

CHAPTER VIII
VASUMATI VIKRAMAM

There is a transcript of the play in the Kerala University Manuscripts Library which extends upto the beginning of the fifth act.¹ A palm leaf manuscript of the play is available with Sri P.C.Ettanunni Raja, Lecturer in Malayalam, Sri Guruvayurappan College, Calicut. It extends till the end of the sixth act.²

Author: In the prologue to Vasumativikrama, the author mentions his name as Dāmodara. He also says that he had his education at the hands of a great scholar by name Narayana and that the Zamorin himself had taken a personal interest in his education even from his childhood.

अस्त्यद्रि कन्यापतिपादपीठी-
विचैष्टमानाश्चयपुण्डरीकः!
'नारायणाचार्य' इति प्रशुद्धि
प्राप्तः परां प्राञ्जलियां पुरोगः॥

तस्य च पाद्वारविन्दुयुगलीगलितरेणुपरमाणुपातपूत-
चेतनासारः सारश्वतवारिधिना साक्षादुद्रि समुद्रनाथकेना-
नेनैव बहुधा बाल्यादिवारभ्य वैपश्चिती वृत्तिमधिकृत्य
परां काष्ठामारोपितः, सततसाहितीपरिचितिवर्द्धमान-
वाणीविलाससुरभिलवदनेन्दुरिन्दुशेखरकुटुम्बिनी-
करुणाकटाक्षपातविजृम्भमाणवैभवोऽयं कविरसादा-
रणमहिमैव! 3

1 T-1187 - Kerala University Manuscript Library collection.
This transcript has been used for the present study.

2 According to Sri Raja only one leaf of the manuscript
at the end is missing.

3 T.1187, p.7

This Nārāyaṇa according to some scholars belonged to Tiruvēgappura and might have been one of the court poets⁴ of the Zamorin.

Tradition furnishes a number of interesting details about him and he is chiefly known to the people of Kerala for his famous wordy duels with Uddanda 'Sāstrigal, a scholar from the Chōla country who enjoyed the patronage of the Zamorin of Calicut and who defeated all the local scholars and knocked off the much coveted prize known as pattattanam conducted in the temple of Taliyil (near Kozhikode) every year.⁵ The local scholars got determined to oust the intruder and they fed the mother of Kakkassēri when she was having him in her womb with preparation sanctified by mantras. He is said to have lost his father at the age of three. As a child he was precocious and there is a story about him which says that as he was able to identify the crows that came daily to get the rice balls offered during the daily obsequial ceremony, he got the name Kakkassēri. But it seems to be nothing other than a fanciful attempt to derive the term Kakkassēri.⁶

4 CKSL., Ch.IV, p.86.

5 See for details uddanda/sastrigalum Pattattānavum by P.V. Krishna Warrior, p.51-60, Calicut, 1961.

6 KSC., Vol.II, Ch.XX, p.55.

He finished his education at the age of twelve and then went to the temple of Taliyil for taking part in the annual pattattanam and challenged Uddanda Sāstrigal. After a lengthy debate, he was able to defeat the latter and restore the honour of the Kerala scholars.

In his later life, he is said to have become completely detached from worldly life and indifferent to the performance of prescribed religious practices. The orthodox Nampūtiris considered him as an outcaste; but no one could argue with him. At last they sought his own advice as to what they should do in times of difficulty. He advised them to worship goddess Pārvati. The Nampūtiris accordingly worshipped the goddess with the hope that Kakkassēri would no longer set a bad example for others. According to the legend, Bhattatiri left Kerala for ever after a few days.

Nothing definite can be said about Damodar's birthplace. According to some tradition, he belonged to a place called Kakkassēri near Brahmakkala in Ponnani taluq.⁷ According to another tradition his birth place Kakkassēri is near Calissēri on the way from Pattāmbi to Guruvāyūr.⁸ Some scholars however infer from his reference to the deity at the temple at Asōka-pureśvara (Tiruvēgappura) that he was a native of that place.

7 KSC., Vol.II, Ch.XX, p.55.

8 CKSL., Ch.IV, p.86.

Date: From the prologue to the drama one can understand that Kakkassēri enjoyed the patronage of king Manavikrama of Kozhikode. He also says in it that the hero of his play is his patron himself and that he has written it on his orders. It may also be said that the theme of the play is also pertaining to his patron, namely celebrating Manavikrama's marriage with Vasumati, the daughter of his minister Mangattacchen.⁹ He also speaks in very respectful terms in his drama about a Rishi of the famous Payyūr Bhattas though there is no means of knowing as to which Rishi he means. Tradition places him as a member of the well known eighteen and half group of poets that adorned the court of Manavikrama of Kozhikode.

King Manavikrama is said to have been reigning from 1422 to 1446 A.D.¹⁰ From the prologue to Vasumati Vikrama one can find that king Vikrama took personal interest in the education of Kakkassēri when the latter was a child; so Kakkassēri might have been a younger contemporary of king Manavikrama and he may be placed in the first half of the 15th century.

Other works: M. Krishnama carrier ascribed the authorship of the drama Indumatiraghavam to Kakkassēri.¹¹ But in that drama it is said that it is the work of a brahmana disciple of a scholar named Ravivarman who had his house on the banks of river Praci in Kerala.¹² So it is beyond doubt that Kakkassēri is not its author.

9 KSC., Ch. XX, p. 59.

10 CKSL., Ch. IV, p. 71.

11 HSCL, p. 250.

12 CKSL., Ch. IV, p. 90.

STORY

The play begins with four benedictory verses, two in praise of Lord Siva and the other two eulogising the god of love and his consort Rati. The stage director then makes his appearance and summons the actress. The latter immediately arrives and the stage director begins to give an elaborate description of king Vikrama. After that, he informs the actress that he intends to put on board the play Vasumati-Vikrama which has as its theme the story of King Vikrama written by the poet Dāmodara before the solemn presence of the presiding deity at the temple of Sthali for the delight of the discriminating connoisseurs. The actress with surprise asks him as to how the scholarly world came to evince an interest in the above play composed by an obscure poet leaving aside the works of Kalidāsa, Harsha, Rājasekhara and others which had given great delight to them formerly.

The stage director stops her and tells her that critics on perceiving the simple words of poets immediately enjoys it like the blue lotuses which immediately blossoms when the moon rises.

सुधामधूली सुभगे कवीनां
विष्टुङ्क्लं जाग्रति वाग्विलासे!
विष्टुङ्क्लं केरुविणीव सद्यः
सती मनीषा विचनीकसीति ॥ 14

13 तत्कथं, कालिदास हर्ष राजशेखर मुखमहाकवि -
मण्डल प्रबन्धानुसन्धानसमिन्धानसन्ततसन्तोष-
प्रवाहस्य पण्डितमण्डलस्याशयाप्रसिद्धस्य केवे-
निबन्धने जनितो बहुमानः!

Vasumati Vikrama, Act. I, p. 5.

Though she is thus appeased by the above words of the stage director, she again asks him as to whether some people would not criticise the play on the ground that it is of recent origin. The Sūtradhāra allays her fears by saying that 'Let those whose minds are full of ignorance and who are intent on seeing only defects freely criticise (this play). But the good people feel happy observing even a small quality (in a work) and they never take into account the biased views of adverse critics. They never consider as to whether the work is old or new. On the other hand they take care to see as to whether the work is sweet containing the nine¹⁵ sentiments'. He then gives an account of the author, his favourite god namely the deity at Asōkapura, his preceptor Nārāyaṇa and his patron king Vikrama. The actress expresses her delight in having the privilege of taking part in the staging of the above play written by a great poet.

The stage director asks her to sing a song praising the advent of the spring season. The actress sings a song. Then the stage director praises her for her excellent song and also tells her that the audience had favourably reacted to it. The actress feels surprised at the favourable reaction of the

15 Ibid. Act. I, V-7, p.5.

spectators to her music. The stage director assures her that good people get pleased easily and they happily unite different things together though they have not thought about them earlier thus contributing to the well being of the world.

Meanwhile a voice behind the scenes is heard which indicates the arrival of Mantragupta, the prime minister to the king of Kerala and the Kāñchukiya. The prologue comes to an end with the sūtradhara accompanied by the actress making his exist.

The first act begins with an interlude in which the minister Mantragupta and the Kāñchukiya take part. The sun has just peeped out in the eastern horizon heralding the onset of the day. The bees are producing a sweet and beautiful humming sound while hovering about the newly blossomed lotuses. The morning breeze is blowing gently, wafting drops of dew. The parrots flapping their wings simultaneously produce various beautiful sounds.¹⁶ Mantragupta and the Kāñchukiya are attracted by the exhilarating scenery that the day presented and are lost in admiring it.

The minister compliments the Kāñchukiya for his beautiful description of the dawn. The latter replies that the ability of an efficient minister is more difficult to get than the ability to describe things beautifully, for his ability consists in controlling the pride and haughtiness of

16 See Ibid., Act.I, Vs 19 and 20, p.11.

17

his king like the banks which keep the ocean under check.

The minister says in a sorrowful tone that the position of the minister is not enviable for like a mahout who at the risk of his life, has to control the elephant, he has to lead with great care his king who with his eyes closed due to pride caused by education, noble birth and wealth move about

18

indifferently.

The Kanchukiya praises him for his ministerial qualities. The minister then reveals to him his great anxiety with regard to his daughter Vasumati. He also discloses to him that the anchorite Bhadra-candika had promised to arrange the marriage of Vasumati with the king. He informs him that the anchorite had shown his daughter to king Vikrama in his dream thereby creating love in his heart for her.

19

Meanwhile sounds are heard announcing the advent of the morning. The vaiteḷika Mañjukantha is singing a song for awakening the king from his sleep. The interlude comes to an end with the minister accompanied by the Kanchukiya going to perform his duties.

King Vikrama has just woken from his sleep and he is sitting on his bed. He looks disturbed and is lost in thoughts. From his soliloquy one understands that he had seen a lovely

17 भूभुजां गर्वहृशी मुन्मश्तकमुदित्वरीम!
निरुद्धो मन्त्रिणां नीतिर्विलेपयसां निद्यैः॥

Ibid., V.22, p.12

18 Ibid., V.23, p.12

19 दुर्हिता यदि सा वन्सा योगिन्या योगविद्यया!
तद्विक्रमं वसुमती प्राप्तेव न हि संशयः॥

damsel in dream and that he had fallen in love with her. He is seen conjuring up in his mind again and again the lovely form of the maiden he saw in his dream and describing her unparalleled beauty. He is unable to bear not only the pangs of love caused by the sharp arrows mercilessly directed against him by the god of love. He does not know how to spend his time and he then thinks of his bosom friend Vātandhaya who may probably be lying in some corner of the palace after walking all the way from home in the early morning and exposing himself to the cool breeze.

As soon as he thinks of Vātandhaya, the latter makes his appearance before him. The vidūshaka is a little surprised to find the king in a pensive mood. He announces his arrival to the king and the latter warmly greets him. As the morning is very chilly, Vātandhaya places his hands across his chest for protecting his bare body from the cold. So instead of the usual practice of placing his hand on the head of the king for blessing the latter he requests his friend to place his own hands on his head while he pronounces the customary benediction.²⁰ The king hearing his suggestion enquires him as to whether his dear lady friend laziness has not left him even after the rays of the sun have come out. The vidūshaka retorts that the laziness is as deeply attached to him as the queen is to the king. The king replies that of late, things have taken a different turn in his life.

20 जयतु जयतु भवान्, ओ वयस्य, कन्दरायां निबिडं
मुद्रिता बाहुद्वयी, तदिदानीं मम कृते हरनकमलं
निक्षिप! यावद्वहं स्वस्ति ब्रूयामि।
Ibid., p. 19.

Vatandhaya then enquires the reason for his face looking tired, his body becoming suddenly lean, his lips appearing parched, his eyes becoming still and red with tears and the locks of hair in the frontal portion of his head remaining dishevelled and wet with perspiration. The king describes to him the dream he had in the previous night. He says that in the dream he perceived a maiden of unparalleled beauty and that he fell in love with her.²¹ He also tells him that he has as proof of his meeting with her a cluster of Kalpaka flowers (Svastarumenjari) which had fallen from her locks of hair when she disappeared. He further informs him that he tried to address the maiden in the dream by the name Vasumatī and that it was heard by his queen who apparently getting angry with him for loving another woman runaway from his presence in the early morning.

Vatandhaya then wants him to devise methods quickly for pleasing his queen so that he can satisfy his hunger. Accompanied by the vidushaka the king leaves for his pleasure grove where his queen is staying. He soon finds her in the Navamallika bower conversing with her maid servant. Standing at a distance known to others, he overhears their conversation. The maid servant enquires of her mistress the reason for her angry face and the latter narates to her the entire episode.

21 दृष्ट्वा कापि विदुष्टकुङ्कुमरञ्जौ तरुयां दृष्ट्वाः पारणा
 बाला वासवनीकरं नृपकलहया सहयादुःका ।
 यस्या वीक्षणकान्तिभिः क्वचित्तं तापिरुज्जुष्यावली-
 माकाव्याप्तमिव व्यक्तौ किं मवनं तस्मिन् क्षणे सर्वतः॥

The maid servant tells her that she was not wise in not having allowed her lord to complete his words, for the word Vasumatī could as well mean the earth and that he might have intended to say (oh earth, we desire to go to the garden made beautiful and charming by the advent of spring²²) The queen on hearing her words admits in her heart of hearts that the latter is right in finding fault with her.

The maid servant sees that the king with the vidushaka is standing nearby watching them and informs her mistress of the same. The queen is in a dilemma as to the attitude she must adopt towards her lord. The king immediately makes his appearance before his angry queen and by various means coaxes her and removes her anger towards him.

The queen then takes leave of the king for performing certain religious vows. Though the king is satisfied by the fact that he is able to please his indignant queen, the thoughts of the lovely maiden that he saw in the dream continue to haunt him.²³ At the end of the act the king accompanied by Vatandhaya goes to perform the afternoon rites. (mādhyaḥnina sandhya).

The second act has a Pravēśaka in the beginning. Vasumatī had also a dream of king Vikrama and she had set her love on him. She in the excitement caused by the dream after rising from her bed in the morning had forgotten the flower

22 किमत्र सेवाचतुरत्वम् "प्रिये वसुमति, वसन्ताश्म-
रमणीयामुद्यानभुवं प्रतिगन्तव्यमस्माभिः" इति वा
अन्यत् किमपि वास्तवकुमारब्धं महाराजेन ! अपि च
कुतो वात्र वसुमती ?!

Ibid., p.36.

23 Ibid., --- V.64, p.42.

presented to her by the anchorite. So she sends her maid Ulpalikā to the Keli Soudha for finding out the lost flower. On her way, she sees Susilā the disciple of Bhadra-candikā.

From the soliloquy of Susilā, one comes to know that it was Bhadra-candikā who make King Vikrama and Vasumatī see each other in dream and made them fall in love with each other. It is further revealed that the anchorite had sent Rudravetālikā to arrange a meeting of the two lovers. Ulpalikā warmly greets her. She enquires of her as to where her preceptor is at that time. Susilā tells her that her preceptor after giving instructions to Rudravetālikā to take the king to the garden in the house of his minister under the pretext of showing him a magical feat in order to make him meet Vasumatī has gone back to her hermitage. She then asks her the reason for her sad face and the latter replies that it is the serious condition of her mistress that has given great anxiety to her mind. She describes to her that Vasumatī suffering greatly from pangs of love, is lying in a bed of lotus leaves made cool with the sprinkling of drops of dew in the Mallikā mandapa and that she is sending long sighs and rolling restlessly hither and thither on her bed. She further informs her that the servants for alleviating her agony are fanning her with lotus leaves and anointing her breasts with Sandal paste and musk powder and that they have placed a cushion made of Tamālā leaves for placing her head upon it and she is being constantly watched with great anxiety by Rudravetālikā and Mrnalikā.

Meanwhile, the sound of the arrival of the king is heard and the interlude comes to an end with Utpalikā going to her mistress and Susilā going to the hermitage of Bhadrā-candikā.

King Vikrama accompanied by his vidushaka restlessly walks hither and thither. His mind is plunged in thoughts of Vasumatī. He tries to veer it away from those thoughts. But it is of no avail as his mind took for granted the truthfulness of the dream and the actual existence of the maiden he saw in it.²⁴ Vatandhaya tries to distract the attention of his friend. He takes him to the garden of the minister which has worn an enchanting appearance due to the advent of the spring season. But the humming sound of the bees, the sweet cooing of the cuckoo, the beautiful sweet smelling flowers of the Anokaha trees and the refreshing breeze wafting drops of water from the adjoining lotus ponds and carrying the sweet fragrance of flowers in the garden instead of alleviating his friend's mental discomfiture increases it twicfold. They appear to him verily as the pointed arrows of the god of love.

Vatandhaya then leads him to the Mallikā mandapa which is cool on account of its being surrounded by shady trees. While they are entering it, they hear a feminine voice coming from its interior. Curious to know as to which person is inside the Latā mandapa, king Vikrama and Vatandhaya crane their necks through the leafy creepers and find to their surprise as well

24 तमिव तरुलनयनां स्वप्नमयेन प्रदुर्हितां मायाम्!
सत्येति हन्त सततं निश्चिनुते मानसं मत्कम्॥

as delight a maiden of unparalleled beauty lying on a bed made of pearls with Rudravetālikā and another maiden carrying in her hands fresh lotus leaves standing her her side.

Mṛnālīkā describes to Rudravetālikā in detail the sad condition of her mistress. Rudravetālikā and Mṛnālīkā then ask Vasumatī to disclose the cause of her agony. The latter replies that she can find no other cause than the excitement from the dream which she had in the previous night.²⁵ The king who is overhearing the conversation is anxious to know the details of her dream. But in spite of their intense questioning, Vasumatī does not furnish details about her dream.

Rudravetālikā who knows the plan of her preceptor to unite king Vikrama with Vasumatī and the efforts made by her in that direction casually remarks that it would be apt and in the fitness of things if Vasumatī has directed her love on the king of Kerala like the blue lotus which seeks the moon and the lotus which is attracted to the sun.²⁶ Both Vasumatī and king Vikrama are overjoyed on hearing these words of Rudravetālikā.

While the king is rejoicingly overhearing the conversation, Vatandhaya desires him to come out of the mandapa

25 न जानामि स्वप्नादुन्यत अथवा अमाकुत मोहान्!
केवलमेवं विद्यया कथापि रुजया कबलितारस्मि॥

Ibid., p.69

26 भजति कुमुदिनीन्दुं पद्मिनी भार्कुरुं जे-
त्युचितमिदममीशां निनिमित्तैव मूत्रा!
गिरिजलनिधिबन्धो राजभारस्त्वदीयो
वशुमति! रमणीयः श्लाघनीयश्च भवति॥
Ibid., V.27, p.71

so that Vasumatī can rest peacefully. The king immediately leaves the mandapa. Meanwhile, Rudravēṭālikā asks Vasumatī to rise up from her bed and go back to her house. Assisted by Mr̥ṇālikā, Vasumatī stands up with great difficulty. Accompanied by her maid and Rudravēṭālikā, Vasumatī starts for home.

As soon as they step out of the mandapa, they see the king -- with his vidūshaka standing nearby. The king greets them and Rudravēṭālikā requests him to sit on the bed made of leaves inside the mandapa. The king immediately gets himself seated on the bed. Vasumatī then pays her respects to the king. Both the lovers are very happy, as they could see each other. While Rudravēṭālikā is carefully watching the movements of Vasumatī, the voice of the Kāñchukiya is heard informing them of that Bhadracandikā wants Vasumatī to go to her immediately. Rudravēṭālikā then seeks the permission of the king for going to the presence of her preceptor with Vasumatī and others. With the king agreeing to her request, Vasumatī with Rudravēṭālikā and Mr̥ṇālikā goes to meet Bhadracandikā.

The king then examines the various cooling materials like the garland of lotus flowers which had once served his beloved and he enjoys their refreshing touch. The vaiṭālikā meanwhile announces to him the advent of the night and the end of the act synchronises with the king accompanied by the vidūshaka going to his palace.

The third act has got a Praveśaka in the beginning. From the soliloquy of Sūsilā, one understands that the anchroite

Bhadracandikā has gone on a pilgrimage and that she has been left behind to comfort Vasumatī who is undergoing pangs of love. She also says that that king Vikrama has decided to wed Vasumatī and that the fact has been brought to the notice of the latter through a brahmana which has served to alleviate her agony to a great extent. Susīlā further discloses that she has arranged a meeting between king Vikrama and Vasumatī in the Candrimā mandapa. The night soon sets in and the end of the interlude sees Susīlā goes to perform her sāyam sandhyā.

King Vikrama and his bosom friend Vātandhaya walk about in the garden. They are attracted by the splendid beauty of the night like the ruddy clouds, the rising of the moon and the star spangled sky. Though the king is lost in thoughts of his beloved Vasumatī, the enchanting scenery presented by the earth after the advent of the night draws his mind away and he begins to admire them. The king complains to Vātandhaya that the various beautiful objects he sees around him like the cool and sweet scented breeze and the soft tender rays of the moon instead of reducing his agony increases it thousand fold.

Vātandhaya remarks that the flower of the pangs of love in his friend which had closed at the time of the conversation of the maidens inside the creeper bower (lata mandapa) has again bloomed on being touched by the gentle breeze. On hearing these words of Vātandhaya, king Vikrama immediately recollects the celestial flower which had fallen from the locks of hair of his beloved Vasumatī and which he had given for safe custody to his friend. He asks him as to whether he can locate the flower which he had lost sometime back.

Vatandhaya informs him that he saw the flower in the hands of the queen and that he disclosed its identity to the queen. He further tells him that he heard the queen criticising her maid servant for having interpreted the words of her lord after his dream in a different way for her interpretation namely her lord had fallen in love with another maiden and that he was addressing her in the dream in those words stands correct.

King Vikrama feels surprised at the foolishness committed by his friend in having brought to the notice of his queen his love for Vasumatī which is sure to rouse her anger and impede his union with Vasumatī. Meanwhile the sound of the arrival of Vasumatī is heard and very soon she enters dressed like a harlot and accompanied by her maid servant.

Vasumatī is not happy at the role of the harlot she she is made to play and she bitterly complaints about this to her maid servant. Mr̥ṇālikā comforts her by saying that since Bhadracandikā has ordered her that to play the role, she has perforce to obey that command and that she should not grumble about it. She also brings to her notice the stories of Pundarikā and Mahāśvēta, and Kādambarī and Candrapīda where the respective heroines had acted like harlots for achieving their ends namely union with their lords.

King Vikrama is suffering from pangs of love and he curses the moon for directing hot rays against him who is already emaciated. Vasumatī and her maid Mr̥nālīkā hide themselves behind the Tamālā grove while the king and Vatandhaya are seated inside the Candrimā mandapa.

Finding that his friend is suffering greatly from pangs of love, tortured by the arrows of the god of love Vatandhaya immediately goes to prepare a bed of lotus leaves for him. After having arranged it, he requests his friend to lie down upon it so that it can relieve his agony. King Vikrama complains that the bed of lotus leaves does him no good. Vatandhaya again goes to bring various cooling materials like dew water, powdered musk, sandal paste and lotus leaves. When Vatandhaya applies the same on the body of his friend the latter remarks sorrowfully that the drops of dew appears to him as burning poison, the musk powder as furious fire, the breeze wafted by the lotus leaves as hot rays of the sun and the sandal paste as boiling molten silver metal.

While the king is restlessly lying inside the mandapa, his queen accompanied by her maid servant Hamsika arrives in the garden to watch the condition of her lord who was reported by Vatandhaya to be not doing well. King Vikrama is no longer able to bear the pangs of love and he falls into a swoon. Vatandhaya is at his wit's end in finding a way to revive his friend from his stupor. He pathetically bemoans the tragic end that has overtaken his friend for he takes him to be dead.

The queen who is standing nearby unseen by others asks her maid servant to drop the celestial flower upon the breast of her lord for Vātandhaya has formerly told her that as it represented Vasumatī it used to revive him whenever he was in a delirious stage. Hamsikā as desired by her mistress immediately throws the flower on the body of the king. Vasumatī who is also waiting with her maid servant behind the Tamālā grove is distressed at the said condition of her lover. As desired by Mr̥ṇālikā she immediately comes out of her hideout and coming near the king, places her hand on his breast. The effect produced is so sudden and profound that the king immediately opens his eyes and is back to his normal stage to the great surprise and joy of Vātandhaya and to the indignation of the queen.

King Vikrama warmly greets Vasumatī who has revived him back to consciousness from his swoon. The latter pays her respects to him and she is tight lipped due to bashfulness. So happy is the king at the sight of his beloved that he embraces her. The queen is so indignant at the sight of her lord hug together with another woman that she decides to go for putting an end to her life. Hamsikā suggests to her to go to the presence of her lord boldly so that she can break the union of Vasumatī with her lord. The queen however turns down her suggestion and accompanied by her immediately leaves the place.

While the king is lost in amorous enjoyment with his beloved, the voice of the garden keeper is heard announcing

to the king that his queen is going back from the garden with an indignant and sorrowful face after seeing him enjoy the company of another woman and that she is intending to put an end to her life. It summoned the king to come to her aid immediately. King Vikrama immediately hastens to go to his harem for comforting his queen. He places the celestial flower which had fallen from the head of Vasumatī formerly, inside her trusses of hair and takes leave of her with a heavy heart. The third act ends with the king accompanied by Vatandhaya going to his harem.

The fourth act begins with an interlude. A demon and a demoness by name Rudhirakanthī are coming from Lanka to Kerala. From their conversation one comes to know that the demon has fallen love with Vasumatī whom he perceived going with her maid servant on the beach at Kozhikode and that the purpose of his coming is to abduct her. Soon they reach the city of Kozhikode and find that the queen of king Vikrama is going to put an end to her life by jumping down from a precipice as she is angry with her lord. Rudhirakanthī offers to enter the body of the queen by means of magic and thereby increase her anger and make her commit suicide without paying heed to the appeals of her lord. She thinks that king Vikrama seeing the sad end of his queen would no more cherish his love for Vasumatī which in turn would facilitate her abduction. ²⁷ The demon agrees to her plan

27 यथानैनं प्रकीर्षेन प्राणपरित्यागे भवति तथा करिष्ये!
तथा कृते उद्वेगेन महाराजोऽपि वसुमत्या उपरि निरादो
भविष्यति! ततः आर्यस्य सुकृता वसुमती!

and the demoness immediately enters the body of the queen who is about to jump down from a cliff and who is being prevented by the king, Vātandhaya and her own maid servant Hamsikā.

King Vikrama, Vātandhaya and Hamsikā appeal to the queen not to proceed with her rash plan of putting an end to her life. But all their appeals prove to be of no avail and the queen does pay no heed to them. King Vikrama is at a loss to find a way to please his queen. Bhadracandikā is not there to help him in that predicament. Meanwhile, Vātandhaya takes leave of the king for going to Vasumatī to comfort her for the latter on hearing the news of the queen's attempts to commit suicide and her lover's consequent difficulties is certain to become broken hearted. Before he goes, he requests Hamsikā to plead with her mistress for it is well known that young women whenever they come away on getting angry with their lords accept the advice tendered by their friends like the Cātaka birds who accept the gentle breeze whenever the clouds have been drifted away.²⁸

Hamsikā then brings to her notice the deep and abiding love she once cherished towards her lord when she would not brook separation from him even for a moment.

28 मानाकुलसु प्रमदासु यूना -
मालम्बनं श्याद्वृचनं सम्वीनाम्!
समीरकैली ननु चातकानां
पलायमानासु घनावलीषु ॥

Ibid., v.27, p.143

While the king is once again appealing to his queen to show restraint, the voice of Ulpalika is heard informing them that Vatandhaya has forcefully carried away the celestial flower from Vasumatī which had been presented to her by Bhadracandika for protecting her from magic. She compares him to a monkey and gives hot chase to him for redeeming the flower from his hands.

As soon as Ulpalika pronounces the name of the celestial flower which was carried away by Vatandhaya, the queen comes back to her senses. The demoness Rudhirkanthī which had entered her body immediately leaves her on hearing the name of the magic destroyer. King Vikrama feels happy in having been able to prevent his queen from committing suicide and pleases her ultimately by his words.

Meanwhile, Vatandhaya suddenly comes to the presence of the king. He appears excited and informs his friend that his subjects headed by his minister Mantragupta are attempting to put an end to their lives by taking a deadly leap from the Citrasena mountain. On hearing the news of the plan for suicide of the queen and the subsequent distress caused to the king.²⁹ He asks him to go immediately and meet his subjects and prevent them from proceeding with their plan for

29 ओ वयस्य, एते स्वर्गु देवी शृगुपतने उद्युक्तां देवमापि
नथैव विपन्नं श्रुत्वा आत्मविनाशकृते शृगुपातार्थं
चित्रशानुं प्रति प्रस्थितो मन्त्रगुप्तमुखः नगरजनः।
नत शीघ्रं निवार्यतु!

suicide. The king accompanied by Vātandhaya go to meet his subjects and the queen with her maid servententers the harem.

The fifth act begins with king Vikrama supported by Hamsikā restlessly walking in the garden. Vasumatī has been abducted by the demon. Mantragupta and others are engaged in searching her. The king is shocked on hearing the news of the mysterious disappearance of his beloved and he is in a delirious stage. So intense is his agony that he asks all the animate and inanimate objects he perceives around him as to whether they have seen his beloved. The king ultimately falls into a swoon and Sūśilā with great difficulty revives him back to consciousness. Meanwhile, the coming of the anchorite Bhadracandikā from her pilgrimage is announced. The king is informed that Bhadracandikā by her supernatural power had come to know of the abduction of Vasumatī by a demon from Lanka and she had redeemed Vasumatī from his clutches.

The sixth act has an interlude. Mr̥ṇalīkā the maid servant of Vasumatī takes part in it. From her words, one comes to know that Vasumatī was redeemed from the custody of the demon by Bhadracandikā. She soon finds the king in the maratakamandapa and goes to meet him.

In the sixth act the king is seated in the maratakamandapa with his bosom friend Vātandhaya. When Mr̥ṇalīkā informs him that Vasumatī has been redeemed from the clutches of the demon he becomes very happy and finds it difficult to

believe the news. He asks Vatandhaya as to whether the information furnished to him about the restoration of Vasumatī is correct. The latter assures him that it was true.

Vatandhaya soon sees to his great surprise the queen and Vasumatī coming together with Bhadracandikā, Rudravetālikā and Mr̥nalikā and tells the king about it. The king becomes immensely happy on seeing that rare and unique spectacle. The king warmly greets them. He pays his respects to the anchorite. The queen and Vasumatī then offer their respects to the king.

30

In the middle of the sixth act the manuscript ends. It is possible to suppose that the poet might have written the play in six acts and not in seven acts as made out by other scholars; for the union of Vasumatī with the king has already taken place in the sixth act. The queen has become reconciled and she is agreeable to her lord marrying Vasumatī. So it appears there is no need to extend the play further by another act.

Characterisation:

1. King Vikrama: is the hero of the play and is the monarch of Kerala. (Sailēmburāsīśvara). He is the dhīralalita type. Though he is valorous, he is gentle by nature and

30 It may be noted that the manuscript here consulted is the one belonging to Sri P.C. Ettanunniraja.

is fond of enjoying pleasures. It is said that he has conquered various countries and the dust raised by the hoofs of his horses while marching covered the orbit of the sun and prevented its rays from coming down and thus created an artificial cloudy day. Again his white banners flying aloft on the tips of flagstaffs in the sky appeared like clouds thus creating an artificial rainy season for the flourishing of his tree like fame.³¹ He is the seat of all virtues.

मेता सर्वगुणोत्तमः पुनरसौ श्रीलाम्बुराज्ञीश्वरः³²!

He is a patron of arts and letters. He gave away lavishly precious gifts to scholars who came to seek his patronage.

He is already married and he is proud of his queen who is very obedient and loyal to him. He sees Vasumatī, a maiden of unparalleled beauty in his dream. Struck by her charm, he falls in love with her. He tries to talk with her in the presence of his queen who immediately gets angry and leaves his presence. He keeps a cluster of celestial flowers fallen from Vasumatī's locks of hair as an evidence of his meeting her and is lost in thoughts of her. When Vatandhaya asks him the reason for his pensive look, he narrates to him the story of his dream.

31 Ibid., Act.I, Sl.5, p.3.

32 Ibid., Act.I, Sl.12, p.9.

Though he has fallen in love with Vasumatī, he still cherishes love towards his queen. When the queen takes leave of him for performing some religious rite, he asks her in a sad tone as to how it would be possible for her whose body is as slender and tender as the Mālatī flower to undertake hard ordeals.³³

The king undergoes pangs of love and is mercilessly tortured by the arrows of Cupid. He twice meets Vasumatī. But his second meeting with her puts him into trouble with his queen. For, it is seen by her secretly and in anger she attempts to commit suicide. He tries to appease her. His efforts to appease his queen are admirable. Hamsikā, the maid servant of his queen also helps him in preventing his queen from committing suicide. But all his appeals prove futile and do not succeed in pleasing his queen. He is at his wits end and says aside that "the moon might become the sun and the fire might become cool; but never does the mind of proud woman become soft".³⁴

It may be noted that the king tries to understand his queen's anger and admits its legitimacy. He says "The very concept of their lords keeping more than one wife (other than themselves) is a ghost to women which

33 Ibid., Act.I, p.41.

34 Ibid., Act.IV, V.25, p.142.

enters their minds (and creates an apathy towards it).
For it is the seat of cruelty and becomes a principal
cause in causing danger to their (women's) lives"

सापत्न्यमिति हि कश्चन
भूतो विवशयति योचितां चेतः।
मैर्घृज्यनिधिर्जीव-
व्यापत्तावपि च हेतुतां भजते ॥³⁵

Again, he does not hide from his queen the love
he bears towards Vasumatī. He openly says to her that he
is guilty of leading a loose life and appeals to her to
show mercy on him for he is a slave to her.
³⁶

Ultimately he is able to remove her anger towards
him. After undergoing pangs of separation from his
beloved Vasumatī who has been abducted by a demon, he is
reunited with her. His queen to his joy agrees to his
accepting Vasumatī as his wife.

The character of king Vikrama does not strike us
very much. He appears to lack manliness and strength of
mind. When Vasumatī is abducted by a demon and he is
informed of it, he does not go in search of her and
redeem her from the clutches of the demon. On the other
hand, he appears grief stricken bemoaning the loss of
Vasumatī. This is in sharp contrast to the character of

35 Ibid., Act. IV, V.9, p.132.

36 Ibid., Act. IV, V.7, p.132.

king Vatsa in Ratnavali.

The Queen: is the first wife of king Vikrama. She is very sensitive. One day, she hears her lord addressing a maiden by name Vasumati in his sleep. Before the king completes his words, she in anger hurriedly leaves his presence and goes to the garden. She discusses the matter with her maid servant. She is simple at heart. When her maid servant furnishes her a different interpretation to the words uttered by the king in the dream, she readily accepts it and becomes normal. When her lord comes to see her, she does not show any anger towards him.

Later on, the queen comes to know of her lord's love with Vasumati from Vatandhaya. She gets indignant and chides her maid servant for misinterpreting her lord's words formerly. She decides to investigate her lord's romance with Vasumati personally. She then goes to the garden to see her lord who is reported to be suffering from pangs of love. There, she finds him in the company of Vasumati. Her suspicions have been proved beyond doubt. She becomes terribly angry, and goes to put an end to her life. The king pleads with her not to be rash. But she does not hear him as she is under the influence of a demoness. She however becomes normal on hearing the name of the celestial flower. She feels profoundly sorry for her harsh conduct. She tells her lord that her mind was different sometimes back and she had a feeling that some demoness had entered her body.³⁷ This

37 Ibid., Act.IV, p.148.

shows that the queen is genial by temperament and not at all hard hearted.

The queen is kind at heart. When she hears that the subjects headed by Mantragupta are going to put an end to their lives on their coming to know of their queen's attempt to commit suicide and their king going to share her fate, she becomes sad. She blames herself for having been responsible for the ugly situation. ³⁸ She then immediately urges her lord to go and prevent his subjects from committing suicide.

The queen is at last reconciled to her lord marrying Vasumatī. She takes her (Vasumatī) to her lord's presence and unites her with him. This shows that her mind is flexible and she can adjust herself to any new situation her main concern being the welfare and happiness of her lord. She is very religious. When her lord asks her not to burden her tender self with the observance of hard and exacting vows, she replies that the duties of chaste women ³⁹ do not brook any postponement.

The character of the queen compares favourably with that of Dhārini in *Mālavikāgnimitra*. What is striking in her character is her strong concern in her lord's welfare

38 हा अहमेव सर्वस्य विनाशस्य कारणास्मि
संवृत्ता ! तल्लघु गन्तव्यमार्थपुत्रेण !

Ibid., p.148 .

39 अपरिहरणीयः स्वलु पतिव्रतानां धर्मः !

Ibid., Act.I, p.41 .

and happiness and her steadfast devotion to him. It may be noted that while reconciling herself to her lord marrying Vasumatī, she is principally guided by this consideration more than anything else.

Vasumatī: is a princess of Maharashtra. She was captured by the king of Kerala in one of his military expeditions. The Prime-minister Mantragupta takes her to his house and treats her as his own daughter. She soon grows up into a beautiful woman under his fostering care. Mantragupta becomes anxious about finding a suitable bridegroom for her. But he is helped by the anchorite Bhadracandika who promises to marry her to king Vikrama.

She sees king Vikrama in dream and falls in love with him. She undergoes pangs of love. Her friends try in vain to alleviate her sufferings by various means. At last king Vikrama himself happens to come and see her. She is rejoiced to see her lover in person for the first time. She appears to be conservative in outlook. When she is asked by Bhadracandika to go in the role of a harlot and meet the king who is undergoing pangs of love, she expresses her reluctance. But she is however persuaded to go by her maid servant.

Vasumatī does not impress us with her individuality. She appears simply as an instrument of Bhadracandika for carrying out some of her pre-designed plans.

Vatandhaya: is the bosom friend of the hero and the jester in the drama. He is very much attached to his royal friend. He helps him in his love intrigues. He is very lazy. In the first act we find him keeping his hands across his chest for protecting his body from the cold, the time being early morning. He is therefore not willing to place his hands on the head of his friend while he pronounces the customary benediction. Instead he requests the king to place his own hands on his head while in turn he will give the benediction.⁴⁰ The king feels amused on hearing his suggestion and asks him whether his lady friend laziness has not yet left him even after the rising of the sun. Vatandhya is well known for his gastronomical sensibilities. On coming to know that the queen is angry, he urges his friend to go immediately to her and pacify her. For unless she is pleased,⁴¹ he will not be able to satisfy her appetite. Though he accompanies the king while the latter goes to mollify the frayed spirits of the queen, he does not go near her. He stands outside the lata mandapa while the king consoles the queen inside. Vatandhaya's devotion to his friend finds no bounds. He finding his friend undergo the pangs of love severally tries to alleviate it by various means. He takes the king to garden and shows him the various scenery. Finding it to be of no avail in reducing his friend's agony, he

40 Ibid., Act.I, p.19

41 तिष्ठतु तावदेतत्! कस्तवावदुपायः कुपितां देवीं
प्रसादयितुम्! तत एव मम कुक्षिसुरवं भवति!

Ibid., Act.I, p.23

decides to consult Bhadracandikā. He then goes to meet the anchorite with the king. On the way he espies a latā mandapa. Together with the king he goes near it silently and sees through the creepers Vasumatī conversing with two women. He describes Vasumatī as a doll made of emerald lying on a bed made of pearls.⁴² He also says that his friend is perfectly justified in directing his love on Vasumatī.⁴³ In the third act when his friend undergoes intensely pangs of love, he takes him to the candrimā mandapa and brings him various cooling materials for alleviating his distress. He is grief stricken when his friend falls into a swoon. He weeps and blames himself for having lost the celestial flower which used to give some solace to his friend. When Vasumatī comes and revives the king, he thanks her for her generous and noble act.

Vatandhaya appears to be stupid and at the same time very sensitive and proud. In the second act, the king prevents him from going inside the latā mandapa as he heard the sound of some feminine voice emanating from its interior. Vatandhaya tells him that he would boldly go and remove the intruders so that they can take rest inside the mandapa. The king

42 एषा कापि मरुतमयी क्रीडापुत्रिका विद्रुममये
पर्यङ्के शायिता दृश्यते!

Ibid., Act. II, p. 54.

43 युक्त एव एतस्या उपरि वयस्यस्यानुरागोद्भेदः!

Ibid., p. 56.

calls him a fool and asks him to keep quiet so that he can hear the conversation of the women inside the mandapa. Vātandhaya is offended and for some time does not reply to any questions put by his friend. The king requests him to break his vow of silence and the latter replies that brahmins are keen to be true to their words.⁴⁴

He is witty and humorous. In the third act, the king is lost in thoughts of his beloved Vasumatī. Vātandhaya feels surprised at his friend's deep and abiding love for Vasumatī whom he had seen only once and he remarks to him "oh friend, your heart moved all on a sudden merely by her (Vasumatī's) single glance. But my wife is unable to move my heart even by several of her glances. Thus see my valour".⁴⁵ The king smiles at his remark and says that all (persons) are not Vātandhayas.

He sometimes appears foolish and silly and creates blunders. He is easily won over by salutations and offerings of food. On the third act he is taken to the presence of the queen by the maid servant of the latter and he is received with great respects by her. He unwarily reveals to the queen the love borne by her lord towards Vasumatī and

44 ब्राह्मणाः प्रतिज्ञानिर्वहणद्यन्याः!

Ibid., Act. II, p. 54

45 औ वयस्य! तस्या एकनिरीक्षणेन बहुविधं जातं तव हृदयं! मम तावद् ब्राह्मणी बहुविधैः पादुशयि न चालयितुं प्रभवति मम हृदयं! तद् प्रेक्ष मम धीरत्वम्!

Ibid., Act. III, p. 53

the identity of the flower which has come in her hands. This disclosure creates later on great complications and the queen becomes strengthened in her suspicious about her lord's contacts with Vasumatī.

He is often clever and does things with foresight and dexterity. In the fourth act, when the king is engaged in preventing his queen from committing suicide, he goes to meet Vasumatī whom he fears would become grief stricken on hearing the shocking news about the queen.⁴⁶

He is simple hearted by nature. In the second act when he finds his friend emaciated and murmuring something inaudible, he gets disturbed and asks him the reason for the same. The king tells him that he is thinking of Vasumatī; Immediately Vātandhaya gives his blessing namely to attain his beloved as early as possible. The king thanks him and comments that the words of Brahmins never go wrong.⁴⁷ In the fourth act, when he finds the queen adamant in her stand, unmoved by the gentle appeals of his friend, he says that he is unable to perceive any longer the said predicament.⁴⁸ Under the pretext of going to meet Vasumatī he quietly escapes from the awkward situation.

⁴⁶ किं वा शरणम्! यावद्धं तत्र भवत्याः वशुमत्याः
पार्श्वं गच्छामि! मा खलु सा तपरिचिनी एनं वृत्तान्तं
श्रुत्वा शोकं कुर्वतु!

Ibid., Act. IV, p.135.

⁴⁷ आवितथाः खलु विप्रवचः! *Ibid.*, Act. II, p.50.

⁴⁸ न खल्वहं प्रभवामि ईदृशावरथां प्रेक्षितुम्!

Ibid., Act. IV, p.135.

He is sometimes mischievous and is fond of quarrelling with the maid servants. In the fourth act, he forcefully carries away the celestial flower from the hands of Ulpalikā and is hotly pursued by the latter.

He is proud of himself and would not tolerate any disparaging remarks made against him by anybody. When Ulpalikā calls him a monkey while chasing him for the celestial flower, he remarks after he has escaped from her clutches that he would beat her head with a stick for calling him a monkey.⁴⁹

He is however weak kneed and is not bold to carry out his plan. He is boisterous by temperament. His bellioise words are never matched by action.

There is similarity in character between Vātandhaya and Vasantaka in Ratnāvalī, for he possesses practically all the traits of character of the latter. The poet has not succeeded in giving freshness and novelty to the character of Vātandhaya for he appears more as a sterotyped character and is completely devoid of any original or novel feature.

Other characters that are introduced in the play are Mantragupta, the Kēñchukiya, Bhadracandikā, Rudravētālikā, Mrnālikā, Sūsilā, Ulpalikā etc.

49 दाश्याः सुताया उल्पलिकायाः इति कुण्डकोष्ठेन कुट्टनं करिष्ये ! यद् वातन्धय इति वानर इति मेदेन ज्ञातः !

The sentiment:

The main sentiment of the play is 'Srīngāra. The hero is king Vikrama and the heroine is Vasumatī. Their falling in love with each other and their final union after jumping over several hurdles form the main theme of the drama. In the first act of the drama, love germinates in the hearts of the hero and the heroine. The king sees Vasumatī in dream (svapnadarsanam) and enraptured by her charm falls in love with her. In his dream, the king addresses her in endearing terms. But unfortunately, these words are heard by the queen who gets indignant and immediately leaves the presence of her lord. Here we have īrshya type of mānaviprayōga. The queen is angry because she finds her lord in love with another lady. Here the ālambana vibhāva is the queen while her angry face forms the anubhāva. The uddīpana vibhāva is the words of the king indicating his love with Vasumatī. The vyabhichārībhāva is the worry and sadness caused in the mind of the king by the queen's anger. Side by side with viprayōga 'srīngāra, we have Ayōga 'srīngāra also. The king is lost in thoughts of Vasumatī. Vātandhaya sees him in a pensive mood with his face looking gloomy, body appearing lean and emaciated, lips parched, hair disjuncted and eyes filled with tears. Here we find the first stage of Vipralambha 'srīngāra namely Abhilāsha. The ālambana vibhāva is the king while the uddīpana vibhāva is Vasumatī. The anubhāvas are the king's pensiveness, haggard look etc. as described above.

The king after disclosing his dream to Vatandhaya tells him that the advent of the spring season is aggravating his agony and he is being tortured by the arrows of the god of love.

जृम्भन्ते कलकण्ठकण्ठकुहरे यत्पद्ममाडम्बरा-
यन्तारलयकृतां दिवं मद्युकृतामुल्लङ्घ्यते इन्द्रक्रिया!
घ्राणाद्युप्यममी दिद्वान्ति तरवो यत्सौरभेणामुना 50
पुष्पैर्बोः समुपस्थितस्तदुद्युना कीदृण्डकीलाहलः॥

Vatandhaya brings to the notice of the hero of his queen's anger and the latter immediately proceeds to the presence of the queen to pacify her. Thanks to the efforts of the maid servant, reconciliation is reached between the king and the queen. But the king's mind again plunges itself in thoughts of Vasumatī. Thus the strain of Ayoga srngara is maintained.

The second act sees further development of love between king Vikrama and Vasumatī. The hero tries to veer his mind away from thinking of his beloved. But his efforts prove to be in vain.

अनुधावति बत सन्तं
तमिव सरोरहेक्षणं चेतः!
इन्द्राय पुनः शरीरं
सञ्चार्यते इव केवलं विधिना॥51

For, his mind has taken for granted the truthfulness of

50 Ibid., Act.I, V.55, p.31

51 Ibid., V.64, p.42

the dream and the actual existence of the maiden he saw in
 52 it. Here we find that the hero has reached the second
 phase namely chintā, i.e. recollection of beloved.

With a view to distract his mind, Vatandhaya takes
 him to the garden of the minister. There in the latā
mandapa, the hero sees his beloved undergoing like him
 pangs of love. She is lying on a bed of lotus leaves and
 her friends are applying on her body various cooling materials
 to relieve her agony. We have here again vipralambha śringāra.
 The ālambana vibhāva is Vasumatī. The uddīpana vibhāvas are
 the sweet smelling flowers in the garden, the gentle breeze
 etc. The anubhāvas are Vasumatī's movement of eye lids of
 in sorrow and anguish as well as her feverishness. The
vyabhichārī bhāvas are the heroine's restlessness and recollec-
 tion of her lover.

Soon the two lovers meet each other. They rejoice
 in having met each other. The king takes his seat and
Vasumatī offers her respect to him. Here we have Sambhōga
śringāra. The ālambana vibhāvas are both the hero and the
 heroine while their looking at each other form the anubhāva.
 The enchanting scenery which they perceive around forms
 the uddīpana vibhāvas. The joy and sorrow caused in them
 due respectively to their meeting each other and seeing

each other's pangs of love form the vyabhichāri bhāvas. They are however not allowed to remain together for long. Bhadrā-Chandikā summons Vasumatī and the latter takes leave of the king.

The hero is again afflicted by pangs of love. To alleviate his agony, he takes the various cooling materials that have once served his beloved and enjoy their refreshing touch. Taking a garland of lotus flowers, he says endearingly to it as follows:

॥ क्लृप्तोऽस्य गण्यमहिमा च यमुद्रितोऽसि
 धन्योऽसि मृग्यविभवोऽसि मृणालहार !
 येन त्वया मद्वनशञ्ज्वरपाण्डुमूले
 रुद्धे पयोधरमरे लुठितं प्रियायाः ॥ 53

"Oh garland of lotus flowers, you are possessed of many virtues. You are indeed superior (to me). You are the darling of fortune. For, you have been able to adorn the supple breasts of my beloved which are pale white in colour due to pangs of love."

In the third act, we find the hero completely lost in thoughts of Vasumatī. The cool and sweet scented breeze blowing across the garden as well as the gentle rays of the moon increase his pangs of love thousand fold. He hears meanwhile the shocking news from Vatandhaya that the latter has

disclosed his love with Vasumatī to his queen who became angry with him once again. The king is flabbergasted and does not know how to please his queen.

Meanwhile, the hero takes his seat in the Candrimā mandapa. His sufferings caused by pangs of love increase further and he complains to Vātandhaya that all the beautiful objects he sees around him instead of improving his woeful lot worsens it many times. He says that the rays of the moon is burning him hot. He appeals to the moon as follows:

आयि भगवन्!

कुमुदपरमबन्धो ! देव नीहारमानो
कथमिव दृष्टुमप्यार्द्रतां दानशोषेः !
विकिरसि मायि कुनि द्यौरकाकोत्पूरं
कलितदुःखादिशास्त्री पत्रकरवमयूरेः ॥ 54

"Oh moon, possessor of cool and soft rays, you are greatly attached towards the blue lotuses and you melt even moon stones. How is it that you direct rays (which appear as sandal paste applied on the ten directions) full of poison against me who is already weak."

Finding that his friend is undergoing severally pangs of love, Vātandhaya prepares him a bed of lotus leaves. Though the king lies down on it, his agony is in no way decreased. Vātandhaya applies on his body various cooling

materials like dew water powdered musk, sandal paste and lotus leaves. But they too fail to reduce his distress.

The king gives his reaction as follows:

हिमजलसैकं विभाव्य,
 मामा हाहलहलं निपातय भवेन्मोहागमस्तेन मे
 चनसारपातं विभाव्य,
 मामा व्याकिर भूर्जितं हुतवहं भस्मीभवैन्मैतनुः!
 नलिनीदलमारुतं विभाव्य,
 मामा चर्मघृणि निद्येहि निविलेख्यद्ग्रेषु द्यौराकृति
 पद्मनचर्चां विभाव्य,
 मामा तापितराजतद्रवभरं निस्तद्गमैवं क्षिप ॥ 55

He says that the drops of dew appear to him as smouldering poison which may infatuate him, the musk powder as furious fire which may devour his body, the breeze wafted by the lotus leaves as hot rays of the sun which may burn his body and the sandal paste as boiling molten silver. Unable to bear the agony, he falls into a swoon.

अमति नयनद्वन्द्वं बाहुकलथौ गलति स्मृतिः!
 स्फुटति हृदयं हा हा कष्टे दशा परिवर्तते ॥ 56

Here we find the hero reaching the *mūrcā* stage. Here the ālambana vibhāva is the king himself. The uddīpana vibhāva are the several beautiful objects the hero sees around. His falling into a swoon forms the anubhāva.

55 Ibid., Act.III, V.39, p.107

56 Ibid., Act.III, V.44, p.115.

Vatandhaya is confused and he takes the king to be dead. While he is bemoaning over the tragic end of his friend, Vasumati who is standing nearby unawares to anybody steps in. She places her hand on the king's chest and instantaneously the king gets revived. He soon becomes normal. But further troubles wait him. The queen who is watching the entire spectacle gets furious and runs away with a view to commit suicide. In the fourth act the hero goes to pacify her. By the power of the celestial flower he is able to appease his queen. Once again in the drama, there is the *īrshyā* type of *māna viprayōga*. The queen becomes penitent and seeks pardon from her lord for her harsh conduct. The king is rejoiced and he assures her that he would ever be faithful to her.⁵⁷ Here we have *sambhōga 'srīngāra*.

In the fifth act, the king hears of the abduction of his beloved by some demon and is lost in great grief.⁵⁸ He wanders in the garden and addresses the cloud,⁵⁹ the elephant,⁶⁰ the peacock etc. as to whether they have seen his beloved. Here we find the hero in the *unmattatā*

57 अयमहमसितायताक्षि दुःखे
विद्युतरुषा बहुधास्त्वया निरस्तः!
पुनरपि चरणाम्बुजजन्मसेवा-
कुतुकमरात्समुपमि हन्त पार्श्वम्॥

Ibid., Act. IV, V.35, p.147.

58 *Ibid.*, Act. V, V.33, p. 155.

59 *Ibid.*, V.38, p. 154.

60 *Ibid.*, V.42, p. 153.

(delirious) stage. But soon glad tidings come informing him of the rescue of Vasumatī from the clutches of the demon. The king is happy.

In the sixth act, the queen and Vasumatī together come to meet the king. The latter is rejoiced beyond measure by the unique spectacle he saw before him. The queen is reconciled to her lord marrying Vasumatī and the marriage takes place.

From the above analysis it can be seen that the poet has developed the sentiment regularly and consistently throughout the play.

Literary Estimate

Kakkaśśeri Dāmodara Bhaṭṭa is a great poet, and his style is smooth and sweet. Sometimes he betrays a tendency to the use of high sounding and alliterative words. As he himself acknowledges in the prologue to his play, he has been profoundly influenced by Kālidāsa, Harsha, Rājaśekhara and Bhavabhūti. He generally makes use of Vaidarbhi rīti in which the guṇas Madhurya and Prasāda are found in abundance.

The dialogues though good are not of a high order. Particularly interesting are the dialogues between the king and the queen in the first and fourth acts of the play.

The verses are beautiful and charming. In this connection it would be interesting to quote the opinion of the poet himself about judging a work. He says

विपुलमिति न काव्यं क्वापि तौषाय भूयः
परिमितमिति नैव क्वापि दोषाय च स्यात्!
आपि तु रसभरस्य सथैर्यमालोचनीयं
वितरति विदुषां यद् प्रौढमानन्दकन्दम् ॥⁶¹

"A work simply because it is big cannot contribute to the delight of the connoisseur. Even though it is small, it cannot be an inferior product on that account. What has to be considered is that whether a work is rich in sentiment. If it is so, it is bound to give delight to scholars".

It would be no exaggeration to say that his own drama satisfies the standards laid down by him. He gives equal importance to the word and sense. His descriptions and poetic fancies are rich, colourful and charming. He shows a peculiar fascination in the use of *Saradūlavikrīḍita* metre which he employs with complete success.

The following is a *nāṇḍī* verse describing the cosmic dance of Lord Siva.

नम्रार्तिच्छिन्दिनन्दिप्रहतपटुमृदुङ्गारवाद्यूर्णमान -
ब्रह्माण्डानि प्रदुष्युक्कुरुमिह भवतां धूर्जटेस्ताण्डवानि!
अद्भुतगुणधानुशङ्कीपिपतिषति जले यद् अमिष्वअसिन्दो
रुन्धे हेरम्बडिम्भः पितरमनुपदं बृंहितानां विद्वेषैः ॥⁶²

61 *Ibid.* Act. III, Sl. 22, p. 90.

62 *Ibid.*, Act. I, V. 2, p. 1.

"May the cosmic dance of Lord Śiva who is accompanied by Nandikēśvara with his drum, the sound of which quakes the entire universe and removes all the sorrows of the devotees, contributes to your well being. As he dances, the young Ganapaty mistaking the moving water of the celestial Ganges (on the head of his father) to be milk, producing horrible sound, continuously obstructs him (from dancing)".

The alamkāra used is bhrāntimān and the metre employed is 'Bragdharā. In the following verse, the hero suffering as he is from pangs of love criticises Cupid for directing arrows against him.

बाणांस्ते पुरमेदिनोऽपि च तनुद्वधीकृतिप्रक्रिया-
द्यौरैयान्मायि मा प्रयुङ्क्वजगती निर्द्वन्द्वकलीगुरो !
लज्जन्ते न कथं त्वमी मायि पुनर्मुक्ताः पतन्तस्त्वया
कुल्लम्बलि गुल्लुच्छ को मलतमश्चान्ते नितान्ताकुले ॥⁶³

"Oh lord of unrivalled sports, your arrows are fiercer than that of Lord Śiva in their capacity to wound the body. Do not you feel ashamed to direct them against me whose mind is already suffering from intense sorrow and whose body is as soft as the blossomed Jasmine flowers". The metre used is 'Sardūlavikridita.

The poet describes the thoughts of lovers as follows.

श्रुवल्ली चलितेति, पद्मयुगली स्तब्धेति नेत्राञ्चलं
 प्राप्ता हन्त कनीनिकेति किमपि शिवेन्नौ कपोलाविति।
 अन्तः कम्पविजृम्भितं कुचयुगं चेति क्षणे कामिनां
 जायन्ते श्वस्तु केपि केप्यभिनवाः सङ्कुलपकल्पद्रुमाः॥⁶⁴

"Her creeper like eye brows are moving. Her eye
 lashes have become still and motionless. Alas, the eye balls
 have reached the corner of the eyes. Her cheeks bear some
 how drops of perspiration. Her breasts are expanding due
 to innate trembling. These and other fanciful thoughts
 momentarily rise in the minds of lovers." The metre used
 is /Sārdūlavikrīḍita.

The poet gives a fine description of the sun
 set in the verse quoted below.

कुर्वीणा वरुणा वशोध सुहृद्वां काश्मीर पत्र क्रिया -
 पाण्डित्यं कुचमण्डलेषु कुहना कौसुममलहमी सुवः।
 प्रत्युद्यद् बडवानलौ ज्वलन्ति रवाहस्ता वल्लभा प्रदु।
 सन्द्यामशोधर शोणिमा कपिशायत्याशा वधूना मुखम्॥⁶⁵

"The lustre of the evening clouds in the guise
 of giving the world the beauty of the kusumbha flower, is
 actually adorning the breasts of the women in the harem
 of Varuna with Sandal paste. It shaking hands with the
 flames of the subterranean fire reddens the faces of the
 damsels of the ten directions". The alamkara Samāsokti is
 found here. The lustre of the evening cloud is compared
 to a youth who illicitly enjoys the women in the Western

64 Ibid., Act. I. Sl. 32, p. 16.

65 Ibid., Act. Sl. 43, p. 79.

horizon (the Western horizon has become reddened and it is conceived here as a woman whose face has become flushed due to bashfulness after undergoing amorous sports with a youth). After that it goes to enjoy the other damsels (namely the ten directions) who become angry with it for enjoying the company of the maiden in western horizon formerly. (It may be noted that it bears marks of contact with the damself of western horizon namely redness which the other maidens - ten directions - have noticed.) The metre used is 'Sārdūlavikrīḍitam.

Stars are described in the following stanza.

स्फुरन्ति गगनादुणे नटनचण्डचण्डीपति -
 अमिअमितजाह्वीशक्तिक बिन्दु सन्देहदाः!
 स्मरौत्सववशां वदु त्रिदुहावार वामिहाणा -
 कुचतुटितमौक्तिक अमद्विअमार-तारकाः॥⁶⁶

"The stars in the sky appear like the drops of water from the celestial Ganges when disturbed in the course of 'Sivas' dance, and create an illusion that they are the pearls separated from the necklaces of the celestial harlots as they are engaged in amorous sports at the festival of Cupid". The alamkara Utpreksha is found in this verse. The metre is extremely suitable to the contents of the verse.

The poets descriptions of the moon,⁶⁷ breeze,⁶⁸
⁶⁹ mid noon, ⁷⁰ harlots etc. are of a high order. He seldom
 uses shorter metres.

Dramatic Effect

As a drama, it does not come to a high standard. But considered as a poem its merits are rather of a high order. There is much of narration and very little action.

The prologue is very long. It contains long and dull descriptions of the temple at Sthali, the city of Kozhikode and the patron of the poet king Manavikrama.

The first part of the fact act is taken up with the reactions of the king after he has seen Vasumati in a dream. He is engrossed in thoughts of his beloved and his friend Vatandhaya tries to distract his attention. The dialogues between king Vikrama and Vatandhaya are long, weary and dull. It is immediately followed by the king's efforts to pacify his queen. Here there are some elements of humour in the explanation furnished by the maid servant to the queen about the words uttered by her lord in his dream and the consequent dilemma caused to the queen. She is ultimately forced to abandon her anger towards her lord.

67 Ibid., Act.III, Sl.21, p.89

68 Ibid., Act.I, Sl.56, p.31

69 Ibid., Act.I, Sl.62, and 63, p.42

70 Ibid., Act.III, Sl.11, p.86

The second act begins with a description of the king's pangs of love. It is almost a repetition of the first act. The scene where king Vikrama and his vidūshaka are watching Vasumatī who is under going pangs of love inside the Mallikā mandapa by hiding themselves behind the creepers do not appeal to us, though it is beautiful. The dialogues are uninteresting and do not possess freshness and vigour. There are no significant dramatic elements in this act capable of drawing the attention of the spectators.

The third act describes the sufferings of king Vikrama on account of pangs of love for Vasumatī. This is again a repetition of the first and second acts. There are however some elements of dramatic interest at the end of the act. The king falling into a swoon, the stir caused in the mind of Vātandhaya, Hamsikā throwing the celestial flower at the king and finally the intervention of Vasumatī and her placing her hands on the chest of her lover and the sudden revival of the king from his swoon are highly dramatic events. The end of the act sees the king going to pacify his queen who is announced earlier as intending to commit suicide.

The fourth act deals with the attempts of the king to pacify his queen in whose body a demoness by name Rudhirakanthī has entered to create mischief. It is a repetition of the first act. Further the entire scene is unnecessarily over drawn. There are some significant events at the end of the act namely Vātandhaya stealing the celestial

flower from Vasumatī, her maid servant creating a commotion by making a loud announcement that the vidushaka has carried away the flower and the queen coming back to her senses on hearing the name of the magic destroyer celestial flower.

The fifth act is devoted to a long and uninteresting description of the king's pangs of separation, for Vasumatī has been abducted by a demon. King Vikrama is in a delirium stage and he addresses the various animate and inanimate objects around him as to whether they have seen his beloved. He then falls into a swoon unable to bear the agony. He is revived by Susilā. He is immediately informed that Bhadracandikā has returned from her pilgrimage and that having come to know of the abduction of Vasumatī by her supernatural power has redeemed her from the clutches of the demon.

The six act gives a lingering description of the king's joy on hearing the news of the redemption of his beloved. This is followed by the arrival of Vasumatī and the queen accompanied by Bhadracandikā and others. The king is reunited with Vasumatī and the queen agrees to their marriage.

From the above analysis, it can be seen that the drama will not be a success on the stage. Its theme and structure are stereotyped and devoid of any originality or novelty.

Time and place of action.

The first act of the play begins in the early morning, as is clear from Mantragupta's remarks.⁷¹ The place of action is at first the palace of the king. It shifts later to his garden. The first act appears to end in mid-noon. The vidūshaka informs the king about the advent of midnight and his own appetite.⁷² There is no interval between Acts I and II. In this connection the remark of Vataandhaya on seeing his friend lost in thoughts of Vasumatī as to whether he (the king) has not yet completed his madhyāhna sandhya is worthy of notice.⁷³ It has its background at first in the garden of the king and then later on in the garden of the minister. It appears to end in the evening.⁷⁴

71 अये, समुपस्थितैव सम्प्रति चक्रवाकमिथुना-
नन्दुसाक्षिणी प्राभातिकी वेला!

Ibid., Act.I, p.11

72 गता देवी! सूचयति च मम ज्वलज्ज्वरानल
आगतं मध्याह्नसमयम्!

Ibid., Act.I, p.41

73 आपि मध्याह्नसन्ध्याजपो न निवृत्तः!

Ibid., Act.II, p.49

74 अये, परापतितैव भगवती सन्ध्या!

Ibid., Act.II, p.79

There is no gap of time between Acts II and III. At the end of the interlude to the third act, Susīlā describes the Sunset.⁷⁵ The place of action is the garden of the king. There is no interval between Acts III and IV. The place of action continues to be the king's garden. The fourth act seems to take up the entire night and it appears to end in the early morning of the next day. The king describes the garden of the minister as follows.

तदनेनैव नवकुसुमोद्गीर्णपरागपांशुक्रेन
गुञ्जदभ्रमरघूर्णिताद्रामुरवेनामात्यमवनो-
पवनवर्त्मना गच्छावः!⁷⁶

(Let us go through the garden which is covered by the pollen from the freshly blossomed flowers and with the sky filled with humming bees.) This nevertheless indicates early morning when flowers blossom and bees gather to take honey from them producing a humming sound. There is no time gap between Acts IV and V. The season seems to be the rainy season. The fifth act ends in the evening.

There is an interval of one night between Acts V and VI. From the words of Vatandhaya one comes to know that it begins in midnight.⁷⁷ It has its background in the king's garden. The play ends in the evening. From the above survey it can be seen that the play runs into three days and that there is a gap of one night between Acts V and VI.

75 Ibid., Act.III, V.2, p.82

76 Ibid., Act.V, p.150

77 Ibid., Act.VI.

TECHNIQUE:

The play has four benedictory verses, the first and the last verses in praise of the God of Love and the second and the third verses euologising Lord Śiva. The play proper is introduced through a device called Prayogātīśayam. The plot is the creation of the poet.

There is a 'Suddha viśhkambha in the beginning of the first act. The minister Mantragupta and the Kēñchukīya take part in it. Through it is revealed the efforts of the anchorite Bhadracandikā to unite Vasumatī with king Vikrama. In the beginning of the fourth act, there is a miśravishkambha. The demon and his servant another demoness by name Rudhirakenthi take part in it. Through it is made known the plot forged by the two namely to abduct Vasumatī by the demon and the entering of the body of the angry queen by the demoness to create mischief.

There is a Pravēśaka in the beginning of the second act. Suśīlā, the maid servant of Bhadracandikā and Ulpalikā, the maid servant of Vasumatī take part in it. Through it it announced the departure of Rudravētalikā for arranging a meeting between king Vikrama and Vasumatī who have already seen each other in their dreams and who consequently have been smitten with love for each other. In the third act also there is a Pravēśaka. Suśīlā, the maid servant of Bhadracandikā takes part in it. From her words, one comes to know that Bhadracandikā has gone on the pilgrimage and that she has

been left behind to console Vasumatī. It is also told that king Vikrama has decided to wed Vasumatī and that the above news has been conveyed to Vasumatī through a brāhmana. It is also announced that Subīlā has thought of arranging a meeting of the two lovers in the candrinā mandapa. In the fifth act, there is a culika. Through it is informed the king's pangs of separation from Vasumatī who has been abducted by a demon.

The sandhis along with arthaprakritis and avasthas are discussed below.

Mukha Sandhi: It commences in the first act of the drama.

King Vikrama sees Vasumatī in dream and he falls in love with her. Here we find the germination of love. Both Bija and Ārambha are also found. At the end of the act, we find the hero lost in thoughts of Vasumatī. Mukha Sandhi comes to an end here.

Pratimukha Sandhi: begins in the second act. King Vikrama is so much infatuated with love for Vasumatī that his mind does not think of any other thing. He suffers pangs of love very intensely. Various cooling materials brought to reduce his agony by Vātandhaya serve him no good. Here we find the further development of love. Likewise Vasumatī is affected. By chance the two lovers meet each other for the first time. Their love becomes strengthened. The Pratimukha Sandhi concludes at the end of the second act. In the second act is found both Bindu and Prayatna. The king's desire to see his beloved in flesh and blood for the first time

time gets fulfilled and consequently his love for her becomes more and more intense.

Garbha Sandhi: commences from the beginning of the third act and concludes with the end of the same act. The hero is suffering intensely pangs of love. So severe his agony becomes, he falls into a swoon. But Vasumati who is nearby touches him and he is revived. The hero is thus restored to normalcy. He goes to pacify the queen who is offended with him for his love to Vasumati.

Avamarga Sandhi. It begins in the fourth act of the drama. The hero is able to appease his queen. But soon he hears the distressing news of the abduction of his beloved Vasumati by the same demon. The hero is lost in sorrow and he becomes temporarily insane. At the end of the act, he hears the heartening news of the rescue of Vasumati and he becomes happy. The end of the fourth act marks the end of Avamarga Sandhi as well.

Nirvahana Sandhi:- takes up the entire fifth act. The queen is agreeable to her lord marrying Vasumati and she herself brings the latter with her to the presence of the king. The king is very happy by the welcome change in the character of his queen. Soon the king and Vasumati are married and thus the consummation is reached. Both Kārya and Phalāgama are also found in this act.

INFLUENCE OF OTHER SANSKRIT POETS

The influence of Kālidāsa, Harsha and Rājasekhara is found in this drama. In the plot construction, he is indebted to Kālidāsa and Harsha and in the general style and the diction of the verses, he follows Rājasekhara.

1. Sakuntala:-

Vasumatī Vikrama.

Sakuntala.

(1) The second act of Vasumatī Vikrama is written almost on the model of the third act of Sakuntala.

(2) In the following two verses we find similarity in ideas and expressions.

(3) Vasumatī in reply to the question asked by Mṃalika about the cause of her agony says that she can find no other cause than the excitement from the dream which she had in the previous night. King Vikrama who overhears this conversation of Vasumatī says aside that "Her agony cannot be entirely due to the dream. It may be the effect of the trumpet call

In the second act, king Dushyanta informs his Vidushaka that he saw Sakuntala, a maiden of unparalleled beauty and that he was fascinated by her. He describes her beauty to him as follows. "Her faultless form is a flower not (yet) smelt, a delicate sprout not (yet) plucked by nails, jewel not (yet) perforated, fresh honey whose flavour is (yet)

of victory of the god of love. But it is definite that this is the transformation of the good deeds of some body".

न केवलं स्वपुत्रमुद्धमवौडय-
मर्या विकारोडङ्गु जैवैजयन्त्याः
जन्तोः परं शान्ति तपुण्य भूमिः
कस्यापि तस्योत्कटपाकभेदः ॥ १४

untasted, as if the fruit of merits not (yet) divided; I know not whom the creator will approach as the enjoyer here".

अनाद्यातं पुष्पं किसलयमल्लुनं
कररुहे-
रनाविद्वं रतुं मधुनवमनारवाहित-
रसम!
अरवण्डं पुण्यानां कलमिव च
न जाने भोक्तारं कमिह तदुपमानं
शमुपस्था

(2) In the following two verses, we find great similarity in the situations and ideas.

In the second act after the departure of Vasumatī, the king enters the lata mandapa and examines the various cooling materials like the garland of lotus flowers. Addressing it he says "oh garland of lotus flowers, you are indeed possessed of very rare and great virtues. You are nevertheless fortunate; for you adorned the big

In the first act, the king sees 'Sakuntala and is struck by her beauty. As he is watching her a bee comes and attacks her face. King Dushyanta admires the bee for having got an opportunity to taste the sweet honey from the lips of Sakuntala. He addresses the bee as follows. "You touch repeatedly her quivering eye, the corners of which

78 Vasumatī Vikrama, Act. II, Sl.24, p.70

79 'Sakuntala, edited by A.B.Gajendragadhkar, Act.II,Sl.10,p.41

breasts of my beloved
which was pale on account
of the pangs of love.

शलाघ्योऽश्चयगण्यमहिमा-
चयमुद्रितोऽसि
धन्योऽसि मृगयविभवोऽसि
मृणालहार !

येन त्वया मदनशब्द-
पाण्डुमूले
तुङ्गे पयोधरभरे लुठितं
प्रियायाः ! ४०

are tremulous; hovering near
her ear you sweetly hum as
though whispering a secret
of (love). In spite of her
waving her hand, you drink
her lower lip, the all in
all or essence of enjoyment
(whilst) we (O) bee; are
undone through search for
truth (regarding her) you
indeed are blessed".

चलापाङ्गुः दृष्टः स्पृहासि बहुशो वैपद्युमती
रहस्याख्यायीव स्वनसि मृदुकर्णान्तिक-
करं व्याधून्यत्याः पिबसि रतिशर्वस्वमधारं
वयं तत्त्वान्वेषान्मधुकर हतास्त्वं स्वलु
कृती ॥ ४१

2. Kumārāsambhava:

1. The following verses bear similarity in the matter
of phraseology.

King Vikrama describes

his beloved Vasumatī

lying on the bed of lotus

leaves in side the lata

mandapa as follows.

प्रवालकैलितलिमे
कायाना

मृणालहारा नवविद्रुमाभिः !

Kalidāsa describes the face

of Pārvatī as follows.

अन्द्रे गता पद्मगुणान्मभुङ्गे
पद्माश्रिता चान्द्रमशीमभिरव्याम् !
उमामुखं तु प्रतिपद्य लौला
द्विश्रयां प्रीतिमवाप लक्ष्मीः ॥
पुष्पं प्रवालौपहितं यदि
स्थानमुक्ताफलं वा स्फुटविद्रुम-
स्थम् !

एवां विद्यन्ते कुतुकंदशोर्मे
सन्दयाम्बुदे चान्द्रमयी कलेव॥⁸²

ततोऽनुकुर्याद्विशदशय
तरयाशन्तामोष्ठपर्यस्त-
रुचः स्मितशय॥⁸³

2. In the following verse, Dāmodara gives, expression to a saying identical to the one found in the Kumārasambhavam.

In the second act, Rudra-vēṭalikā comforts Vasumatī who is undergoing pangs of separation as follows. "Oh dear, do not be grief stricken. The person whom you love also has fallen in love with you; for it is an established practice that brides consider as the most zealous and sought for in this world the love borne by their lords towards them.

In the fifth sarga, Kālidāsa describes the mental affliction caused to Pārvatī on finding the god of love burned by Lord Śiva. "Pārvatī with her desires frustrated by Lord Śiva, the trident holder as he has the mind born cupid reduced to ashes before her own eyes in the manner described above, condemned her own beauty, in her heart; for (one's) beauty has its reward when it wins the love of one's husband.

82 Vasumatī Vikrama, Act. II, Sl. 10, p. 57.

83 Kumārasambhavam-Canto, I, Vs. 43 and 44, p. 209, Benares.

मामा विभीटु प्रणयोदयस्ते तथा समक्षं दृष्ट्वा मनोभवं
 यस्मिन्ममैव त्वय्यपि बहुशगः। पिनाकिना भग्नमनोरथासती।
 यद्वल्लभानां हृदयद्रुमत्वं निनिन्दु रूपं हृदयेन पार्वति
 तदेव मृग्यं भुवने वदूनाम् ॥⁸⁴ प्रियेषु सौभाग्यफला हि
 चारुता ॥ 85

1. Ratnāvalī:

The following verse in the prologue of Vasumatī vikrama is modelled on a verse found in the prologue of Ratnāvalī.

"The hero who is the seat of great virtues is the king of Kerala. The poet, who is the seat of good words is the great Dāmōdara. The story is colourful and the delight derived is indeed similar to the delight got by drinking nectar. The audience too is good and sweet natured and is capable of relishing

"Śrī Harsa is a clever poet and the audience also are judges of merit; the story of Vatsarāja is fascinating in the world and we are skilful in the histrionic art. Each one of these circumstances would even singly lead to the attainment of the desired result; much more so when through the accession of my good fortune

84 Vasumatīvikrama, Act. II, V.32, p.73

85 Kumārasambhava, Sarga V, V.1, p.235.

each and every sentiment."

नेता सर्वगुणोत्तरः पुनरसौ

कौलाम्बुशङ्खिवरः

प्रौढोऽयं कविः प्रह्लादवचन-
स्थैमा च दमोदरः!

चित्रा चैव कथा शुद्धालहरिका
सब्रह्मचारिण्यहो

सम्यैवा च समा स्वभावमदुश
तत्तद्रससायिनी ॥ 86

all these advantages have come."

श्री हर्षो निपुणः कविः परिषद्-

प्यैवा गुणग्राहिणी

लोकै हारि च वत्सराजचरितं
नाट्ये च दृष्ट्वा वयम्!

वस्त्वैकै कमपीह वाञ्छित-

कल्पप्राप्तैः पदं किं पुन-

मिदमाग्यौपचयादयं

समुद्भूतः सर्वो गुणानां गणः ॥ 87

2. King Vikrama undergoing pangs of love describes the maiden he saw in the dream as follows. "Her trusses of hair are similar (in colour) to darkness. Her smile are similar (in whiteness) to the white jasmine flowers. Her face destroys the lustre of the moon. Her hands are soft and tender. Her breasts are similar to Kalyāna mountains in possessing identical qualities. Her

In the second act king Udayana sees the picture of Sāgarikā and describes her form as follows. "My sight, reluctantly passing over her thighs and wandering for a long time over her hips, rests upon her waist with its wavy triple folds; and now as if thirsty; it gradually ascends her heaving breasts and expectantly looks now and again at her eyes which shed drops of tears."

86 Vasumatīvikrama, Act.I, V.12, p.9

87 Ratnavelī, Harsh, Act.I, Sl.5, p.4, Poona, 1954.

eyes are as beautiful
as that of the deer. Her
thighs are as charming as
the chariot of the God of
love. Her feet defeat the
beauty of the lotuses.

द्वान्ताडम्बरकारिका
कबरिका कुन्दावदातं स्मितं
चन्द्रान्दय प्रतिपादनं च वदनं
लालित्यभाजौ मुजौ !
कल्याणाद्विगुणानुगं स्तनयुगं
तरयाः कुरङ्गीदृशः
कामरथन्दनमोहनं च जघनं
दन्ताब्जरेवेदे पदे ॥ ४४

In the fourth act king
Vikrama appeals to his
queen to shed her anger
towards him. "oh desist,
desist, my dear, from this
rash attempt of yours;
where can I your slave
serving your feet can go.
I am your servant and I am
guilty of leading a loose
life. But what can I,

कृच्छ्रेणोरयुगं व्यतीत्य सूचिरं
भ्रान्त्वा नितम्बरस्थले
मदयेऽरथास्त्रिवक्त्रितरंग-
विषमे निष्पन्दतामागता !
मददृष्टिस्तृषितैव संप्रति
शनैराशुह्य कुरङ्गी स्तनौ
शाकाङ्गः मुहुरीक्षते जललव-
प्रश्यान्दिनी लोचने ॥ ४९

In the fourth act, the king
rushes to rescue Sāgarikā who
is encircled by fire. He
cries aloud "stay, fire
stay, with hold thy constant
smoke. Why in vain dust
thou raise aloft thy
circling flames? What harm
canst thou do to me whom the
fire of severance from my
beloved, fierce as the fire

88 Vasumatīvikrama, Act.I, Sl.33, p.16

89 Ratnāvalī, Act.II, Sl.9, p.70

baked by pangs of separation
tion do?"

of doom, could not consume?"

विरम विरम मुग्धे साहसा-
देवमस्मात्

विरम विरम मुग्धे मुग्ध
धूमानुबन्धं

क्व नु चरणनिषेवी वर्ततां
मृत्युलोकः!

प्रकटयसि किमुच्चैरर्चिषां
चक्रवालम्!

अयमपि तव दासः स्वैरचाश-
पराधी

विरहदुतमुजाहं यौ
न दग्धः प्रियायाः

प्रियजनविरहान्त्या पङ्क्तिः
किं करौनु ॥ ९०

प्रलयद्रुहणमासा तरय
किं त्वं करौषि ॥ ९१

90 Vasumatīvikrama, Act. IV, Sl. 7, p. 131

91 Ratnāvalī, Act. IV, V. 16, p. 168.