वैतनिकस्य  
विरहवैधुर्य विलुलोकियिषया विषादवन्तः इव निर्यान्ति निष्कुटाभ्यन्तरात्





नभसंगमाः । निजाधिवास द्विगुणित वासनाविशेषां अस्मदन्तर्मन्दिरां इन्दिरां  
दूरीकृत्य शौरिः शबरीमुररीविकीर्षति इत्यपहसमुदिव सरसीरुहकुलं अखिलम् ।  
अहो अहर्मुखमिदं विहङ्गेषु केषाञ्चित् अभिमतं केषाञ्चित् अनभिमतं च --  
रथपदयुवारामां प्रेमाकुलामुपगूहते

दधति महतीं तन्द्रां चन्द्रातपौदरिकाः खगाः ।

त्वरितगमनापेक्षाः पक्षान् धुनन्ति शकुन्तयो

मुहुरुपगताऽऽलोकाः धूकाः विशन्ति च कोटरम् ॥१॥

कथमिदानीं उदयाचलस्तम्भ शिखरमालम्बते भगवान् अशेषद्वीपदीपः?

ओंकारार्थं समष्टयस्त्रिजगतामुद्बोध वैतालिकाः

योगक्षेमविचारका रथपदां इन्दीवरद्रोहिणः ।

आदेशाश्शशि तेजसां घनतमश्शून्यात्मतावादिनो

जृम्भन्ते कतिचित् करा जलरुहामानन्दनाडिंधमाः ॥२॥

अहं तु निश्शेष निशा जागरालसतया विस्मृत एव प्रातस्त्य सवन पारतन्त्रयम् ।

अधुना सन्ध्यासेवनाय भवनाशिनीमेव यास्यामि ।

(इति परिक्रामितकेन पुरो निर्वर्ण्य )

इयं तावत् अहर्मुख सवनागत शमधनावली मिलनातिपावना भवनाशिनी ।

अत्र खलु

इन्दीवराणि न परं मुकुलन्ति भानोः





ध्यानेषु दिव्ययमिनामपि लोचानानि ।

पद्मानि नैव विकसन्ति परं त्वभीष्टं

आदातुकाममिदं मञ्जलि काननं च ॥३॥

अत्र किल निर्वर्त्यमानं सवनकृत्येषु दिव्यर्षि सार्थेषु समित्युपरि  
समर्पितनित्यकामः कुत्र वा जिगमिषति तत्रभवान् कलहाभिनन्दी कर्मन्दी । तत्  
अनेन सममाभाषिष्ये । (इत्युपसृत्य) भगवन् ब्रह्मनन्दन कुत्र वा जिगमिषा  
तत्रभवतः?

नारदः --

(मुहूर्तं वाक्स्तम्भं नाटयन् , पुनर्विभाव्य) सखे प्रह्लाद किं अनावेदनीयम्  
अत्रभवतः?

मुष्टामुष्टि कचाकचि शस्त्राशस्त्रादिसाहसैकपदं ।

आयोधनं भटानां अन्योन्यं यदि तपः फलं तन्मे ॥४॥

इतरेतर कलहायमान महावीर वीराशंसन विलोकनाभिलाषिणो मे दुर्लभो दंपति  
कलहोऽपि । इदानीं इन्दिरायाश्शबर्या अंकुरितं मात्सर्यमिति प्रतीयते जनवादः ।

भगवतः पुनरिदं संमतं व असंमतं वा भवतु तदुन्मेषणार्थं इयं मे त्वरा ।

*prahlAda - (Wiping eyes grown red with lack of sleep) Oh, this misery of SrI  
nrsimha's viraha seems to have increased many times because of the moonlight  
and gentle breezes!*

*It is now definitely troubling countless number of people. The fires lit by the*







god of Love are heating it up and the misery burns like a troublesome lamp in the hearts of all persons (devotees). People discussing it keep telling each other that there is no possibility of a cure. The Lord's attendants shed streams of tears. The celestial courtesans who have come down to show their different arts and skills (in the hope of soothing Him) are sighing deeply out of frustration at the failure of their efforts. I am reining in all my thoughts and wishing success for my svAmi's wishes. With all these factors, which tend to protract time, the night has somehow passed and dawn seems to be at hand already!

(Looking towards the East) Oh this Eastern direction is breaking out into white as if smiling in jest at our Deva, who once took birth after indra, and who is now losing his mind just like any ordinary person! The moon god, Lord of the night, recalls his having originated from bhagavAn's eyes and feels guilty of having kept Him awake unduly. This saddens and weakens him considerably. Sky-bound birds appear as if they are rushing out of their nests in distress over the viraha-pangs of the One, who is superior even to garuda, their chief. Whole



**Prahlaada varadhan**

communities of lotuses blossom suddenly as if laughing at the behavior of Sourī for going after the affections of the hunter-girl, ignoring and distancing indirA. It is of course well known that indirA resides in their folds and





doubles their fragrance by Her divine contact.

Oh, the break of dawn is agreeable to some birds and not so to others, it appears. The chakravAka pairs enjoy their loving togetherness. The chakorAs which like to absorb the mild warmth from the moon into their bellies are however extremely depressed. The SakuntIs flutter their wings excitedly in anticipation of quick flights. The large dhUka owls, unable to bear daylight in their eyes, go in search of their tree-holes.

How does the sun god, who is the illuminator of every island on earth, climb up to the peak of udayAchala now?

Right in front of me some of the rays of the sun god appear to be growing in power. To me they expound on the significance of the praNava mantra. They are the heralds who awaken all the three worlds. They enquire of the well being of chakravAka birds. They are however, opposed to the indIvara flowers, which can only bloom in darkness. The rays are also the commands issued out to challenge the effulgence of the moon. While they spell darkness and doom to proponents of sUnyavAda, they bring great impulses of joy to the lotuses.

Oh! What have I done? Having kept awake continuously all night, I have clean forgotten my morning anushthAnas. Let me go to the bhavanAsinI riverside to do my sandhya upAsana. (Walking a little and looking ahead) Oh, this bhavanAsinI is certainly holier because of these rows of sages, (whose wealth is mental discipline) who have assembled here at dawn for their daily morning prayers!

The indIvara flowers are naturally closed, as are the eyes of the sacred sages in meditation. But the lotuses are not yet opening either. Does it mean that the entire wood is in anjali mode so as to fulfill some desire?

I find among the divine sages here, who are yet to finish their morning upAsanas, sage nArada (karmandI), known for his love for creating feuds, who seems to have finished his prayers already! Where does he want to go, I





wonder? Let me go, talk to him and find out. (Approaching him) Respected son of brahmA, Sir, may I know where you are off to?

nArada - (Feigning surprised silence for a while and then getting out of it) Oh friend prahlAda, what can there be in my mind, which I will not disclose to you?

When I get pairs or groups of people to indulge in fisticuffs, hand wrestling or fighting with weapons, I feel fulfilled, assuming that my penances have borne fruit.

I do find opportunities just as I desire to create differences and disputes between warriors of great courage and to watch them react. I get fewer chances to create feuds between wedded couples. Now there is a rumour that DevI indirA has just developed envy towards the hunter girl. I am hurrying to bhagavAn as I am curious to know whether this meets with his approval or not.

प्रह्लादः -- (सस्मितं स्वगतम्)

न किञ्चिदपि गण्यते भगवद् द्रोहोऽपि कलहतात्पर्यशालिना कर्मन्दिना ।

(प्रकाशम्) यद्येवं वितथेयमत्र भवतस्त्वरा ।

नारदः -- कथमिव?

प्रह्लादः -- अद्य तावत् अरुणोदये कश्चिदागतो ब्राह्मणः ।

नारदः -- (साश्चर्यम्) कुतः कुतः?

प्रह्लादः -- अभ्यर्णतो जगदेक जनन्याः लक्ष्मीदेव्याः ।

नारदः -- (सकौतुकम्) आगतेन भगवते किं विज्ञप्तं?

प्रह्लादः -- उपगम्य प्रणम्य विप्रः अनतिदूरे स्थित्वा सप्रश्रयं, “भगवन्,

महालक्ष्म्याः बालसख्या भद्राण्या प्रेषितः तदाश्रयभूतोऽहं देवपादमुपागतोऽस्मि”





इति प्रोवाच । अथ सकौतुकं “कस्सन्देशो भद्राण्याः?” इत्यर्थयति भगवति स पुनः यथाक्रमं उपक्रमत कथयितुं “शबरराज शूरसेननाम स्वस्योपरि श्रीमहादेवी कुपितेति निशम्य निजकुमारीं आनीय सुधाकरसहाय्यात् देवीपादमूलं शरणमुपगतः ।”

**नारदः** -- (सचिन्तं) ततस्ततः ।

**prahlAda** - (smiling and to himself) Nothing, not even the betrayal of bhagavAn, would be taboo to this feud-loving karmandI when he is looking for mischief. (Aloud) If this was your idea, your hurry is in vain.

**nArada** - How is that?

**prahlAda** - Only early this morning, this brAhmaNa came.....

**nArada** - (surprised) Wherefrom? Wherefrom? Tell me.

**prahlAda** - DevI lakshmi, who alone is the Mother of the worlds, had sent him.

**nArada** - What did he tell bhagavAn, when he met Him?

**prahlAda** - The brAhmaNa approached bhagavAn and bowed to him. Then standing not far from Him, he spoke gently. He said that he had in fact been sent by bhadraNI, the longtime companion and friend of mahAlakshmi. He was in bhadraNI's service and had come to bhagavAn from her. When bhagavAn asked him for details, he conveyed bhadraNI's message with due regard and in proper manner that the hunter-king SURasena had learnt about SrimahA DevI being angry with him. Therefore, taking the help of the moon god, the king had gone along with his daughter to DevI and prostrated at her feet.

**nArada** - (thoughtfully) And then?

**प्रह्लादः** -- एवं क्रमात् उच्यमाने रहसि सविस्त्रम्भं उपरि कथा शुश्रूषया वैहासिक







गालवं विना जनान् अन्तिकस्थान् सर्वानपि देवः प्रेषयामास । प्रस्थितं च मया  
प्रातस्त्य सवनातिक्रमशङ्किना तत् इदानीं उदन्तमेनं शुभोदर्कमिव तर्कयामि ।

नारदः -- (पुनर्विमृश्य) सखे को वा देवस्य निशीथिन्यां प्रसङ्गः?

प्रह्लादः --

(सव्यथं) किमिति कथयामि?

तृष्णेति तुहिन सेके श्रम इति सुमनो वितानसेवायाम् ।

चन्द्रातप भजनेऽपि च ताप इति व्यलपत् आप्रभातं सः ॥५॥

अथ तदानीं शिशिरोपचारापहार्यामिदं विरहवैधुर्यामिति चिन्ताकुलेषु निखिलेषु

कमला यद्यनुकुर्वीत सकलाभिलषितमपि संघटेत सद्यः इति गालवमन्त्रं निशम्य

युक्तमिति तदात्व एव रजन्यां तदाकारणाय चारणः कोऽपि हरिणा सम्प्रेषितः ।

नारदः -- यद्येवं सद्य एव सफलो मनोरथो भगवतः स्यात् ।

द्वीपे वाऽन्यत्र लोके वा जगतामस्तु वाञ्छितम् ।

दुर्लभं वाऽशु घटते यदि लक्ष्मीर्वशं यदा ॥६॥

अधुना प्रातस्सन्ध्यामुपास्य तदनन्तरं उपर्युदन्तं अवगच्छावः ।

इति निष्क्रान्तौ ।

शुद्ध विष्कम्भः

prahlAda - Thus as bhagavAn was listening to the message with great interest, He decided that every person other than the brahmaNa, Himself and the jester friend gAlava should leave the place. I too got out as in any case it was





time for my morning sandhyA prayers. I really believe that this indicates that all is well and auspicious there.

**nArada** - (reflecting again) Friend, what was Deva's condition at that time?

**prahlAda** - (with sorrow) How shall I describe it?

When icy water was sprayed over him, He cried that He was thirsty. When provided with a flower-decked canopied bed, He said He was suffering pain. He found moonlight was too hot for Him. He was lamenting all night, right up to daybreak.

When all around Him realized that his viraha distress was not likely to be contained or reduced by SiSiropachAra of any kind, gAlava suggested that all that He wanted would be achieved when DevI kamalA's (lakshmi's) consent could be obtained. Deva too felt that it was the right thing to do, and right away dispatched a messenger in the night to fetch Mother lakshmi.

**nArada** - Was it so? Then the Deva's desire will certainly be fulfilled.

If only lakshmi is at hand, one obtains what one desires, whether it is available in a distant island, right on this earth or in another world and even if it is considered hard to get.

Let us get back to our morning sandhyA duties and then find out what is happening further.

(Both go out)

(Pure interlude)





## SCENE 2

(ततः प्रविशति ब्राह्मणाभिधीयमानं भद्राणीसन्दिष्टमाकर्णयन् देवो विदूषकश्च ।)

(Enter Deva listening to the brahmaNa giving Him bhadrANI's message and the vidUshaka, gAlava)

देवः -- (सकौतुकम् ) ततस्ततः ।

ब्राह्मणः --

आगम्य शबरेश्वरो, “मदुपरि रोषः कथम् ? कथंकारं इयं कुमारी, तव भृशं कोपकारणम् ? किं करोषि ? मयि शङ्कामङ्गीकुरु, किङ्करे प्रसादम्” इति सकुटुम्बं जगदम्बिकायाः पादाम्बुजयोः प्रणनाम ।

देवः -- (साशङ्कम् ) ततस्ततः ।

ब्राह्मणः --

प्रणमन्तमुत्थाप्य संस्थाप्य निजान्तिके, “वासन्तिका कृते किं ते भीतिः? पुलिन्दराज, पुरा खलु जन्मान्तरे सन्तुष्य तपश्चर्याभिः, अस्यै मदीश्वरं अहमेव वरमदाम्” इति प्रत्युवाच रमा ।

देवः -- (सहर्षम् ) भक्तजन मनः प्रसादनकृते न खलु देयादेयविचारणा करुणाविशेषधन्यायाः सिन्धुकन्यायाः । यत् इयं मामपि शबरिकायै वरं व्यतारीत् ।

ब्राह्मणः --

तदनन्तरं इन्दिरा निजान्तिके मुखमवनमय्य मन्दं मन्दं तन्त्रीगुणास्फालनव्याजेन



अन्तर्विषादं व्यञ्जयति गन्धर्वपतौ चित्रसेने, “चिन्ता किमियम् ? तावत् पूर्वजन्मनि तव कनीयान् केनापि शापेन पुलिन्दो जातः। कतिपय दिवस मात्रेणैव मदार्यपुत्र संदर्शनात् दिव्यत्वमेष्यति” इत्यवोचत्। तदनु चित्रसेन शूरसेनौ परस्परभ्रातृलाभप्रहृष्टौ पद्भ्यां प्रास्तौषिष्टाम्। तदवसरे प्रसादसुमुखी प्रियसखीति विभाव्य सत्वरमेनामुपायनीकृत्य स्वामिनो मनोरथमपि पूरयेति भद्राण्यां विज्ञापयन्त्यां अनाहूयगमनौपायिकं निजगदे जगतदीश्वर्या तत् इदानीं देवीमाकारयितुं कश्चित् प्रेषणीय इति तत्रभवते निवेदयितुं मां प्राहिणोत्।

विदूषकः -- (सोत्साहम्)

अम्हहे मह मणीस पहावो जेण दप्पणे विअ हिअए मह पडिफलिदं देविए अहिलसिदम्।

(अहो मम मनीषा प्रभावः येन दर्पण इव हृदये मम प्रतिफलितम् देव्याः अभिलषितम्।)

देवः -- (सप्रत्ययम्) प्रत्यक्षितबहुला बहुषु विषयेषु तव मनीषा।

ब्राह्मणः --

अद्यैव वैवाहिकमहोत्सवाय दिवा मुहुर्तामिति विवदन्ते महान्तः। इतः परं देवः प्रमाणम्।

(इत्युक्त्वा निष्क्रान्तः।)

Deva - (eagerly) Then what?





brAhmaNa - The hunter king prostrated before the lotus feet of the Mother of the worlds along with his family and told her, "Why are you angry with me? What did this girl do to make you furious? What do you intend to do to us? Please do not suspect me of any malice. Please bestow your grace on the head of your servant."

Deva - (doubtfully) And then?

brAhmaNa - Mother ramA replied, after asking him to get up and seating him nearby,

"Why are you afraid on account of vAsantika? King of hunters, even in an earlier birth, I have given this girl a boon, as I was pleased with her austerities. As the boon, I have already given the hand of my lord to her!"

Deva - (joyfully) There is absolutely no thought on the merits or demerits of the receiver, when the daughter of the ocean decides out of her excessive compassion to grant the wishes of her devotees. See, she has gone ahead and granted me as a boon to the Sabara virgin!

brAhmaNa - Then Mother indirA noticed that the gandharva king chitrasena, bowing his head low, was indicating the grief in his mind by slowly and gently twanging the veenA. She told him, "chitrasena, why are you worried? Your younger brother has been born as a hunter-king because of some curse in his previous birth. He is soon going to regain his divine form when he enjoys the divine darsana of my Lord". Both chitrasena and SUrasena, were delighted at the prospect of regaining their lost sibling-status and sang Mother padmA's praise. Right then the gracious Mother was requested by her dear friend bhadraNI to show more evidence of her sweet grace by immediately satisfying svAmi's heart's desire. The IswarI of all the worlds pointed out that it would be improper for her to go to Him uninvited for this purpose. That is how I happened to be sent to you to suggest your inviting DevI here for the talk.

vidUshaka - (enthusiastically) Look at the power of my intelligence! I found in





my heart a precise reflection of what our DevI might want, as in a mirror!

Deva - (applauding) Oh, your intelligence has indeed served me in several matters!

brAhmanNa - Some wise men tell me that right today in the morning there is an auspicious muhUrta available. The rest is up to you, Deva.

(He goes out, after saying this)

(आकाशे)

बध्यन्तां तोरणानि ध्वजमनुगृहमुत्क्षिप्यतां द्वारि रम्भाः

स्थाप्यन्तां भूष्यतां च स्थलरथ विततिः कल्प्यतां दर्पणौघः ।

वाह्यन्तां वाद्यभेदाः सपदि भगवतो वाञ्छितापूरणार्थं

निर्यातार्यं शबर्या सह सहजनुसो मन्दिरादिन्दिरासीत् ॥७॥

देवः -- (आकर्ण्य सकौतुकम् ) हन्त पूर्वेद्युः अस्माभिः निसृष्टस्य चारणस्येव  
स्वरः श्रूयते ।

चारणः --

(उपसृत्य) प्रणीयतां वैवाहिकोत्सवः यदिदानीं इन्दिरा गन्धर्वसुन्दरीसन्ततिभिः  
उपसरति वरपरिसरम् ।

(पुनरपि आकाशे कलकलः ।)

देवः -- (आकर्णितकेन ऊर्ध्वमवलोक्य)

आः कथमवतरति गगनमार्गतो विमानाधिरूढा देवी ।





विदूषकः --

जाव तुमं एसा वङ्कवअणेहिं लज्जावेइ ता तुमं उपसप्पणमेत्तणव्व इमं सन्तेहि ।

(यावत् त्वां एषा वक्रवचनैः लज्जापयते तावत् त्वम् उपसर्पणमात्रेणैव इमां सान्त्वय ।)

देवः -- (सस्मितम् ) उपपन्नमेवैतत् ।

(ततः प्रविशति विमानात् अवरुह्य देवी वासन्तिका च उभयतश्च परिवारः ।)

(From the skies)

Let festoons be tied everywhere and banners hoisted in front of every house! At every gate let there be auspicious (banana fruit-laden tree) arches. Let streets be cleaned and decorated. Let mirrors be arranged in all corners. Let a variety of musical instruments be played. For satisfying the lord's wish, mother indirA has started from her honored birthplace-cum- residence along with the hunter-girl!

Deva - (listening eagerly) Look, it appears to be the voice of the messenger (chAraNa) whom we had sent the day before yesterday.

chArana (He listens closely) - May the wedding festivities commence! indirA mAtA and the gandharva beauty along with their following are approaching.

(Pleasant clamor in the skies once again)

Deva - (listening and looking upwards) Oh, DevI is descending so elegantly from her vimAna after her journey through the skies!

vidUshaka - If she taunts you with angry words and makes you feel ashamed, do soothe her with patience.





Deva - (smiling) It is only proper.

(Enter DevI, vAsantika and their retinues)

देवः -- (उपसृत्य)

देवि प्रसीद दयिते मयि ते रुषा किं

किं किं न मे समभवत् कृपया भवत्याः ।

रत्नान्तराभरण राज्यधनादिभोगाः

लक्ष्मीवतः खलु जयन्ति च तं यजन्ते ॥८॥

किंच

भ्रूकोणे तव कूणिते सति धनुर्नम्रीकरोति स्वयं

मय्यारूढयति त्वदीय सुगुणे धत्तेऽधिरूढं गुणम् ।

सन्धात्र्यां त्वयि कोपतो मयि भृशं सन्धत्त एवाशुगं

हन्तुं मामसमायुधः त्वयि धनुर्विद्यामधीते कथम् ॥९॥

विदूषकः -- (उपसृत्य देवीं प्रणम्य)

भअवं अत्तभवन्तस्सौवरिं कुविदाए ण गदी देविए । केवलं सअलाअम रहास  
विण्णाण णिबुणाए अत्तणो मङ्गलिअ सूत्तस्स धीरत्तण लाहन्थं तुंहाणं अहिमद  
कण्णआदाणव्वद विहिच्छाए इमं वासन्तिअं आआरेदुं उज्जोओ । अत्ति खु एव्वं  
सुमङ्गलीवदकप्पो ।

(भगवन् अत्रभवतः उपरि कुपितायाः न गतिर्देव्याः । केवलं सकलागम रहस्य







विज्ञाननिपुणायाः आत्मनो माङ्गल्य सूत्रस्य स्थिरस्य लाभार्थं युष्माकं अभिमत  
कन्यकादानव्रत विधित्सया इमां वासन्तिकां आकारयितुं उद्योगः । अस्ति खल्वेवं  
सुमङ्गलीव्रतकल्पः ।)

(संस्कृतमाश्रित्य)

मङ्गल्यसूत्रस्थास्तुत्वं काङ्क्षमाणाः पतिव्रताः ।

कामप्यभिमतां भर्त्रे कन्यां दद्युरिति स्मृतिः ॥१० ॥

अदिबहुलं लोए इमस्स आअरणं वि । पडिवरसमेदं वदं कुणन्ति सिन्धुराअं  
खुट्टणईऊलं पाविऊण भागीरहीप्पमुहओ महाणहीओ ।

(अतिबहुलं लोके अस्य आचरणमपि प्रतिवर्षमेतत् व्रतं कुर्वन्ति सिन्धुराजं

क्षुद्रनदीकुलं प्रापय्य भागीरथीप्रमुखा महानद्यः ।)

Deva - (drawing near) DevI, my dear wife, will you be kind? Why be angry with me? It is only through your grace that so much good happens to me. Whether it is gem-set jewels, rule of kingdoms or enjoyment of wealth, only persons who please lakshmi get these. Such persons are ever victorious too.

In addition,

When you move your eyebrows, your son, the god of Love lowers his own bow and aims it at me. Lady of good virtues! He uses your guNAs (virtues) themselves as guNa (string of the bow). When his mother (namely you) shows her (your) anger towards me, he proceeds to kill me with his flower-missives that travel very fast. How did he learn this incomparable archery-skill from you?

(He draws closer to her)





**vidUshaka** - (bowing down before DevI and addressing Deva) (bha-avam) bhagavan! DevI's mood is not one of anger towards you. She understands expertly the secret knowledge behind all (A-amaras) Agamas. She is engaged in satisfying her own desire of giving you a beloved bride of your choice and also favoring this (vAsanti-a) vAsantika as the choice. She believes that this would stabilize the value of her own (mangali-a sUtta) mAngalyasUtra. Does not the sumangalIvratakalpa say?

(Lapsing into samskrtam)

PativrataS who desire the strengthening of their mangalasUtras, the sastras proclaim, have been known to find lovable virgins for their husbands to wed.

(Then relapsing into prAkrtam)

The practice seems to be quite common on earth too. Great rivers like the (bhAgIraH) bhAgIraH do bring on to the laps of the sea-god ordinary streams that fall into them.

**भद्राणी -- अपवार्यं स्मरणं अभिनीय अत्थि खु वदम् एदं इमिना वव एसेण पुरेहि सामिणो मणोरहं ।**

**देवी -- तह तथा इति मनसि कृत्वा देवं प्रति**

अय्यवुत्त पसिअ । कहां अट्ठेणे मयि कोवारोवो? अत्तभवन्तस्स पसअणिमित्तं गालवुत्तं वदं आअरिदुं एसो उज्जोओ ।

(आर्यपुत्र प्रसीद । कथं अस्थाने मयि कोपारोपः? अत्रभवतः प्रसादनिमित्तं गालवोक्तं व्रतमाचरितुं एष उद्योगः ।)

**वासन्तिका -- (सहर्षातिशयं स्वगतम् )**





फलितं एताहे चिन्तालआए । (फलितं इदानीं चिन्तालतायाः ।)

(देवः साङ्गीकारव्रीदं अधोमुखस्तिष्ठति ।)

चनेपथ्ये)

दूरे धावय धावयाञ्जनगजं मत्तोऽयमैरावतो

मुक्तोऽयं कपिलापतिर्निगलतो मा पुष्पदन्तोऽन्तिके ।

क्रुद्धो वामन एष मा कुरु पुरस्ते सार्वभौमं गजं

कामान्धः कुमुदो निवारय गजं ते सुप्रतीकं रयात् ॥११ ॥

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**bhaDrANI** - (from behind, as though remembering something) There does seem to be such a (vada) vrata, isn't there? Go ahead and help svAmi to fulfill His desire.

**DevI** - (agreeing in her mind and addressing Deva) ayyavutta (Aryaputra), please, how can you attribute any anger to me? Of course all this arrangement is, as gAlava rightly points out, only to perform the (vada) vrata for your pleasure.

**vAsantikA** - (with much joy and to herself) Oh, the creeper of my thoughts is certainly bearing fruits!

(The Deva stands with bowed head in bashful approval of the proceedings)

(Behind the curtain)

Allow the elephant anjana to run freely! airAvata here is really intoxicated! kapilApati has been set free! Do not get near pushpadanta! This vAmana is in a rage! Do not get in front of the elephant sArvabhuma! kumuda is mad with passion! Keep out of the way of the elephant supratIka!





(Note: The reference is to the eight elephants known as dik-gajas, belonging to the guards of the eight directions, namely dik-pAlas. anjana is varuNa's elephant. airAvata belongs to indra. kapilApati is agni's elephant, pushpadanta vayu's, vAmana kAla's, sArvabhoma kubera's, kumuda nirrti's and supratika ISana's (parameSvara's). Their masters had just climbed down from the elephants before themselves arriving at Deva's court to watch and bless vAsantika's wedding with Him.)

देवः -- कथं आगता एव दिक्पतयः । यत् इदानीं परस्परगजाभिगमन  
परिहरण विहित कोलाहलाः श्रूयन्ते दिव्याः हस्तिपकाः ।

विदूषकः --

अम्ब एदेसु जह समुचिदालावोत्ति हविस्सदि कालादिपादो । ता दाणीं एव्व  
आरहेहि वदम् ।

(अम्ब एतेषु यथा समुचितालाप इति भविष्यति कालातिपातः । तस्मात् इदानीं  
एव आरभस्व व्रतम् ।)

देवी -- तथा (तथा) इति निष्क्रान्ता ।

वेत्रिणः --

(प्रविष्य) स्वस्ति समस्त भुवनशरण्य! हिरण्यकशिपु विदारण कारणपुरुष !  
प्रह्लाद वरद देवाधिदेव! दृष्टिरितो दीयताम् ।

इन्दिरा मन्दिरायमाण बाहान्तराल निरन्तराल मन्तरान्तर सन्दानित सन्तान  
कुसुमबन्धुर हरिचन्दन सरोपहारधर करारविन्दः पुरन्दरोष्यं, भक्तजन





चित्तानुवर्तन सानुकंप हस्ततल निस्तृत दीपिका रात्रिकापात्रो वीतिहोत्रोऽयं,  
उद्दण्डासुर वेतण्डकण्ठीरव नरकण्ठीरव भवदुपकण्ठं युगपत् अभिवन्दनापतदमर  
मण्डलनिवारण प्रचण्डतरो दण्डधरोऽयं मातङ्गपुङ्गव विपद्भङ्ग साधक भवदीय  
मङ्गल सदनाभिजिगमिषुः महाभूत वेतालजात निषेधावधान सुमतिः निर्ऋतिरयं,  
प्रकृतिविकृति वाह्य प्रभाव प्रतिविशिखमतिशिशिर सलिलासेचनोपचार निपुणो  
वरुणोऽयं, जठर पिठरस्थित जगत्त्रय भरण जागरूक प्रतिचत्वर सत्वर विसृत्वर  
गन्धकुसुम सन्दोह विकिरण प्रवीणो जगत्प्राणोऽयं, नन्दगृहाभिनीत नवनीतचौर्य  
नाटक निकटानीत हाटक कोटीरहार केयूरादि मङ्गळालङ्कार निकरः कुबेरोऽयं,  
गरुडगिरि कूटकोटि प्रकटित विहार! मकुटशशिकलाकिरणकलिका कलित  
सुधालेप धवलमण्डपप्रदेशः ईशानोऽयं, दुग्धजलधि मध्यकलित  
योगनिद्राविशेष ! तत्तदुचितोपहारहस्ताः सिद्धसाध्य विद्याधर किन्नर किंपुरुष  
गन्धर्वाः सर्व इमे महोत्सव दिदृक्षया समक्षं परापतन्ति ।

(देवः आमन्त्रय यथोचितं आसनेषु सर्वान् उपवेशयति ।)

विदूषकः --

कहं अज्जवि चिरादि देवो पिदामहो । एत्थ तेणव्व पुरोहिदेण होदव्वं ।

(कथं अद्यापि चिरायते देवो पितामहः । अत्र तेनैव पुरोहितेन भवितव्यम् ।)

(ततः प्रविशति गगनवर्त्मना पितामहः शिष्यश्च ।)

Deva - Oh, the Lords of directions must have arrived. It is obviously their  
hastipAkas (elephant-minders cum trainers) who are raising this din about the







arrival and leaving of their charges.

**vidUshaka** - Mother! Now, as all these eight are to be individually greeted and welcomed, some time is going to elapse. Why don't you get started on the (vada) vrata?

**DevI** - Of course. (She goes out with vAsantika.)



**Pinnazhagu of deva**

**vetris** - (entering) Greetings to you, O lord, who are the refuge of all the worlds! You caused the destruction of hiraNyakaSipu and granted the boon of your lasting Grace to prahlAda. O Lord of gods! Please look in this direction.

Here is purandara (indra) ready to decorate your chest, which is Mother indirA's permanent residence, from one arm to the other without leaving any interval, for which purpose he is carrying in his lotus-like hands a huge garland bound with santAna flowers and harichandana. (Flowers from the other three divine trees, mandAra, kalpaka and pArijAta, even if not mentioned in the text, were probably also present in the garland)







Here is vItihotA (agni) who is a compassionate, resplendent (though sometimes nocturnal) repository capable of transporting through his flaming hands the offerings made by devotees according to their minds (to different gods).

Oh nrsimha who roars like a lion before the power-intoxicated demons, who tremble like mere deer in your presence! Here is danDadhara (yama) engaged in controlling the large number of devas lining up to offer worship to your feet.

Oh mighty remover of the danger that confronted the leader of elephants! Here is nirrti who has the good sense and ability to ward off mighty bhUtas, vetAlas and such kinds interested in entering your auspicious residence from doing so.

Here is varuNa with expert knowledge of every branch of knowledge regarding prakrti (Nature) and vikrti (Chaos), equally adept in serving you with cold sprays of water.

Here is the life-breath of the world, vAyu, who is both able and responsible in looking after all living things born of wombs in all three worlds and expert in spreading the sweet smell of floral fragrances from every crossroad and every fast-flowing stream.

Playful lord who put on a show of stealing butter in the house of King nanda! Here is kubera elaborately decorated with golden kirIta (crown), hAra (garland) and keyUra (bracelet on the upper arm) drawing near. Lord! Your sporting exploits are discussed in every residence in garudagiri, oh Lord! Here is ISAna (ParameSvara) whose abode is a snow-white hall dipped in the nectarine rays from the crescent moon that He wears on His head.

Great God performing yoganidrA (meditative sleep) in the middle of the ocean of milk! All these siddhas, sAdhyas, vidyAdharas, kinnaras, kimpurushas and gandharvas are running in to feast their eyes personally on the celebration that is to take place here.





(Deva invites all the guests properly and gets them seated suitably)

vidUshaka - Why is (devva pidAmaha) deva pitAmaha still getting delayed? He alone should preside over and perform to-day's marriage rites.

(Presently in the road from heaven, both pitAmaha and his disciple appear)

पितामहः --

(निर्वर्ण्य) कथं आरब्ध एव महोत्सवः!

सर्वे स्वस्ति जपन्ति योगि पुरुषाः गायन्त्यमी शोभनं

गन्धर्वाः सरसं नयन्ति पुरतः स्वाराज्यवाराङ्गनाः ।

दिव्या वन्दिजनाः स्तुवन्ति विरुदं दीपोत्सवं पङ्क्तिशः

सूर्या द्वादश साधयन्ति सुधया चन्द्रो भुवं सिञ्चति ॥१२॥

शिष्यः -- (कक्ष्यान्तरे निर्दिशन् )

काओ इमाओ संघीभूदाओ इत्थिआओ?

(का इमाः संघीभूताः स्त्रियः?)

पितामहः --

(निर्वर्ण्य) आः प्रसाधयन्ति शबरीं अमरीजनाः,

आक्षिप्य बर्हं अवतंसपदे प्रसूनं

गुञ्जावलीं समपनीय कुचेऽपि हारं ।

प्रावालमंशुकमपोह्य कटौदुकूलं

सन्धार्यते शबरिका सुरसुन्दरीभिः ॥१३॥





देवः -- (ऊर्ध्वमवलोक्य) आः कथमितोऽभिमुखं अवतरति पितामहः!

(इत्यभ्युपगम्य सहस्तावलम्बं निजासनार्धे पितामहमुपवेशयति ।)

pitAmaha - (looking around) Oh the festivities appear to have commenced!

Everyone is chanting for general well being. These practitioners of yoga sing auspicious songs. In front of us, gandharvas accompanied by the lovely ladies of their realm lead a delicious musical event. The vandis of heaven sing the honorific titles of bhagavAn. In rows of festive brilliance, illumination is provided by the twelve Adityas. The moon drenches the earth with his nectarine light.

Disciple - (looking in another direction) Who are these women assembled here?

pitAmaha - (also looking) The divine ladies are dressing up the hunter girl.

The surasundaris first replace the peacock feather on the (SabarikA's) hunter-girl's head with nice blossoms; then on her breast, they place a chain (obviously of gold set with gems), after removing the rows of beads there. Then they take away her bark robe and replace it with a white silken one.

Deva - (Looking upwards) Oh, here comes brahmapitamaha climbing down from his vimAna in front of us!

(Speaking thus, He offers His hand to pitAmaha and seats him on one side of His own seat.)

पितामहः -- भो भो परिचारिकाः अतिक्रामति कालो लग्नस्य । आकार्यतां वासन्तिका ।

भद्राणी -- (प्रविश्य, वासन्तिकां पुरस्कृत्य)

परिसमाविद्वदा देवी परिगहणत्ति इमं तुह समीवं पावेदि ।





(परिसमापितव्रता देवी परिगृहाणेति इमां तव समीपं प्रापयति ।)

(इति दत्त्वा निष्क्रान्ता ।)

वासन्तिका --

(पुरो निर्वर्ण्य, अपवार्य)

हला चउरिष् , को एसो एको वि समसमअमेव्व सव्वओमुहो बहुजणेहिम्  
वाहरइ?

(हला चतुरिके, कः एष एकोऽपि समसमयमेव सर्वतोमुखो बहुजनैः व्याहरति?)

चतुरिका --

एसो सो एव्व पिदामहो, जं चउम्मुहं जणाए कहेन्ति ।

(एष स एव पितामहः, यं चतुर्मुखं जनाः कथयन्ति ।)

(वासन्तिका सप्रश्रयं निभृतं प्रणमति)

पितामहः -- समागतैव कल्याणिनी वत्सा । कुतःशबरराजः?

pitAmaha - Oh attendant girls, the lagna time is speeding away. Do bring vAsantika here quickly. (He enters the wedding venue).

bhadrANI - (entering with vAsantika and addressing deva) devI has just finished the required (vada) vrata and has asked me to bring this girl to you. (She recedes after leaving vAsantika behind).

vAsantika - (Looking in front and confidentially to her companion) Oh (ca-uri-e) caturike, who is this sage, who seems to be able to look at and talk to persons on all sides at the same time?





caturika - This is (pitAmaha) pitAmaha who, known to all as having four faces, is hence called (ca-ummaha) caturmukha.

(vAsantikA at once bows down with due regard.)

pitAmaha - The auspicious bride has arrived. Where is the (father) king of Sabaras?

शूरसेनः --

(प्रविश्य, प्रणम्य, दूरे तिष्ठन् । अङ्गमङ्गमवलोक्य, सानुस्मरणकौतुकं स्वगतम् )

अहमिदानीं भगवदनुग्रहेण इन्द्रशापात् मुक्तोऽस्मि ।

(प्रकाशम् , साञ्जलिबद्धं हरिम् प्रति)

सन्दर्शनेन भवतो शापान्मुक्तोऽस्म्यहं हरे ।

दिव्यत्वमेव मे कन्याशुल्कं तत् गृह्यतामियम् ॥१४ ॥

पितामहः -- अनुमतं दिव्यत्वमेयुषा शूरसेनेन ।

(इत्युक्त्वा देवस्य हस्तं गृहीत्वा वासन्तिकायाः करेण संयोज्य)

ऊर्जितं प्रेमसौहार्दं उभयोर्युवयोरपि ।

अनन्यजनसामान्यं अन्योन्यमभिवर्धताम् ॥१५ ॥

चतुरिका --

हला वासन्तिष् कल्याणिनी तुमं पितरं वन्देहि ।

(सखि वासन्तिके कल्याणिनी त्वं पितरं वन्दस्व ।

वासन्तिका सलज्जं प्रणमति ।)





शूरसेनः -- अलंकृतं त्वया मम कुलं कन्यारत्नेन यत् अनुगृहीतासि भगवता  
पीताम्बरेण कदाचिदपि मां न दुःखापयति ते पतिगृहाधिवासः ।

प्रदिष्टमनुनैवेतत् भर्तृशुश्रूषणे रता ।

भव त्वं न पिता नैव जननी च जगद्गुरोः ॥१६॥

किं च इदमेव पुनरपि आवेदयामि सर्वदा च भर्तुरनुकघला भव ।

आकाशे दुन्दुभिध्वनिः पुष्पवृष्टिश्च ।

(SUrāsena enters, salutes, and standing at a distance, looks at his own body limb to limb with more and more amazement.)

SUrāsena - (to himself) It appears I have been relieved from the effects of indra's curse due to bhagavAn's Grace.

(Aloud, standing with palms folded in anjali before hari)

O Lord hari! I have been released from a curse because of being able to see you. My regaining my divine status is sufficient kanyASulka (bridal gift) for me. Please do accept her (my daughter).

pitAmaha - Then we take it that SUrāsena with his renewed divine status approves of the match.

(He takes Deva's hand and joins it with that of vAsantika.)

Love for each other has clearly been demonstrated by both of you. Let this mutual Love, which is of a level beyond the possibility of ordinary people, grow from more to more.

caturika - Friend vAsanti-e (vAsantike), now you are indeed married! Bow down to your father. (vasantika bows down, bashfully.)







Lord Narahari with ubhaya nAchchiyArs



SUrasena - Gem of a girl, you have indeed added luster to my race. Now that the Lord (who loves to wear yellow silk) has accepted you, I am not going to be distressed by the prospect of your going away to your husband's house.

For this master of the whole world, there is no mother or father. You owe your great good fortune entirely to Him. Totally devote yourself to the service of your husband.

Again I repeat the same advice. Always be of good benefit and use to your husband.

(The sound of dundubhis is heard in the skies and flowers rain from above.)

पितामहः -- देव किं ते भूयः प्रियमुपहरामि

एतस्यास्तपसः फलं नरहरे लब्धस्त्वमेव स्वयं

लब्धेयं दयिता ललाम भवता लक्ष्मीप्रसादोदयात् ।

व्याधत्वं व्यपनीय ते करुणया विद्योततेऽयं सुरः

साध्यं कर्म न किञ्चिदप्यभिमतं सिद्धं समस्तं च ते ॥१७॥

तथापि इदमस्तु भरतवाक्यम् ।

अर्थानन्वहमार्जयन्तु विधिवत् धर्मेण साकं नृपाः

धात्री सस्य समृद्धिमेतु समये धारालवर्षैस्समम् ।

विद्याभिस्सह साधयन्तु विनयं विप्रा विवेकाधिकाः

वाग्देवी सुदृशां गृहेषु सततं वर्तेत लक्ष्म्या समम् ॥१८॥

इति निष्क्रान्ताः सर्वे ॥





इति श्रीमद्वेदमार्गप्रतिष्ठापनाचार्य परमहंसपरिव्राजकाचार्य

सर्वतन्त्रस्वतन्त्रोभयवेदान्ताचार्य

श्रीभगवद्रामानुजसिद्धान्तनिर्धारणसार्वभौम

शतलेखनीलेखनानुगुणकविताधुरन्धर कवितार्किककण्ठीरव

श्रीवणशठकोपश्रीशठकोपयतीन्द्रमहादेशिकैः अनुगृहीत

वासन्तिकापरिणयनामनाटके पञ्चमोऽङ्कः ॥

॥ समाप्तमिदम् नाटकम् ॥

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pitAmaha - Deva, What further desire of yours would you like me to fulfill?

Oh Lord narahari! You yourself have turned out to be the fruit of this girl's penances. This girl has become your wife, however by the Grace of Mother lakshmi. By your mercy and Grace, this gandharva has regained his divine status, leaving his hunter-role. Which desire of yours indeed can prove difficult to you? Every one of your wishes has been achieved.

Let the following be the benediction (bharataVakya):

May the rulers of lands earn their wealth every day according to the rules of SAstra and with the aid of Dharma. Let the earth get an abundance of food crops, for which purpose, let rains be plentiful and in season. May brAhmaNas become very sensible and obtain humility too while they gather knowledge. In the houses of the good (people with proper orientation) let vAgdevI (sarasvatI) always reside along with lakshmi.

(All persons exit.)







End of Act 5 of the play vAsantika pariNayam

by

SrImad-vedamArga-pratishThApanAcArya,

paramahamsa-parivrAjakAcArya,

sarvatantra-svatantrObhaya-vedAntAchArya,

Sri bhagavad-rAmAnuja-siddhAnta-nirdhAraNa-sArvabhouma,

SatalekhinI-lekhanAnuguNa-kavitA-dhurandhara, kavi-tArkika-kanThIrava,

SrIvaN SaThakOpa-SrI SaThakOpa-yatindra-mahAdeSikan ||

End of the play vasantika pariNayam



Srimathe lakshminrusimha parabrhamAne nama:

Daasan P. Desikan

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