VĀSAVADATTĀ
A SANSKRIT ROMANCE
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BY

SUBANDHU

TRANSLATED, WITH AN INTRODUCTION
AND NOTES, BY

LOUIS H. GRAY, PH.D.

MOTILAL BANARSIDASS
DELHI :: VARANASI :: PATNA
1962
TO PROFESSOR A. V. WILLIAMS JACKSON

My dear Guru—that you consented, on one of the many occasions that I have been privileged to be your guest, to accept the dedication of this translation of India's oldest formal romance, has ever been to me a source of keenest joy. It is to you that I owe my knowledge of India and her sister land, Iran; and to you I am indebted, as to a guru indeed—that word which no tongue can truly translate—for so much that makes for true manhood, without which, as without charity, mere knowledge is but 'as sounding brass, or a tinkling cymbal.' I have tried to make my work, here as always, worthy both of you and of Columbia, to which we are each so loyal. Generously you have helped me, even when your leisure was most limited, and gratefully I acknowledge your aid; for of you I can say with all my heart, as the Irish host of legend cried to their hero, Càilte, Adrae buaid ocus bennachtain; is mor in fis ocus in faillsingud fhirinde doberi duind ar cach ní fiarfaigther dit, 'Success and benison attend thee; great is the lore and the disclosure of truth which thou givest us upon all that is asked of thee!'

L. H. G.
THE precept of Horace, *nonum prematur in annum*, has been more than obeyed in this volume, for it was on November 3, 1901, that I began the translation of the *Vasavadattā*. From that day Subandhu’s romance has never been long absent from my thoughts, although many practical exigencies, some of them not wholly agreeable to a scholar, have forced me again and again to lay the task aside, often for six months at a stretch. Yet these clouds, too, have had their silver lining, for not only has my work thus had time to ripen, but much has appeared bearing on the novel during these intervals, or has been called to my attention by friends. The first draft of the translation was, for example, almost completed when, in March, 1903, Dr. George C. O. Haas noted for me an entry in a catalogue of Stechert, of New York, which enabled me to purchase a copy of the edition of the *Vasavadattā* printed in Telugu script at Madras in 1862. This necessitated a renewed study of the text in comparison with the edition of Hall, and ultimately led me to include a transliteration of the ‘southern’ recension in my work, together with the variants of all the other editions. Some of these would have been inaccessible to me, had it not been for the courtesy of the India Office, which, at the instance of Mr. F. W. Thomas, its librarian, most generously loaned me the texts I needed, so that I might use them at leisure in my own study.

Excepting the blank-verse renderings of the few Sanskrit stanzas of the *Vasavadattā*, I have sought to make the translation as literal as the English language would permit, and throughout I have spared no pains to facilitate reference to the original text, as well as to explain each allusion that I could elucidate. In the latter regard I have considered others than professed Sanskritists, for I have ventured to hope that some copies of the work may
fall into the hands of students of literature, who may here find points of similarity to, or divergence from, the writings to which their special attention may be directed. I dare not flatter myself that I have invariably hit the true meaning of the original, for there are passages which repeated study, through these eleven years, has failed to solve to my own complete satisfaction. But even for this I scarcely grieve, for, like Propertius, I feel,

Quod si deficiant uires, audacia certe
Laus erit: in magnis et voluisse sat est.

And if the cruces that have baffled me shall be solved by other minds, none will feel greater joy in their success than I.

It is with a feeling almost akin to regret that I lay down my pen. Perhaps to me, the Vásavadattā has deeper associations than to almost any one else who has laboured on it. In hours of bitterness and sorrow it has helped me to forget; and it has heightened the pleasure of happy days. With all its faults, I love it; possibly I have even been so blind as to reckon its failings virtues; possibly, too, the innate Anglo-Saxon sympathy for the 'under dog' has made me only the more determined in its praise. Is it worth while, or not? As the Arabs say, Allāhu a'lamu, 'God best knows (and man can't tell).'</p>
corrections, particularly in the Introduction. In a very special way my thanks are due also to Mr. Alexander Smith Cochran, whose interest in the Columbia University Indo-Iranian Series has rendered possible the printing of this particular volume.

My gratitude to my friend and teacher, Professor A. V. Williams Jackson—here editor as well—is more fittingly expressed elsewhere within these covers. Suffice it to say that he read with me word by word the second of the three drafts of this translation, and that wellnigh every page bears some token of his careful scholarship. And to one other—my wife—my deepest obligations are due for whatsoever may be best in my work. She has subjected every line to a most minute and unsparing revision, besides taking upon herself the arduous task of preparing my manuscript for the press. Her interest in the work has never faltered, and to her criticism, at once most kindly and most severe, I owe more than I can tell.

LOUIS H. GRAY.

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ABBREVIATIONS

ad loc. = (ad locum), on the passage.
apud = in.
bis = twice.
cf. = compare.
EI. = Epigraphia Indica.
H. = Hall's edition of the Vāsavadattā.
IA. = Indian Antiquary.
Introd. = Introduction.
JASBe. = Journal of the Asiatic Society of Bengal.
JRAS. = Journal of the Royal Asiatic Society.
KZ. = Zeitschrift für vergleichende Sprachforschung auf dem Gebiete der indogermanischen Sprachen, ed. A. Kuhn and others.
l.c. = (loco citato), at the place previously cited.
M. = edition of the Vāsavadattā in Telugu script printed at Madras in 1862.
No. = number.
n. p. = no place of publication given.
op. cit. = (opus citatum), the work previously cited.
pp. = pages.
sqq. = (sequentes), following.
s. v. = (sub verbo) under the word.
SWAW. = Sitzungsberichte der Wiener Akademie der Wissenschaften.
Tel. ed. = edition of the Vāsavadattā in Telugu script printed at Madras in 1862.
Tel. ed. 61 = edition of the Vāsavadattā in Telugu script printed at Madras in 1861.
v. = verse.
WZKM. = Wiener Zeitschrift für die Kunde des Morgenlandes.
ZDMG. = Zeitschrift der Deutschen Morgenländischen Gesellschaft.
ABBREVIATIONS

= when prefixed to a word or meaning in the lexicographical appendix, such word or meaning is cited by the St. Petersburg lexicons only on the authority of native Sanskrit lexicographers.

= when prefixed to a word or meaning in the lexicographical appendix, such word or meaning is entirely omitted by the St. Petersburg lexicons; elsewhere it denotes the omission of words or parts of words to be supplied from the context.

<> = single paronomasia.

<< >> = double paronomasia.

<< >> = triple paronomasia.

( ) = when placed around or in words of the transcribed text, the enclosed portions differ from the text of Hall; when placed around numerals in the translation and transcription, these refer to the pages of the Madras edition of 1862.

[ ] = when placed around or in words of the transcribed text, the enclosed portions, though contained in Hall's edition, are entirely omitted by the Madras edition of 1862; when placed around numerals in the translation and transcription, these refer to the pages of Hall's edition.
INTRODUCTION

Title. The title of the Vāsavadattā of Subandhu, the oldest romantic novel in India, seems to be derived from that of a long lost drama by Bhāsa,1 the Swapnavāsavadattā, or ‘Dream-Vāsavadattā’ (for compounds of this type cf. Wackernagel, Altindische Grammatik, 2. 1. 244–245, 250–253, Göttingen, 1905). The dream as a novelistic device in India first occurs in Subandhu (see below, p. 28); though in the drama it is found in the first act of the Viddhāśālabaḥāṇījākā and the third of the Karpūramaṇjarī (both written by Rājaśekhara, who was acquainted with Bhāsa’s work), as well as in the first of Viśvanāthabhaṭṭa’s Śrīgūravatikā (Catalogue of the Sanskrit Manuscripts in the Library of the India Office, 7, 1618, London, 1904). In the fifth act of Bhāsa’s Swapnavāsavadattā the hero, King Vatsaraṇa, sleeping, dreams of his love Vāsavadattā, who enters, disguised as an attendant of the queen, but who, he thinks, has been burned to death at Lāvānaka (cf. swapnavāsavadattasya dāhakō, ‘the conflagration of the “Dream-Vāsavadattā”’ [Rājaśekhara, cited in the Śūktrimuktāvalī (see Peterson and Durgāprasāda, Subhāṣītāvalī of Vallabhadēva, Introd., p. 81, Bombay, 1886)]; and Bhāsa’s epithet jalaṇamitta, ‘friend of fire,’ in Gauḍāvaka, v. 809), this being employed both in the famous fire-scene in the fourth act of the Ratnāvalī (first half of the seventh century) and in the Tāpasavatsarāja (before the second half of the ninth century; see the analysis by Hultzsch, in Nachrichten von der königlichen Gesellschaft der Wissenschaften zu Göttingen, 1886, pp. 224–241). Not only was the fire-scene thus borrowed from Bhāsa by later dramatists, but from him, it may be conjectured, came, at least in literary form, the entire story of Vāsavadattā and Udayana, or Vatsaraṇa, as given in the Ratnāvalī, Priya-

1 On Bhāsa, see, in general, Hall, ‘Fragments of Three Early Hindu Dramatists,’ in JASBe. 28. 28–29; Lévi, Théâtre indien, i. 157–160, 2. 31–32, Paris, 1890.
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darśikā, and Tāpasavatsarāja,1 the ultimate source probably being the lost Bṛhatkathā. With the Vāsavadvattā of these latter works Subandhu's heroine has only her name in common, nor is any other story concerning her known to exist in Sanskrit literature (cf. Krishnamacharīar, Introd., pp. 48–50; Lacôte, Essai sur Gūṇāḍhya et la Bṛhatkathā, pp. 15–16, Paris, 1908). Though sleeping on the stage is forbidden by Sanskrit drama-
turgy, the hero of the Svapnāvāsavadattā dreams of the heroine, an episode imitated, I would suggest, by Rājaśekhara in his Viddhatālabhaṇjikā and Karputāmanaṇjarī. In similar fashion Subandhu seems to have derived from this play both the dream-
episode and the name of his heroine, who was indeed a 'dream-
Vāsavaddattā'; and it would then appear that he invented the remainder of the romance. This is also the opinion of Krishnamacharīar (Introd., pp. 48, 50), who suggests, however, that Subandhu may have adapted some old wives' tale.

Author. The author of the Vāsavadvattā was the only Subandhu to win for himself a name in Sanskrit literature, unless exception be made in favour of Subandhu, son of Gōpāyaṇa or Lōpāyaṇa, who, according to the Sarvānukramaṇi (ed. Macdonell, p. 19, Oxford, 1886), was one of the four authors of Rig-Veda 5. 24 (cf. the legend concerning him in Bṛhaddevatā, 7. 84–102, ed. and tr. Macdonell, Cambridge, Mass., 1904). The name, however, occurs with tolerable frequency in Sanskrit (cf. Böhtlingk and Roth, Sanskrit-Wörterbuch, 7. 1086, St. Petersburg, 1875), and it would even seem to be found, under the form Šu-ba-an-di, or Šu-ba-an-du, in one of the Tell-El-Amarna Tablets, dating approximately from the fourteenth or fifteenth century B. C. (Winckler, Thontafeln von Tell-el-Amarna, Nos. 224–229, Berlin, 1896).

1 To this list Krishnamacharīar (Introd., p. 37) adds the lost drama Udayanacarita (cf. Lévi, Théâtre indien, 1. 92; 2. 39, Paris, 1890; Schuyler, Bibliography of the Sanskrit Drama, p. 50, New York, 1906).

2 In May, 1910, the Svapnāsvāsadattā and nine other dramas of Bhāsa were discovered near Padmanābabapura by Gajapati Śāstri, who later found another manuscript containing, among other plays, a second copy of the Svapnāsvāsadattā. These dramas were edited, after this introduction was already in type, in the Trivandrum Sanskrit Series.
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Sanskrit References to Subandhu. References in Sanskrit literature and inscriptions to our Subandhu (whose date is discussed below, pp. 8–11) are but scanty. By far the most important allusion is contained in the eleventh stanza of Bāna’s introduction to his Harṣacarita (seventh century):

καν्नाम अगालद दर्पो नृणाय वासवदत्तयाय

कोष्ठे यव पाण्डपुरथर्यानि गतयाय कर्नगोचारम्

‘verily, the pride of <poets> melted away through the <Vāsavadattā> coming to their ears’ even as the pride of the <sages> melted away through the Pāṇḍavas’ ‘Indra-given spear coming nigh Karna’.’

Bāna is also supposed to allude to the Vāsavadattā when, in the twentieth stanza of his introduction to his Kādambarī, he declares his new work to be iyam atidvayi kathā, ‘this story surpassing the two,’ these being, according to the commentator, the Vāsavadattā and the Brhatkathā. About a century later Vākpati, the author of the Prakrit historical poem Gaṇḍavaha, wrote (v. 800), in describing himself:

भासामी जलायनित्ते कांट्दद्वे जाते रहुनारे

सोबन्धवेन बौंद्धमेन हरियाने अनंदोऽ

‘in Bhāsa—the friend of fire—in the author of the Rāghu (vanśa)—that lord of beauty—in Subandhu’s work, and in that of Haricandra is his delight.’ In Kaviṅrāja’s Rāghavapāṇḍavāya, which dates from about 1200 A.D., occurs the stanza (I. 41):

subandhur bāṇabhaṭṭaḥ ca kaviṅrāja iti trayāḥ

vakrōktimārganipunāḥ caturthô vidyatē na va,

‘Subandhu, Bāṇabhaṭṭa, and Kaviṅrāja—these three be skilful in the path of ambiguity; a fourth there is not found.’ The

1 This verse is interpolated at the end of the Vāsavadattā by the Telugu and Grantha editions, and Krishnamacharier (Intro., pp. 38–39) implies that it may have been written by Subandhu and later have found its way into the Harṣacarita. His theory is to me untenable. On the use of the signs < >, etc., see p. 17.

2 On vakrōkti see Sīkhyadārjyasa, No. 641; Appayya’dikṣita, Kavaliyamadabāhikā, I. 158–159; Kāvyaprabhāśa, tr. Jhā, pp. 181–182, Benares, 1898; Bernheimer and Jacobi, in ZDMG. 63, 797–812; 64. 139–139, 550–590, 751–759; 65. 508–512. Subandhu is also mentioned immediately before Bāna in the Sarsvatīsandhībharagaṇa according to Müller, Indica, What can it Teach us?, p. 331, note 5, London, 1883, but I have not been able to find the reference.
twelfth-century Śrikaṇṭhacarita of Maṅkha contains the stanza (2. 53):

mēnṭhe svardviradādhirōhini vaṣaṃ yāte subandhāu vidhēk šāntē hanta ca bhāravāu vighaṭite bāṅe visādasprasāh
vāgdevyā viramantu mantuvidhurā drāg drṣṭayaś cēṣṭāte
śiṣṭah kaścana sa prasādayati tāṃ yadvīṃśadvāṃśini,

'Mēnṭha having mounted the elephant of the sky [i.e., having died], Subandhu having yielded to the will of destiny, Bhāravi, alas, being at rest, and Bāṅa being broken, let the reason-reft glances of the sorrow-stricken goddess of speech [Sarasvatī] quickly find repose; for any one left that bestirreth himself doth win her, to whose voice she is a goodly dancer.' Two centuries later, Śāṅgadhara, quoting Rājaśekhara (cf. above, p. 1), who flourished about 900 A.D., in his Paddhati (cf. Aufrecht, 'Über die Paddhati von Čārāgadhara,' in ZDMG. 27. 77; Śāṅgadhara-praddhati, ed. Peterson, 1. No. 188, Bombay, 1888), made the citation:

bhāsā rāmīlasūmīlāu vararuciḥ śrīsāhasāṃkaḥ kavir
mēnṭhō bhāravikālidasataralāḥ skandhāḥ subandhūs ca yaḥ
danḍī bāṅadivākarāu gaṇapatiḥ kāntaś ca ratnākaraḥ
siddhā yasya sarasvatī bhagavatī kē tasya sarvē 'pi tē,

'Bhāsā, Rāmīla, Sāumīla, Vararuci, the poet Śāhasāṃka, Mēnṭha, Bhāravi, Kālidasā, Tarala, Skandha, and Subandhu, Danḍin, Bāṅa, Divākara, Gaṇapati, and the charming Ratnākara,—what are all they to him by whom the exalted Sarasvatī is possessed'? Rājaśekhara also refers to Subandhu in the following stanza quoted by Aufrecht (ZDMG. 36. 366) from the Saduktikarnāmṛta (cf. also Peterson and Durgāprasāda, Subhāshitāvalī of Vallabhadeva, Introd., p. 57, Bombay, 1886; Krishnamachariar, Introd., p. 41):

subandhāu bhaktir naḥ ka iha raghukārē na ramatē
dhītir dākṣīṇputrē harati haricandrō 'pi hadayam
vishuddhākhoṭtiḥ śūraḥ prakṛtimadhurā bhāravigiras
 tathā 'py antarmōdam kam api bhavabhūtir vitanuṭe,
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'in Subandhu is our delight; who rejoiceth not in the author of the Rāghu (vamsa) ¹? satisfaction delighteth in the son of Dākṣiṇa; ² even Haricandra joyeth the heart; of faultless diction is Śūra; ³ the words of Bhāravi are delightsome in theme; Bhavabhūti doth infuse an inward pleasure.' Krishnamacharīr also cites an allusion to the author of the Vāsavadatta in Abhinavabhaṭṭabāṇa’s Vīrāṇarāyaṇacarita (l.c.):

pratikavibhēdanabāṇaḥ kavitātarugahanaviharanaṇamayūraḥ
sahādayalokasubandhur jayati śrībhāṭṭabāṇakavirājah,

victorious is the noble Bhaṭṭabāṇa, king of poets, an arrow [or, “a Bāṇa”] for piercing hostile poets; a peacock [or, “a Mayūra”] for wandering through the forest of the trees of poetry; a goodly kinsman [or, “a Subandhu”] for all connoisseurs.' An anonymous citation in the modern anthology Subhāṣitaratnakabhaṇḍāgāra (ed. Parab, 3 ed., p. 56, Bombay, 1891) runs:

māghaḥ cōrā mayūrō murariṇa puraṇaḥ bhāraviḥ sāravidyaḥ
śrīharṣaḥ kālidāsāḥ kaviḥ atha bhavabhūtyākṣeyō bhōjarājaḥ
śrīdāntī dinḍimākhyaḥ kṛutimukutagurur bhallato bhāṭṭabāṇaḥ
khyātāḥ ca 'nyā subandhvādaya iha kṛtibhir viśvam āḥlādayantī,

'Māgha, Cōra, Mayūra, Mura’s second foe (Murāri), Bhāravi in climax learned, Harṣa, Kālidāsa, and also the poet named Bhavabhūti, Bhōjarāja, Daṇḍin (hight “the Drum”), Bhallatā weighty with the diadem of fame, Bhaṭṭabāṇa, and other renowned ones, such as Subandhu, here on earth rejoice the universe with their compositions.'

In the latter part of the sixteenth century, Ballāla, in his Bhōjaprabandha, which he set forth as a history of Bhōja, who ruled at Dhārā (the modern Dhār) in the eleventh century, mentioned Subandhu, according to some manuscripts, as one of the thirteen principal members of the host of five hundred literati who graced the royal court (cf. Wilson, Works, 5. 174, London, 1865; Hall, Introd., p. 7, note 1); but the list varies so extremely in the different manuscripts of the Bhōjaprabandha,

¹ Kālidāsa.
² Pāṇini.
³ See Aufrecht, Catalogus Catalogorum, 1. 660, Leipzig, 1891.
that little stress can be laid upon it, especially in view of the legendary character of the work as a whole. Finally, mention should also be made, for the sake of completeness, of an apparent allusion to the Vāsavadattā in Daṇḍin's Daśakumāra-carita (ed. Godbole and Parab, p. 110, lines 11-12, Bombay, 1898): 
anurūpabhartṛgāminināṁ ca vāsavadattādīnāṁ varṇanāṇa grā- 
ahāyā 'nuṣayam, ‘and make her repent by a description of Vāsavadattā and others who gained suitable husbands.’ This clearly refers, however, to the well-known story of Vāsavadattā and Udayana (see above, p. 2); and it is equally impossible that the vāsavadattām adhikṛtya kṛtō grāntahāḥ mentioned in the Vārttika (probably third century B.C.) on Pāṇini, 4. 3. 87, should be connected in any way with Subandhu’s romance.

It should also be noted that Narasimha Vāidyā, one of the glossators of the Vāsavadattā, says: kaviṛ ayam vikramaditya-
asabhyaḥ. tasmin rājñī lokaṁtarṣaḥ prāptē ētan nibandham kṛtāvān, ‘this poet [Subandhu] was a retainer of Vikramāditya. When this king attained the other world, he [Subandhu] composed this work’ (Hall, Introd., p. 6, note). Hall’s manuscript D, moreover, which belongs to what I may tentatively call the ‘South Indian recension’ of the Vāsavadattā (see below, p. 38), terms Subandhu ‘the son of Vararuci’s sister’ (śrivararucibhāginīya), Vararuci himself being, as is well known, one of the ‘nine gems’ of Vikramaditya’s court, flourishing at least later than the fifth century (Bloch, Vararuci und Hemacandra, p. 13, Gütersloh, 1893; cf. Macdonell, History of Sanskrit Literature, p. 324, London, 1900). Hall denies that Subandhu was Vararuci’s nephew (Introd., pp. 6-7), but it is possible that the tradition contains a larger element of truth than is often supposed (cf. Wilson, Works, 5. 177, London, 1865). It is, at all events, echoed by the Bhūjaprābandha,—whatever be the value assigned to such testimony—which associates Subandhu and Vararuci in the passage already referred to.

Inscriptions of India mention Subandhu only once to my knowledge. This single instance is a Canarese record of 1168 A.D., found at Balagāmi (Rice, Mysore Inscriptions, p. 111,
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Bangalore, 1879), which contains the words: ‘In śabda a Pāṇini paññīta, in nīti Bhūṣapācārya, in nātya and other bharata śāstras Bharatamuni, in kātya Subandhu, in siddhānta Lakulīśvara, at the feet of Śiva a Skanda adorning the world, thus is Vāma Śaktiyati truly described.’ The only additional information thus gained is that by the twelfth century his fame had spread to southern India.

Subandhu’s Allusions to Sanskrit Literature. If Subandhu is thus recognised but sparingly and indefinitely in the literature and epigraphy of his native land, he is himself most generous in alluding to the productions of other authors. The majority of his references, however, cast little light upon his date, for no real conclusions can be drawn from his mention of the Brhatkathā (ed. Hall, pp. 110, 147), the Kāmasātra (ed. Hall, p. 89), the Chandavīcīti section of the Bhāratīyanātyasāstra (ed. Hall, pp. 94, note, 119, 235), the Mahābharata and Harivaṃśa (ed. Hall, pp. 21, 27, 93, 234, 254; on Subandhu’s indebtedness to the Mahābhārata see Cartellieri, ‘Das Mahābhārata bei Subandhu und Bāṇa,’ in WZKM. 13. 57–74), the Rāmāyana (ed. Hall, p. 234), the Upaniṣads (ed. Hall, p. 235), and the Mimāṃsā and Nyāya philosophies (ed. Hall, pp. 93, 235, 297), any more than we can derive any definite conclusions from his general and hostile mention of the Buddhists (ed. Hall, pp. 144, 179, 235, 255, 297 bis) and Jains (ed. Hall, pp. 93, 187, 297; cf. on these allusions to the Buddhists and the Jains Telang, ‘Subandhu and Kumārila,’ in JRASBo. 18. 150–159).1

It has been held, on the basis of Śivarāma’s commentary, that the words bāuddhasaṅgatim ivā ‘laṃkārabhūṣītām, ‘decked with adornments’ as an assembly of Buddhists is decked with the Ālaṃkāra’ (ed. Hall, p. 235), refer to the Bāuddhasaṅgatyamaṃkāra of Dharmakīrti (cf., in general, on Dharmakīrti, Pathak, ‘Dharmakīrti and Śaṅkarāchārya,’ in JRASBo. 18. 88–96, and

1 Reference should also be made, in this connexion, to the allusions collected in Krishnamacharier’s Introduction, received after these lines were written, to other Sanskrit literature, especially the Mahābhārata and Rāmāyana, as well as to religion and philosophy (pp. 22–24, 27–28).

This leaves but a single literary allusion in the *Vāsavadattā* which can in any way be construed as casting light on the date of the romance. The reference in question is *nyāyasthitim ivō 'ddẏotakarasvarūpām, ‘revealing her beauty’ as the permanence of the Nyāya system has its <form from Uddyotakara>’* (ed. Hall, p. 235). Since we know that Uddyotakara wrote his *Nyāyavārttika* to refute the heterodox (i.e., Buddhist) views of Dignāga, who flourished between 520 and 600 A.D. (Kern, *op. cit.* p. 129; Müller, *Six Systems of Indian Philosophy*, p. 477, London, 1899), it is obvious that Uddyotakara, to whom Subandhu so unmistakably refers, can not have lived before the latter part of the sixth century. It is, therefore, certain that the *Vāsavadattā* can not be prior to the late sixth century of our era.

The Date of Subandhu. There is but one allusion in Subandhu’s romance itself which can be interpreted as referring to a historical event. This is the tenth introductory stanza:

\[ \text{sā rasavattā vihātā navakā vilasanti carati nō kaṃ kah} \]
\[ \text{sarasi ’va kirtiśeṣam gatavati bhūvi vikramādityē,} \]

‘<moisture> is destroyed, <cranes sport not>, <the heron fares not forth>; yea, <eloquence> is destroyed, <new-comers make}

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1 The theory of Maxumdar (*J.R.A.S. 1907*, pp. 406-408), that the *kaṃ kaḥ* of this stanza involves an allusion to a Kaśka dynasty, must be regarded as not proven.
INTRODUCTION

disport», «who devours not whom»?—for Vikramāditya, like a lake, hath passed away on earth.' This has been taken, particularly by Hall (Introd., p. 6), to imply that Subandhu 'lived long posterior to the great Vikramāditya of Ujjaini.' Although some deny that this monarch, about whom cluster so many legends, ever existed (see, for example, Macdonell, History of Sanskrit Literature, pp. 323–324, London, 1900), such a view can scarcely be supported, and there is good reason to believe him to be identical with Candragupta II, who reigned from about 374 to 413 (Smith, Early History of India from 600 B.C. to the Muhammadan Conquest, 2 ed., pp. 275–283, Oxford, 1908). It would be most tempting, so far as the special problems of the Vāsavadattā are concerned, could one accept the view, argued with great learning by Hoernle ('Some Problems of Ancient Indian History,' in JRAS. 1903, pp. 545–570, and 'The Identity of Yaśodharman and Vikramāditya, and some Corollaries,' ib. 1909, pp. 89–144; against this Fleet, 'Dr. Hoernle's Article on Some Problems of Ancient Indian History,' ib. 1904, pp. 164–166, and Smith, 'The Indian Kings named Śilāditya, and the Kingdom of Mo-la-p'o,' in ZDMG. 58. 787–796), that Yaśodharman (on whom see also Smith, op. cit. pp. 301–302), whom he identifies with the great Vikramāditya, 'founded his Mālava empire about 533 A.D., and reigned up to about 583 A.D.' Hoernle accordingly dates Subandhu in the second half of the sixth century, and holds that the Vāsavadattā was written before 606–612, the latter year being that of Harsha's coronation. Attractive as is this hypothesis, I am compelled to admit that it can scarcely be used to determine the date of Subandhu, the whole evidence of Indian history being against it.

The period following the death of Vikramāditya is described in the stanza quoted above as one of degeneration, and there may be a covert allusion to the same (or a similar) evil state of affairs in the phrase navam-paticittavittibhir iva kulyāpamānakārinibhir, 'as the disposition of new monarchs causes dishonour to the honourable' (ed. Hall, p. 220). Hoernle, holding that Vikramāditya's successor was his son Śilāditya, who was dethroned
by his enemies (probably about 593 A.D.), being ‘replaced in
the kingdom of his father’ (probably before 604 A.D.) only by
the aid of the Hun, Pravarasena II of Kashmir (Rajatarangini 3,
330), has evolved a most ingenious theory which I was long
inclined to adopt. Siladitya is, on this hypothesis, described as
not only unfortunate, but cruel, as evidenced by his execution of
the Maukharī Graharvarman, king of Kanauj, and the brutal
fettering and imprisonment of the dead monarch’s young wife,
Rajyasri (Harshacarita, tr. Cowell and Thomas, p. 173, London,
1897); and as unpatriotic, this being shown by his acceptance
of assistance from non-Aryan Huns. Despite his restoration
by Pravarasena, the reign of Siladitya, who, Hoernle maintains,
succeeded his father, Vikramaditya, about 583 A.D., came to
a disastrous end in 606 (or 605), when he was utterly defeated
by Rajyavardhana II, the brother of the famous Harshavardhana
who is the hero of the Harshacarita. Harshavardhana himself
succeeded to the throne of Thanesar in 606, when Rajyavardhana
was treacherously slain by the Gauḍa king, Saśāṅka, and reigned
until 648 (on Harshavardhana, in general, cf. Ettinghausen, Harṣa
Vardhana, empereur et poète de l’Inde septentrionale, Paris,
1906).

While holding this theory, I gave to it the pleasing embellish-
ment of an hypothesis, without real basis, that the dynasties to
which Vikramaditya and Harshavardhana belonged were rivals,
and that Bāṇa was the faithful eulogist of Harshavardhana exactly
as Subandhu was loyal to Vikramaditya. Since, moreover,
Bāṇa’s monarch had been victorious over the degenerate son of
Subandhu’s royal patron, I deemed that Bāṇa had deliberately
set out to surpass Subandhu, so that Harshavardhana’s court might
excel Vikramaditya’s in literature as well as in arms. Thus,
there would have been a deeper motive for Bāṇa to write the
Harṣacarita than the mere incentive of literary emulation which
is generally ascribed to him.

History does not sustain this elaborate figment, which I have
recorded mainly to keep others from possible pursuit of a false
cluè. Not only was Vikramaditya not identical with Yaśödharmā,
as already noted, but Śilāditya was the very reverse of a cruel monarch (Smith, *Early History of India from 600 B.C. to the Muhammadan Conquest*, 2 ed., p. 306, Oxford, 1908). If one were to stress the theory of rivalry both in letters and in war, one might suppose that Subandhu was a courtier either of Śaśānka of Gāuḍa or of Dēvagupta of Eastern Mālava (cf. Ettinghausen, *op. cit.* pp. 36–38, 148), both of whom were ignoble in character. But of this there is not the slightest evidence; and even if the name of the father of either of them was Vikramāditya (a most improbable hypothesis), that would give little point to Subandhu’s stanza, which plainly alludes to the famous Vikramāditya, and is, therefore, only a conventional harking back to happy times long past. In determining the date of the *Vāsavadattā* I am forced to consider the lines under discussion as utterly valueless.

While the sole known basis for assigning a *terminus a quo* to the composition of Subandhu’s romance is, as we have seen, the allusion to Uddyōtakara, who probably flourished in the latter half of the sixth century, the *terminus ad quem* is almost certainly the date of Bāña’s *Harsacarita*. This romance, which was left unfinished by its author, ends abruptly with the rescue of Rājyaśrī, the sister of Harṣavardhana and widow of Graha-varman (i.e. 607, or 606), though Harṣa had reigned several years when Bāña wrote (*Harsacarita*, tr. Cowell and Thomas, pp. 75–76, London, 1897). The precise date of composition of Bāña’s second romance, the *Kādambarī*, is unknown; but, as Bāña died before completing it (*Kādambarī*, tr. Ridding, p. 182, London, 1896), it must have been written considerably after the *Harsacarita*. It may also be regarded as certain that Subandhu lived later, probably by at least a century (cf. p. 12), than Daṇḍin, the author of the picaresque *Daśakumārācarita* (Weber, *Indische Streifen*, 1. 311–315, 353, 372, Berlin, 1868; *Daśakumārācarita*, tr. Meyer, pp. 120–127, Leipzig, 1902; Collins, *The Geographical Data of the Raghuvamsa and Daśakumārācarita*, p. 46, Leipzig, 1907, places Daṇḍin’s literary activity before 585 A.D.).

The *Place of Composition of the Vāsavadattā*. The question next arises as to the place of composition of the *Vāsavadattā*. 
Here the answer must be still more vague.\textsuperscript{1} It is obviously impossible that the romance was written at the court of Bhōja, as some manuscripts of the Bhōjaprābandha would imply, for that ruler did not reign at Dhārā until the eleventh century; nor does there seem to have been any Bhōja reigning in the latter part of the sixth century at whose court Subandhu might have been, thus being confusedly located by Ballāla in the train of the famous Bhōja of Dhārā. One might, indeed, by reckless theorising, allege that Subandhu, thus being placed at Dhārā in Mālava, had actually been a courtier either of Dēvagupta of Eastern Mālava or of Śīlāditya of Mo-la-p’o (Western Mālava); but the real reason for this wild statement by the author of the Bhōjaprābandha (or, more probably, by one of his interpolators) was obviously the identification, occasionally made by Sanskrit authors (cf. Weber, Akademische Vorlesungen über indische Literaturgeschichte, 2 ed., pp. 218–219, Berlin, 1876; Rajendralala Mitra, ‘Bhoja Rājā of Dhār and his Homonyms,’ in JASBe. 32. 93), of Bhōja and Vikramāditya, an equation too absurd to require refutation.

To sum up the discussion, we can say with reasonable certainty only that the Vāsavadattā was written by Subandhu at a place unknown, probably between 550 and somewhat after 606 A.D., the terminus a quo being the circumstance that Uddyōtakara cannot have flourished until at least the middle of the sixth century, and the terminus ad quem by the date of composition of the Harśacarita, early in the seventh century.\textsuperscript{2}

\textsuperscript{1} Absolutely no clue is given by the purely conventional geography of the romance, on which see Weber, Indische Streifen, 1, 385, Berlin, 1868.

\textsuperscript{2} Krishnacharjee devotes a long section of his Introduction (pp. 30–48) to a discussion of Subandhu’s date, which he places after Bāña and before Vāmana, the author of the Kāvyālaṅkārayytti, whom tradition makes a minister of Jayāpīḍa of Kashmir (779–813); cf. Duff, Chronology of India, pp. 68, 70–71, Westminster, 1899). He rightly argues that the various references in Sanskrit authors to Subandhu and Bāña allow of no conclusion as to the priority of the Vāsavaddattā; but some of his hypotheses, as that Subandhu’s dislike of Buddhism proves him to be later than Bāña (p. 45), as well as his general implication that the difference between the two writers is due to degeneration of style (cf. pp. 14–18), are, in my judgment, certainly untenable; nor does he touch with sufficient depth upon what evidence may be drawn from Indian history.
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Data Concerning Subandhu's Life. Our knowledge of Subandhu is most meagre. In the thirteenth stanza of his introduction to the Vāsavadattā he terms himself sujanāikabandhu, which Hall (Introd., p. 24), following the commentator, Śivarāma, renders 'an intimate of none but the virtuous,' although the word should rather be translated 'Sujana's only brother.'\(^1\) The tradition that Subandhu was the nephew of the Prakrit grammarian, Vararuci, has already been mentioned (see above, p. 6), though with disapproval; and there seems also to have been a legend that he was, by birth, a Kashmirian Brähman (Weber, Indische Streifen, i. 371, Berlin, 1868, quoting Cunningham, in JA SBe. 17. 98–99).\(^2\)

Subandhu is not known to have written anything besides the Vāsavadattā. Citations are made from him in the Śārīragadharapaddhati, Subhāṣitāvalī, Padyāvalī, and Sūktikarṇāmṛta (Aufrecht, Catalogus Catalogorum, i. 726, Leipzig, 1891); but the quotations in the first two anthologies, which alone are thus far edited [by Peterson (Bombay, 1888) and by Peterson and Durgāprasadā (Bombay, 1886), respectively], are drawn exclusively from the Vāsavadattā. Hall (Introd., p. 48, note), it is true, found in the still unedited Padyāvēnt of Vēṇidatta, compiled about the reign of Shāh Jahān (early 17th century), the following distich then supposed to have been written by Subandhu:

\begin{center}
aksamālāpavṛttijīva kuśāsanaparigrahān;
\end{center}

\begin{center}
brāhmī va dāurjanīsamad vandaniyā samēkhāla,\end{center}

'an assembly of scoundrels, knowing how to live by disparaging speeches,' accepting 'evil teachings,' and 'wicked to the just,' should be honoured even as an assembly of Brähmans knowing

\(^1\) Cartellieri, 'Das Mahābhārata bei Subandhu und Bāṇa,' in W Z K M. 15. 72, translates the stanza thus: 'Durch eine Gnade, die Saravati ihm verliehen, hat Subandhu—d.h. der edle Freund hat—dieses Buch gemacht; obwohl Subandhu—d.h. der hundert Freund hat—hat er doch nur den Edlen zum einzigen Freund; eine wahre Schatzekammer ist er in der Kunst, Silbe für Silbe doppelsinnige Dichtungen zu versetzen.' On Sujana as a proper name see Aufrecht, op. cit. 3. 149, Leipzig, 1903.

\(^2\) It is interesting to note, in this connexion, that Krishnamachari holds that Subandhu was a Vaiśnavite and an adherent of the Mīmāṃsā philosophy (Introd., pp. 28, 28).
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<the end of their rosaries>, accepting «seats of kuka-grass», and «girt with their girdles».

The distich was not, however, written by Subandhu, but by Trivikramā Bhāṭṭa, the author of the Damayantīkathā, or Nalacampū (1. 7; cf. Böhtlingk, Indische Sprüche, 2 ed., No. 52, St. Petersburg, 1870–1873), who flourished about 915 A.D. (Duff, Chronology of India, p. 85, Westminster, 1899).1

The Vāsavadattā a Kathā. The Vāsavadattā is expressly stated by many manuscripts (cf. Hall’s ed., p. 300, note 7, and Śivarāma ad loc.) to be an ākhyāyikā, or ‘tale,’ this being very possibly influenced by the reference to some work entitled, from the name of its heroine, vāsavadattākhyāyikā in the Vārttika on Pāṇini 4. 3. 87 (cf. also the Vārttika on 4. 2. 60, and see Krishnamachariar, Introd., pp. 36–37). The ākhyāyikā, according to Sanskrit rhetoricians (cf. Regnaud, Rhétorique sanskrite, pp. 76–77, Paris, 1884), is a division of gadya, or poetical prose; and the classical example is the Harṣacarita of Bāṇa, who himself seems to intimate that the Vāsavadattā likewise belongs to this category by using the term ākhyāyikākārā, ‘authors of ākhyāyikās,’ immediately before his allusion to Subandhu’s romance, in the tenth stanza of his introduction to the Harṣacarita. The classic description of the ākhyāyikā is given in the following passage of the Sāhityadarpaṇa (ed. Roer, No. 568, Calcutta, 1851):

ākhyāyikā kathāvat syāt kavār vaṃśādikīrtanam
asyām anyakavināṁ ca vṛttam gadyam kvacit kvesect
kathāṃsaṃśaṃ vyavacchedā ākāśa iti badhyate
āryavakdrāpavaktrānyaḥ chandasā yena kēcita
anyopadēśēnā śvāsamukhi bhāvyarthasūcanam,

‘the ākhyāyikā should be as the kathā. (There should be) in it an account of the lineage of the poet and of other poets; poetry

1 Krishnamachariar (Introd., pp. 39–40) calls attention to a number of passages in the Nalacampū (ed. Bombay, 1885; new ed., 1903) in which he holds that Trivikrama Bhāṭṭa imitated Subandhu. He likewise notes parallels between the Vāsavadattā and the Jivandhāranācyū of Haricandra (p. 52), who wrote after 897 A.D. (p. 44), Śīlapayavanā (p. 53), Rāmāyaṇa (p. 64), Mīghodāta (p. 64), Vrikshavrāsi (pp. 62, 64), and Mālamudrā (pp. 61–63), as well as the Harṣacarita (pp. 53–57), and Kūdambarī (pp. 53, 55, 57, 62).
in some places (and) prose in others (should be employed); divisions, called “sighs,” are used for the divisions of the story; at the beginning of the “sighs” (there should be) an intimation of the theme, under the guise of something else, by any metre whatsoever of the āryā, vaktra, or apavaktra (classes).’

The kathā, or ‘story,’ best represented by Bṛāṇa’s Kādambarī, is described by the Sāhityadarpana (No. 567) as follows:

kathāyāṁ sarasaṇu vastu padyāir ēva vinirmitam
kvacid atra bhaved āryā kvacid vaktrāpavaktrake
ādāu padyāir namaskāraḥ khalādār vyttaktranam,

‘in the kathā a theme with poetic sentiments is represented even with poetry; in it there should be the āryā metre in some places, (and) the vaktra and apavaktra metres in other places; at the beginning (there should be) homage in verse (to a divinity, also) a description of the character of knaves and the like.’ The older, and in my judgment the better, definition of this type of Sanskrit literature, however, is given by Daṇḍin, the author of the picaresque Daśakumāracarita, who says (Kāvyādarśa 1. 23–25, 28):

apādaḥ padasantānā gadyam ākhyāyikā kathā
iti tasya prabhādaṁ dvāu tayor ākhyāyikā kila
nāyakēnī "va vācyā "nyā nāyakēnī tarṇa vā
svagunāvāśkriyā dōṣō nā tra bhūtārthaṁśaṁśaṁ
api tv aniyamō dṛṣṭas tatrā 'py anyār udīraṇāt
anyō vaktrā svayaṁ vē "ti kidrg vā bhūdalaṁśaṁ

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

tat kathākhyāyikē "ty ḫē jātik saṁjñādadvayāṁkīta
airāi "vā 'ntarbhāvāśyānti śeṣāś ca "khyānajātayaḥ,

‘prose is a series of words without strophes; its two classes are the ākhyāyikā (and) the kathā. Now, the ākhyāyikā should be spoken by the hero, the other (the kathā) by the hero or another. A revelation of one’s own personality, if he narrates facts, is no fault here. Nevertheless, the lack of fixed distinction is seen from the story being told by others even there (in the ākhyāyikā). Whether another (is) the speaker, or one’s self, is a sorry standard
of discrimination. Therefore the kathā (and) ākhyāyikā are one category marked with a double name; and here, too, will be comprised the other categories of stories.\(^1\)

In support of this statement of Daṇḍin, it may be noted that the Vāsavadattā, though termed, as we have seen, an ākhyāyikā lacks the necessary divisions into 'sighs'; in its opening stanzas it (like a kathā) describes 'the character of knaves and the like' (introductory stanzas 6-9); and it contains a long episode spoken by another than the hero—the conversation of the maina with his mate concerning the heroine of the story. The manifest resemblance of the Vāsavadattā to the Kādambarī, which is considered to be a kathā, together with its unlikeness to the Harṣacarita, whose technique it should share, were it really an ākhyāyikā, also serves to confirm the views of Daṇḍin rather than those of the Sāhityadarpana. One need have little hesitation, therefore, in regarding the Vāsavadattā as technically a kathā.\(^2\)

The 'Style' and Rhetorical Embellishments of the Vāsavadattā. The riti, or 'style,' of the Vāsavadattā is the Gāudi, which the Sāhityadarpana (No. 627) defines as follows (cf., in general, Regnaud, Rhétorique sanskrite, pp. 253–255, Paris, 1884):

\[
ojāhprakāsakāir varṣāir bandha ādambaraḥ punah samāsabahulā gāudi,
\]

'the Gāudi, moreover, is a resonant arrangement (of words) with sounds expressing strength, (and) abounds in compounds.' Vāmana, in his Kāvyālāṃkāravṛtti (1. 2, 12), describes this 'style' as 'consisting of strength (ōjas) and grace (kānti),' while avoiding 'sweetness' (mādhurya) and 'softness' (sāukumārya). According to the Kāvyādarśa (1. 44a, 46a, 54a, 92a), moreover, the Gāudi especially affects alliteration, etymologising, and hyperbole.\(^3\) When it is added that, as the Kāvyādarśa (1. 14–29) also

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\(^1\) It may be mentioned in passing that Anandavarāhana’s Dhvanyālāka, 3. 8 (tr. Jacob, in ZDMG. 56. 789), states that compound words are longer in the ākhyāyikā than in the kathā.

\(^2\) I am glad to note that my conclusion in this respect is confirmed by Krishna-machāri (Introd., pp. 8–9).

\(^3\) Krishna-machāri (Introd., pp. 28–29) notes the prevalence in the Vāsavadattā
states, an ākhyāyikā, kathā, or other form of narrative should, like poetry in general, include descriptions of battles, cities, oceans, mountains, seasons, sunrise, moonrise, and the like (each and all of which may be exemplified from the Vāsamavatā), we see at once how closely Subandhu was restricted in the composition of his romance, and how faithfully and minutely he discharged his self-imposed task.

The slender thread of narrative in the Vāsamavatā is embellished with many forms of literary adornment, which, indeed, constitute by far the major portion of the work. First and foremost among these embellishments stands the ślēṣa, or 'paronomasia,' and with good reason Subandhu declares himself to be 'a repository of cunning skill in arranging a series of paronomasias in every syllable' (pratyakṣaraśāmanayaprabhandhavinyāsavādāgākhyanidhitir, introductory stanza 13). The ślēṣa is well defined by Daṇḍin, in his Kāvyādarśa (2. 363; cf. Regnaud, Rhetorique sanskrita, pp. 227–229, Paris, 1884; Sākityadārpana, No. 705; Kāvyaprakāsa, tr. Jhā, pp. 188–197, 217–218, Benares, 1898; Kuvalayānandakārikā, 1. 62), as follows:

ślēṣaḥ sarvāsa puṣṇāti prāyō vakrōkṣitaḥ śriyam
bhinnam dvidā svabhāvākṣir vakrōkṣitāh cē 'ti vānhayam

'the paronomasia generally enhances the beauty in all equivocations; the phraseology (is) divided in two parts: the natural meaning and the equivocal meaning.' Examples of the ślēṣa, usually intimated in the Vāsamavatā by iva, 'as' (and indicated in this translation by <> or, when double and triple, by «» «»), abound in Subandhu's romance. As a single specimen may be cited vānarasēnām iva sugrīvāngadāpahātām, 'adorned with a

of utkhālīprāyā, or style of long compounds and words containing alliteration (Regnaud, Rhetorique sanskrita, p. 75, Paris, 1884), and of the vyāti ārabhāṣī, or 'violent manner' of scenes of awe and conflict (Lévi, Théâtre indien, 1. 93–93, Paris, 1890). The 'manner' is also sometimes madhyakmākālīki (according to Vidyānātha, the author of the Pratāparudrāpōbhāṣana [cf. Regnaud, op. cit., pp. 377–378], quoted by Krishnamacharla, sāmāvartī 'ṣyā amāṭyāngāmabandhā madhyakmākālīki, 'not conjured with excessive dignity in a gentle theme'), and the style is mostly nārīkiṣāpāka (according to Vidyānātha, sa nārīkṣāpāka śvād antargāhakaratasītya, 'the rising of hidden flavour'), although sometimes śavāpāka (for which no definition is given).
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〈beautiful throat (sugrīva) and with armlets (aṅgada)〉 as the army of monkeys was adorned by 〈Sugrīva and Aṅgada〉 (ed. Hall, pp. 63–64).¹

The figure next in frequency to the śleṣa in the Vāsavadattā is the virōḍha, or ‘antithesis,’ where the superficial meaning is self-contradictory, while the paronomasiac reading renders the phrase consistent, and even intensifies it. This rhetorical embellishment is defined as follows in the Kāvyādārśa (a. 333; cf. Sāhityadarpāṇa, No. 718; Kāvyaprabhāsa, tr. Jhā, pp. 233–235, Benares, 1898; Kuvalayānandakārikā, i. 74):

viruddhāńyan padārthāńyan yatra saṃsargadarśanam
viśesadarśanāyai "va sa virōḍhaḥ smṛtṛ yathā,

‘when there is an apparent union of antithetical objects simply to show the distinction (between them), it is called virōḍha.’ The conventional sign of the virōḍha in the Vāsavadattā is api, as iva is indicative of the śleṣa. As an example of the countless instances of the virōḍha in Subandhu’s romance, mention may be made of agraheṇā ‘pi kāvyajīvajnāna, ‘which has no planets (a-graha) yet knows «Venus (kāvyā=Śukra=the planet Venus) and Jupiter (jīva=Bṛhatpāli=the planet Jupiter)», for it is free from theft (a-graha) and knows «the essence (jīva) of poetry (kāvyā)»’ (ed. Hall, pp. 113–114).

Besides these two rhetorical devices, Śivarāma, in his commentary on the Vāsavadattā, enumerates a long series of alanukāras, or ‘adornments,’ which will now briefly be considered.

The parisaṅkhya, or ‘special mention,’ usually combined with the śleṣa in the Vāsavadattā, is an affirmative statement with the implied negation of the paronomasiac meaning of the phrase, and is thus defined by the Sāhityadarpāṇa (No. 735; cf. Kāvyaprabhāsa, tr. Jhā, pp. 245–246, Benares, 1898; Kuvalayānandakārikā, i. 112):

¹ On Subandhu’s fondness for paronomasia see, further, Krishnamachariar, Introd., pp. 18–20, who also calls attention to repetitions of paronomasia on the same word (p. 27) as well as to the frequent repetition of the same phrase in the romance (pp. 25–26).
praśnād apraśnato vā "pi kathitād vastunā bhavet
tādrgaṇaṃ āyatvāḥ cēc chābdā ārthā "thavā taddā
parisaṁkhyā,

‘if there is either an expressed or implied exclusion, whether with
or without an interrogation, of a thing similar to (but) other than
the object mentioned, then it is a parisaṁkhyā.’ An example
from the Vāsavadattā is nētrīśpanaṃ munināṃ, ‘roots (nētra)
were plucked out only in the case of «wormwood-trees (munināṃ)
(for «ascetics (munināṃ)) did not pluck out their «eyes (nētra)»
(ed. Hall, p. 19).

The mālādiṃaka, or ‘garland elucidator’ (‘verkettete Klimax,’
according to Böhltingk, Sanskrit-Wörterbuch in kürzerer Fas-
sung, s. v., St. Petersburg, 1879–1889), is a rhetorical repetition
of words in a sequence so as to heighten the effect, and is thus
defined by the Kāvyādarśa (2. 108; cf. Kāvyaprākāśa, tr. Jhā,
p. 226, Benares, 1898; Kuvalayānandakārika, 1. 105):

pūrvaṃpūrvavasyātśiti
vākyamālā prayuktē "ti tan mālādiṃkamaṃ matam,

‘a conjoined series of words, each of which refers to the one pre-
ceding, is considered a mālādiṃaka.’ As an example may be
cited bhujadandaṅkā kōdanaṅkā kōdanaṅkā āravāh āravāh arisiras,‘by
his staff-like arm the bow, by the bow the arrows, by the arrows
his foeman’s head’ (ed. Hall, p. 41).

The utprēkṣā, or ‘poetic fancy,’ usually indicated, like the śīṣa,
by īva, ‘as,’ in the Vāsavadattā, and one of Subandhu’s favourite
rhetorical devices, is thus concisely defined by the Sākyayadar-
paṅga (No. 686; cf. Kāvyādarśa, 2. 221; Kāvyaprākāśa, tr. Jhā,
p. 211, Benares, 1898; Kuvalayānandakārika, 1. 30):

bhavet sambhāvanā "utprēkṣā prakṛtasya parītmanā,

‘poetic fancy would be the imagining of an object under the
character of something else.’ Examples of this figure abound in
the Vāsavadattā, as in the following description of the moon:
dadhīdhanalē kālakṣapaṇakagṛśasātiṇḍa īva niśāyamunāḍhēna
paṇḍā īva mēnakārakhamārjanaśilāśakala īva, ‘while he was
white, as it were, with the curds which constitute a morsel of food
for (Buddhist) ascetics at their mealtime, and was like a mass of Yamuna’s foam by night, and resembled a fragment of stone for the polishing of Menaka’s nails’ (ed. Hall, p. 44).¹

The *yamaka*, ‘repetition’ or ‘chiming,’ is the repeating of words or parts of words of similar sound but divergent meaning, which the *Kavyadarśa* (1. 61; cf. 3. 1–37; *Sāktiyadarśana*, No. 640; *Kavyaprakāśa*, tr. Jhā, pp. 185–188, Benares, 1898; *Kuvalayānandakārikā*, 4. 6) describes as

\[
\text{āvṛttāṁ varaṇasaṅghātagocarāṁ yamakaṁ viduḥ,}
\]

‘a repetition consisting of a combination of sounds they know as *yamaka*.’ This is illustrated by the following passage from the *Vāsavadattā*: ändōlitakusumakāsarē kēbarēnumuṣi raṇitamadhur-
ramaṇināṁ ramaṇināṁ vikacakunudākarē mudākarē, ‘(when there blew a wind that) rocked the filaments of the flowers and removed their pollen from the hair of damsels wearing delight-
somely tinkling jewels, whilst it had an abundance of expanded white lotuses, and caused pleasure’ (ed. Hall, pp. 52–53).

The *prāṇḍhōkti*, or ‘pomposity,’ is thus defined by the *Kuvalayānandakārikā* (1. 124):

\[
\text{prāṇḍhōktīr uktā ‘ṛthāhētos taddhētutваяprakalpanam,}
\]

‘in the absence of a cause for a thing, the invention of a cause for it is called *prāṇḍhōkti*.’ It is exemplified in the *Vāsavadattā* by the passage describing the heroine’s lip as mukhacandrama-

\[
\text{sannikitasandhyāragena dantamaṇirakṣasindūramudrānakārinā,}
\]

‘which had the glow of eventide in close proximity to her moon-

\[
\text{like face; which had what seemed to be a minimum seal as a guard for the jewels of her teeth’ (ed. Hall, p. 58).}
\]

The *rūpakāṭīlayōkti*, or ‘hyperbolical metaphor,’ is merely an exaggerated form of the preceding *alāmkāra*. It is thus defined in the *Kuvalayānandakārikā* (1. 34):

\[
\text{rūpakāṭīlayōktī syān nigīryādhyavasānataḥ,}
\]

‘identification so that (the object identified) should be swallowed

¹ On the similes in the *Vāsavadattā* see also the examples collected by Krishna-
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up (and thus completely disappear) would be rūpakātīsāyōkti'; and as an example may be cited, from the description of Vāsavadattā just quoted, the passage vilocanendivarabhramarapanktibhyām mukhamadanamandirāraṇābhīyaṁ rāgasāgararavēbhīyaṁ yāvananartakalāsikābhīyaṁ hṛulatābhīyaṁ virāimānām, 'adorned with delicate brows which were clusters of bees about her blue-lotus eyes; portals of her face that formed the abode of Love; the shores of Passion's sea; wantoning in youthful dancing' (ed. Hall, p. 61).

The akramātīsāyōkti, or 'fused hyperbole,' is closely akin to the preceding rhetorical figure, of which it is merely an intensification. It receives the following definition in the Kuvalayānandakārikā (1. 39):

akramātīsāyōktiṁ syāt sahatva hetukāryayōḥ,

'akramātīsāyōkti would be in the unity of cause and effect.' Śivarāma cites but one instance of the figure in the Vāsavadattā, this being samaṁ dviṣāṁ dhanusāṁ ca jīvākṛṣṭiṁ yōdhāi cakruḥ, 'the warriors drew at once the lives (jīva) of their foes and the strings (jīvā) of their bows' (ed. Hall, p. 295).

Two other forms of hyperbole are mentioned by Śivarāma as occurring in Subandhu's romance. The first of these is bhēdakātīsāyōkti, or 'hyperbole of differentiation.' It is defined as follows in the Kuvalayānandakārikā (1. 36):

bhēdakātīsāyōktis tu tasyai 'vā nyatavavarananam,

'bhēdakātīsāyōkti is the description of that (which is the subject under discussion) by means of differentiation, and it is exemplified in the Vāsavadattā by prthu api gōtrasamutsāraṇavistāritabhumāndalāḥ, 'Prthu levelled the earth by banishing the mountains (but Cintāmaṇi covered the earth by sending forth his offspring)' (ed. Hall, p. 22).

The remaining form of hyperbole in the Vāsavadattā is sambandhātīsāyōkti, or 'hyperbole of connexion,' which is thus defined in the Kuvalayānandakārikā (1. 37):

sambandhātīsāyōktiṁ syād ayogē yogakalpanam,

'sambandhātīsāyōkti would be the invention of connexion when
connexion is absent,' as when Subandhu describes trees as being *anūrakarakalābhīṣhāpatara āvalāraśirā ṣaṅkṣiragṛāśavānaśīmātāpapallavaśīs, with shoots made uneven by the feeding of the horses of the chariot of the sun which are obedient when lashed by the whip in the hands of Anūru' (ed. Hall, p. 120).

The *ratnāvalī, or 'jewel necklace,' is defined as follows in the *Kuvalayānandakārikā (1. 139):

*kramiṇāprakṛtārthānāṁ nyāsaṁ ratnāvalīṁ viduḥ,

'an arrangement of objects serially irrelevant they know as *ratnāvalī,' and is exemplified in the *Vasavadatta where the heroine is described as *vikacena nītrakamalena  śanāścarena  pādeṇa  tamasā kētapālina grahamayim īva, 'she seemed to be made of planets: of <Venus>, for she had <wide-open> lotus eyes; of <Saturn>, for she had <slow-moving> steps; of <Rāhu>, for she had <dark> heavy hair' (ed. Hall, p. 64).

The *kāvyaliṅga, or 'poetic reason,' is thus defined by the *Sāhityadarpana (No. 710; cf. *Kāvyaprakāśa, tr. Jhā, pp. 238–239, Benares, 1898; *Kuvalayānandakārikā, 1. 120):

*hētūr vākyapadārthatvā kāvyaliṅgaṁ nigadyatē,

'kāvyaliṅga is applied to the implication of a cause in a sentence or word,' and finds exemplification in the *Vasavadatta in the passage *khalāḥ punas tad anūśanam anucitam īva 'vadhārayanty anīṣṭādhvāvanarasottaram hi *khalahṛdayaṁ, 'the wicked, on the other hand, make it (thy conduct) out to be undesirable and indecorous; for the heart of the wicked man finds its highest delight centred in bringing to light what is undesirable' (ed. Hall, p. 70).

The *milita, or 'vanished,' denotes a complete loss of distinction between two objects because of their superficial resemblance, as is expressed by the definition of the *Kuvalayānandakārikā (1. 145; cf. *Kāvyaprakāśa, tr. Jhā, pp. 253–254, Benares, 1898; Ruyyaka's *Alamkārasarvasva, ed. Durgāprasāda and Parab, p. 167, Bombay, 1893):

*militam yadi sādhyād bhīda īva na lakṣyatē,

'if, because of similarity, a distinction is not observed, it is *milita.' As an example from Subandhu I may cite *mādhurya-
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šāityaśucitvasantāpatāntibhiḥ payāḥ paya īvē 'ti, 'fancying that “water is as milk because of its sweetness, coolness, purity, and healing of distress”' (ed. Hall, p. 80).

The anuprāsa, or ‘alliteration,’ a rhetorical figure found with considerable frequency in Subandhu’s romance, is thus defined by the Sāhityadarpaṇa (No. 633; cf. Kāvyādārka, i. 55; Kāvyaprakāśa, tr. Jhā, pp. 182–184, Benares, 1898; Kuvālayānandadakārikā, 4. 2–5):

anuprāsaśaḥ sabdasāmyaṃ vāśamyē 'pi svarasya yat,
‘anuprāsa (is) a similarity of sound, despite a dissimilarity of the vowel.’ As an example from the Vāsavadattā may be cited these two adjectives descriptive of the River Rēvā: madakalakalakam-
sasārasarasitōdbhāntabhākūṭavikātavapuchchaścchātyābhākūṭavikāca-
kamalakhañḍavigalitamarandabindusandohasurabhitasalilayā..
. . . upakūlasaṅgaśatanalacaukuṭapudhāyanukkūṭaghastāghūṭakā-
rabhāiravatīrayā, ‘whose waters were perfumed by the abundance of the drops of liquid which had fallen from the fragments of full-blown lotuses shaken by many monstrous tails of bhākūṭa-fish that had been terrified by the notes, indistinct for passion, of geese and herons; . . . . . . whose banks were strident with the screams of multitudes of wild cocks whose nests thronged the bowers of reeds that had sprung up near its shores’ (ed. Hall, pp. 95, 98).

The sama, or ‘equal,’ is thus defined in the Kāvyādārka (1. 47; cf. Sāhityadarpaṇa, No. 618; Kāvyaprakāśa, tr. Jhā, pp. 175–176, Benares, 1898):

samaṃ bandhēṣaḥ aviṣamaṃ tē nyudusphuṣtamadhyaṁāḥ
bandhā nyudusphuṣtōnmitravarnāvinyāsayonyāḥ,
‘sama is not uneven in collocations (of words); these collocations, smooth, rough, (and) middling, depend on the arrangement of smooth, rough, and mixed (sounds).’ It is illustrated by the passage kāmadārūṇa madārūṇanētrāsmaramayāṃ ramayantarāṃ
īvām adayaṃ madayanūti param akam itaraṃ param akamitāraṃ
vāchati, ‘what gentle-eyed woman who fervently delighteth thee, that art not inflamed with passion, (but art) the essence of love, delightsome, (and) a most excellent lover, desireth another
that is no lover [cruel with passion! red-eyed with lust! alas, an unlovely dame desireth thee, the essence of lovelessness, hot, pitiless, absolutely no lover, (and) bound for utmost woe!]’ (ed. Hall, pp. 213–214).

The *vidhi*, or ‘rule,’ is defined as follows by the *Kuvalayānandakārikā* (i. 167):

*siddhāsyaṅ “va vidhānaṇaḥ yat tad āhur vidhyalaṃkṛtim,*

‘what (is) a precept of a thing well established, that they call the *vidhi* adornment,’ and is exemplified by *kuraṅgikā kalpaya kuraṅgatāvakāhāya lāśpāṇkuraṇi kīśorikā kāraya kīśorakāhāya pratāvākṣāni,” Kuraṅgikā, prepare a blade of young grass for the antelope fauns! Kīśorikā, have the young colts looked after’! (ed. Hall, pp. 230–231).

The *sambhāvana*, or ‘supposition,’ is thus defined by the *Kuvalayānandakārikā* (i. 125):

*sambhāvavanaṃ yadi ’ttham syād ity āhō ’nyasya siddhayē,*

‘sambhāvana is a conjecture for the attainment of something else with the thought, “if it were so.”’ It is illustrated in the *Vāsavadattā* by the passage *tvatprayanteyā ’nayā vēdanā ’nubhūtā sa yadi nabhaḥ pratāyate sāgarā mełānandāyate brahmāyate lipikaro bhujagārājyate kathakaś tadā kim api katham api anēkāir yugasahasaśrāir abhilikhyate kathyate vā, ‘the pain that hath been felt by this maiden for thy sake might be written or told in some wise or in some way in many thousands of ages if the sky became paper, the sea an ink-well, the scribe Brāhma, (and) the narrator the Lord of Serpents’! (ed. Hall, pp. 238–239).

The *karaṇamālā*, or ‘chain of causes,’ is given the following definition in the *Kuvalayānandakārikā* (i. 103; cf. *Kaavyaprakāsa*, tr. Jhā, p. 246, Benares, 1898):

*gumphaḥ karaṇamālā syād yaṭhāprakṛntakāraṇāih.*

‘a series (made) by causes proceeding one after the other is a karaṇamālā,’ and an example is seen by Śivarāma in the description of Vāsavadattā’s palace as *ajñātataṭasphaṭikapataṭasukhaniṣṭanidrayamānānapraśadaṇāpravatābhiḥ,* ‘with palace
doves sleeping comfortably (because) perched on slabs of crystal from shores unknown' (ed. Hall, pp. 217–218).

The udāṭta, or 'exalted,' is thus defined in the Sāhityadarśana (No. 752; cf. Kavyaprakāśa, tr. Jhā, p. 240, Benares, 1898; Kuvalayānandakārikā, 1. 162–163):

lokātiśayasampattivarṇanā "dāttam ucyate
yad vā "pi prastutasyā 'ugranī mahatāṃ caritaṃ bhavet,

'the portrayal of extraordinary prosperity is called udāṭta, or it would even be the deeds of the great, (if they form) part of the subject in hand.' An illustration of this figure is found in another portion of the description just quoted: karpūrapūraviracitapulinataṭanivistunadānumītyamānārañjhayamsibhir, 'with flamingoes whose noise would imply that they had settled near the sand bank formed by the stream of camphor' (ed. Hall, p. 218), only one of extreme wealth being able to possess such a river.\(^1\)

The kāita-vāpahnuti, or 'false concealment,' is defined by the Kuvalayānandakārikā (1. 28) as follows:

kāita-vāpahnutīr vyaktāu vyājādyāyār nihnutēh padāīk,

'kāita-vāpahnuti (consists) in the manifestation of concealment by words of pretext and the like,' and finds exemplification in the Vāsavadattā in the passage ati viśalajaladhijalashāṅkhamālāṃ iva balākāchchalād udvamany adṛṣyata jaladāk, 'the cloud seemed to vomit forth, like a crane, what appeared to be a series of ocean shells that had been drunk down too hastily' (ed. Hall, pp. 283–284).

The lōkōktī, 'popular expression,' is thus defined by the Kuvalayānandakārikā (1. 156):

lokapravādānukṛtyā lōkōktir iti kathyati,

'the imitation of a popular colloquialism is called lōkōktī,' and finds an illustration in Subandhu's romance in the exhortation tad adhunā yadi tvaṃ sakapāṃṣukriḍanasamadukkhasukhā 'si

\(^1\) Śivarīma rightly notes that this passage also contains the rhetorical figure anumāna, or 'inference' (cf. Kavyaprakāśa, tr. Jhā, pp. 243–244, Benares, 1898; Kuvalayānandakārikā, 2. 10).
tadā mām anugaccha, 'now, therefore, if thou didst share the sorrows and joys of our playing together in the dust, then follow me' (ed. Hall, p. 82).

The svabhāvōkti, or 'natural description,' receives the following definition in the Kuvalayānandakārikā (1. 160; cf. Kāvyapra-kāśa, tr. Jhā, p. 235, Benares, 1898):

svabhāvōktiḥ svabhāvasya jātyādisthasya varṇanam,
'svabhāvōkti is the description of inherent nature consisting of characteristics and the like.' As an example from the Vāsavadattā may be cited:

paśyod ahaścadavāścadaścitavapuḥ paścārdhāpūrvārdhādhīḥ
stadbhāttānitapṛthiṣthaniṣṭhitamanāgānāgānralāṅgulabhṛt
damśtrākāśaviśāhāktāśyakharah kurvan saṭām utkaṭām
utkaraṇaḥ kurute kramam karipatāu krūraṁkṛtiḥ kāśarī,
'lo, with his bending body bending up and bending down, now with his hind quarters and now with his fore quarters, with the tip of his tail slightly bent along his hard, arched back, with his cavernous mouth monstrous with the tips of his fangs, making his mane huge, (and) with his ears erect, the horrible lion doth make attack upon the lord of elephants' (ed. Hall, p. 103).

The kāvyārthāpatti, or 'poetic inference,' is defined as follows in the Kuvalayānandakārikā (1. 119):

kāmśvārāravāḥ kāvyārthāpattiv ivyātē,
'an a fortiori attainment of a matter is regarded as kāvyārthāpatti.' It is exemplified by Subandhu in his heroine's letter to Kandarpakētu:

pratyakṣadṛṣṭabhāvā ’py asthirakrdyā hi kāmini bhavati
svopnānubhātabhāvā draḍhāyatā na pratyayaṁ yuvatiḥ,
'a loving maid is of unsteady heart even when she hath seen the feelings (of her lover) with her eyes; a girl who hath learned his feelings only from a dream hath no assurance' (ed. Hall, p. 164).

Literary and Ethical Merit of the Vāsavadattā. The Vāsa-
vadattā apparently being written to display its author's skill in rhetoric, rather than his inventive powers in fiction, we are
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naturally led to consider what literary value we may assign to it. Here the ‘personal equation’ must inevitably play a part, and here the fundamental difference between Oriental and Occidental concepts must be duly recognised. In the West the subject-matter comes first in nearly every form of literary composition; and the more tense and nervous the people, the more simple and direct is the style. In the East, on the contrary, the form is often more important than the matter, especially in periods of hyper-civilisation, such as was that during which Subandhu wrote. We must, therefore, consider the Vāsavadattā from the luxuriant atmosphere of the land of its author, not from the ‘practical’ point of view of the West. To me, at least, there is true melody in the long, rolling compounds, a sesquipedalian majesty which can never be equalled save in Sanskrit; and the alliterations have a lulling music all their own to ears weary of the blatant discords of vaunted modern ‘progress.’ There is, on the other hand, a compact brevity in the paronomasias, which are, in most cases, veritable gems of terseness and twofold appropriateness, even though some are manifestly forced and are actually detrimental to the sense of the passages in which they occur. Yet in judging Subandhu for his faults, it must be remembered that he created, at least so far as we now know, a new literary genre in India; and if this fact be borne in mind, his blemishes appear to be marvellously few. In estimating his literary merits special stress should be laid on his descriptions. These are, it must be confessed, cloying from their abundance. They form the preponderating part of the entire romance, and the slender framework of the story is wellnigh lost beneath them. Yet despite this tropical luxuriance, the descriptions are not without beauty and appropriateness, whether they set forth the charms of mountain, forest, and stream, or portray the rāja’s valour and the loveliness of the heroine herself. The entire romance may, in a sense, be likened to India’s own architecture, where the whole structure is so overlaid with minute detail that the eye forgets the outlines of the building in amazement at the delicate traceries which cover it.
Nor does it seem to me that the ethical standard of the Vāsavadattā can be objectionable to one of healthy mind. True, the East is not as the West; and there are personal descriptions more detailed than would be desirable in Occidental literature, together with evident approval of relations and ideals which the less sensual Western mind rightly condemns. There are passages, too, which I would gladly have omitted, had I felt that a faithful translator could do so. And yet, despite all this, I find in the romance no evidence of delight in uncleanness, such as nauseates, for example, in Petronius or in Martial. It is not pornographic; it is, at worst, unmoral, though its rigid adherence to all conventions, both in letter and, I think, in spirit, renders even unmorality almost too harsh an accusation. From an Indian point of view, unlightened by the radiance of Christianity, and the morality which it inculcates, I should not hesitate to term the Vāsavadattā a moral work, especially in view of the conditions of life in mediaeval India. Its atmosphere, luxuriant though it be, has never seemed to me to be debasing.

It is by no means impossible that some will dissent from the views here expressed regarding the literary and moral quality of Subandhu’s romance. If so, they may turn from the first Western translator of the Vāsavadattā to the first Western editor of the romance, Fitzedward Hall, who, in his Introduction, has unsparingly condemned the entire production both in its literary and in its ethical aspects—a precedent followed by Krishnamachariar in his sarcastic critique of the whole plot of Subandhu’s work (Introd., pp. 50–66).

Outline of the Plot of the Romance. The outline of the story of the Vāsavadattā is as follows: A king named Cin āmaṇi had a son Kandarpakētu, who was, like his father, the embodiment of all virtues. Once upon a time toward dawn, when true dreams come, the young prince saw in his sleep a vision of a maiden of some eighteen years, whose loveliness could not be surpassed. Jealous sleep fōrsook Kandarpakētu, who, with his friend Makaranda, left the city in his love-longing for the unknown princess. In their wanderings the pair came to the
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Vindhya mountains, and there, in the watches of the night, the sleepless prince overheard the conversation of two birds perched on a branch of the tree beneath which he lay. To the story of the husband-bird, trying to explain his late hours to his suspicious wife, Kandarpakētu listened, and was richly rewarded by what he heard. In the city of Pātaliputra on the Ganges, so the maina recounted, reigned the mighty monarch Śrīgāraśēkhara, who had an only daughter named Vāsavadattā. In the spring she, too, had met her fate in a dream—a youth of matchless beauty, whose name was Kandarpakētu. The confidante of the princess at this juncture was her maid, Tamālikā, who had volunteered to seek Kandarpakētu and bear to him a missive from the princess telling of her love. The lovers were now soon united at Pātaliputra, where Kandarpakētu was informed that Śrīgāraśēkhara, dismayed at his daughter’s unwedded state, had determined to marry her the very next day to the Vidyādhara prince Puspakētu. Kandarpakētu and Vāsavadattā accordingly returned almost immediately, by means of a magic steed, to the Vindhya; but when the prince awoke in the morning, his beloved was no longer in the bower. Mad with sorrow, he was restrained from suicide only by a voice from heaven which promised him reunion with the princess. After many months of weary searching and waiting, he found Vāsavadattā turned to stone. His touch gave the statue life again, and she told him how, while two armies destroyed each other to gain her for their leaders, she had unwittingly intruded in the garden of a hermit, who laid upon her the curse of petrification until her lover should come. Thus, at last, the woes of the lovers were over, and returning to Kandarpakētu’s capital, delight was theirs ever afterward (for other summaries see Hall, Introd., pp. 29–43; Strehly, Revue politique et littéraire, 44. 305–308; Krishnamacharir, Introd., pp. 9–14; and the references given in the bibliography, below, pp. 197–199).

From this brief outline of the plot of the Vāsavadattā it will be seen that Subandhu alludes to several incidents widely found in literature and folk-tales, such as talking birds, magic steeds,
and transformation. To all these I have sought to give parallels, especially from modern Indian folk-tales, in footnotes to the passages in which they occur. There seems to be no parallel, however, to the story of the Vásavadattā as a whole, and, as already stated (p. 2), Subandhu evidently invented the slender plot of his own romance (cf. also Hall, Introd., pp. i–6).

Sanskrit ‘Estilo Culd’ Previous to Subandhu, and in Later Epigraphy. This allusion to comparative literature brings us to possible quasi-parallels to the style of the Vásavadattā. The commingling of prose and verse which is characteristic of the ākhyāyikā, kathā, and other forms of gātya, or poetical prose (cf. Regnaud, Rhétorique sanskrite, pp. 74–77, Paris, 1884), was by no means an innovation of Subandhu. It is found, for instance, in the Pañcatantra and the Jātakas, as well as in the gāthās of the Brāhmaṇas and the Northern Buddhists, even though these latter be more archaic than the prose in which they are set.

Obscure as is the date of the beginning of the kāvyā style in India, a flood of light has been cast on its early history by Bühler in his ‘Die indischen Inschriften und das Alter der indischen Kunstpoesie,’ in SWA W. 122, Abhandlung 11. There he has shown that the eulogy of Vatsabhaṭṭi, preserved in an inscription in the Temple of the Sun at Maṇḍasār, and dated 473–474 A.D., contains descriptions of cities, natural phenomena, and the like, together with compound words of inordinate length, and the rhetorical devices of anuprāsa, upamā, uprēkṣā, rūpaka, and (possibly) virōda, all of which even fulfil the requirements laid down, for instance, by Daṇḍin in his Kāvyādarśa. The term kāvyu itself occurs at least as early as 375–390 A.D. in Harīśeṇa’s panegyric on Samudragupta, inscribed on a pillar at Allahābād, which also contains long compounds and the rhetorical figures of varnānuprāsa, rūpaka, upamā, and śīṣa. The kāvyā style is carried back to the early second half of the second century A.D. by the Gīnār inscription of Rudradāman, which has long compounds and numerous anuprāsas, together with two upamās and one uprēkṣā. It is thus clear that a fairly developed kāvyā was known in India as early as the second century of our era, not
forgetting that the epic of the Rāmāyaṇa contains many approximations to the kāvyā style (Jacobi, Das Rāmāyaṇa, pp. 119–126, Bonn, 1893).

In the course of time kāvyā inscriptions became more elaborate, particularly in their use of the ślēṣa. Mention can here be made only of the ślēṣas and virōdhhas in the Valabhī grant of Dhruvasena III, dated in 653–654 A.D. (Hultzsch, EI. i. 85–92); the Balōda plates of Tivaradēva, of the middle of the eighth century (Hultzsch, ib. 7. 102–107); a grant of Indrarāja III, dated in 915 A.D. (Bhandarkar, ib. 9. 24–41); the Cambay plates of Gōvinda IV, dated in 929–930 A.D. (Bhandarkar, ib. 7. 26–47); and the Dēvulapalli plates of Immaḍi Nṛsiṃha, dated in 1504 (Ramayya, ib. 7. 74–85); though allusion should also be made to the general style of such an inscription as the Kaḍaba plates of Gōvinda III, dated in 812–813 A.D. (Lüders, EI. 4. 332–349).

In the inscriptions of the Vāiḷlabhaṭṭasvāmin temple at Gwalior, dated in 874–875 A.D. (Hultzsch, EI. 1. 154–162), which abound in virōdhhas, Kielhorn (apud Hultzsch, EI. 1. 157, note 23) has already called attention to a possible reminiscence of the dhana-dēṇā ‘pi pracetasā, ‘which is <Kubēra>, yet <Varuṇa>, for it is <generous> and <wise>,’ of the Vāsavadattā (ed. Hall, p. 111) in the dhanado ‘pi na pramattā, ‘he was <Kubēra>, but not <Varuṇa>, for he was <generous> and not <inattentive>’ (line 6). Kielhorn, moreover, in his edition and translation of the Rādhapur plates of Gōvinda III, dated in 807–808 A.D. (EI. 6. 239–251), expressly declares (p. 240) that ‘an examination of the language and general style of most of these verses can leave no doubt that their author or authors are greatly indebted for their expressions and poetical devices to such works as Subandhu’s Vāsavadattā and Bāna’s Kādambari and Harṣacarita.’ There is no need here to repeat the parallels which Kielhorn has drawn between the inscription in question and the romances of Subandhu and Bāna (EI. 6. 247–250), nor is it necessary to make more than a passing allusion to the fact that a close examination of Indian epigraphy would probably reveal many more parallels to the Vāsavadattā and other productions of the same genre. It would by no means
follow, however, that such resemblances necessarily imply borrowing from the romances of Subandhu and Bāna, for the same research would, in all probability, show an equal, or even greater, affinity with kāvya literature in general. The kāvya of the inscriptions must, therefore, be regarded as an integral part of the vast mass of artificial Sanskrit literature, its development being attained by a process of natural growth.

The Commingling of Prose and Verse and Paronomasia Outside the Vāsavadattā. Outside of India the commingling of prose and poetry in the same composition is found in the Chinese romance P'ing Shan Lēng Yen (tr. Julien, P'ing-Chan-Ling-Yen, Les Deux Jeunes Filles lettrées, 2 vols., Paris, 1860); in Sa'di's Gulistān; in The Thousand Nights and One Night; in the Old Picard Ancassin et Nicolette; in Norse Sagas and in Middle Irish tales and histories (cf. Windisch, Irische Texte, 3. 447–449, Leipzig, 1891–1897); and in Boccaccio's L'Ameto; as well as in the Sature Menippae of Varro; Petronius; the author of the Historia Apollonii regis Tyri; and among Basutos and Eskimos (cf. MacCulloch, Childhood of Fiction, London, 1905, pp. 480–481; Teuffel-Schwabe, Geschichte der römischen Literatur, 5 ed., pp. 43–44, Leipzig, 1890). In like manner, the elaborate paronomasias which are so essentially a part of the style of the Vāsavadattā, and which later led to such productions as Kavirāja's Rāghavaṇḍavīya, which in identical words celebrates the deeds of the Rāghu princes by one reading and those of the Pāṇḍava heroes by the other reading, or Rāmacandra's Rasikaraṇījana (ed. and tr. Schmidt, Stuttgart, 1896), which may be read as a laudation either of asceticism or of eroticism, were in vogue, as we have seen, long before the time of Subandhu.1 They also occur in the Chinese romance Gh'in P'ing Mei (cf. Giles, History of Chinese Literature, p. 309, London, 1901) and in the writings of Lyly.

1 To this list Krishnamacharī (Introductory, p. 18) adds Dhananjaya's Dvīndhānakāvyaya (ed. Bombay, 1895 = Kāvyamālā, No. 49) and the Rāghavayuddavāṃśavāmāsīya, or Kathāravāyakhyāna, of Cidambara and his son Anantanārāyaṇa, which gives the substance of the Rāmāyāṇa, Mahābhārata, and Bhāgavatapurāṇa. Another literary curiosity of this general type is the elegy of Leon of Modena on his teacher, Moses Bassola, which may be read either in Hebrew or in Italian (cf. Jewish Encyclopedia, 2. 576, New York, 1902).
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Subandhu and Lyly. It is Lyly, indeed, with whom Subandhu may perhaps best be compared for a general parallel with the style and spirit of the Vāsavadattā. Neither the Euphues nor Subandhu’s romance is concerned so much with the matter as with the form, although the English author manifests a didactic purpose which finds no counterpart in the Sanskrit writer. Like the Vāsavadattā, the Euphues and its continuation contain episodes, or stories within stories, as the tale of Callimachus (Lyly, ed. Arbor, pp. 227–245, Birmingham, 1868), which itself contains the story of Cassander the hermit (pp. 235–239), thus paralleling the arrangement not only of the Vāsavadattā and the Kādambarī, but also of the Pañcatantra, Śūkasaptati, Vīṭālapaṇcaśīvāṃśati, The Thousand Nights and One Night, Decameron, and other similar works. Lyly’s romance is curiously like Subandhu’s in yet other respects. Here I may note particularly from his Euphues the use of paronomasia, alliteration, antithesis (corresponding respectively to Subandhu’s employment of śīta, anuprāsa, and virōdha), and learned allusions. From the mass of possible citations under each category I quote but two of each. (1) Paronomasia: ‘and though they be commonly in a great cholar that receiue the mate, yet would I willingly take every minute tennne mates to enjoy Lliua for my louing mate’ (Lyly, ed. Arbor, p. 66, Birmingham, 1868); ‘did not Iupiters egge bring forth as well Helen a light huswise in earth, as Castor a light Starre in heauen?’ (p. 208). (2) Alliteration: ‘these stubill shiftes, these painted practises (if I wer to be wonne) would soone weane me from the teate of Vesta to the toyes of Venus’ (p. 76); I am Philautus no Italian lady, who commonly are woed with leasings, and won with lust, entangled with deceit, and enjoyed with delight, caught with sinne, and cast off with shame’ (p. 360). (3) Antithesis: ‘how curious were we to please our Lady, how carelesse to displease our Lorde? Howe devout in seruing our Goddesse, how desperate in forget-

1 For a charming modern imitation see Bain, Digit of the Moon (London, 1899).
2 It is well known that paronomasia occurs not infrequently in Shakespeare (e.g. Julius Caesar, 1. 2. 155; Merchant of Venice, 4. 1. 133; Taming of the Shrew, 4. 1. 190; Richard II, 2. 1. 74); and it seems to have been a favourite device of Ben Jonson (e.g. Mermaid ed., 1. 15–16, 20, 68, 106, 344; 2. 91; 3. 178, 402, London, n. d.).
ting our God’? (p. 106); ‘thou weeppest for the death of thy daughter, and I laugh at the folly of the father, for greater vanitie is there in the minde of the mourner, then bitternesse in the death of the deceased. But shee was amiable, but yet sinful, but she was young and might haue liued, but she was mortall and must haue dyed. I but hir youth made thee often merry, I but thine age shold once make thee wise. I but hir greene yeares wer unfit for death, I but thy hoary hairies should dispysye life’ (pp. 182–183). (4) Learned allusions: ‘the filthy Sow when she is sicke, eateth the Sea-Crab, and is immediatly recured: the Torteyse hauing tasted the Viper, sucketh Origanum and is quickly reuiued: the Beare ready to pine licketh vp the Ants, and is recovered: the Dog hauing surfetted to procure his vomite, eateth grasse and findeth remedy: the Hart beeing perced with the dart, runneth out of hand to the hearb Dictanum, and is healed. . . . Ah well I perceiue that Loue is not unlyke the Figge tree, whose fruite is sweete, whose roote is more bitter then the clawe of a Bitter: or lyke the Apple in Persia, whose blossome sauoreth lyke Honny, whose budde is more sower then Gall’ (p. 61); ‘Loue knoweth no laws: Did not Jupiter transforme himselfe into the shape of Amphitrio to embrace Alcmæna? Into the forme of a Swan to enioy Læda: Into a Bull to beguile Io: Into a showre of golde to winne Danae; Did not Neptune chaunge himselfe into a Heyser, a Ramme, a Floud, a Dolphin, onely for the love of those he lusted after? Did not Apollo convert himselfe into a Shephearde, into a Birde, into a Lyon: for the desire he had to heale his disease?’ (p. 93).

Parallels such as these might be multiplied indefinitely, not only between the Vāsavadattā and the Euphuies, but between Subandhu’s romance and many other productions both of the East and of the West. Here, however, it must suffice to note that Dunlop, in his History of Prose Fiction (ed. Wilson, London, 1896), records the following incidents and motifs which may now

be compared with those in the Vāsamādattā: story within story (1. 30, 37; 2. 389, 405, 409, 416, 436, 438); love from a dream (1. 253, 258-259, 380); magic steeds. (1. 339, 342, 375); love letters (2. 382-383; cf. Schlegel, ‘Feuilles d’arbre comme lettres d’amour,’ in Mélanges Charles de Harles, pp. 271-274, Leiden, 1896); and birds playing a part in affaires de cœur (2. 482). It should also be observed that Dunlop repeatedly alludes to Indian parallels with Occidental literature (1. 12, 64-65, 74, 76, 109-110, 210, 306, 318, 413, 459-461; 2. 8, 30, 49, 53-54, 81, 87-88, 90, 118-120, 127-128, 272, 509, 558-559), although the most of these refer to the novel, or ‘short story,’ and not to the romance.

The Sanskrit Romance Compared with the Greek. The sole national romance literature of the West which has been regarded as connected with that of India is the Greek. The view has been advanced by Peterson (Kādambarī, 2 ed., Introd., pp. 101-104, Bombay, 1889, where several parallels are adduced between the Kādambarī and Achilles Tatios), Weber (Sitzungsberichte der Berliner Akademie, phil.-hist. Klasse, 37. 917), and Goblet d’Alviella (Ce que l’Inde doit à la Grèce, p. 136, Paris, 1897) that the Indian romance was a direct importation from Greece. This hypothesis, however, is rejected by Lévi (Quid de Graecis veterum Indorum monumenta tradiderint, p. 60, Paris, 1890) with what seems to me to be perfect justice. It is, of course, true that many parallels of incident and even of literary device exist between the Sanskrit and the Greek romance. Among parallels of incident I may note the following, restricting the list to similarities between the Greek romances and the Vāsamādattā: falling in love from a dream (story of Zariadres and Odatis as recorded by Athenaios, Deipnosophistai, 13. 35; this story is clearly of Eastern origin; cf. Rohde, Griechischer Roman, 2 ed., pp. 47-54, Leipzig, 1900, where the parallel with the Vāsamādattā is expressly noted; for dreams in general in the Greek romances see Rohde, op. cit. pp. 508, 544, 531-533, 547, 561, 566); svayamvara, or ‘self-choice’ of a husband (also in the story of Zariadres and Odatis; cf. Rohde, op. cit. p. 52); letters between lovers (Achilles Tatios, Tā kardā Aevastanā kai Kleistofāvra, 5. 18, 20; Niketas Eugenianos,
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Tā kātā Δρόσιλλαν καὶ Χαρικλέα, 2. 169–179, 202–223, 240–277, 284–314; 5. 199–247; Eustathios, Tā kātā "Τυμίλην καὶ "Τυμίλλαν δράμα, 9. 8; 10. 2; cf. Rohde, op. cit. pp. 513, 566); fainting (Chariton, Tā περὶ Χαρίκλας καὶ Καλλιρρόην, i. 4; 2. 7; 3. 6; 4. 5; 8. 1; cf. Rohde, op. cit. p. 172, where the parallel with the Vāsavadattā is noted); long-winded lamentations (Niketas Eugenianos, i. 226–227, 289–352; 2. 8–23; 4. 110–150; 5. 131–168, 183–193; 6. 34–94, 204–234, 306–327; 8. 84–130, 196–238; 9. 37–107; cf. Rohde, op. cit. p. 566); and threatened suicide (Chariton, i. 5; 5. 10; 6. 2; 7. 1; 8. 8; cf. Rohde, op. cit. p. 527). The following parallels of literary device, similarly restricted, may also be noted: stories within stories and episodes (the adventures of Derkullis and the sub-episode of Astraios in the lost Tā ἐπὶ Θόλην ἀπίστα; the story of Aigialeus in Xenophon Ephesaios, Tā kātā "Ἀιγαίλαν καὶ Ἀπρόκομην Ἐφεσικά, 5. i.; and the stories of Knemon in Heliodoros's Αἴθωνικα, i. 9–14; 2. 8–10; and of Kalsiris, ib. 2. 24–5. 1; 5. 17–33; with the sub-episode of Charikles, ib. 2. 29–33); descriptions of nature (Niketas Eugenianos, i. 77–115; Achilles Tatios, i. 15; Longos, Πομενικὰ τὰ κατὰ Δάφνων καὶ Χλών, 4. 2–3); detailed personal descriptions (Achilles Tatios, i. 1; Niketas Eugenianos, i. 120–158; cf. Rohde, op. cit. pp. 160–166); learned allusions and citations of precedents (Longos, i. 16; 4. 17; Achilles Tatios, i. 8; 2. 36–37); and alliteration, paraisoi, homoiotelente, and similar figures of rhetoric which correspond in a sense to the Sanskrit anuprāsa (Achilles Tatios, i. 1–2; 2. 7; 3. 2, 7; 4. 4; 5. 1, 21; Longos, preface; i. 18, 30; 2. 35; 3. 3, 24, 33, 34; 4. 18; Eustathios, i. 4; 2. 13; 4. 1, 3, 12, 21; 5. 11; 7. 13; cf. Rohde, op. cit. pp. 552–553, 561), although they often form rhymes (Achilles Tatios, i. 1, 11; Longos, preface; 2. 26; 3. 13, 23; 4. 17, 28; Eustathios, i. 9) and strained compounds (Niketas Eugenianos, i. 133; 2. 143; 3. 121; 5. 341; 7. 48; cf. Rohde, op. cit. p. 567).

Yet all these parallels, and many more which might be cited, seem to me to prove nothing. In the first place, a large number of them can be considered parallels only by straining the sense of the term; and in the second place, they are obviously the out-
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working of independent, though partially similar, processes in the
development of Greek and Sanskrit literature respectively, and
should be interpreted accordingly. But even were an essential
resemblance granted, it would still be difficult, I think, to prove
the dependence of the Sanskrit romance on the Greek, the latter
being, of course, the earlier. The romances of the two peoples
are totally different both in plan and in spirit, as even a cursory
reading will show. The least part of the Sanskrit romance is the
thread of the story or the adventures of its characters; all the
stress is laid on rhetorical embellishment, minute description of
nature, detailed characterisation of exploits and of mental, moral,
and physical qualities. In the Greek romance, on the other
hand, as in Latin (if we may judge from the Satiræ of Petronius),
the story is everything. The reader is hurried from adventure
to adventure, the wilder and more improbable the better; fine
writing is practically disregarded; description and appreciation
of nature are, to all intents and purposes, non-existent. The only
Greek romance, it seems to me, that can, by the utmost stretch
of imagination, be compared even superficially with the works of
Subandhu and Bâna is the ποιηματâ of Longos; but even there
the sole real similarity is a longing for nature rather than for
feverish adventure, a longing which may be traced back to
Theokritos, Bion, and Moschos on the one hand, and to
Bharṭṛhari and his congeners on the other. Even the Dâta-kumâ-
racârita, which, as a picaresque romance, one might be tempted
to compare with the works of Achilles Tatios, Heliodoros, and
Chariton, has a totally different plan from any Greek romance,
tracing its 'box arrangement' of stories to the peculiarly Indian
scheme which may be seen, for instance, in the Pañcatantra, the
Kathāsaritsâgara, or the Jātakas, and which was later carried to
Persia, where it was incorporated in The Thousand Nights and
One Night, ultimately appearing in the Occident in the Decameron
of Boccaccio.¹ The adventures narrated in Dâṅḍin’s romance of

¹ For the 'box arrangement' in Egyptian see King Khufui and the Magicians
(about 2000 B.C.; tr. Maspero, Contes populaires de l’Egypte ancienne, 3 ed., pp. 33-41,
Paris, 1906); and in Japanese cf. Bakin’s Shichûyû no Kura (1810 A.D.; Aston
roguey, moreover, bear no resemblance, either in plot or in
episode, to the amorphisms of Eustathios and his fellows. To
sum up, the spirit of the Sanskrit and of the Greek romancers is
as divergent as the audiences of scholars on the one hand, and of
weaklings on the other, for whom they wrote; nor can any real
affinity, much less any direct connexion, be traced between the
romances of India and of Greece.

The Double Recension of the Vāsavadattā. Like the
Mahābhārata and the Rāmāyana, the Vāsavadattā appears to be
preserved in two distinct recensions, which I would tentatively
call 'northern' and 'southern.' The first of these is represented
by the text of Hall (Calcutta, 1859) and the second by the
Madras edition of 1862, reprinted as an appendix to the present
volume, as well as by Krishnamachariar's text (Srirangam, 1906–
1908). The 'southern' text, to which Hall's manuscript D seems
also to belong, differs from the 'northern' chiefly in showing a
large number of interpolations, particularly ślēṣas, virōdhas, and
other forms of similes appended to the series given by the
'northern' text. The spirit, however, of the 'southern' recension
is identical with that of the 'northern.' There is, indeed, one
omission of a complimentary allusion to the Buddhists (ed. Hall,
p. 235) and of one derogatory reference to the Jains (ed. Hall,
p. 297; cf. above, p. 7), but the retention of all other depreciatory
mentions of both sects shows that the 'southern' redactor
was not led to modify his text by any circumstances surrounding
him; nor is there any added allusion in the 'southern' text which
seems to be specifically South Indian. It may be regarded as
practically certain that the 'northern' text represents Subandhu's
original composition more closely than does the 'southern'
recension, not only in view of the fact that the author of the
romance was, in all probability, a native of northern India, where
he almost indubitably wrote (cf. above, pp. 12–13), but also in
consideration of the familiar principles of textual criticism that
the shorter text is, other things being equal, to be preferred to
the longer, and that the more difficult reading is to be preferred
to the easier, since the 'southern' recension evidently seeks, by
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substitution or omission, to avoid many difficulties of word, phrase, or allusion which the 'northern' text boldly retains.

Manuscripts and Editions of the Romance. For the manuscripts of the Vāsavadattā and its commentators reference may be made to the catalogues of Sanskrit manuscripts enumerated by Aufrecht (Catalogus Catalogorum, 1. 566, 726; 2. 133–134, 224; 3. 120, Leipzig, 1891–1903). The principal commentators on the Vāsavadattā have been discussed by Hall (Introd., pp. 44–48), and I myself have written on 'Śivarāma's Commentary on the Vāsavadattā' (in JAOS. 24. 57–63), so that the problems there treated need not be repeated in this place.

Although the editions of Subandhu's romance will be duly listed in the bibliography (see below, pp. 197–198), a more detailed discussion seems appropriate here. These editions are seven in number. The first and best-known, which represents the 'northern' recension, is that of Fitzedward Hall (Calcutta, 1859), based on eight manuscripts and accompanied by the gloss of Śivarāma Tripāthin, who flourished early in the eighteenth century. The introduction to this edition has become a classic among Sanskritists, and the learning which it evinces on every page renders it amply deserving of this honour. Hall's text, however, represents a form really older than any of his manuscripts, being that of Śivarāma, in whose favour the editor repeatedly discarded the united authority of all his manuscripts, a method of textual criticism which may perhaps be considered open to objection. The text of Hall has been reprinted verbatim by Jīvānanda Vidyāśāgara (Calcutta, 1874; 3d ed., 1907). The remaining five editions belong to the 'southern' recension. Of these the earliest is one in Telugu script (Madras, 1861), which was reprinted, with a correction of misprints, in Telugu (Madras, 1862) and Grantha script (Madras, 1870). The second of these, duly collated with the India Office copies of the other two, which Mr. F. W. Thomas, librarian of the India Office, London, most kindly placed at my disposal, is transcribed below (pp. 145–195). The text of this 'southern' recension is evidently later than the 'northern', since it abounds in interpolations, especially in the lengthened śīvas and
virōdhas. The three editions under consideration contain the same commentary, which has appeared to me to be negligible, and which, according to Mr. J. K. Balasubrahmanyam, the publisher of the Srirangam text (Pref. p. 1) to be mentioned below, 'is traditionally attributed to one Tippa Bhupala, but nothing is certain about it. For instance, just as we were completing this book we got a palm-leaf manuscript of this work containing a commentary said to be by one Ramanatha. On closer examination it turned out to be neither more nor less than the commentary given in the Grantha and Telugu editions.' The same general recension, though with a number of interesting variations, is represented by the edition published at Srirangam in 1906-1908, on the basis of several old palm-leaf manuscripts. It also contains an admirably full, careful, and suggestive modern Sanskrit commentary and an equally noteworthy Sanskrit introduction by the editor, R. V. Krishnamachairiar, of which I have most helpfully availed myself. I distinctly consider Hall's and this as the best editions of the Vāsavadattā that have yet appeared. The Telugu text is also represented, more closely, by T. V. Srinivasachairiar's edition (Trichinopoly, 1906), which, I regret to say, seems to me to offer scope for some improvement. All the divergencies of the Madras, Srirangam, and Trichinopoly editions from the text of Hall will be found duly recorded in the footnotes to the present translation, while the variations of the 'southern' from the 'northern' recension will be indicated by parentheses in the appended transliteration, the portions of the 'northern' text omitted by the 'southern' being there supplied in square brackets. It will be clear that a critical text of the Vāsavadattā, which shall take into account all accessible manuscripts, commentaries, and editions, is still a desideratum.

The Remaining Sanskrit Prose Romances. Except for a digression on the relation sometimes held to exist between the Sanskrit and the Greek romance (see above, pp. 35-38), this Introduction to the Vāsavadattā has thus far purposely been restricted to Subandhu and his work, especially as Meyer (Daṇḍin's Daṇḍakumāracarita, die Abenteuer der zehn Prinzen,
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pp. 1–139, Leipzig, 1902) and Collins (The Geographical Data of the Raghunātha and the Daśakumārakarita considered more especially in their Bearing upon the Date of these Works, Leipzig, 1907) have devoted admirable studies to Daṇḍin, while Peterson (Kādambarī, 2 ed., Introd., Bombay, 1889) has done a similar service for Bāṇa. Moreover, the Daśakumārakarita, Harṣacarita, and Kādambarī are all readily accessible, not only in numerous editions, which need not be enumerated here, but also in excellent translations (the Daśakumārakarita by Meyer, op. cit., and by Haberlandt, Munich, 1903; the Harṣacarita by Cowell and Thomas, London, 1897; and the Kādambarī by Ridding, London, 1896). It may not be amiss, however, to add a brief outline of such other Sanskrit romances as have thus far been analysed, though it must be borne in mind that further investigations and additional and fuller catalogues of Sanskrit manuscripts will, in all probability, add to the sum of ākhyāna literature.¹

Omitting campūs on Rāma, Krṣṇa, Aniruddha, and Nala, as well as rifacimenti of the Mahābhārata and Rāmāyana, and pseudo-histories of Śālivāhana and Mayūravarman, attention may here be called to two late Sanskrit romances. The first of these is the Yaśastilaka of Sōmadēva, who completed his romance in 959 A.D. The work has been analysed in detail by Peterson (Second Report of Operations in Search of Sanskrit Manuscripts in the Bombay Circle, pp. 33–49, Bombay, 1884) and has been edited by Śivadatta and Parab (Kāvyamālā, No. 70, 2 parts, Bombay, 1901–1903). It is a religious romance, treating of the conversion of Māridatta, king of Rājapura, from Brāhmanism to Jainism through the agency of his twin nephew and niece, whom he was about to offer in sacrifice, not knowing who they were, and through the arguments of the Jain sage Sudatta. The familiar device of the story within a story, whereby Māridatta’s nephew

¹ Krishnamachariar (Introduct., pp. 1–2) notes the pacity of works of this type, but he enumerates the following which would otherwise have escaped my notice: Dhanapāla’s Tilakaśāntī (ed. Bombay, 1903 = Kāvyamālā, No. 85), the Jain romance Gadāyacintāmani (variously ascribed to Vāḍībhasīma, Pratāpayo, and Śiṃhasīra), Abhinavabhūtaśabha’s Vitānāṣṭya of Haricandra’s Jayamārakampū, the fragmentary Śrīkṛṣṇacarita of Agastyaśāri, the lost Tṛtīyakumārakaś of Rudra, and the lost Taraṅgivati. He also attempts to account for this scantiness (pp. 2–8).
tells his uncle all his history, and a series of reincarnations, as
in the *Dakṣaṇmūraṇacarita* and *Kādambarī*¹ are both found in
Sūmadēva’s romance, while learned precedents and, what is still
more remarkable, explicit quotations from other poets, including
Bāña, abound. Altogether, it is clear from Peterson’s admirable
analysis that the *Vatāstilaka* richly deserves translation, both
as belonging to a category of Sanskrit literature of which too
few specimens are extant, and as a valuable source for additional
knowledge of the tenets of the Jains.

The second romance which should be noted in this connexion
is Bāpēśvara Vidyālaṃkāra Bhaṭṭācārya’s *Citracāmṇḍā*, written in
1744 A.D. in honour of Citrasēna, king of Vardhamāna, and
briefly analysed by Eggeling (*Catalogue of the Sanskrit Manu-
scripts in the Library of the India Office, 7. 1543–1545, London,
1904*). This novel is characterised especially by a long dream,
and by an unmistakable inculcation of Vāiṣṇavite Vēdāntism; 
otherwise it offers but little of interest.

¹ See ‘Reincarnation as a Novelistic Device’, in *WZKM*. 18. 54–58. For reincar-
nation in a modern Western novel see Margaret Potter’s *Flame-Gatherers* (London,
1904), and Bain’s *Descent of the Sun* (London, 1905). The earliest example known
is the Egyptian *Tale of the Two Brothers*, written in the nineteenth dynasty (1375–
1204 B.C.); tr. Maspero, *Contes populaires de l’Égypte ancienne*, 3 ed., pp. 3–20,

[Dr. Ogden draws my attention to a reference to Subandhu
in an anthology of a certain Laktṣaṇa, described by Peterson
(*Third Report of Operations in Search of Sanskrit Manuscripts*
*in the Bombay Circle*, p. 35, Bombay, 1887) under the title of
*Sūktāvalī*. The stanza, whose date is thus far unknown, is as
follows (Peterson, *op. cit.*, Appendix, p. 55):

\[
\begin{align*}
\text{jiyād gadyāśudhādunyāḥ} \\
\text{subandhūk prabhavācalah} \\
\text{yad bhāṅgāśīlam āśādya} \\
\text{bhāṅgāḥ kavibhir āśritaḥ,}
\end{align*}
\]

‘may Subandhu, in strength immovable, prevail over the nectarous
stream of prose, for since he gained combination after the break-
ing (of words into their component parts), the breaking (of words
into their component parts) has been employed by poets.’]
VĀSAVADATTĀ OF SUBANDHU
[2] Victorious is divine Sarasvati,
Who aideth bards of keen and nimble wit
To see the world, as 'twere a jujube-fruit,
Lying within the hollow of their hands.

Victorious, too, is Hari, resting now,
The while he smileth on the shepherd lads
Whose upraised arms bend 'neath the awful weight
Of their vast burden; yet cry unto him:
'Ah, weary art thou, let the mountain be;
We will sustain it, Kṛṣṇa, lord of all!'

[3] May he² whose waist is girded keep you safe,
Yea, he whose serried furrows brightly shine;
E'en while the zone he hath too tightly drawn
Doth work distraction by its beauteousness.³

[4] Victorious is the god⁴ whose crescent gleams
Like to a silversn pearl by Umā set
Upon his brow, when from his blazing eye
She gathereth the black collyrium.

[5] How blessed are those souls beneficent
Who work the weal of others, for to them
The moon that openeth the lotus-buds
Doth give a twofold meed of radiance!⁵

Is he whose soul is filled with wickedness':
The serpent (hateth the ichneumon tribe),
But leaves his brethren safe; while knavish folk
With venomed tongues (destroy their nearest kin).⁷

¹ Tel. ed. and Srirangam text, 'arms bent in vain.'
² Kṛṣṇa.
³ Tel. ed. interchanges this stanza with the one following.
⁴ Śiva.
⁵ Srirangam text, against the metre, adds 'upon his head.'
⁶ Translated in Böhtlingk, Indische Sprüche, 2 ed., No. 455, St. Petersburg, 1870-1873.
⁷ Böhtlingk, op. cit. No. 6214. The stanza is still popular in Mithila (see Grierson,
[7] In evil only are the wicked wise;
Like as the owl is blind, save in the dark.¹
There is but one eclipse—foul calumny;
Only the clouds that hide the moon are black.²

[9] And when with sooty and polluting touch
The man of evil fain would smirch the good,
He doth increase the radiance of the just;
E'en as the ashes in the grinder's hand
Do but enhance the lustrous mirror's sheen.³
Yet <drought doth rule> o'er all, the <<cranes sport not»
Nor doth the <<heron seek the azure vault>>, For lo, the lake hath left this mortal world;
All <<joy is fled>>, and <<strange kings now bear rule>>, Wasting the earth with <<fratricidal» strife,
For Vikramāditya hath passed away.⁴

[11] The words of goodly bards rejoice thine ears,
E'en when thou knowest not their wondrous skill;
For in a jasmine wreath thine eyes delight,
Though to thy senses come no perfumes sweet.⁵
The noble gain true knowledge of themselves
By observation of their fellow men;
As on the mirror's polished surface falls
The vision of the soul's own magnitude.⁶

Curiosities of Indian Literature, pp. 8–9, Bankipore, 1895, who says: 'Here nukuladvi is a threefold pun. It means either 'hating the ichneumon,' or 'not hating his own race,' or 'not hating the members of the family of the man he has bitten').
My attention was kindly called to this reference by Professor Zachariae (card of May 2, 1907), and Dr. Grierson very courteously loaned me his personal copy of the little book. It should be noted that the modern proverb reads mṛdha ma instead of ma mṛdha.

¹ Böhlingle, Indische Sprache, 2 ed., No. 142, St. Petersburg, 1870–1873.
² Böhlingle, op. cit. No. 6126; Tel. ed. and Srirangam text interchange this stanza with the one following.
³ Böhlingle, op. cit. No. 7376.
⁴ For the valuelessness of this stanza as a source to determine the date of the Vāsavadatta see Introduction, pp. 8–11.
⁵ Böhlingle, op. cit. No. 680.
⁶ Böhlingle, op. cit. No. 2148.
[9] Through great Sarasvatī this book was writ
By Sujana’s one brother, whom mankind
Doth call Subandhu, skilled full dextrously
To interweave in every word a pun.¹

[10] There was a king named Cintāmaṇi, whose like had never existed,² whose nail-jewelled feet were unscarred, though rubbed by the edge of a touchstone which was the series of the beautiful crest-gems of the circle of all the princes of the earth.

[11] He caused astonishment by <gifts of gold, food, raiment, and estates> as Nṛsiṃha caused astonishment by <rendering the body of, Hiranyakāśipu>³; he gave joy to the <divinities by his goods> as Kṛṣṇa gave joy to <Vasudēva>; [12] he <conquered with ease> the circle of the earth as Nārāyaṇa <upheld> the circle of the world by his <boar’s form>; he produced <glorious and blissful> prosperity, as Kaṃsa’s <se concealed prosperity for> <Yaśodā and Nanda>; he made <poetry honoured> as Ānakaundubhi made <Kāvyā afraid>⁴; [13] he had his lotus⁵ feet embellished by the rays⁶ of the crest-jewels of <many serpents> as Sāgaraśāyi had his lotus⁵ feet embellished by the rays⁶ of the crest-jewel of the <cosmic serpent>; he protected <unceasingly> as Varuṇa protected the <western regions>; he adorned <petitions with gifts> as Agastya adorned the <southern districts>; he was the lord of a hundred <armies> and <habitually levied just taxes> as the ocean is the lord of a hundred <rivers> and is the <habitat of fish>; [14] he was followed by a <great army> and repulsed <obstacles> as Hara is followed by <Mahāśeṇa> and repulses <Māra>; he was the home of the <wise> and the dwelling-place of the <acts of all men> as Mēru is the home of the <gods> and the dwelling-place of <Viśvakarman>; he <rejoiced in generosity at festal times> and removed sorrow by his <beauty> as the sun <doves not the night> and removes the sorrow of <Chāyā>; he

² Tel. ed., ‘of no mean nature.’ For a somewhat similar description of a king see <Yādavaparāj, pp. 7–14, Bombay ed., 1890 (tr. Ridding, pp. 8–9), London, 1896>, [17–10].
⁴ Cf. Harīmaṇḍa, 59.
⁵ Tel. ed. and Srinangam text omit ‘lotus.’
⁶ Tel. ed., ‘series.’
gave unimpeded prosperity and afforded delight in intercourse as the God of the Flowery Banner\textsuperscript{1} gave prosperity to Aniruddha and afforded delight to Rati.

[15] Though a demigod, he was a god, for he was a benevolent receptacle of wisdom; though a Dhāṛtarāṣṭra, he was a friend of Bhima, for he was a ruler of a kingdom who loved virtue; though come to earth, he took refuge\textsuperscript{2} in the courts of the gods, for he was filled with patience and took refuge\textsuperscript{3} in good government; [16] though a great reed by nature, he was smooth within, for his was the nature of Arjuna, upright within; [17] though born of a buffalo, he was begotten by a bull, for he was born of a queen and was a producer of government; though no central gem of a necklace, he was the midmost jewel of a throat-band, for he was a fearless, mighty leader.

While he ruled the earth, quibblings\textsuperscript{8} and fallacies were practised only in arguments\textsuperscript{4} (for there was no need of habitually checking deceit\textsuperscript{8}); [18] there was infidelity only among materialists (for there was no poverty); there was employment of a spur only in executing commands\textsuperscript{6} (for there was no employment of petty enemies); there was picking [19] only on lutes (for there was no back-biting); there was association with threshing-floors only in the case of rice (for there was no association with evil men); there was capture of snakes only among serpent-charmers (for there was no need to capture liars); imposts were cut only in the receipt of taxes (for there was no amputation of hands\textsuperscript{7}); roots were plucked out only in the case of wormwood-trees (for ascetics did not pluck out their eyes); [20] only lotuses opposed the moon (for there was no opposition to Brāhmans\textsuperscript{8}); ruler of the world was applied only to the elephant of the north\textsuperscript{9} (but not to any man

\textsuperscript{1} Kāma.
\textsuperscript{2} Srirangam text, \textit{he was the refuge of.}
\textsuperscript{3} Srirangam text adds \textit{futile answers.}
\textsuperscript{4} Tel. ed., \textit{only in Nyāya textbooks.}
\textsuperscript{5} Srirangam text adds \textit{and castes.}
\textsuperscript{6} Tel. ed. and Srirangam text, \textit{only in yōga-exercises.}
\textsuperscript{7} Tel. ed. and Srirangam text, \textit{there was hand-cutting only in blossoms.}
\textsuperscript{8} Tel. ed. and Srirangam text, \textit{the king.}
\textsuperscript{9} Tel. ed. and Srirangam text, \textit{only to the world-elephants.}
save the (king); there were (fire-tests and balance-tests) only in
the case of different sorts of gold (for there were no (ordeals by
fire or balance)\(^1\)); only jewels were (pierced by needles) (for
there was no (disturbance by suggestive movements)); only in
child-bearing\(^2\) was there rending with (gripping pains) (for there
was no rending by (impalement)); [21] (Duṣṣāsana was known)
only in the Bhārata\(^3\) (for there was no (glimpse of evil instruc-
tion)); the (sun's rays opened leaves)\(^4\) only in the case of lotuses
(for there was no (sawing asunder)\(^5\)).

Though the Great Boar was intent on upholding the (earth),
yet he (Cintāmaṇi) clove (mountains). Rāghava entered the
forest with (Śītā) leaving his native land (but Cintāmaṇi entered
the forest having his (native land)). Bharata had affection for
Rāma, yet made (Rāma depart) from his kingdom (but Cintā-
maṇi made (peace) in his kingdom). [22] When Nala was united
to Damayanti it was a (marriage of one already wedded) (but
Cintāmaṇi (regained his territory)). Pṛthu (develled the earth by
banishing the mountains)\(^6\) (but Cintāmaṇi (covered the earth by
sending forth his offspring)\(^7\)). There was, therefore, no reason to
mention former kings.\(^8\)

He, moreover, was another sort of monarch and had humbled
all the princes on earth. Thus he was a mountain with a visible
exaltation of (peak), which never ceased to delight the (Gan-

\(^1\) In the ordeal by balance the accused was twice weighed. If he was lighter at the
second weighing than at the first, he was acquitted; but if heavier, he was condemned.
In the fire-ordeal the defendant was required to carry a heated metal pot a certain
distance, and was adjudged innocent if his hand, which might be bound with leaves
as a partial protection, remained unburned (see Jolly, Recht und Stift, p. 145,
Strassburg, 1896).
\(^2\) Tel. ed., 'in new (i.e. 'first') child-bearings of young women'; Srirangam text,
'in child-bearings.'
\(^3\) Tel. ed. and Srirangam text, 'in the Mahābhārata.'
\(^4\) Tel. ed. and Srirangam text, 'the opening of (leaf) of lotuses by the rays of the
sun was the very utmost decree.'
\(^5\) Cf. the Iranian legend of the sawing asunder of Yima by Spityura (YUL, i9. 46).
\(^6\) Cf. Mahābhārata, 7. 69.
\(^7\) This rendering seems justified by the context and by the paronomastic meanings of
the words employed, although the commentary does not allude to the applicability of
the passage to Cintāmaṇi.
\(^8\) Tel. ed. adds 'but rather (there was occasion) of blame (of them).'
VĀSAVADATTĀ

dharvas who roamed along its slopes"; for he never ceased, with his visible exaltation of «majesty», to delight the «steeds that bore his army». [23] He was a «Himālaya», though not shaken by «snow» nor suited to the birth of «Umā», for he was indeed a lotus unshaken by «pride» and unsuited for the birth of «deceit». He was a «snowy» «bullock»-banner set upon a «hill», for he was indeed exalted in speech and set as a banner of «justice».

He was a «wind», «bending all the forest down», «a friend of the fire», «eager for the clouds», and «bearing along the flowers»; for he was «ever patient», «straightening every crooked way», «foremost of ascetics», «not avid of sensual pleasures», and the «joy of the wise». [24] He was a mine of gems «with no serpents», exceeding «deep its boundaries», «no otter a terror to it», ever a very refuge for «fishes», «filled with water», «bearing ships», «whereto (belonged) the «mountain» and the crocodiles», «the mighty-lord of rivers», the «ocean»; [25] for he was «no knave», «exceeding deep his «decorum», «no light of his dismaying any», ever a refuge like the «moon», «delightsome», «rich in children», «his serenity unshaken», «great, proud», and «with a signet ring». [26] As the moon causes joy in the «night season», is the friend of «white lotuses», has his mansion filled with all the «digits», and is unsurpassed by the constellations; he caused joy in the «festivals», was the friend of «pleasure groves on earth», had his mansion filled with all the «carts», and subdued the excessive might of «his foes». As Sumēru caused the «sun to rise», gave a «golden glory», and had «wealth surpassing the (other) mountains»; he caused the «prosperity of his friends», possessed «every beauty», and had «good fortune impregnable and abundant».

1 Or, 'banishing all famine.'
2 Tel. ed., 'with no cīvāyar' (glossed as 'a sort of fish,' i.e. 'a whale'); Srirangam text, 'with no fear of serpents.'
3 Tel. ed. and Srirangam text omit.
4 Tel. ed. and Srirangam text, 'with a good bed.'
5 Tel. ed., 'signet ring.'
6 Tel. ed., 'signet ring.'
7 Tel. ed., 'eager for the gods.'
8 Tel. ed. and Srirangam text, 'with a good bed.'
9 Tel. ed., 'eager for the gods.'
10 Tel. ed., 'eager for the gods.'
[27] Even had Arjuna been ever with them, the ranks of his foes would not have been equal to the combats in the Mahābhārata, for they were not equal to bearing great burdens. Though Bhīṣma, he was unkind to Śāntanu, for he was terrible and had a ceaseless desire for glory; though wandering on the mountains, he dwelt not on the hills, for he was accompanied by his attendants and needed not the admiration of his family.

[28] And, furthermore, he wavered not from the path of a warrior, as Triśaṅku wavered in the path of the constellations; though he was Śiva, he drank no poison, for he was a giver of weal and not depressed; though he was a fire, he was not a flame, for he was a purifier and free from evil habits; though he was a burner, he was not a consumer, for he had a longing for hermitages and was no destroyer; he was no Yama snatching life away suddenly, for he did not deprive of life without reason; he was no Rāhu increasing his radiance by swallowing the sun's disc, for he did not increase his greed by seizing the kingdom of a friend; he was no Nala crushed by Kalī, for he was not crushed by strife; he was no Cakri exhilarated by the death of Śīgāla, for he was not exhilarated by the death of a craven; he was attended by glory and generosity as the cowherd Nanda was attended by Yāśodā; he planned peace and war as Jarāsandha's body was disrupted union; he possessed generosity and luxury as Bhārgava ever wandered in the clouds; he was attended by good friends and commanded good counsel as Daśaratha was attended by Sumitra and commanded Sumantra; he was devoted to worthy objects of generosity and protected the earth as Dilipa was beloved by Sudakṣiṇā and protected

1 Tel. ed. and Srirangam text, 'fell.'
2 Srirangam text, 'though Triśaṅku . . . . for he had triple powers.'
3 Cf. Mahābhārata, 1. 19.
4 Tel. ed. and Srirangam text, 'having his body conquered'; cf. Mahābhārata, 3. 58-61.
5 Cf. Harivamsa, 100.
6 Cf. Mahābhārata, 3. 17.
the «cow»\(^1\); his glory was exalted by his «virtuous life» as Rāma’s glory was exalted by the «birth of Kuśa and Lava».

He had a son named Kandarpakētu. He was the «joy of the hermits» as the coral-tree «stands in Indra’s garden»\(^2\); \([31]\) he «produced weed» as Himālaya was the «birthplace of Śiva»; he was «marked by his luxurious pleasures» as Mandara is «carried by the body of the serpent»; his «crores were enjoyed by great kings» as Kāilāsa’s «summit is enjoyed by the Great Lord»\(^3\); he gave pleasure to many «women» as the spring gives pleasure in many «gardens»; \([32]\) he made the «earth» resound as Mandara, lifted on high in the churning of the ocean of milk, made the «water» resound; he «took delight in love» as the God of Passion’s Bond «rejoices Rati»; he was shaken by «meditation» as the collected ashes of Śiva are shaken at «twilight»\(^6\); \([33]\) he had a «pure heart» and «clung to Viṣṇu’s feet» as an autumn cloud has a «durid centre» and «depends from the sky»\(^6\); he was accustomed to «all passion and merriment» as Arjuna was accustomed to be «courageous in battle»; \([34]\) he was adorned with a «garland of the circle of the earth» as Kaṁsa was adorned with a «blue lotus garland»; he gave joy to the «humble»\(^7\) and «delighted the wise» as Tārksya gave joy to «Vinaśī»\(^7\) and had «Sumukha for a son»; he «clasped» a «beautiful form to his «breast» as Viṣṇu «changed» his beautiful form into a «boar»; he had «time and justice» put into his own power as Śāntanava had «Death» put into his own power; \([35]\) he governed «full happily» as the host of Kājuravas was led by «Suśarma».

Though «Subāhu»,\(^8\) he was a joy to «Rāma», for he had «beautiful arms» and gave joy to «women»; though he had «two

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\(^1\) Cf. Rādhāraṇī, 1-2.
\(^2\) The heaven of Indra, the home of warriors fallen in battle, and the future hope of popular classic Hinduism, is particularly renowned for its wonderful coral-tree, which, according to Viṣṇupurāṇa, 5, 30, was produced at the churning of the ocean of milk, and which has golden bark, copper-coloured leaves, and flowers of surpassing fragrance.
\(^3\) Śiva.
\(^4\) Kāma.
\(^5\) An allusion to Śiva’s revel dances at nightfall.
\(^6\) Sṛṅgaṇgaḥ text, ‘he had a «pure heart» as an autumn cloud has a «durid centre»; he «clung to Viṣṇu’s feet» as the moon «depends from the sky».’
\(^7\) Tel. ed. and Sṛṅgaṇgaḥ text omit.
\(^8\) Cf. Rāmadvīpa, 1, 30.
eyes], he was <Siva>, for he was a <great monarch> who <gazed on all alike>; though <made of pearls>, his <waist had no central jewel>, for he was <free from disease> and <virile>; as a cloud [36] <terrifies flamingoes with showers of exceeding purity>, he <slew kings terrified by the edge of his flashing sword>; though a light upon a <pole>, his <wick was not consumed>, for he was the light of his <race> and his <estate was unimpaired>.

The noble, resembling oceans with beauteous <mountains>, with <waters> increased exceedingly, and with <contented creatures>, attained their highest growth through him who was, as it were, the moon when its <house has all its digits, removes the distress of night, opens the white lotuses>, [37] is a friend to <white lotus groves>; and <adorns a quarter of the sky>; for the noble, with <radiant limbs>, with <life> increased exceedingly, and with <amiable qualities>, [38] attained their highest growth through him who was the <home of the aggregation of all virtues, delighted in Siva’s way, destroyed his enemies>, was a friend of <pleasure groves on earth>, and had his <hopes fulfilled>.

And the hearts of women rejoiced at the sight of him who was like the God of the Dolphin Banner, causing <Aniruddha> delight, <dear to Rati>, and <armed with an arrow of flowers>; for he caused <unimpeded> delight, was a <friend of wantonness>, and <surpassed the Flower-God>. For him who was as the spring with the <attendant southern breeze>, with <sweet koel-notes> pleasing the ear, expanding the <buds>, making the <forests bend>, [39] <delightsome with fragrant flowers>, with <lotuses> easy for all to gather, possessing an abundance of <white thorn-apple trees> spread abroad, but passing over the <wormwood>, damsels felt attachment, being like creepers of the forest with a thousand <buds>, crowded with <bees>, charming with <sprigs>, and with <sportive birds>; since he had a <continual

1 Tel. ed. and Srirangam text omit.
2 The notes of the koel, or Indian cuckoo (Eudynamis orientalis, Linn.), though in themselves scarcely pleasant, are hailed with delight as a harbinger of spring, and the bird is, therefore, regarded as a friend of love.
3 Tel. ed. and Srirangam text, “the eye and ear.”
income for the attendant nobles, possessed a sweet koel-voice pleasing the ear, expanded love, gave a charming colour to women, delighted in learned sages, possessed good fortune easy for all to gather, spread abroad an abundance of gold, and surpassed his foes, while the damsels [40] were filled with a thousand anxieties, were sought by lovers, were charming because of their coral necklaces, and were at the wanton age.

And by his staff-like arm on the field of battle [41] the bow was gained, by the bow the arrows, by the arrows his foeman's head, by this the world, a leader such as had never been before, by the leader fame, by fame the seven seas, by the seas the renown of the kings of the Kṛta and other ages, and by that constancy, and by this something marvellous every instant. And the periphery of the bosoms of the lovely wives of his foes, who had been consumed by the fire of his majesty, was deserted by their pearl necklaces, as if terrified by the blows of their hands.

[42] And his sword, as if coloured with lac from the feet of the Goddess of Victory which had been moistened with the blood of slain infantry, elephants, and horses, shone over a sea of conflict whose shores were covered with quantities of pearls fallen from must elephants' frontal lobes which were shattered by sharp arrows, with flying birds, with hundreds of rivers and white and blue lotuses whose manifold charms were spread through the beautiful waters, with dancing waters, and terrible because of the fierce pride of the cārubhaṭa-fish which

1 Or, 'was a competency for his retainers, sages, and honourable men.'
2 Tel. ed. and Srirangam text, 'the eye and ear.'
3 Or, 'had curls on their foreheads.'
4 Or, 'because of their long hair.'
5 Tel. ed. and Srirangam text, 'by the foeman's head.'
6 Tel. ed., 'by the world unprecedented renown as a leader, and by renown fame.'
7 Srirangam text, 'by the world.'
8 Tel. ed. and Srirangam text, 'by renown.'
9 Tel. ed. and Srirangam text, 'by constancy.'
10 Srirangam text, 'round pearls.'
11 The frontal lobe of an elephant is believed to contain a pearl, called kuṣṭhitramani or goṣṭhitramani, which is possessed of magic properties (Crooke, Popular Religion and Folk-Lore of Northern India, 2 ed., 2. 240, Westminster, 1896).
12 Tel. ed. and Srirangam text, not alluding to pun, with tortoises (clinging) on the feet of elephants coming up from the beautiful water, with lovely white and blue lotuses, with hundreds of rivers.
13 Tel. ed. and Srirangam text, 'undulating with.'
were eager to consort with the [43] (surasundarīs); since it shone on a sea of conflict\(^1\) whose shores were covered with quantities of pearls fallen from must elephants' frontal lobes which were shattered by sharp arrows, with flying (darts), with hundreds of (fleshless, white-umbrellaed armies) whose manifold charms were spread through the (red) waters, with\(^2\) (convulsing corpses), and terrible because of the fierce pride of (warriors) eager to consort with the (Apsarasas).

[44] Then, once upon a time, when the night was finished; when the Lotus-Lord of shell-like beauty was sinking with his spouse, the Night, into the western\(^3\) ea; while he was white, as it were, with the curds which constitute a morsel of food for (Buddhist) ascetics at their mealtime, and was like a mass of Yamunā's foam by night, and resembled a fragment of stone\(^4\) for the polishing of Mēnakā's nails, and had the shade of the soma-plant in the centre of his body, and resembled the silvery earring\(^5\) of a head laid softly down on the pillow of the western mount, and seemed to be the goblet of Lady Night containing a remnant of wine; [45] when the bees had their feet caught in the pollen of the white lotusēs which had been converted into cold\(^6\) paste by the dew; when by their soft chatter the mainas revealed women at their rendezvous; when the huts of the ascetics awoke intent on study; when the streets resounded with poetic tales chanted by mendicants in the vibhāsa mode\(^7\); [46] when the lamps seemed unable, because of their exceeding thinness,\(^8\) to bear the blackness of night\(^9\) which they had entirely

\(^1\) Tel. 'ed. and Srirangam text, 'in the forefront of battle, as on a sea terrible with the roaring noise of soldiers marching in eagerness to consort with the Apsarasas,'—apparently with no attempt to pun.
\(^2\) Tel. ed. and Srirangam text, 'undulating with.'
\(^3\) The distinctly conventional character of Subandhu's romance is well illustrated by his making the moon set in the west because the sun does.
\(^4\) Tel. ed., 'crystalline stone'; Srirangam text, 'fragment of white stone for the polishing.'
\(^5\) Tel. ed., 'the circle of the silvery earring of night, with her head softly resting,' etc.; similarly the Srirangam text.
\(^6\) Tel. ed. and Srirangam text, 'cold, icy water.'
\(^7\) Tel. ed., 'ādīna mode.'
\(^8\) Or, 'emptiness.'
\(^9\) Tel. ed. and Srirangam text, 'mass of nocturnal blackness.'
swallowed up, and which they vomited, as it were, under the guise of lampblack, and were exhausted by having stretched their necks a hundred times as if to see the tremulous delights of amorous union, and had been witnesses of manifold ways of wanton sport, seeming to protect the darkness lurking beneath them as if it were a refuge; when they had become dull because their oil had been consumed as knaves become slack because their affections have been consumed; when they had reached the end of their wicks as the exceedingly aged reach the end of their lives; when they had only their bowls left as noble lords reduced in their estate have only their bodies left; when they were put in the middle of the house as demons wander abroad at the end and middle of night; when they had moths flying about them as the sun descends on the summit of the western mount; when the gifts of flowers in the boudoirs, that had been noisy with the humming of swarms of bees delighting in the abundance of unceasing drops of honey had withered; when the downy Nepal jasmines had fallen from the tresses; when fair women seemed to be pouring forth teardrops for grief at separation from their lovers and, with bud-like feet tinkling with anklets, delayed, as it were, the departure of their best beloved; when the mist of perspiration had been dried by the wind of the wings of a swarm of bees enamoured of the perfume of the wreaths of half-opened Malabar jasmine in thick tresses dishevelled by weariness of

1 Tel. ed. and Srirangam text omits 'as it were.'
2 Tel. ed., 'the quivering of amorous women.'
3 Tel. ed., 'varied love-joys with delights manifold'; Srirangam text, 'wanton sport with perturbations manifold.'
4 Tel. ed. and Srirangam text, 'miss of darkness.'
5 Tel. ed. and Srirangam text, 'the voices of knaves.'
6 Tel. ed. and Srirangam text, 'sound of the humming.'
7 Tel. ed. and Srirangam text, 'stupified with the intoxication of tasting.'
8 Tel. ed., 'drops fallen unceasingly'; Srirangam text, 'drops falling unceasingly.'
9 Tel. ed. and Srirangam text, 'best beloved.'
10 Tel. ed. and Srirangam text add 'when they (the fair women) alone with bud-like feet.'
11 Tel. ed., 'particles of the mist of perspiration'; Srirangam text, 'particles of perspiration.'
12 Tel. ed. and Srirangam text, 'māḍān̄aś.'
intense passion in the waning night; [50] when damsels were
tuneful 1 with the jingle of the bracelets on their tremulous,
slender arms while they illumined their apartments by the light
of the rays 2 of their milk-white teeth, revealed through their
sobbing at the pain caused by the loosening of the hair which
adhered to the fresh 3 nail-marks 4; [51] while their attendants,
wearied with importunities for another glimpse, saw lovers con-
stantly; while (the damsels themselves) felt bashful just for an
instant at the endearing words of the house-parrots who had
remembered 5 a hundred shameless speeches uttered in the night 6;
[52] when they (the damsels) had the beauty, as it were, of an
autumnal day with <clouds not adorned by sky>, 7 for their <bosoms
were adorned by the marks of nails>; when they seemed nigh
unto death and had their faces set toward the <city of the Lord
of Life>, 8 for their faces were set toward their <lovers' persons>
when they resembled a row of trees in a forest in the spring-tide
abounding in <sap>, for they abounded in <anxiety>; when they
were embraced by their lovers; when there blew a wind that
rocked the filaments of the flowers and removed their pollen
from the hair [53] of damsels wearing delightsomely tinkling
jewels, whilst it had an abundance of expanded white lotuses,
and caused pleasure, and rejoiced in union, and rained down
a fire of chaff, 9 as it were, on lonely 10 girls lightly deserted by
their lovers, and surrendered them wholly to the burning arrows
of love, and carried far [54] the plaint of the Brahminy duck 11;

1 Tel. ed. and Srirangam text, 'charming.'
2 Tel. ed. and Srirangam text omit 'rays.'
3 Tel. ed. and Srirangam text omit 'fresh.'
5 Tel. ed., 'who made up speeches of love's shamelessness'; Srirangam text, 'who
remembered speeches of love's shamelessness.'
6 The same embarrassing habit of the parrot is mentioned by Amara (see Böhlialgk,
Indische Sprüche, 2 ed., No. 2110, St. Petersburg, 1870–1873).
7 Their beauty was like the dark massed clouds.
8 A euphemism for Yama, the God of Death.
9 A fire of chaff being proverbially sudden and intense; Tel. ed. and Srirangam text,
'powder of a fire of chaff,' also omitting 'rained down.'
10 Tel. ed., 'lonely, deserted.'
11 According to the conventions of Sanskrit literature, two indiscreet lovers were
transformed into Brahminy ducks (Cassara rutila, Pallas) and condemned to pass
then (Kandarpakētu) saw in a dream 1 a damsel 2 about eighteen years of age with her hips girt 3 round with the bond of a girdle 4 which was the gate 6 of the city of delight of her thighs; which was the golden rampart of the great treasure-house of the city of joy 6; which was a trench for the line of the tendril of down 7; each night separated by a river, from whose opposite banks they continually call to each other.

1 Cf. Hall, Introd., pp. 30–37, note; and, for parallels in Sanskrit romances and dramas, as well as in The Thousand Nights and One Night, see Gray, 'Literary Studies on the Sanskrit Novel,' in WZKM, 18. 40–41, 50. For a more modern parallel, reference may be made to the Panjābi legends of Princess Adhik Anūp Dat, daughter of Rāja Sīrkaṭ (a hero of the Rāja Rasālū cycle), and of Jālāli, the blacksmith's daughter (Temple, Legends of the Panjūb, i. 233; 2. 168–169, Bombay, 1884–1900). The same motif is found in early European romances, as in the Artus de la Bretagne and Palmerin de Olivea (Dunlop, History of Prose Fiction, i. 258–259, 380, London, 1896). See also, for other instances of dreams toward morning, Harṣacarita, pp. 126–128, 166, 207, Bombay ed., 1892 (tr. Cowell and Thomas, pp. 105–106, 133–135, 177, London, 1897); Kādambarī, pp. 135–136, Bombay ed., 1890 (tr. Ridding, p. 57, London, 1896); Bṛhatkathādīśa vaṃśaṅgraha, 2. 43 (ed. and tr. Lacôte, Paris, 1908); Natesa Sastri, Dravidian Nights, p. 49, Madras, 1886; Frese, Old Deccan Days, 2 ed., pp. 68–69, London, 1870. In India, as elsewhere in the East, dreams play an important role in divination, and the wide sphere of Sanskrit oneiroscopy has been admirably discussed by Julius von Negelein (Der Traumschlüssel des Jagaddēta, Giessen, 1912), on the basis of a critical edition and translation of Jagaddēva's Svegnācintāmasya. It seems generally agreed that dreams toward morning come true (cf. the texts cited by Hall, loc. cit.). According to the Kathāsaritāgāra, 45. 150, 'the slow or speedy fruitage of it [a dream] depends on the difference of time [when it is beheld]; but this dream, being seen at the end of the night, will give a speedy fulfilment'; and it may be added that the Aṣura princess Uṣhyā, to whom Subandhu himself alludes (below, p. 61), first saw her future husband, Aniruddha, in a dream (Kathāsaritāgāra, 31. 11–32, tr. Tawney, 1. 276–277, Calcutta, 1880).

2 This detailed description of the heroine, to which many parallels might be cited in Sanskrit literature, becomes of special interest when compared with the well-known representations of the female form in Indian art, in which the breasts and hips are of exaggerated development, while the waist is correspondingly slender. Vāsavadattā is to be classed, from Subandhu's description, as a pādānī, having, among other characteristics, a moon-like face, eyes with reddish corners, dark, heavy hair, a line of down on the abdomen, and a slow gait; a taruṣī, as being between sixteen and thirty, and a dvaṇasātī, as being noble in conduct and wealthy (Schmidt, Beiträge zur indischen Erotik, pp. 190–224, 243–253, Leipzig, 1902). For similar, but far briefer, descriptions of Oriental beauties, see, for example, Swnynertop, Romantic Tales from the Panjūb, pp. 391–392, London, 1903; The Thousand Nights and One Night, tr. Payne, 3. 111–112; 4. 295; 7. 147, 210; 8. 103–104, London, 1882–1884.

3 Tel. ed. and Srisrangam text, 'marked out.'

4 Tel. ed., 'new girdle.'

5 Tel. ed. and Srisrangam text, 'garland of.'

6 Tel. ed. and Srisrangam text, 'the golden rampart of the abode of the treasure of her thighs, Love's great depository.'

7 Tel. ed., 'zone of the trench for the multiform tendril of down'; Srisrangam text also adds 'zone.'
which was a halo for the disc of the moon of her hips; which had a golden inscription consisting of a line of down that proclaimed victory over the triple world; which was the line of the moat of the prison of the hearts of all men; [55] and was as the bar of the chamber of a flock of birds which were the glances of the world.²

(She was) adorned with a waist which seemed full of sorrow through failure to see her moon-like face that was hidden by the burden of her swelling breasts; which appeared to be filled with weariness from the oppression of the urns of her bosom and the circlets of her heavy hips; which had apparently conceived a deep resentment for her massy buttocks; [56] which seemed filled with exhaustion from the restraining hand of the Creator who had compressed it exceedingly; and which had become extremely slender, as if on account of its anxious thought: 'Suppose mine own breasts should fall on me like projections from a height?'

(She was) beautified by breasts with golden jewels filled with gems of passion; with nipples for seals; apparently nailed with iron under the guise of nipples through fear of falling because of their vast circumference; [57] accumulations of loveliness, as it were, remaining after the consecration of all her members; the lotuses, so to say, of the pool of the heart; possessed of the beauty of a pillow for the cheek of Love; the fruit of the tendril of the line of down; caskets full of the dust of the lure that

¹ Tel. ed., 'which had Love's golden inscription with a row of letters that proclaimed his victory over the wide triple world'; similarly the Srirangam text.
² She attracted and kept captive, like so many birds, the glances of every one. Tel. ed., 'as the golden bar of the chamber of the abode of her thighs for birds which were the glances of the whole world'; Srirangam text, 'as the golden bar of the chamber of the abode of birds which were the glances of the whole world.'
³ Tel. ed. and Srirangam text, 'the confined oppression on both sides from.'
⁴ Tel. ed. and Srirangam text, 'very heavy.'
⁵ Because her waist shrank away from them.
⁶ Srirangam text, 'as if with pain produced by the seizure of the hand.'
⁷ Tel. ed. and Srirangam text, 'golden caskets filled with gems of passion.'
⁸ Tel. ed., 'a box of the unguent of Love'; Srirangam text, 'a pillow for the disport of Love.'
increases the pride of passion; heavy with the fall of the hearts of all mankind; the fruits of the mighty tree of existence; the product of the great tree of youth; two Brahminy ducks, charming with necklaces of pearl for lotus-filaments; [58] fruits of the tree of Prayāga, which seemed to stand at the juncture of the line of down with her necklace of pearl; the solitary dwelling of the God of Love when overcome by weariness from the conquest of the triple world.

(Shewas) beauteous with a bud-like lower lip which had the glow of eventide in close proximity to her moon-like face; which had what seemed to be a minium seal as a guard for the jewels of her teeth; [59] which was coloured, as it were, by the flushing redness of her heart; which was, so to say, a fresh bud of the coral-tree from Passion's sea. (She was) adorned by a pair of eyes which were longer than a very tender screw-pine blossom; with languidly tremulous glances; giving rise to a suspicion that they were the windows of wanton Love abiding in the inner chamber of her heart; causing beatitude by their very passion; [60] with redness in their corners as if for anger at her ears, which hindered their further extension; seeming to whiten all the world; making the sky seem filled with a forest of expanded lotuses; pouring forth, so to say, thousands of oceans of milk; seeming to surpass the loveliness of a garland of downy Nepal jasmine and blue lotus.

(Shewas) beautified by a nose which was the column of the

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3 Tel. ed., 'dust of the proud nature of passion'; Srirangam text, 'dust that increases the pride of passion.'
4 Tel. ed. and Srirangam text, 'hidden through their greed of lotus-filaments (which were) pearl necklaces.'
5 Tel. ed., 'the shores of Prayāga in the guise of the junction of the Ganges and the Jumna, (which were) her pearl necklace and line of down'; similarly the Srirangam text.
6 Tel. ed., 'the solitary rest-house'; Srirangam text, 'the victory rest-house.'
7 Tel. ed. and Srirangam text, 'continual close proximity.'
8 Tel. ed., 'inward redness.'
9 Tel. ed. and Srirangam text, 'a bit.'
10 The eyes of an Indian beauty are conventionally supposed to extend to her ears.
11 Tel. ed., 'surpassing a garland of blue lotuses clinging to downy Nepal jasmine-flowers.'
12 Tel. ed., 'trunk.'
balance for the jewels of her teeth; the bridge betwixt the oceans of her eyes; a wall, as it were, between two elephants mad with youthful passion. (She was) adorned with delicate brows which were clusters of bees about her blue-lotus eyes; portals of her face that formed the abode of Love; the shores of Passion's sea; wantoning in youthful dancing. She possessed, as it were, the loveliness of the sky in the rainy season with clouds swelling with beauty, for her breasts swelled with beauty.

Like one who has gained the cry of Victory she stood on the tip of a trembling balance, for she had trembling anklets; she was like Suyūdhana's valour while his eyes rested on Karna, for her eyes extended to her ears; she seemed to have the sportiveness of the Dwarf in exhibiting his destruction of Bali, for she revealed her furrowed folds; she was like the station of the sun in Scorpio after traversing Virgo and Libra, for she transcended comparison with other damsels; [63] she rejoiced in unblemished beauty as Usā rejoiced at the sight of Aniruddha; she had the beauty of lovely eyes as Śaci delighted in gazing on Indra's pleasure groves; she had, as it were, the sportful dancing of Śiva with his quivering serpent, for she had beautiful eyes and ears; she had lofty dark nipples as a forest has lofty dark bread-fruit trees; [64] she was adorned with a

1 Compare the Enthusiastic passage in Ben Jonson’s Cynthia's Revels, 5. 2: ‘You that tell your mistress, her beauty is all composed of theft; her hair stole from Apollo’s goldy-locks; her white and red, lilies and roses stolen out of paradise; her eyes two stars, plucked from the sky; her nose the gnomon of Love’s dial, that tells you how the clock of your heart goes; and for her other parts, as you cannot reckon them, they are so many; so you cannot recount them, they are so manifest.’

2 Tel. ed. and Sirirangam text, ‘the bridge, as it were, betwixt the ambrosial oceans of her eyes.’

3 The bees being extremely fond of the lotus.

4 Tel. ed. and Sirirangam text, ‘garlands of the portals.’

5 Tel. ed. and Sirirangam text, ‘currents.’

6 Tel. ed. and Sirirangam text, ‘clouds swelling with rain’ and ‘breasts shining with pearl necklaces.’

7 Tel. ed., ‘like a king.’

8 This seems to be introduced merely for the sake of the pun on ākāśī.

9 Viśṇu.

10 Cf. Rāmdāvya, 1. 29; Bhāgavatapurāṇa, 8. 21-23.


12 Tel. ed. and Sirirangam text, ‘the Vindhyā forest.’
VĀSĀVADATTĀ

beautiful throat and with armlets as the army of monkeys was adorned by Sūgrīva and Āṅgada.

She seemed to be made of planets: of the Sun, for she had a shining ornament; of the Moon, for she had a beautiful round face; of Mars, for she had a rosy bud-like lower lip; of Mercury, for she had a lovely appearance; of Jupiter, for she had heavy round hips; of Venus, for she had wide-open lotus eyes; of Saturn, for she had slow-moving steps; of Rāhu, for she had dark heavy hair.

She was a picture, as it were, on the wall of life; [65] the place of assembly, so to say, of the loveliness of the triple world; apparently the perfect elixir for the Great Aśćeti in his youth; seemingly the place of Passion's fancy; the repository, so it would seem, of delight; [66] the flag of conquest over the threefold earth, as it were, of the God of the Dolphin Banner; evidently the manifestation of intellect; the conqueror, it would seem, of Passion; a powder, so to say, to numb the senses; a power, one would think, to bewilder Love; apparently the joyous abode of beauty; the sole sanctuary, as it were, of good fortune; seemingly the place where loveliness had its origin; [67] wellnigh a perfect seduction of the mind; almost a blind of the juggler

1 A similar thought is expressed by Bharthari (Böhtlingk, Indische Sprüche, 2 ed., No. 2169, St. Petersburg, 1870-1873). In like fashion a girl is described as made of flowers in Harṣacarita, p. 38, Bombay ed., 1892 (tr. Cowell and Thomas, p. 363, London, 1897).

2 Tel. ed. and Srirangam text, 'for she had a smile of white beauty.'

3 Tel. ed. and Srirangam text omit 'bud-like.'

4 Tel. ed. and Srirangam text insert, transferring this farther down, 'of Venus, for she had a white pearl necklace.'

5 Tel. ed. and Srirangam text omit.

6 Tel. ed. and Srirangam text, 'like a picture on the face-wall of the theatre of the triple world.'

7 Śiva.

8 Tel. ed., 'the perfect elixir of youth.'

9 Tel. ed. and Srirangam text omit 'over the threefold earth.'

10 Kāma.

11 Tel. ed. and Srirangam text omit.

12 Tel. ed. and Srirangam text, 'the battle-ground, as it were, of Love.'

13 Tel. ed., 'the confusion, so to say, of all the senses.'

14 Tel. ed., 'good fortune's birth-hall, as it were, of friends' disport.'

15 Tel. ed. and Srirangam text, 'rendezvous.'

16 Tel. ed. and Srirangam text, 'wellnigh a perfect spell for the winning of love' (Srirangam text, 'mind').

17 Tel. ed. and Srirangam text, 'almost a mighty drug to blind the eyes.'
Love; a production of the Creator, so to say, for the enchantment of the triple world.

Then, while he drank her in, as it were, with eyes dilated with joy, sleep, which he had long served, became jealous, and deserted him. [68] But when he awoke, he was unable to sustain himself, being drowned, so to speak, in a sea of poison, and as if submerged in the words of his enemies. Thus then, for an instant, he embraced the sky, and with outstretched arms cried to his beloved, as if she were painted in the heavens, graven on his eye, and carven on his heart: ‘O, dearest one, come! come! where dost thou go?’ Then in that very place he passed the day on his bed, with his eyes closed, with all his attendants barred out, with the doors shut, [69] and refusing all enjoyment of food, betel, and the like. Thus, too, he spent the night as well with longings for the coming of the dream.

Then his confidential friend, named Makaranda, somehow gained entrance and thus addressed Kandarpakētu, who was overwhelmed with the wounds of the arrows of Love: ‘My friend, [70] why dost thou take to this unwonted course, which is unbecoming to a man of honour? When they behold this conduct of thine, the good are swayed by perplexity, while the wicked, on the other hand, make it out to be undesirable and indecorous; for the heart of the evil man finds its highest delight centred in bringing to light what is undesirable. Who, pray, can discern the true character of such an one?

‘Thus, even though a (Bhima), he is (no foe of Baka),’ for he

1 In like manner love becomes jealous of Mahāśvētā because of her love for Puruṣārtha in the Kādambarī, p. 325, Bombay ed., 1890 (tr. Ridding, p. 128, London, 1896).
2 Tel. ed., ‘stretching out his arms for an instant to the sky to embrace it’; Srirangam text, ‘blindly stretching out his arms to the sky to embrace it.’
3 Tel. ed. and Srirangam text, ‘in the heavens and its subdivisions.’
4 Tel. ed. and Srirangam text, ‘O, dearest one, go not! go not!’
5 Tel. ed. and Srirangam text, ‘clinging to his couch.’
6 Tel. ed. and Srirangam text omit ‘food.’
7 Tel. ed. and Srirangam text add ‘somehow or other.’
8 Tel. ed. and Srirangam text, ‘gained entrance and a sight (of Kandarpakētu).’
9 Tel. ed. and Srirangam text, ‘pursue thy (Srirangam text, ‘this’) indecorous and undesirable course.’
10 See Mahābhārata, i. 159-166.
is <horrible> and a <sore of them that praise him>; though a <fire>, he is a <wind>, for he is a <devourer of his own place of refuge> and a <dog in his mother>\(^1\); [71] though very <pungent>, he is of <fine flavour>, for he is very <cruel> and <utterly insipid>; he does not abandon his <bitterness>, though <flattered by clasped hands and prostration at his feet>\(^2\), even as mustard-oil abandons not its <sharpness>, though <caressed with both hands and held to the head>; he is <delightful on account of his freedom from faults> (at first), but afterwards is unpleasant and <cruel> even as the fruit of the palmyra-palm tastes <pleasant at first>, but is disagreeable and <sharp> at the last; he, when <deserted>, wrinkles his brow even as the dust of the feet, when <shaken off>, discolors the head.

'He <confirms his folly> in proportion as he is <humoured> even as the fruit of the poison-tree <strengthens madness> in proportion as it is <honoured>; [72] he has no lack of <enemies> with his <bad conduct> even as there is no dearth of <water> in <low ground>\(^3\); he brings distress to the <good> with his <great jealousy> even as a summer day brings distress to the <flowers> with its <swarms of gnats>; he is cunning in binding <sins> together and eager to <destroy the works of all men> even as the darkness is cunning in binding <night> together and eager for <sunset>.

[73] 'Though <Śiva>, he is <Viṣṇu>, for he is a <prince> of <unseemly conduct>\(^4\); he is <deaf> and <praises not his subjects> even as Indra's horse <cried aloud> and <exulted in his birth from the ocean>; he agitates the heart of a good man, even though he is <disturbed> and shows <affection>, like as the churning-stick agitates the heart of the cream, even though it is <separated> and

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\(^2\) Literally, 'sustained by the head (of his supplicant).

\(^3\) Tel. ed., 'he has no lack of <enemies> even as a dearth of <water> is not produced by a river in low ground.'

\(^4\) Tel. ed. and Srirangam text, 'he has <unseemly conduct> even as Rudra has <abnormal eyes>; he is <deceitful> even as Viṣṇu chews a disc.'
A SANSKRIT ROMANCE

shows \textit{butter}\textsuperscript{1}; [74] he is noisy with \textit{self-praise} and \textit{garrulous} of his wanderings in the world even as an offering to the Yakṣas is noisy with \textit{crows} and \textit{bears evidence of wandering dogs}\textsuperscript{2}; his visage is distorted from \textit{entire lack of self-control} and his \textit{generosity} is suppressed even as a must elephant\textsuperscript{3} fixes his distorted visage on \textit{his female} and suppresses his \textit{ichor}; he is \textit{not alarmed by fear of God} even as a bull is \textit{woreaid from union with the cow}.

'He is \textit{miserable through his disgrace of his family} and is devoted to \textit{evil ways}\textsuperscript{4} even as a paramour is \textit{distressed by an error in his name} and is devoted to the \textit{way of the fair}; [75] he causes slowness in \textit{softly modulated and excellent speech} even as the disease of indigestion\textsuperscript{5} causes slowness in \textit{body} (and) speech; he is devoted to the \textit{breaking of agreements} and a friend of the \textit{foes of his lord} even as a jackal is devoted to the \textit{flesh of a corpse} and delights in the \textit{night}; [76] the sight of him causes distress to his kindred even as a corpse is \textit{deprived of the use of its eyes}; he destroys \textit{good fortune} even as the axe cuts the \textit{sandal-wood}; he \textit{destroys his family} and cuts down \textit{men gifted with patience} even as the spade \textit{cleaver the earth} and cuts down the \textit{creatures that share in the soil}\textsuperscript{6}; [77] he engages in \textit{dow actions} even as a dog engaged in \textit{venereal acts} makes \textit{good folk ashamed}; he, for all his \textit{charms of hair and face}, has no pleasure in his \textit{lute, skilful though he is} like as a must elephant \textit{delights in the forest}, yet has no pleasure in the \textit{spreading greensward, even though he traverses it}.\textsuperscript{7}

\textsuperscript{1} Tel. ed., not expressing 'of a good man,' has 'shows continually.'
\textsuperscript{2} Tel. ed. and Srirangam text, 'he wanders about the world' even as an offering to the Yakṣas has flocks of crows,' etc.
\textsuperscript{3} Tel. ed. and Srirangam text, 'as an elephant.'
\textsuperscript{4} If \textit{vāmādhāras} be synonymous with \textit{vāmācāra}, this may be an allusion to the infamous 'left hand' Tantra-worship (Hopkins, \textit{Religions of India}, pp. 490–492, Boston, 1895).
\textsuperscript{5} See Jolly, \textit{Medicin}, p. 77, Strassburg, 1901.
\textsuperscript{6} Trees, according to the commentator Sivarāma.
\textsuperscript{7} Tel. ed., 'he has no pleasure in his goodly youths' (\textit{yuvāram + sa = jāvanāyayāsam}); Srirangam text, 'he rejoices not in his companions of equal ages even as the elephant (continually) rejoices not, . . .' (\textit{yuvāram + sa = jāvanāyayāsam}).
[78] 'The shoots of evil vices are born without seed and grow without a stock, and hard they are to uproot; if a particle of iniquity enters into the heart of the wicked, it is a terrible thing. But into the heart of the good it enters not; and if at any time it does enter, [79] it is like quicksilver, unstable for an instant; the virtuous, even as deer, are obedient to the voice of one who knows their pleasure; persons like thee easily capture the heart of a friend as do the wagtails of the autumn-tide; and the wise give no unseemly counsel, while the friendship of the foolish is thrown on the side of profit. [80] And likewise, when milk, fancying that “water is as milk because of its sweetness, coolness, purity, and healing of distress,” enters into friendship (with water), destruction is wrought by water itself, when it reflects that “ruin has come in times gone by through the decoction of me myself, increased by union with that (milk).” This conduct is, therefore, extraordinary; follow the course, my friend, which is customary among the upright; [81] the noble themselves go utterly astray by mistaking their direction.'

When he (Makaranda) had said this, and more to the same effect, Kandarpakētu, dominated by the wounds of many arrows

1 Tel. ed., *take refuge with one*; Śrīrangam text, *the virtuous are not, like deer, obedient to a petty pleasure.*
2 Tel. ed., *persons like thee take away pleasure, as do the wagtails*; Śrīrangam text, *persons like thee obtain the weal of a host of friends.*
3 Tel. ed., *the friendly-minded.*
4 Tel. ed. omits *and likewise.*
5 Tel. ed. and Śrīrangam text add *from the identity of sound.*
6 Tel. ed., *by water, thinking that “ruin has come upon me aforetime in the decoction of milk, which had gained increase from union with myself”; similarly the Śrīrangam text. The close union of mingled water and milk becomes, in Sanskrit literature, a type of the truest and most altruistic friendship (cf. Böhtlingk, *Indische Sprüche*, 2 ed., No. 2014, 2016, St. Petersburg, 1870–1873). The passage may, perhaps, be partially elucidated by a stanza from Bhatṭahari (ib. No. 2016), thus rendered by Tawney (*Two Centuries of Bhatṭahari*, pp. 30–31, Calcutta, 1877):

Milk to the water with it mixed its native virtues gave,
Which, plying sore its tortured friend, rushed on a flaming grave;
The milk, unwilling to be left, must share its fellow’s fate,—
True friendship envy cannot reach, nor fiery pains abate!*
7 Tel. ed. and Śrīrangam text omit *my friend.*
8 Tel. ed. and Śrīrangam text, *the good, though going astray by mistaking their direction, again regain the right path.*
9 Tel. ed. and Śrīrangam text, *his dear friend, Makaranda, having said,* etc.
10 Tel. ed. and Śrīrangam text omit *many.*
of Love, somehow said slowly: 'Good friend, my mind is confused by a hundred afflictions as Diti was confused by Indra. This is no time for advice; my limbs seem to be on fire; my faculties are boiling, so to speak; my vitals feel as if bursting; my breath is almost leaving me; my senses are wellnigh eradicated; and my memory is destroyed. Now, therefore, if thou didst share the sorrows and joys of our playing together in the dust, then follow me.' So speaking he went forth from the city with him, unnoticed by his retinue.

Straightway, after going a distance of several hundred naivas, a great mountain, called Vindhyā, was seen with its thousand peaks bowed down to earth, restrained by Agastya's word; with its sides thronged with hundreds of savages eager to slaughter hundreds of female yaks who had been delighted by hearing the songs of pairs of Vidyādhāras (then) slumbering peacefully in the bowers within its caves; with its rocky sides cooled by breezes bearing the perfume of trickling yellow sandal-wood broken and dragged down by the trunks of the elephants on its ridges; with the monkeys eager to lick their paws with the sap of the palmyra-palm fruit which had been broken by its exceedingly long fall; with its borders fragrant with the

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1 Tel. ed. and Srisrangam text, 'the mind of folk like us.'
2 Cf. Rāmāyana, i. 46.
3 Tel. ed. omits this clause.
4 Tel. ed. and Srisrangam text, 'is, as it were, destroyed.'
5 Alluding to their childhood days as playmates. Tel. ed. and Srisrangam text, 'Now this is enough of this talk. If thou didst share the joys and sorrows of our laying in the dust, then let it be come together with me.'
6 A naivas is equivalent to 400 cubits. Tel. ed., 'then, having gone with him a journey measured by several hundred naivas'; similarly the Srisrangam text.
7 Tel. ed. and Srisrangam text omit 'great.' With this description of the Vindhya Cartellieri ('Subandhu and Bīka,' in WZKM. i, 133) compares that given by the Kādambī, pp. 38-43, Bombay ed., 1890 (tr. Ridding, pp. 16-18, London, 1896).
8 Tel. ed. and Srisrangam text, 'to the chaos of the earth.'
9 Cf. Mahābhārata, 3. 103-104.
10 Tel. ed. and Srisrangam text, 'with its sloping sides thronged with hosts of savages eager to slaughter herds of female yaks.'
11 Tel. ed. and Srisrangam text omit 'peacefully,' the latter having 'awakened from sleep.'
12 Tel. ed. and Srisrangam text, 'sandal-wood sap.'
13 Tel. ed. and Srisrangam text, 'elephants come to its sloping ridges.'
14 Tel. ed. and Srisrangam text, 'with hosts of monkeys.'
perfume of the juice of various fruits sipped again and again by pairs of *chickores* dwelling near its overhanging cascades; [85] seeming to sustain a host of stars clinging to its summit since its peak was speckled by pearls fallen from the temples of must elephants which had been cloven by the edges of the sharp claws of thousands of bold lions.

The shadow of its foot was haunted by *bears, gayals, griffins, lions, and lotuses* as Sugrīva [86] had the shadow of his feet honoured by *Řkṣa, Gavaya, Šarabha, Kēsari, and Kumuda*: its *peace was disturbed by the exhalations of elephants* as the Lord of Cattle has his *ashes disturbed by the hissing of his serpent*; it had a *chaplet of beautiful forests* as Janārdana wears *beautiful sylvan garlands*; it had *dita-bark and syandana-trees* as the God of a Thousand Rays has a *chariot with seven steeds*; [87] it was *full of caverns and infested with jackals* as Śiva had *Kartikēya near him and was attended by Pārvatī*; it was *full of jungles and wastes and was covered with white thorn-apples* as a *paramour is filled with petulance and passion for his mistress and is amorous*; it had *Arabian jasmine-plants and Arjuna-trees* as Śripavrata has the *Mallikārjuna* near it; [88] it had *Italian panic and bind-weed* as Naravāhanadatta was the *husband of Priyānguśyāmā*; it *formed a place for emblic myrobolan-trees* as a child is *held by its nurse*; it had a series of forests*rosy with the reddish lustre of ruddle* as the dawn of day makes the series of forests*rosy with the radiance of the mountain-born Aruṇa*; it was impenetrable on account of *many creeping plants* as the dark lunar fortnight is impene-

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1 Tel. ed. omits 'again and again.'
2 Tel. ed. and Srirangam text, 'massy pearls.'
3 Jāmbavat, the king of the bears.
4 Tel. ed. and Srirangam text, 'Kumuda and Panasa ... lotuses and jack-trees.'
5 Śiva.
6 Viṣṇu. Tel. ed., 'it had a chaplet of magnificent forests, as Janārdana wears dali-blown sylvan garlands.'
7 Śūrya.
9 Tel. ed. and Srirangam text, 'leafy forest.'
10 Tel. ed. and Srirangam text omit 'ruddle ... mountain-born.'
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trable on account of its (blackness); it had gifts of a (hundred
crores) as Karna had the gift of (Indra's bolt); [89] it was
covered with (tail feathers moulted by peacocks) as Bhishma was
covered 1 with (crescent-headed arrows); it was filled with (ele-
phants and was fragrant from the perfume of its jungles) as the
Kamasutra was written by (Mallanaga and contains the delight
and enjoyment of mistresses); it was a refuge for the race of
(deer) as Hiranysakapu was a refuge for the race of (Sambara). 2

Because of the guise of its ruddle it seemed to have been
employed by Aruna to trace the path of the chariot of the
sun 3; [90] it watched, as it were, the journey of Agastya with
eyes dilated because the sun and moon had come upon its
summit; on account of the old sloughs of snakes it seemed to
have a mass of entrails hanging out 4; as Kumbhakarna had
a host of monkeys come within his (teeth), 5 it had a host of
monkeys come upon its (summit); [91] it had bowers of screw-
pines for the rendezvous of the assembled nymphs of Saci's Lord
who marked their pathway with a series of footprints dyed with
red henna.

Though of (no family), it was adorned by a (noble an-
ness), for it did (not cling to the ground) and it was (adorned with
beautiful bamboos); though it was (evidently safe), it yielded
the (fruit of death), for it had (<kara>nut trees) and yielded
(plantains); though (measured), it was (measureless), for it
had (plateaus) and was (immeasurable); [92] though (noisy),
it was (silent), for it had a (river) and was (still); though
a (Bhima), it was a friend of (Kicaka), for it was (terrible) and
a friend of (reeds); though it hid its (garments), it had brilliant
(aiment), for it hid the (sky) and had brilliant (sunbeams).

[93] It showed, moreover, 6 a (malady of many of its com-

1 Tel. ed. and Srirangam text, 'had his body covered.' Cf. Hopkins, 'Position of
the Ruling Caste in Ancient India,' in JAOS, 15. 173.
2 Cf. Vipasaavadaya, 1. 19: 5. 37.
3 Tel. ed. and Srirangam text, 'the sun on high.'
4 Tel. ed., 'tabular entrails hanging out of chasms cleft by thunderbolts'; similarly
the Srirangam text.
5 Cf. Rambhaga, 6. 67.
6 Tel. ed. and Srirangam text, 'like a sick man.'
ponents» as if by a «great abdominal swelling»;\(^1\) for it indicated a «change of many metals» by its «thick bushes»; as a good man shows his «greatness» by «habits of mercy», it showed its «softness» by the «course of the planets on its summit».

As the Mīmāṃsā and Nyāya philosophies conceal the views of the <Digambara Jains>, it concealed the view of the «quarters of heaven and of the sky». It also had its vicinage adorned with pools which were delightful on account of the appearance of the «blue lotus»;\(^2\) as the Harivamśa is delightful on account of the appearance of <Puṣkara>; [94] that were thronged with «pairs of fishes and with crabs» as the Zodiac has «Pisces, Gemini, and Cancer»;\(^3\) and that had hosts of «birds, elephants, galangal, and young medlar-trees» as the parts of the day have the host of «Śakuni, Nāga, Bhadra, and Vālava».\(^4\) It also showed manifold «metrical» charms with «kusumavicitrās, vamāpatropatitas, sūkumaralitīs, puṣṭiagrās, sikhariṇīs, praharsinīs, and latās»;\(^5\) since it showed manifold charms «produced» through its «creepers, lovely on account of their flowers, which had fallen on the bamboo leaves, tender in their grace, tipped with blossoms, crested, and charming».

[95] As if by a very dear mistress with outstretched wavy arms, it was embraced, furthermore, by the Rēvā, whose waters were perfumed by the abundance of the drops of liquid which had fallen from the fragments\(^6\) of fullblown lotuses shaken by many monstrous tails of bhākhātha-fish\(^7\) that had been terrified by the notes, indistinct for passion, of geese and herons; whose waters

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\(^1\) See Jolly, <i>Medicina</i>, pp. 79–80, Strassburg, 1901.
\(^2\) Tel. ed. and Srirangam text, «the blue lotus and the <i>buddha-nut tree», as the Harivamśa is delightful on account of the appearance of <i>Vīraṇa».</i>
\(^3\) Tel. ed. and Srirangam text, «thronged with pairs of fishes, dolphins, and crabs», as the Zodiac has «Pisces, Capricorn, Cancer, and Gemini».
\(^5\) See Weber, <i>Über die Metrik der Uder</i>, pp. 380, 394, 366, 361–363, 393, 284, Berlin, 1863; Celebrooke, <i>Miscellaneous Essays</i>, 2, 144, London, 1873. Srirangam text, like Hall's manuscript D and the commentator, adds «like the Chandavici».
\(^6\) Tel. ed. and Srirangam text, «fallen from masses of lotuses».
\(^7\) Tel. ed., «by monstrous jaws of <i>mukha-fish</i>; similarly the Srirangam text, though the latter has <i>ākākhātha-fish</i>.»
had been drunk up by the circling navels of beauties of Pulinda kings at their evening ablutions; [96] whose banks resounded with the din of flamingoes noisy with passion; whose waters were curdled with drops of the streams of ichor exuded from the temple lobes of must elephants near its banks; with the gardens on its shores witnesses to the trituration of the tremulous sport of pairs of young deities delightfully ensconced on the sand formed by the abundant dust fallen from the forests of screw-pines that grew along its banks; [97] in whose waters dove the nymphs who dwelt in bowers within bits of rose-apple that had fallen near the forests on its banks; whose environs were lauded by pairs of divinities drawn by curiosity at the sound of the sweet, low notes of the many gallinules that nestled in the creepers of chair-bottom cane growing on its shores; [98] whose banks were strident with the screams of multitudes of wild cocks whose nests thronged the bowers of reeds that had sprung up near its shores; whose soft banks were trodden by the water nymphs; whose tremulous waves were rippled by the breezes from the gardens; [99] whose demi-carp were watched by female herons which had entered the numerous bowers of reeds; whose reed-forests were terrible from supporting paddy birds eager for the shoals of small fish; the water near whose bank was coloured by the shoals of exceedingly quick rajilas fleeing from

1 Tel. ed., ‘concealed in the circles of the deep navels of beauties of Pulinda kings bathing at eve-side’; similarly the Srirangam text.
2 This clause is omitted by Tel. ed.
3 Tel. ed., ‘abundance of drops...falling from the rounded frontal lobes of the huge must elephants standing near its banks’; Srirangam text, ‘must elephants standing near the river-banks.’
4 Tel. ed. and Srirangam text, ‘lotuses fallen in the cavities on its banks.’
5 Tel. ed. and Srirangam text, ‘delightfulness.’
6 Tel. ed., ‘sound of the abundant amorous sport of the gallinules that nestled in the forests of chair-bottom cane.’
7 Srirangam text, ‘made by.’
8 Tel. ed., ‘screams of wild cocks thronging the bowers of masses of reeds.’
9 Tel. ed. and Srirangam text, ‘whose very soft sands were trodden by water nymphs eager to enjoy the sunshine.’
10 Tel. ed., ‘very tremulous.’
11 Tel. ed. and Srirangam text, ‘evil female herons.’
12 Tel. ed. and Srirangam text, ‘the tendrils of whose reed-forests.’
the sight of the uddanḍapālas who moved within the circles of its rippling waves; [100] whose shores were dug up by hundreds of barbarians whose greed for getting treasure had been aroused by the sight of the mating of pairs of wagtails.

[101] As if angry, it displayed a <distortion of its face>, for it displayed an <outlet and waves>; drunk, so to say, it had a <tottering gait>, for it had a <winding current>; it was the beauty of the dawn, as it were, that gives <time> increase, for it gave its <shores> increase; it was like unto the place of combat of the Bhāratas with <quivering corpses>, for it had <dancing waters>; it was, one might fancy, the rainy season with <peacocks appearing but serpents hidden>, for its <pools were hid by expanded lotuses>; [102] it seemed to be one who courts a <king> out of desire for gain, for it courted the <mountain>. And also—

Even to-day it seems to call on him
Who from a jar was born, while on its heights
Loud scream the elephants, with temples rent
By tawny lions’ fearsome claws and keen.

Then said Makaranda:

[103] Behold this lion with his sinewy frame,
Now rising high behind and now before;
His curving tail along his arched back,
His cavernous mouth, and white-tipped fangs agleam:
Yea, and his ears erect, the while he springs
Upon the lordly king of elephants.

And furthermore—

His ears erect, in sudden onslaught skilled,
His mane astart, and jaws all hideous,

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1 Tel. ed. and Srirangam text omit.
2 Tel. ed. and Srirangam text, ‘uneven shores.’
3 Tel. ed. omits ‘hundreds.’
4 Tel. ed., ‘it seemed an amorous woman (courting a king).’
5 Agastya; cf. Rāmdīyāsa, 7. 57.
6 Tel. ed. and Srirangam text interchange the order of the epithets.
7 Tel. ed., ‘neck erect.’
8 The literal translation of this stanza is given above, Introduction, p. 26.
9 Srirangam text, ‘neck erect.’
10 Tel. ed. and Srirangam text, ‘cavernous.’
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His stiffened tail high-waving in the breeze—
No artist could portray this awful beast

[104] What time he crouceth on the mighty brow
Of some great elephant, shrill trun.peting
Adown the lonely dells of Vindhyā's mount.¹

Meanwhile, in the cool shade of a rose-apple tree ² that seemed
a paramour conspicuous on account of a phrodisiacs, since it was
conspicuous on account of its mainas, ³ he (Kandarpakētu) rested,
after having gone a few steps ⁴ along the Vindhyā forest which
abounded in banyans as a river in a low region abounds in
underbrush; [105] which had great reeds everywhere as the
battlefield ⁵ of the capture of Uttara’s kine had Brhamnālā
appear; which produced an abundance of camphor as the
entrance of a drum in a dry land produces an abundance of
water from the clouds; ⁶ which had sap inherent in many
trees as the nectarous converse of the wise has its savour drunk
by many a knave; which continually held plantain trees as
Nalakūbara’s desire was to hold Rambhā continually; [106]
which had its paths indicated by ghanṭārava-plants as the
course of a must elephant has his path indicated by the sound
of his bells; which had quickly growing kadamba as the
worship of the Holy Lord ⁷ has many fruits growing near by;
which gave joy to hundreds of reeds as the wealth of Vīrāṭa
gave joy to hundreds of Kīcabas.⁸

[107] Meanwhile, to the peak of the western mount climbed
that very god whose garment is of rays, with his disc red as the eyes of a must buffalo exhaustd by heat. Then Makaranda, getting fruits and roots, brought an abundance of pleasing food in some way or other, and himself ate the remainder of what had been enjoyed by Kandarpakētu. Thereupon, placing that most dear one on the tablet of his heart, looking on her as if limned by a pencil,\(^1\) Kandarpakētu, with unshaken resolution, slept on a couch of boughs prepared by Makaranda. Then, when but half a watch of the night had elapsed, Kandarpakētu heard there, on the tip of the rose-apple tree, the chatter of a parrot and a maina\(^6\) quarrelling one with the other, and he said to Makaranda: 'Good friend, let us now listen to the chitchat of this pair!'

[109] Then the maina\(^6\) said, in a voice tremulous with anger: 'Wretch! you have gone off courting some other maina! How else have you passed this night?' Hearing this,\(^7\) the parrot said to her: 'My dear, an unprecedented story has been heard and witnessed by me; for this reason there has been a loss of time.'

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\(^1\) Tel. ed. and Srirangam text, 'forest elephant.'

\(^2\) Tel. ed. and Srirangam text omit 'abundance.'

\(^3\) Tel. ed. and Srirangam text, 'looking on that most dear one as if limned by the pencil of fancy on the tablet of his heart.'

\(^4\) Tel. ed. and Srirangam text, 'when but a watch of the night had elapsed,' also omitting 'there.'


\(^6\) Tel. ed. and Srirangam text, 'a maina in the rose-apple bower, in a voice tremulous with anger, said to a parrot that had come after a long time.'

\(^7\) Tel. ed. and Srirangam text insert 'then.'

\(^8\) Tel. ed. and Srirangam text, 'dismiss your wrath! An unprecedented great story has been witnessed by me.'
Then, being urged by the maina, whose curiosity had been aroused, he began to recount the tale.

[110] 'There is a city named Kusumapura, adorned with whitewashed houses that have statues as the introductions to the Byāhātāhā have heroines; where children play even as the māṇavakakriṣes have metres; that have turrets as herds of elephants have must beasts; that have windows as Sugriva's army had Gavākaśa; that are situated in pleasant places as Bali's abodes are situated in the Sutala-hell; [111] that is filled with a population which is Kubera yet Varuṇa, for it is generous and wise; which is a goatherd yet a deer, for it holds fast to passion and is delightful; which is Priyāvaḍa yet Puspakāṭu, for it speaks kindly and is bedecked with flowers; which is Bharata yet Śatrughna, for it delights in astronomy and slays its foes; [112] which makes the lunar day its devoted object yet gives no heed to the lunar day, for it is devoted to lovers and gives full heed

1 Tel. ed. and Srirangam text, 'repeatedly pressed.'
3 Tel. ed. and Srirangam text, 'radiant with houses (white with auspicious whiteness) as the peaks of Mount Mandara are delightful with renowned ambrosia.'
4 Tel. ed. and Srirangam text, 'sections.' Lacôte (Essai sur Gujōdhya et la Byāhātāhā, pp. 220–225, Paris, 1908), adopting the lambhāi or lambhāi of Hall's manuscripts D and F and the commentator Jagaddhara, translates 'conquests,' thus bringing the allusion of Subandhu into harmony with the divisions of the Kaṭakaśaritāvara and Byāhādāhāmañjiṭā (for other interpretations see Speyer, 'Het zoogenaamde groote verhaal (de Byāhātāhā) en de tijd zijner samenstelling,' in Verslagen en mededelingen der Koninklijk Akademie van Wetenschappen, Afdeeling Letterkunde, 4, 9. 143; Von Maškowski, Der Auszug aus dem Pahitäntara in Kihemendra's Byāhātāhāmañjiṭā, Introd., p. 10, Leipzig, 1892).
5 Lacôte (loc. cit.) very plausibly translates īdāhāhījākā by 'vidyōdhariś' (cf. Jagaddhara's gloss ad loc., īdāhāhījākā vidyōdhari, īdāhāhījākā (is the same as vidyōdhariś)).
6 See Weber, Uber die Metrik der Índer, p. 367, Berne, 1803.
7 Tel. ed. and Srirangam text, 'which is Kṛṣṇa yet Rāma, for it is eloquent and delightful.'
8 Srirangam text, 'yet Lakṣaṁaṇa . . . and prosperous.'
to hospitality>; which is <unnumbered> yet <numbered>, for it is <peaceable> and <learned>; which is <no arrow> yet an <arrow>, for it <discloses secrets> and is <valiant>; which is <not degraded> yet is addicted to many <liquors>, for it is <free from repentance> and addicted to many <sacrifices>; which is (Viṣṇu's) <disc> yet <no disc>, for it is <beautiful> and <without guile>; which <exudes no ichor> yet is <Supratika>,¹ for it <has no egotism> and is <goodly in figure>; [113] which <no bird> yet is a <flamingo> for it is like (Viṣṇu's bird) and <pure>; which shows no <diminution of oil> yet is a <household lamp>, for it shows no <ill consequences of affection> and <illuminates its race>; which has <no knots> yet is a <bamboo-shoot>, for it has no <deceit> and is a <scion of its race>; which increases its <lustre by justice> as a summer's day increases its <glow by Taurus>; which begins <asceticism> as the day at the end of Māgha begins <Phālguna>²; [114] which <has no planets> yet knows <Venus and Jupiter>, for it is <free from theft> and knows <the essence of poetry>.

'It is supplied with a population of courtesans who show the <marks of tooth-bites> as a day of the rainy season ³ shows <broken clouds>; who are adorned with <pravālamani-bites> as the seashore is adorned with <coral and jewels>⁴; who are <expert in practising the indrāni>⁵ as the host of Apsarasas are <cunning from their association with Indra's wife>; who have <their appetites whetted by their <paramours> as a wild elephant ⁶ has his appetite whetted by the <young boughs>; [115] who are bred up <for strangers> as the koel is bred up <by another>; who

¹ The world-elephant of the northeast quarter.
² Māgha is the name of a lunar month corresponding to the latter part of January and the first part of February, and is followed by Phālguna. Tel. ed. and Srirangam text add, 'which goes in the path of the <good> as the wind goes in the path of the <planets>; which is the lord of <earth> as the sun is the lord of <rays>; which has <good> as the Great Lord (Śiva) has the <moon>.'
³ Tel. ed. and Srirangam text, 'as the autumn.'
⁴ Tel. ed. and Srirangam text, 'who are adorned with <chain> as the seashore is adorned with <coral>.' See Schmidt, Beiträuge zur indischen Rhetik, pp. 502-503, Leipzig, 1902.
⁵ See Schmidt, op. cit. pp. 530-531, 564, 570.
⁶ Tel. ed. and Srirangam text, 'lordly elephant.'
are rocked (by Kāma) as a bee is rocked (among the flowers); who are skilled in drawing (paramours) as a leech is skilled in drawing (blood); who are bent on (coition) as a sacrificial priest is bent on (divinity); who have (gay paramours) as the arm of the Great Dancer has the (quivering serpent); who inflame the hearts of their gallants as Garuḍa causes anguish to the hearts of serpents; [116] who are (superior to (other) courtesans) as the demon Andha was impaled on the trident.

There, too, dwells the revered Kātyāyanī herself, called Vētālī, whose lotus feet are caressed by the garlands on the crests of gods and demons; [117] who is the forest fire of the great woods of Śumbha and Niśumbha; who is the adamantine cliff of the mountain of the great demon Mahiṣa; whose lotus feet are bathed by the river of Jahnu's daughter falling from the matted locks of Him who holds the Ganges subdued by love. And in its environs flows the blessed Ganges, with a stream of fragrance from the lines of pollen of the flowers of the diadems of gods and demons; [118] with a current of the tide of virtue from the ascetic's water-jar of the Great Father; a pure rope for Sagara's hundreds of sons, come to earth, to ascend to the city of the gods; with its waters perfumed by the dripping of the yellow sandal-wood trees on the bank, (trees) shaken by being

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1 Tel. ed. and Srirangam text, 'as one who continually performs sacrifices.'
2 Śiva. Tel. ed., 'who are right in the embrace of their lovers as the forest of the arms of the Great Dancer has the marks of the serpent he holds.'
3 Tel. ed. and Srirangam text omit 'demon.' For the allusion cf. Harivamsa, 143-144.
4 Tel. ed. and Srirangam text, 'Candā.'
5 Tel. ed. and Srirangam text add 'of the might of the great demons'; cf. Mārkaṇḍeya-purāṇa, 72-73.
7 Tel. ed. and Srirangam text, 'of the excellent mountain of the demon.'
8 Ganges.
9 Tel. ed. and Srirangam text, 'from the pinnacle of the matted locks.'
10 Śiva.
11 Tel. ed. and Srirangam text, 'subdued by the strife of love.'
12 Tel. ed. and Srirangam text, 'pollen of diadem-flowers fallen in the bathing of gods and demons.'
13 Srirangam text, 'proceeding from.'
14 Tel. ed. omits 'hundreds.'
15 Srirangam text, 'a pure rope-ladder.'
16 Tel. ed. and Srirangam text, 'fallen.'
17 Srirangam text, 'perfumed by the sap dripping from.'
rubbed by the frontal lobes of Āirāvata; with its waves in com-
motion from their beating by the round hips of wanton Apsa-
rasas; with its current pure because of the perfume of the forest of matted locks of the Seven Sages come down to bathe; wind-
ing because of the very purification produced by its revolutions in the terrible cave of the matted locks of Him whose crest is the moon.

'As the earth is capable of the delight of touching the trunk of Sārvabhūma, it is capable of the delight of touching the hands of universal sovereigns; as a pool in the autumn-tide has white lotuses and (other varieties of) white lotuses submerged by the water but revealed by swarms of bees hovering about and intoxicated with the perfume, so it has Kumuda and Puṇḍarīka; [119] as the Chandōvici has the mālīnt (metre) it has the Mālinī (river); though it has its darkness destroyed, it is full of darkness, for it has the Tamasā; though it has billows, it is not difficult to cross on account of its billows, for it is impassable for the Avīcī-hell.

'This city is also adorned in one place and another with trees of pleasure gardens that produce flowers multitudinous as the hosts of stars; [12c] that prop up the clouds with shoots made

1 Tel. ed. and Srirangam text, 'check.'
2 Tel. ed. and Srirangam text, 'forest of pure matted locks of the circle of the Seven Sages.'
3 Tel. ed. and Srirangam text, 'winding even now as if in the purification produced by its revolution in the cave of the terrible matted locks.'
4 Śiva.
5 Tel. ed. and Srirangam text, 'deeply submerged.'
6 Tel. ed. and Srirangam text omit 'and intoxicated with.'
7 See Weber, Ueber die Metrik der Indier, p. 391, Berlin, 1863. South Indian manuscripts give the name Chandōvici to the sixteenth book of the Bhāratiyamāyāśāstra (ed. Regnaud, 'La Métrique de Bharata,' in Annales du Musée Guimet, 2, Paris, 1881), and Kriṣṇamachariar (Intro., pp. 35–36) likewise discards the old hypothesis that the Chandōvici mentioned by Subandhu was the one written by Daṇḍin.
8 Tel. ed. and Srirangam text add 'as the series of planets is adorned with Saturn, the moon, and the sun, it has the Yamunā and flamingoes; as the beauty of an autumnal day has the sound of yawning Brahmīn ducks and Viṣṇu awakened, it has blazing red lotuses and the eyes of expanded white lotuses.'
9 Tel. ed., 'is full of.'
10 Tel. ed. and Srirangam text insert 'a multitude of flowers, as it were, of the santīmbhaka-tree clinging to its planacles,' the santīmbhaka being one of the five trees of Indra's heaven.
11 Tel. ed. and Srirangam text, 'tips of shoots.'
uneven by the feeding of the horses of the chariot of the sun which are obedient when lashed by the whip in the hands of Anūru; that show the beauty of an untimely evening by thousands of thick, soft, young shoots produced by sprinkling with quantities of drops of ambrosia adhering to the feet of the gazelle in the moon; that are refuges of joy most excellent as Bharata’s conduct was ever a refuge to Rāma; that sustain cocoanut palms as great heroes sustain the wanton sport of women; that extend wide the bedda-nut trees as raw youths let their eyes stray wide; that have lofty iron-wood trees as lions bent on cleaving the frontal lobes of must elephants have bristling manes; that, though they have omens of approaching death, are long-lived, for they indeed have soap-berry trees and raj-trees; [121] it (the city) is filled with many temples as the belly of Aditi is filled with hosts of many gods; it is adorned with great offerings and abounds in gallants as Hell is adorned by great Balī and abounds in serpents; it is pure even through its drinking haunts, because of its temples; it is free from calamities even through its serpents, because of its wealthy inhabitants. Where also dwells a king named Śṛṅga-raśēkhara, whose staff-like arms are marked with the impress of the jewelled earrings of sleeping women exhausted by much passion; whose lotus hands are fragrant with the perfume of the garlands of flowers in the hair of the goddess of fortune of his mighty adversaries; [122] who makes the affairs of others prosper in many ways like a far-famed field which yields great store of grain. He cleaves the might (of the foe), is pure, rules

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1 Tel. ed. and Srirangam text omit ‘hands.’
2 Tel. ed. and Srirangam text, ‘flower-shoots.’
3 Tel. ed., ‘have their faculties of politeness far away.’ Tel. ed. and Srirangam text insert here, ‘that are devoted to the Chīna rose as ascetics are devoted to muttered prayers; that are adorned with purging cassias as those ornamented are adorned with cīmade garlands.’
4 Tel. ed. and Srirangam text, ‘blooming.’
5 Tel. ed. and Srirangam text omit ‘must.’
6 Tel. ed. and Srirangam text add ‘though provided with ascetics, they are dominated by passions’, for they are filled with māndū and maduma-streets.’
7 Tel. ed. and Srirangam text, ‘there.’
8 Tel. ed., ‘edges.’
9 Tel. ed. and Srirangam text, ‘vehemence.’
justly, is free from envy and full of forethought, continually active, a giver of wealth, and a cause of happiness», being <Indra, Agni, Yama, Nirṛti, Varuṇa, Vāyu, Kubera, and Śiva>; thus, though he has <eight forms>, he has <not eight forms>, for he indeed has <eight qualities> and his <form is indestructible>; as Arjuna had <Subhadra> and <Bhimaśeṇa>, he has <good fortune> and a <terrible army>; as ² Kṛṣṇa had <Satyabhāmā> together with <Bala>, he has <truth, glory, and fortune> together with an <army>.

[123] ³ One ³ doth <protect the gods>, yet <drinketh wine>; The other ⁴ hath a pure and single heart: One ³ had a <planet> for his council-lord, And still <was taken in iniquity>⁶; The other ⁴ loveth righteousness alone: The hand of one ⁸ doth wield the <thunderbolt>, Yet lusteth after wealth <ten millionfold>; The other ⁴ giveth all, and by his side Great Indra’s self doth seem but worthless grass!

[124] ⁴ In battle dread our king ⁴ doth draw his bow, Launching his arrows at the hostile host; Yea, dealeth doom unto his enemies And winneth glory on the blood-dyed field. On haste the foe, deeming his valour flied, But swift their headless corpses strew the ground; And ere our monarch stands amidst the fray, Death doth abide within the foemen’s ranks.⁷

[125] ⁴ While this king, skilled in kingly conduct, the conductor of the world with its girdle of four seas,⁸ rules the earth, there is loosing of a <bulb> in sacrifice⁹ to ancestors (but there is no loosing of <law>); there is ascent of <Virgo and Libra> by the moon

ⁱ The eight duties of the king are receiving, giving, sending, stopping, pronouncing, overseeing, condemning, and acquitting.
⁲ Tel. ed. and Srirangam text transfer these characterisations to the previous sentence.
⁳ Indra.
⁴ Śrīgāraśekhara.
⁵ Bṛhaspati (Jupiter).
⁶ That is, in adultery with Ahalyā, the wife of Bṛhaspati.
⁷ Tel. ed. and Srirangam text, ‘Unto their doom the foemen’s ranks have passed.’
⁸ Tel. ed. and Srirangam text, ‘girdle of the four oceans.’
⁹ Tel. ed. and Srirangam text, ‘sacrifices.’
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(But there is no ascent of the "balance by girls"; there is thought of "śūla and vyāghāṭa" in yōgas (but there is no thought of "striking with the impaling stake"); there is cessation of "dchôr on elephants' cheeks (but there is no cessation of "generosity")); there is "employment" of the right and left hands in indicating direction (but there is no "amputation" of right and left hands); there is a "separation of cream" in the case of curds (but there is no "piercing with arrows"); [126] there is a "series of connexions in sound-composition (but there is no "binding in fetters"); there are "similes and paraleipses" among the adornments of poetry (but there is no "reproach because of carelessness"); there is a "falling off of bits of targets of arrows (but there is no "cessation in the joy of giving lacs"); there is "entire destruction of kvipīta" (but there is no "destruction of all birds"); there is "closing of buds" in lotus-pools (but there is no "shrinkage of treasure"); there is "loss of caste" among rascals, but there is no "lack of Malabar jasmines in garlands of flowers"; there is cessation of "dchôr" in aged elephants, but there is no cessation of "passion" among men; [127] there is "silver" in bracelets and the like, but there is no "bad caste connexion" among fair women; there is "interruption of the gāndhāra mode" in the musical scale, but there is no "surrender of minium" among ladies in the city; there is absence of roughness."

1 That is, it is not necessary for any maiden to undergo the ordeal by balance (cf. Jolly, Recht und Sitte, p. 145, Strassburg, 1896).
2 "Die Zeit, welche die Samme der Bewegung in Länge von Sonne und Mond beansprucht, um den Betrag der Ausdehnung eines Mondhauses, d. i. 13° 20', zu erreichen, heisst ein yoga." (Ginzel, Handbuch der mathematischen und technischen Chronologie, 1. 361, Leipzig, 1906). The yōgas śūla (105° 40'-130° 0') and vyāghāṭa (165° 0'-175° 20') correspond to the pith and thirteenth lunar mansions respectively (ib. p. 362). Tel. ed., "in parturitions there is thought of being struck with pangas"; Sirrangam text, "yōga-exercises."
3 Tel. ed. and Sirrangam text omit.
4 Tel. ed. and Sirrangam text, "indications of direction."
5 Tel. ed. omits of poetry.
6 On the grammatical term kvipī see Pāṇini, 3. 2. 61, 76, 87, 177.
7 Tel. ed. and Sirrangam text add "among the people."
8 Tel. ed., "there is lack of Malabar jasmines in garlands, but there is no loss of caste in a wicked family"; Sirrangam text, "in families."
9 Tel. ed. and Sirrangam text, "earrings."
10 That is, none become widows. Tel. ed. and Sirrangam text add "there is knowledge of diction in songs, but there is no knowledge of dainties among the people."
among attendants of low rank, but there is no lack of raiment among retainers; there are dark clouds in the nights, but there are no dirty robes among men; [148] there are quaver notes in songs, but there are noickle affections among gallants; there are outpourings of manly vigour in tremulous delightsomeness, but there is no desertion of justice among citizens; there are breaks in changing musical modes, but there is no crookedness in thoughts; there is lack of limb in the God of Love, but there is no lack of allegiance in a retainer; there is an approach of Love at the appearance of youth, but there is no approach of Death among subjects; there are wounds by the teeth in amorous delights, but there is no slaughter of birds among the people; there is a binding of the girdle in love's disports, but there is no tying of the tongue in assent to generosity; [129] there is redness of the lower lip among young girls, but there is no base inclination among subjects; there is cutting in the case of hair, but there is no spinning among women; there is swordship of swords, but there is no cruelty of men; death by the sword is ordained of warriors, but there is no loss of taxes or children.

And set above all the harem is the chief queen, named Anaṅgavati, who has a host of delighted attendants as the ichorous streak on the cheek of the world-elephant has a swarm of delighted bees; [130] who is tender like Pārvati with the beautiful Kumāra. And in some way, by Heaven's will, there was born

1 Tel. ed., 'there is lack of doth among attendants of low rank, but there is no lack of silk in undergarments.'
2 Cf. Quintus Curtius, 5. 2. 19 'Non aliud magis in contumellam Persarum feminæ accipient quam admonere lance manus.' Even the modern weaver castes of India rank only as 'clean Śūdras' (Bhattacharya, Hindu Caste and Sects, pp. 227-236, Calcutta, 1896).
3 Tel. ed. and Srirangam text, 'in.'
4 Tel. ed. and Srirangam text, 'in minds.'
5 Tel. ed. and Srirangam text, 'in battles.'
6 Tel. ed. and Srirangam text add 'among subjects.'
7 Tel. ed. and Srirangam text add 'of that king thus constituted.'
8 Tel. ed. and Srirangam text omit 'on the cheek.'
9 Tel. ed. and Srirangam text, 'who is tender and adorned with a golden diadem as Pārvati has the beautiful Kumāra and is adorned with a digit of the moon; who is lovely with fresh garlands and has her face adorned with a sectarial
to them, after they had reached middle age, a daughter named Vāsavadattā, with a form enchanting the triple world; (giving joy to the eyes of thousands) as Pulōman's daughter (delighted the God of a Thousand Eyes). Now, even though she has reached maturity, she, who (rejoices her family) as Rāvana's arm (made the mountains quake), has remained averse to marriage in her youth.

[131] 'But once upon a time came Spring, that causes fever in travellers through the soft, low sound of the swarms of bees that settle on the masses of buds of the opening mango-trees; that carries to every quarter the noise of the koels, whose throats are fragrant from tasting the perfume of the flowers of the mango shaken by the gentle Malaya breeze; that makes all the lake resound with the din of the kalakamsas, intoxicated and clinging to the clusters of expanded lotuses; [132] that wounds the hearts of the wives of absentees with the arrows of the southern breeze, come into contact with quantities of falling drops of showers of sap passing out through holes in the stems of buds

mark) as a stretch of forest is lovely with (new Arabian jasmines) and has (groves of nākośa-trees); who has (beautiful hair) and a (sweet voice) as the host of Apsarasas has (Sukēśa) and (Mañjugbāśa).

1 Tel. ed. and Srirangam text add 'with an exquisite form as the slopes of Mount Mēru have (beautiful gold); with (glistening pupils) as an autumn night has (glistening stars); beautified with (a crown of perfect teeth) as an assembly of good men has (a group of faultless Brāhmaṇas); adorned with (garlanded, lovely tresses) as the good fortune of the Rākṣasa race was adorned with (Mālyavān and Sukēśa). The deity in question is Indra.

2 Tel. ed. and Srirangam text add 'now, even though she has reached maturity, she has remained averse to marriage in her youth, which (rejoices her family) as the forest of Rāvana's arms (made the mountains quake); which is adorned with doves as Mount Vindhyā is adorned with (māndara-trees); which has innate (loveliness) as the ocean has innate (calmness); which is beautified with excellent adornments as Indra's pleasure grove is adorned continually with the kāśće-tree (Srirangam text, 'which is delighted with oylesh of excellent adornments as Indra's pleasure grove is delighted continually with the kāśće-tree'); which is (charming) as the wind carries off flowers.'

3 Tel. ed. and Srirangam text, 'then once upon a time.'

4 Because the humming of the bees recalls to them the homes that they have been obliged to leave and fills them with the fever of love-longing.

5 Tel. ed. omits 'all.'

6 Tel. ed., 'by warding off love in the southern breeze, which has its origin in quantities of drops'; similarly the Srirangam text.

7 Srirangam text, 'sweet sap.'

8 Tel. ed. and Srirangam text omit 'stems.'
of trumpet-flowers cloven by the tips of the claws\textsuperscript{1} of koels; that makes medlar-trees horripilate from sprinkling\textsuperscript{2} with rum in mouthfuls\textsuperscript{3} by amorous girls merry with wine; that has hundreds of ushoka-trees delighted by the slow\textsuperscript{4} stroke of the tremulous lotus feet, beautiful with anklets, of wanton damsels enslaved by amorous delights\textsuperscript{5}; that has countless hundreds\textsuperscript{6} of travellers bewildered\textsuperscript{7} with listening to festal songs\textsuperscript{8} begun by knaves eager to hear songs full of obscenity sung everywhere\textsuperscript{9}; \[133\] that has \textless red lotuses\textgreater as a rascal is \textless unpleasant to the good\textgreater; that has no \textless Malabar jasmine creepers\textgreater as one of low birth has no \textless origin\textgreater; that is honoured with hundreds of yellowish-red dhak-trees\textsuperscript{9} as Rāvana was honoured by hundreds of \textless demons that had drunk of blood\textgreater; that has \textless sweet breezes\textgreater as a great lady-killer has \textless perfumes\textgreater; that has \textless thriving blue lotuses\textgreater as a good king makes the \textless circle of earth prosper\textgreater; \[134\] that has \textless full-grown cucumbers\textgreater as a realist\textsuperscript{10} \textless increases hope of weal\textgreater; that has \textless overcome winter\textgreater as the poetic composition of good poets \textless possesses \textit{tu, hi, and na}\textsuperscript{11}; that is \textless freed from continuous night\textgreater as a good man has \textless no connexion with the bad\textgreater; that \textless has blue lotuses, azure lotuses, and sal-trees\textgreater as a fisherman \textless catches rājiva-, utpala-, and ēla-fish\textsuperscript{12}; that dislikes\textsuperscript{13} the \textless cranes of Maru\textgreater.

\begin{itemize}
\item \textsuperscript{1} Tel. ed., \textit{hard beaks}'; Srisrangam text, \textit{hard nails and beaks}.
\item \textsuperscript{2} Tel. ed., \textit{attention}.
\item \textsuperscript{3} Tel. ed. and Srisrangam text add \textit{from the lotus mouths}. According to the conventions of Sanskrit literature, the medlar \textit{(Mimusops Elengi, Willd.) blooms only when sprinkled with mouthfuls of wine from the lips of beautiful girls. In like manner, the ushoka \textit{(Fenesia asoca) blossoms only when touched by a fair girl's foot.}}
\item \textsuperscript{4} Tel. ed. omits \textit{slow}.\textsuperscript{5} Tel. ed., \textit{ardour}.
\item \textsuperscript{5} Tel. ed. and Srisrangam text omit \textit{hundreds}.
\item \textsuperscript{6} Tel. ed. and Srisrangam text, \textit{delighting in}.
\item \textsuperscript{7} Srisrangam text, \textit{beat of festal songs}.
\item \textsuperscript{8} Tel. ed. and Srisrangam text, \textit{sung daily by buffoons fall of obscenity}. The allusion is, of course, to the Holl-festival, held in early spring (see Crooke, \textit{Popular Religion and Folk-Lore of Northern India}, 2, 313–322, Westminster, 1896).
\item \textsuperscript{9} Srisrangam text, \textit{as a city man}.
\item \textsuperscript{10} Tel. ed., \textit{that has no \textless winter\textgreater attached as the poetry of good poets has no \textit{tu, hi, and na} attached}; Srisrangam text, \textit{that has no \textless fall of winter attached} as the poetry of good poets has no \textit{tu and hi} attached.
\item \textsuperscript{11} Tel. ed., \textit{that has emultitudes of blue and azure lotuses} as a fisherman \textit{catches \textless sets of rājiva- and utpala-fish}.
\item \textsuperscript{12} Tel. ed., \textit{displeases}.
\end{itemize}
as flocks of birds\(^1\) in a beautiful tank dislike\(^2\) the \(<basī>\); [135] that has the beauty of the \(<\text{indrāṇī}-\text{plant}>\) as Śakra delights in \(<\text{Indrāṇī}>\)\(^3\); that \(<\text{surpasses the wormwood-tree}>\) as a great hero \(^4\) \(<\text{subdues his foes}>\); that has the \(<\text{beauty of globe-amaranth}>\) as a knave has \(<\text{unimpaired good fortune}>\).

[136] "When spring-tide is far advanced on earth, who is not transformed,\(^6\) since even an \(<\text{emancipated ascetic beamed}>\), for the \(<\text{mango with its creeper bloomed}>\)\. Like a \(<\text{feather-guard}>\)\(^6\) the swarm of bees shone as a \(<\text{protection}>\), nestling on the arrow-shaft of the fresh mango-buds\(^7\) of Him whose arrows are flowers. Upon the Arabian jasmine-bud\(^8\) that had come forth from its stem the sweetly\(^9\) humming bee [137] seemed to sound the trumpet-call for Kāma’s march\(^10\) to victory over the threefold world. By its fresh shoots the \(\text{ushōka}>\), because of its longing to be touched by a maiden’s ankleted foot,\(^11\) red with the dye of new lac, seemed to have assumed that colour.\(^12\) The medlar-tree shone as if, through sprinkling\(^13\) with mouthfuls from amorous girls’ lotus lips completely\(^14\) filled with sweet wine, it had assumed its (the wine’s) colour\(^15\) in its own flowers. The \(\text{ushōka}>\)-cluster, dotted by multitudes of bees that had fallen within it, inflamed the hearts\(^16\) of travellers like the circlet of the half-extinguished pyre of the Mind-Born God. [138] Like a necklace of pearls and sapphires,\(^17\) the beauty of the spring-tide was radiant with rows of blossoming Arabian jasmines and goodly swarms of bees.

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\(^1\) Tel. ed. omits ‘of birds.’
\(^2\) Tel. ed., ‘displease.’
\(^3\) Tel. ed. and Srirangam text, ‘that is radiant with the \(<\text{indrāṇī}-\text{plant}>\) as Śakra is delightful to Indrāṇī.’
\(^4\) Tel. ed., ‘as one of great wisdom.’
\(^5\) Tel. ed., ‘who would not be transformed’
\(^6\) Tel. ed., ‘like the written series of the letters of a name,’ without attempt at paronomasia; similarly the Srirangam text.
\(^7\) Tel. ed., ‘flowers.’
\(^8\) Tel. ed. and Srirangam text, ‘in the hollow of the expanded Arabian jasmines.’
\(^9\) Tel. ed. omits ‘sweetly.’
\(^10\) Tel. ed. omits ‘march.’
\(^11\) Tel. ed., ‘a maiden’s foot charming with the tinkling of an exquisite anklet.’
\(^12\) Tel. ed., ‘that very colour.’
\(^13\) Tel. ed., ‘contact.’
\(^14\) Tel. ed. omits ‘completely.’
\(^15\) Tel. ed. and Srirangam text, ‘perfume.’
\(^16\) Tel. ed., ‘minds.’
\(^17\) Tel. ed. and Srirangam text, ‘like a necklace with pearls and sapphires.’
The flower of the iron-wood tree was lovely as the wheel of the God of Flowery Arrows for agitating the hearts of absentees. The trumpet-flower seemed to be the hook of the God of the Flowery Bow to catch the fish which are the hearts of the travellers.²

[139] 'The breeze of Malaya blew with odours of great sweetness from the perfumes commingled by being crushed by the braids on the sloping foreheads of Lāṭa damsels, eager for abundance of amorous play; bearing the fragrance of the perfume of saffron-dust on the urn-like bosoms of fair Karnāṭic beauties, versed in all amorous arts; making the sky re-echo with the sound of the very sweet humming of swarms of bees, collected because of the fragrances inherent in the splendour of the hair of beautiful, artfully expert damsels of Kuntala; skilful in gathering perfumes for marks on lovely cheeks of Kērala girls, tremulous with the passion of young adolescence; [140] cunning to touch the round buttocks of large-buttocked Mālavā ingenues, versed in all the four-and-sixty arts; cooled by abundant drops of perspiration from the burden of the firm and swelling breasts of Andhra dames, overcome by amorous exhaustion.'³

¹ Tel. ed., 'round whetstone'; Srirangam text, 'round whetstone for the arrows.'
² Cf. the quatrain of Bhartrhari (Böhtlingk, Indische Sprüche, 2 ed., No. 6437, St. Petersburg, 1870–1873) thus translated by Jackson (in Cosmopolitan Magazine, 26, 276):

'Angling in life's river,
Capit drops his line;
On the hook he fastens
Some fair maiden fine.

Men—those silly fishes—
Quick dart up above;
Out he pulls and fries them
In the fire of love.'

³ Tel. ed., 'perfume of flowers (Srirangam text, 'association of the perfume of mediae-flowers') in the massy braids of hair dishevelled on the sloping brows.'
⁴ Tel. ed. omits 'abundance.'
⁵ Tel. ed., 'masses of saffron-dust on the pairs of fair, urn-like bosoms.'
⁶ Tel. ed. omits 'very sweet.'
⁷ Srirangam text, 'swaying.'
⁸ Tel. ed. and Srirangam text, 'on account of the delightful fragrance inherent in the tresses of western beauties filled with love-longing.'
⁹ Tel. ed., 'lifted up by young adolescence.'
¹⁰ Tel. ed., 'fortunate.'
¹¹ Tel. ed., 'talkative Mālavā damsels.'
¹² Tel. ed., 'cool from.'
¹³ On the erotie characteristics of women from the several districts of India see Schmidt, Beiträge zur indischen Ersteh, pp. 315–338, Leipzig, 1902, and for the 'four-and-sixty arts' see ib., pp. 136–146.
'Meanwhile, being informed by Vāsavadattā’s maids of honour of her intention [not to wed], Śrūgāraśekhara brought together, for his daughter’s self-choice, an assembly of the kings that possess the entire earth. Then Vāsavadattā ascended a dais noisy with the loud murmur of swarms of bees drunken with the fragrance of the perfume of burning aloes; [141] that was whitened by the radiance of the lustre of most vehement laughter; that was thronged with a multitude of suitors skilled in many stories of ridicule of their rivals; [142] that was thronged with swarms of bees from the pleasure groves of the city, attracted by the fragrance of the burning incense; that made the air re-echo with delightful music as Arjuna’s battle made the air re-echo with Nandighśa.

And there stood princes: some conquered courtesans as Kalānkura had the adornments of his city conquered by the bird; [143] others were blind, swart, and without teachers as the Pāṇḍavas were associated with Keśa, Drāupadī, and their teachers; others had hopes of joy exceeding full blown as

1 Tel. ed. and Srirangam text, ‘his daughter’s intention.’
3 Tel. ed. and Srirangam text, ‘princes.’
4 Tel. ed. and Srirangam text, ‘the exquisitely hipped Vāsavadattā.’
5 Tel. ed., ‘whose atmosphere resounded.’
6 Tel. ed., ‘perfume of the smoke.’
7 Tel. ed., ‘perfumed by the fragrance of the abundance of most vehement laughter.’
8 Tel. ed. and Srirangam text, ‘fragrance of the burning perfume materials of bādellium and the like.’
9 Tel. ed. and Srirangam text add, ‘with gifts of parched grain as a monarch’s audience-hall has gifts of kings; beautified with a canopy as a hermit’s abode is beautified with sacrifices; adorned with flowers as Indra’s heaven is adorned with godas.’
10 Tel. ed. and Srirangam text, ‘there, for an instant, stood.’
11 Tel. ed. and Srirangam text, ‘some conquered courtesans as Kalānkura seized the adornments of the city.’ The bird in question is Garuḍa.
12 Tel. ed. and Srirangam text omit ‘of joy.’
13 Tel. ed. and Srirangam text omit ‘exceeding.’
autumn days have <cucumbers>\(^1\) exceeding\(^2\) full blown; others desired the <very beautiful girl> as men eager to repel a foe\(^3\) desire <their own army>; \([144]\) some listened to <Holi-songs> as fowlers listen for <birds>; some were intent on the pursuit of <(mere) appearance> as hunters are intent on the pursuit of <wild beasts>; some destroyed the doctrines of <conventionality> as adherents of the teachings of Jāmīnini destroy the doctrines of the <Buddhists>; some showed (only) the <returns of the year> as wagtails reveal <gain for astrologers>; some uttered <rather doleful cries> as the borders of Sumēru are <made of gold>; \([145]\) some were <dazzled at the sight of glorious folk> as pools of expanded\(^4\) white lotuses are <closed at the sight of the sun>; \([146]\) some trusted in the delusion\(^5\) produced by the sight of the <beauty of the universe> as Duryōdhana trusted in the delusion\(^6\) produced by the sight of <Krṣṇa>; some, though <haughty within themselves through the consciousness of their elephants>, had goodly <steeds>, for they were indeed <powerful in their knowledge of self-defence> and had goodly <arms>; some, though desiring to <seize the hands of their foes>, thought <to give life>, for indeed, desiring <to wed (Vāsavadvattā)>, they thought <of a thing not easy to do>; \([147]\) some, though <subdued>, were <stalwart>, for they were indeed <dejected> and <motionless>; some had their <peace> taken away on account of their ignorance of the mysteries of their <senses> as the Pāṇḍava princes had their <lands> taken away on account of their ignorance of the mysteries of the <dice>; some were <Guṇādhyas>, authors of <Bṛhatkathās>, for they were <rich in hunting-nets> (and) authors of <great stories>\(^6\); others were <winds> with <sweet breezes>, for <they went in crooked ways> (and) <bore perfumes>\(^7\);

\(^1\) Tel. ed. and Srirangam text, 'quarters of the sky.'
\(^2\) Tel. ed. and Srirangam text omit 'exceeding.'
\(^3\) Tel. ed. and Srirangam text, 'eager for attack.'
\(^4\) Tel. ed. and Srirangam text omit 'expanded.'
\(^5\) Tel. ed. and Srirangam text, 'marvels of the delusion.'
\(^6\) Tel. ed., 'some followed after great stories' as Guṇādhyas follow after <Bṛhat-
kathās>; similarly the Srirangam text.
\(^7\) Tel. ed. and Srirangam text, 'others bore perfumes as winds bear sweet breezes.'
some manifested hopes on account of crows as the troops of the Kurus manifested hopes on account of Drōpa; some were unable to bear the glory of heroes as white lotus groups are unable to bear the rays of the sun. And having regarded them one by one, the princess retired from the dais with loveless heart.

Then in a dream that very night she saw a youth adorned with an armlet as Vāli was adorned by Anāgada; with pearls about his neck as the koel has a sweet note; skilful in attracting the fair as the golden gazelle was skilful in attracting Rāma; rejoicing the ears of his elders by his nectarous words as Jayanta rejoiced Indra; to whom gave he not joy as Kṛṣṇa gave no joy to Kaṃsa? with swift-moving hands as a great cloud has glittering hail; the elemental root of the tree of beauty; the hill of ascent for the jewel of passion; the mountain of origin of streams of delightful stories; the spring-tide month of the mango of dexterity; the mirror of the face of nobility; [151] the elemental seed of the tendrils of knowledge; the chosen spouse of glory; the rival house to Lakṣmī and Sarasvati; the original abode of proficiency in virtue; the

—Tel. ed., 'some showed a knowledge of crows as the troops of the Kurus showed the teaching of Drōpa.'

—Tel. ed. and Srirangam text, 'and immediately.'

—Tel. ed. omits 'in a dream.' For instances in modern folk-tales of the heroine falling in love with the hero from a dream see Frere, Old Decam Days, 2 ed., p. 119, London, 1870; Temple, Legends of the Panjāb, 2. 278–279; 3. 370–371, Bombay, 1884–1900; Swynnerton, Indian Nights' Entertainment, pp. 248–251, London, 1892 (where, as in the Vatsavadātī, both the hero and the heroine dream of each other).

—Tel. ed. adds 'with great truthfulness and glory' as the ocean has great beasts and the (Vādava) fire; composed, as it were, of pure rivers—his hair the Mālinī; for it was garlanded; his nose the Trāgabhadrā, for it was aquiline and graceful; his lip the Śūpā, for it was cred; his voice the Narmadhī, for it gave pleasure; his arm the Gōḍā, for it gave the earth; and his name the Ganges, for it sustained the heavens.' So also the Srirangam text, except for the omission of 'with great truthfulness' and 'great beasts.'

—Tel. ed. and Srirangam text, 'love.'

—Tel. ed. and Srirangam text, 'for the multitude of jewels of all the qualities.'

—Tel. ed. and Srirangam text, 'streams of stories of delightful love.'

—Tel. ed., 'the mirror of beauty.'

—Tel. ed., 'Sarasvati.'

—Tel. ed., 'glory and Lakṣmī.'
treasury, as it were, of great loveliness; with a form seductive in the threefold world. And he is named Kandarpakētu, the son of a king named Cintāmaṇi. And even in sleep she heard his name and the like.

Straightway (she thought): "O Prajāpati! This I consider perfection in the creation of beauty! He has been formed by the Lote-Born God, who, with his mind eager to behold the loveliness of his own skill, took the atoms of beauty inherent in the threefold world! Otherwise, how is there possibly such perfect grace in him? In vain did Damayanti endure the hardship of dwelling in the forest for Nala's sake. Uselessly did Indumati, even though a queen, become enamoured of Aja. Fruitlessly Sakuntalā suffered the curse of Durvāsas for Duśmanta's sake. To no purpose Madanamañjarī loved Naravāhana-datta. In vain was Rambā, whose thighs surpassed the plantain, enamoured of Nalakūbara. Fruitlessly did Dhūmorṇā long for Yama among the thousands of Gandharvas, Gaṇas, and many gods who came to her self-choice."

Thus meditating in many ways, as if she had ascended the midst of the fire of separation, as if she were swallowed up by the flame of the Vāḍava fire, as if she were devoured by the awful fire of the flame of the Last Day, as if she had entered

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1 Tel. ed. and Srirangam text, "the treasury of the wealth of great loveliness."
2 Tel. ed. and Srirangam text, "delightful."
3 Tel. ed. and Srirangam text, "even in sleep she heard his name and the like, that he is Kandarpakētu, the son of a king named Cintāmaṇi."
4 Tel. ed. and Srirangam text, "formed by the Creator."
5 Tel. ed. and Srirangam text, "with his mind eager to behold his skill all at once."
6 Tel. ed., "beauty of the totality of the threefold world."
7 Tel. ed., "endure hardship in the forest."
8 See Rāghuvaṃśa, 6. 8.
9 This legend is apparently now lost.
10 See Rāmāyana 7. 26. Tel. ed., "who surpassed the plantain on the slopes of Mount Mēru by the massiness of her thighs."
11 Tel. ed. and Srirangam text, "among the hosts of gods." The allusion is apparently based on Rīg-Veda 10. 10.
12 Tel. ed. and Srirangam text add "vainly Ṛddhi found Kubēra among the Gandharvas and Yakṣas. Fruitlessly the mind of Pālomaman's daughter clave to the Lord of the Gods (Indra)."
13 Tel. ed. and Srirangam text, "flame of the fire of love."
14 Tel. ed. and Srirangam text, "as if seized by the fire of Spring, as if devoured by the awful flame of the southern breeze."
into the caverns of hell; thinking of Kandarpakētu as if he were carven on her heart, which was emptied of all its faculties, as if he were engraved there, inlaid, riveted, swallowed up, joined by strongest cement, entered into the frame of her bones, within her vitals, flecked with her marrow's pith, enveloped in her breath, placed in her inmost soul, liquefied in her sheltering blood, distributed through her flesh; as if mad, as if deaf, as if dumb, as if listless, as if abandoning all her faculties, as if swooning, as if blasted by a planet, as if surrounded by a series of the billows of the sea of youth, as if enveloped by the bonds of love, as if pierced by Kāma's flowery arrows, as if reeling from the venom of the thought of beauty, as if bereft of life by the winds of Malaya (she exclaimed): "Dear friend Anaṅgalēkhā, put thy lotus hand upon my heart! The pain of separation is hard to bear! Foolish Madanamaṇjarī, sprinkle sandal water! Simple Vasanta-sēnā, bind my heavy hair! Fickle Taraṅgavatī, scatter the screw-pines' pollen! Gauche Madanamālīni, fan me with bits of śāśivala! Trivial Citralēkhā, trace in a picture the thief of my thoughts! Noble Vilāsavatī, scatter an abundance of pearl-dust! Passionate Rāgalēkhā, cover my bosom with a quantity of lotus leaves! Dear Kāntimati, gently wipe away my tear-

1 Tel. ed. and Srirangam text, 'into the house of the hell of madness.'
2 Tel. ed., 'as if emptied of all her faculties; thinking of Kandarpakētu as if he were carven on her heart.'
3 Tel. ed., 'adamant.'
4 Tel. ed. and Srirangam text omit 'sheltering.'
5 Tel. ed. and Srirangam text add 'as if blind.'
6 Tel. ed. and Srirangam text, 'rolling billows.'
7 Tel. ed. and Srirangam text, 'from the poisonous fluid of the thought of love.'
8 Tel. ed. and Srirangam text, 'pierced.'
9 Tel. ed. and Srirangam text, 'sprinkle my limbs with sandal water!'
10 Tel. ed. and Srirangam text, 'scatter the screw-pines' pollen on my limbs!'
11 Tel. ed., 'with a bunch of śāśivala': Srirangam text, 'make a bracelet with a bunch of śāśivala!'
12 Tel. ed., 'Citrarēkhā.'
13 Tel. ed. and Srirangam text, 'on a tablet.'
14 Tel. ed. and Srirangam text, 'beautiful.'
15 Tel. ed. and Srirangam text add 'on my limbs.'
16 Tel. ed. and Srirangam text, 'most dear.'
17 Tel. ed. and Srirangam text, 'very gently.'
drops¹¹ "Come, good Sleep! Be kind to me! Alas! what is the use of my remaining faculties? Only too truly my other members were not made an eye by the Creator! Lord of the Flowery Weapons, this the supplication to thee: 'Attend thou upon a man of such a sort'²² "Breeze of Malaya, that teacheth to behold the woe³ of love, blow as thou wilt; my life is gone"⁴ Thus speaking in phrases manifold, she⁴ swooned, together with her friends.

'Straightway, having her life revived by the exertions of her servants, now⁶ upon the strand of the bank of a river⁶ of exceeding cool camphor water, now on the shore of a stream of most chill sandal-wood water, now in the shade of trees⁷ on the banks of pools covered with forests of lotuses,⁸ [160] now in plantain groves whose leaves were swayed by the wind, now on couches of flowers,⁹ now on beds of lotus-leaves,¹⁰ with her body burned by the fierce separation-fire of the collection of the rays of the twelve suns arisen at the time of the world's destruction, excessively emaciated, and, as it were, lifeless¹¹ (she cried): "His lotus mouth with its lote-like lower lip overspread with a smile white as the lustre of the tremulous waves of the milk-ocean agitated by mighty, trembling Mandara¹²! [161] His . pair of eyes enamoured of his <ears> as a company of Brāhmans is enamoured of <Holy Writ>! The beauty of his straight nose which is spread full¹³ far abroad, as if eager to breathe the innate perfume of his fragrant mouth! His row of teeth lovely as a digit of the

¹ Tel. ed. adds 'Yūthikā, jasmine-adorned, agitate the damp winds with a fan of bits of plantain'¹: Srirangam text, 'bits of reed.'
² Tel. ed. and Srirangam text, 'be thou obedient to one like me.'¹
³ Tel. ed. and Srirangam text, 'great joy.'
⁴ Tel. ed. and Srirangam text, 'Vāsavadattā.'
⁵ Tel. ed. and Srirangam text add 'led by her attendants.'
⁶ Tel. ed. and Srirangam text add 'on the bank of a river filled with.'
⁷ Tel. ed. and Srirangam text, 'sandal-wood trees.'
⁸ Tel. ed., 'with very red dākā-trees, lotuses, and adāmās;' similarly the Srirangam text.
⁹ Tel. ed. and Srirangam text, 'shoots of flowers.'
¹⁰ Tel. ed. and Srirangam text add 'now on rocks cooled by masses of camphor.'
¹¹ Tel. ed. adds 'devold of strength.'
¹² Tel. ed., 'very greatly agitated.'
¹³ Tel. ed. and Srirangam text omit 'full.'
moon freed from blemish and white as a mass of foamy milk
His beauty never seen before, surpassing Kāma
Those blessed places and people, the pure letters of his name, [162] and
the righteous things which have been adorned by him

'Over and over thinking thus, as if he were painted on the
quarters and sub-quarters (of the sky), as if he were engraved
on the cloud, as if he were reflected in her eye, she painted him
in a picture as if he had been seen before, and kept gazing here
and there. Then her confidante, named Tamālikā, having
regarded her together with her friends, was sent to observe the
feelings of Kandarpakētu; [163] and she came with me and is
standing right here beneath the tree.'

So speaking, he (the parrot) ceased. Then Makaranda, rising
joyfully, told Tamālikā of the affair; and she, courtesying,
presented an epistle to Makaranda. Then he read it himself:

[164] 'E'en when her eyes behold her lover true,
A maiden wavereth 'twixt hope and fear;
But when she only dreameth of his troth,
Ah, then, what fond assurance can she have?'

1 Tel. ed., 'white as the foam of delicate nectar from a collection of the digits';
Srirangam text, 'beautiful as a collection of the digits.'
2 Tel. ed., 'his beauty, surpassing Kāma in visible form!'
3 Tel. ed. and Srirangam text, 'those blessed places, those pure people, the lucky
letters of his name, the things adorned by him!'
4 Srirangam text omits 'sub-quarters.'
5 Tel. ed., 'she kept looking for him here and there as if he were painted on the sky,
reflected in her eye, or seen before in a picture'; similarly the Srirangam text.
6 Cf. Gray, 'Literary Studies on the Sanskrit Novel,' in WZKM. 18. 43–45, 48–49,
for paintings of beloved objects; and for instances of love letters and confidantes as love
messengers in modern Indian tales see Temple, Legends of the Panjáb, 1. 237; 2. 280–283,
295–297; 3. 372–375, Bombay, 1884–1900; Knowles, Folk-Tales of Kashmir, 2 ed.,
p. 68, London, 1893; Swynnerton, Romantic Tales from the Panjáb, p. 389, West-
also Cimmino, L'Uso delle didascalie nel dramma indiano, pp. 35–36, Naples, 1912.
7 Tel. ed. and Srirangam text, 'then Kandarpakētu, rising joyfully and calling Tamā-
likā, made known the state of affairs. She, courtesying, presented him an epistle.'
8 Tel. ed., 'then Makaranda, taking it, read it himself'; Srirangam text, 'then
Makaranda, taking and untying the epistle, read it himself.' For the confidant not
only reading the heroine's love letter to the hero, but also writing one to her for him,
see Swynnerton, Indian Nights' Entertainment, pp. 171, 253, London, 1892.
9 The literal translation of this stanza is given above, Introduction, p. 26.
Hearing this, Kandarpākētū, being above all joy \(^1\) as if plunged in the ocean of ambrosia, rising slowly \(^2\) with both his arms outstretched, embraced Tamālikā. Then, asking her \(^3\) the entire story of Vāsavadattā,—‘What does she do? What does she say? How is she’? and the like—Kandarpākētū set forth, having passed the night there, and likewise the day.\(^4\)

[165] Meanwhile even that Blessed One whose garland is rays had descended to the middle world as if to tell the \(^5\) story. Then into the water of the western sea sank the jewel of day, having the form of the disc in the crest of the cock of day; moving slowly, as if because of the grief brought upon multitudes \(^6\) of Brahmīny ducks; charming with clusters of the flowers of the coral-tree \(^7\); possessed of the loveliness of the frontal lobes of Indra’s elephant, splashed with red lead \(^8\); with a circlet like unto an earring of the jewel in the hood of the monstrous Vāsuki, undulating beneath the bond of the mass \(^9\) of tangled locks of Śiva, shaken by the impetuous motion of his revel dance; \[166\] delightful as a mass \(^10\) of succulent barley to a bulling cow at evening \(^11\); with the beauty of a ruddy \(^12\) jewelled earring of a courtesan of the west \(^13\); formed like the rounded shoulder of the buffalo of day, cloven by the sword of blackness \(^14\); [167] the Black Ascetic’s begging-bowl, as it were, filled with honey \(^15\); seeming to be the beauty of the clouds with clusters of unfading

\(^1\) Tel. ed. and Sīrāngam text, ‘deeming himself, as it were, above all joy.’
\(^2\) Tel. ed. and Sīrāngam text, ‘very slowly.’
\(^3\) Sīrāngam text, ‘and then, sitting with her, he asked her.’
\(^4\) Tel. ed. and Sīrāngam text, ‘Kandarpākētū, with her and his friend, set forth from that place, having passed the day exactly there.’
\(^5\) Tel. ed. and Sīrāngam text, ‘this.’
\(^6\) Tel. ed. and Sīrāngam text, ‘hearts.’
\(^7\) Tel. ed. and Sīrāngam text, ‘coral-tree of the western mount.’
\(^8\) Tel. ed. and Sīrāngam text, ‘coloured with a line of red lead.’
\(^9\) Tel. ed., ‘in the hood of monstrous undulating Vāsuki, bound in the diadem of the mass’; similarly the Sīrāngam text.
\(^10\) Sīrāngam text, ‘dish.’
\(^11\) Tel. ed., ‘delightful as a moist line of lac to a woman at evening.’
\(^12\) Tel. ed. omits ‘ruddy.’
\(^13\) Sīrāngam text, ‘earring of Varuṇa’s darling.’
\(^14\) Is there here a covert allusion to the victory of Kāli (Durgā) over the demon Mahiṣa?
\(^15\) Tel. ed. and Sīrāngam text, ‘the skull, filled with sweet honey, of the Celestial Ascetic.’
flowers; like unto a cluster\(^1\) from the \textit{nishoka}-tree of heaven; the golden mirror, so to say, of a wanton of the west\(^2\); with the aspect of a branch of a coral-tree shaken by the motion of the tossing waves.

And \(^3\) gradually, \([168]\) when the trees had their tops melodious with the soft notes of multitudes of sparrows, free from quarrels with each other\(^4\) and desirous of their nests after having rolled in the dust and flown up again; when the crows were eager for home; when the inner apartments\(^6\) gave forth the fragrance of the incense of aloes burning constantly; when the old men were angered at interruptions\(^6\) from the confused murmur of young folks eager to hear the poetic\(^7\) tales begun by the sages seated on the banks of the Taṭinī, adorned with millet-grass; when the children longed for slumber, soothed with very light hands by old women\(^8\) who told them stories\(^8\) with tongues tremulous in the lullaby; \([169]\) when the courtesans had assumed the insignia of passion; when the sages had entered upon their evening devotions, disgusted at hearing manifold obscene words\(^9\) from harlots possessed by their paramours\(^1\)\(^1\); when the forest regions had the surfaces of the very soft sites of cow-stalls occupied by herds of

\(^1\) Tel. ed. and Srirangam text, 'clusters of flowers.'
\(^2\) Tel. ed. adds 'going toward the west' and 'red' as Bhadra was addicted to brandy and was amorous'; abandoning its rays and cloudy as a foolish man abandons his wealth and is dejected; with red rays as a Buddhist mendicant has red garments; possessed of understanding as the sun was possessed of \textit{Samjñā}'; so also the Srirangam text, except 'mighty Bhadra' for 'Bhadra' and 'poor man' for 'foolish man.'
\(^3\) Tel. ed., 'then'; Srirangam text, 'and then.' This entire sentence is translated and compared with \textit{Haracarita}, Jammu ed., 1879, pp. 30, 35-36, 4 (tr. Cowell and Thomas, pp. 67-68, London, 1897), by Cartellieri, 'Subandhu and Bāna,' in \textit{WZKM.} 1. 118-124.
\(^4\) Tel. ed. omits 'with each other.'
\(^5\) Tel. ed., 'interstices in the lattices of the inner apartments.'
\(^6\) Tel. ed., 'filled with anger at the sound of'; Srirangam text, 'desirous of the cessation of the sound of.'
\(^7\) Tel. ed. and Srirangam text omit 'poetic.'
\(^8\) Tel. ed., 'when the children, longing for slumber, were attended by old women who were pleased at being patted by very light hands'; similarly the Srirangam text.
\(^9\) Tel. ed. and Srirangam text, 'many stories.'
\(^10\) Srirangam text, 'had their ears disgusted by hundreds of obscene words.'
\(^11\) Tel. ed., 'when fair women were disgusted . . .; when the sages had entered upon their evening devotions.'
antelopes slowly ruminating; when the thick woods had nests filled with multitudes of sleepy crows; [170] when the trees of the hermitages had families of monkeys without their monkey tricks; when the flocks of owls that dwelt in huts within the hollows of aged trees were eager to set out; when the lamplight flashed forth as if the tips of the rays of the sun had burst into a flame, going forth to affright the darkness; when He whose banner is a fish, who steals the mind of all the world, and who hath a resonant bow, was unceasingly raining a shower of arrows; [171] when the courtesans, lovely in their attire of passion's task and devoted to bawdy talk, were arranging their adornment; when women had their hips resonant with girdle-zones bound on by their attendants; [172] when the courtyards had people hurrying to go to the houses of many folk who were continuing their narration of interrupted tales; when the pleasure gardens were inhabited by the cocks; when the peacocks had ascended their perches; when the householders had performed the duties of eventide; when the swarms of bees were reposing

1 Tel. ed. and Srirangam text, 'clumps of village trees.'
2 Tel. ed. and Srirangam text, 'ravens awakening from sleep.'
3 Srirangam text, 'trees in the gardens.'
4 Tel. ed. and Srirangam text, 'were filled with.'
5 Tel. ed. adds 'when the trees in the garden had flocks of cranes devoid of their noisy cries.'
6 Tel. ed. omits 'forth.'
7 Tel. ed. and Srirangam text, 'branches.'
8 Kâma.
9 Tel. ed. and Srirangam text, 'all things living.'
10 Tel. ed. and Srirangam text omit 'unceasingly.'
11 Tel. ed., 'charming and lovely in passion's attire.'
12 Tel. ed., 'girdle-attendments.'
13 Tel. ed. and Srirangam text, 'houses of tellers of tales.'
15 Tel. ed. adds 'of the Kirâtha'; Srirangam text, 'of Kirâtha houses.'
16 Tel. ed. and Srirangam text add 'in crooked beds.'
in huts within the hollows of lotus-buds, narrow because the tips of their filaments were bent up and down in their contraction; —then, with the thought: 'By this path the lordly shining (sun) must go!' the lordly twilight was seen, as if with raiment of all manner of cloth; as if a continuous tessellated pavement of jewels made by Ocean; [173] as if containing the blood of the buffalo of day, cloven by blackness; as if a coral-creep of the great ocean of the sky; as if the red lotus of the pool of the heavens; as if the golden bridge of the progress of Kāma; as if the madder-hued, ruddy banner of the palace of the sky; with a yellow sky as at her self-choice Lakṣmī chose Him of the yellow robes; devoted to the stars and with a red atmosphere as a female (Buddhist) ascetic is devoted to Tārā and wears red garments.¹⁰

And straightway — while the courtesans seemed to be pupils of the twilight skilled in arrangements of pleasure-giving (musical) modes, for they were skilled in amorous tricks of night; [174] while the sky seemed to be a street of shops devoid of them that hold the balance, for it was devoid of the sustainers of Libra; while the lilies had the folds of their buds tightly closed; while bees wandered here and there over

¹ Tel. ed., 'bent high up.'  
² Srirangam text, 'instantaneous contraction.'  
³ Tel. ed., 'with raiment of cloth on every side'; similarly the Srirangam text.  
⁴ Tel. ed. and Srirangam text, 'made by Ocean for the sun.'  
⁵ Tel. ed. and Srirangam text, 'cloven by the sword of blackness.' Is there here a covert allusion to the victory of Kāli (Durgā) over the demon Mahiṣa?  
⁶ Tel. ed. and Srirangam text, 'creeper of the western ocean.'  
⁷ Tel. ed. and Srirangam text, 'golden banner.'  
⁸ Tel. ed. and Srirangam text, 'chariot.'  
⁹ Vīṇ.  
¹⁰ Tel. ed. adds 'reddened with buds as a courtesan is addicted to paramours; with diver-red clouds as a beautiful woman has cher breasts copper-coloured with saffron; with reddish stars as an ichneumon has reddish eyes'; so also the Srirangam text, except 'fair faced dame' for 'courtesan.'  
¹¹ Tel. ed. and Srirangam text, 'then straightway.'  
¹² Srirangam text omits 'pupils.'  
¹³ Tel. ed., 'when the courtesans were skilled, as it were, in nightly amours; when the flashing lamplights seemed to be pupils of the twilight; with no attempt at paronomasia.'  
¹⁴ The moon, etc., according to Śivarāma.  
¹⁵ Tel. ed. omits 'tightly.'  
¹⁶ Tel. ed. and Srirangam text, 'swarms of bees.'
the lotus-pool as representatives of the darkness\(^1\); [175] while the lotuses, love-lorn through separation from the sun, seemed to wall under the semblance of the cries\(^2\) of distressed female ospreys\(^3\); while the early evening seemed an astrologer pointing out the houses, for it revealed the constellations—there spread darkness like the blackness of the column\(^4\) of Śiva’s throat; [176] with most goodly (stars) as the army of the demons had the most goodly (Tāraka)\(^5\); increasing the outcry of the (owls) as the combat of the Bhāratas increased the outcry of (Uśūka)\(^6\); dulling the glory of the (crows) as the prowess of Dhṛṣṭadyumna dulled the glory of (Drōṇa); with (owls) moving about as Indra’s pleasure garden had (Indra) moving about; (hiding all the quarters of the sky) as fire\(^7\) consumes all its fuel; [177] resting its belly, as it were, on the mountain slopes with their very close fragments of stone\(^8\); with its eye, so to say, on peaks that were red with lustre\(^9\) from the light of the eyes of sleeping lions\(^10\); seeming to have life through the fire-flies; apparently increased by the columns of smoke from oblations; made dense, as it were, by masses of aloes-wood smoke\(^11\) in adorning the heavy tresses of amorous girls; [178] seeming to be illumined by spray from the stream of ichor from\(^12\) elephants’ temples blackened by swarms of bees clustering right closely together\(^13\); heaped, if one might say so, in the shadows of clumps\(^14\) of dense tamāla-trees; apparently

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\(^1\) Tel. ed. and Srirangam text, ‘repelled by the darkness.’

\(^2\) Srirangam text, ‘notes.’

\(^3\) Tel. ed. and Srirangam text add ‘while the lotuses, standing in water coloured by the reflected hue of twilight, seemed filled with fire through the pain of their hearts at the destruction of their spouses.’

\(^4\) Tel. ed. and Srirangam text omit ‘column.’

\(^5\) Tel. ed. and Srirangam text, ‘revealing the (stars) as the army of the demon revealed (Tāraka).’


\(^7\) Tel. ed. and Srirangam text, ‘the flame of fire.’

\(^8\) Tel. ed., ‘rough with their very close stones.’

\(^9\) Tel. ed. and Srirangam text, ‘splendour of the lustre.’

\(^10\) Tel. ed. and Srirangam text, ‘lions awakened from sleep.’

\(^11\) Tel. ed. omits ‘aloes-wood’ and ‘heavy’; Srirangam text omits ‘aloes-wood.’

\(^12\) Srirangam text, ‘dripping ichor fallen from.’

\(^13\) Tel. ed., ‘seeming to be illumined by very thick swarms of black bees; blackened, as it were, by the spray of dripping ichor fallen from elephants’ temples.’

\(^14\) Tel. ed. and Srirangam text, ‘forest clusters.’
lurking in the hoods of serpents, swart as lampblack; the mantle, as it were, of a woman who keeps an assignation by night; the remedy, if it might so be termed, for the gray hair of an aged courteasan\(^1\); the offspring of life, one might say; the friend, as it were, of the iron age; [179] the comrade, in all seeming, of a rogue’s heart\(^2\); concealing] manifest objects as Buddhist doctrines [deny] manifest objects. It was darkness which seemed to delight in the enchanting round lobes of absolutely must elephants\(^3\); which apparently yielded fruit in forests of clusters of wide-spreading \(\text{tama}\text{\=la}\)-trees with exceedingly close and numerous leaves\(^4\); which trembled, as it were, in the masses of very\(^5\) heavy tresses of dearest sweethearts; which apparently was mingled with rays of sapphire gems\(^6\); [180] which was like the exceeding dense blackness in pits, on river-banks, and in forests\(^7\); which was proud, it would seem, of swarms of bees, manifestly cunning, huge, and evidently strong, drunkenly dancing on the boughs of the \(\text{conesi}\)-bark trees\(^8\); gleaming with the hoods of serpents, destructive\(^9\) with very thick venom; broken\(^10\) with menacing flashes from the teeth of tuskers, mad with their burden of ichor.\(^11\)

[181] And at the time of the rising of the moon with its blackness of night, bowing low, as it were, with folded hands under the

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\(^1\) Tel. ed. and Srirangam text, ‘courageans.’
\(^2\) Tel. ed., ‘rogues’ hearts.’
\(^3\) Tel. ed., ‘in the lobes of must elephants’; Srirangam text, ‘in the enchanting lobes of herds of must elephants.’
\(^4\) Tel. ed., ‘in swarms of bees, manifestly cunning, huge, and evidently strong, hidden in the calyces of great expanded flowers on the boughs of many trees in the forests of clusters of wide-spreading \(\text{tama}\text{\=la}\)-trees with exceedingly close and numerous leaves.’
\(^5\) Tel. ed. omits ‘very’ and ‘dearest’; Srirangam text omits ‘very.’
\(^6\) Tel. ed. and Srirangam text omit ‘gema.’
\(^7\) Tel. ed. and Srirangam text omit ‘forests.’
\(^8\) Tel. ed. omits this description; Srirangam text, ‘swarms of bees, manifestly cunning, huge, and strong, with their feet hidden in the calyces of great expanded flowers on the boughs of many trees.’
\(^9\) Srirangam text, ‘destructive to elephants.’
\(^10\) Tel. ed., ‘utterly broken.’
\(^11\) Tel. ed., ‘burden of ichor; with the crone of earth folded up as the commencement of sunrise has (three lotuses) folded up; concealing every fissure as the high estate of the, wicked conceals all characters; bowing, as it were, with folded hands under the guise of closing blue lotuses to the night which had come’; similarly the Srirangam text.
guise of closing blue lotuses, immediately the stars shone forth, scattered like drops of the stream of water of Jahnu’s daughter wandering in the winding hollows of the mass of matted locks of Śiva, shaken by the fury of his twilight dance; showers of drops, one might say, shed from the trunks of the herd of terrible must world-elephants bowed with the burden of bearing the earth, hard to sustain; [182] masses of foam, as it were, poured out by the steeds of day, weary of wandering in the far distant sky; giving rise to the suspicion that they might be a grove of white lotuses in the great ocean of the heavens; like ciphers because of the nullity of metempsychosis, scattered in the sky as if on the ink-black skin rug of the Creator who reckoneth the sum total with a bit of the moon for chalk; parched grain, it would seem, sown by the hand of Rati, (the wife) of Him whose banner is a dolphin, and who setteth forth to conquer the threefold world; [183] like globules on the pearly arrows of Him of the flowery bow; masses of foam, as it were, in the ocean of the sky; handfuls of cosmetic, so to say, prepared by Rati in the courts of heaven; multitudes of pearls, one might fancy, in the necklace of the Lakṣmī of the heavens; fragments of the bones of Kāma, in all seeming, scattered by the wind’s impulse from the circle of the pyre of the moon; [184] like the semblance of

1 Tel. ed. and Srirangam text, ‘then immediately.’
2 Tel. ed. and Srirangam text, ‘wandering in her devious roamings in.’
3 Tel. ed. and Srirangam text, ‘wide-spread showers.’
4 Tel. ed., ‘cheeks.’
5 Tel. ed. and Srirangam text omit ‘must.’
6 Tel. ed. and Srirangam text, ‘bowed with bearing.’
7 Tel. ed. and Srirangam text, ‘hard to bear.’
8 Tel. ed. and Srirangam text, ‘the mouths of the steeds.’
9 Tel. ed. and Srirangam text, ‘broad masses of foam on the edges of the cavities of’
10 Tel. ed. and Srirangam text, ‘mass of white lotuses.’
12 Kāma.
13 Tel. ed. and Srirangam text, ‘painted.’
14 Tel. ed. and Srirangam text, ‘in desire of conquest over.’
15 Tel. ed. and Srirangam text, ‘scattered globules.’
16 Tel. ed., ‘wide-spread masses.’
17 Tel. ed., ‘in the delimitation of.’
18 Tel. ed., ‘torn-off multitudes of pearls’; Srirangam text, ‘old multitudes of pearls.’
19 Tel. ed. and Srirangam text, ‘entrance.’
20 Tel. ed., ‘from the circle of the pyre of Kāma, burnt by the Destroyer’s (Śiva’s) fire’; similarly the Srirangam text.
 parched grain\(^1\) roasted in the pan\(^2\) of the vast surface\(^3\) of the sky, that was excessively heated by the evening breeze and smoky with the smoke\(^4\) of rising dusk.

With them the sky shone as if turned to a leper.\(^5\) Exceedingly distressed\(^6\) was the pair of cakravākas, filled with a series of \(\langle\text{deep}\,^7\rangle\) sighs\(\rangle\) and skilled in the joining of \(\langle\text{bills in delightful contact}\rangle\) as the diction of a good poet\(^8\) is filled with a series of \(\langle\text{long}\,^9\rangle\) chapters\(\rangle\) and skilled in the joining of \(\langle\text{delightful paronomasias and vāktra metres}\rangle\).\(^{10}\) [185] Separated was the pair of Brahmyiny ducks, whose feet were variegated by swarms of bees delighted and intoxicated by the honey-drops that adhered from their course through the clusters\(^{11}\) of lotuses, and who were parted by the incarnate curse\(^{12}\) of darkness as if by the noose\(^{13}\) of Death. [186] The pair of Brahmyiny ducks was parted like the heart of a lotus, distressed by separation from the sun. A swarm of bees was seen moving beside a lotus as if they were the messengers of the husband moon about to come. Under the guise of stars\(^{14}\) the quarters of the sky made lamentation with great drops of tears,\(^{15}\) as if in grief for the departed Lord of Day.\(^{16}\) Under the guise of its series of new filaments the lotus, burned within the heart of its bud like a fire of chaff\(^{17}\) at separation from its shining love.

\(^1\) Tel. ed. and Srirangam text, 'parched grain bursted.'
\(^2\) Tel. ed., 'kitchen.'
\(^3\) Srirangam text omits 'vast surface.'
\(^4\) Tel. ed. omits 'with the smoke.'
\(^5\) According to a reading recorded by Śivarāma, 'with them the sky shone as if spotted.'
\(^6\) Srirangam text, 'then exceedingly distressed.'
\(^7\) Tel. ed., 'very deep.'
\(^8\) Tel. ed., 'good poetry.'
\(^9\) Tel. ed., 'very long.'
\(^11\) Tel. ed. and Srirangam text omit 'clusters.'
\(^12\) Tel. ed. and Srirangam text, 'being parted as if by the curse.'
\(^13\) Yama, the god of death, is believed to draw the souls of the dying from their bodies by means of a noose or cord.
\(^14\) Tel. ed., 'under the guise of drops of water from the eyes of the stars'; similar to the Srirangam text.
\(^15\) Tel. ed. and Srirangam text omit 'with great drops of tears.'
\(^16\) Tel. ed. and Srirangam text, 'the departed beloved of the Lord of Day.'
\(^17\) Tel. ed. and Srirangam text, 'the chaff fire of the flame of grief burned in the heart of the lotus.'
[187] Forthwith\textsuperscript{1} black darkness spread like a mass of collyrium from the forest of the sky, reduced to ashes by the rays\textsuperscript{2} of the sun; blotting out the heavens and the sky as the words of revelation blot out the doctrines of the Digambara Jains\textsuperscript{3}; a molten rājapatta gem,\textsuperscript{4} as it were; and as the surge of the ocean.\textsuperscript{5} And\textsuperscript{6} straightway the Lord of Night ascended with the ruddy disc of his arising; the ball\textsuperscript{7} of the princess Night; the\textsuperscript{8} golden mirror of Kāma; like to a cluster of young red coral-flowers on the eastern mount; round as drops of saffron on the foreheads of eastern damsels;\textsuperscript{9} [188] like a golden earring of the beautiful sky; a mass of henna, as it were, dropped from the hands of tiringmaids of celestial brides; a golden jar, it would seem, in the stucco of the heavens; a golden\textsuperscript{10} dish in motion, it might be termed, for the progress of the God of the Dolphin Banner, setting forth for the conquest\textsuperscript{11} of the threefold world; stealing the beauty of the top of Kāma's golden quiver; possessed of the colour of the China roses that grow on the topmost peak of the eastern mount; a dish, as it were, filled with a ball of pellucid saffron belonging to a wanton of the night; [189] even as a single\textsuperscript{12} jar-like breast, tawny with saffron, of a fair dame of the east; (occupied by a gazelle) as the milk ocean\textsuperscript{13} is ruled by Viṣṇu;
with distinctive marks as Rāma was attended by Lākṣmāṇa; the lord of the stars as Sugrīva was the lord of Tārā; with a red disc as a good monarch has a devoted circle (of attendants).

Then the glow brought close to night went to destruction as if entered into the heart of a loving woman; as if drunk by the cups of the eyes of female chickores; [190] as if licked up by masses of red lotuses.

Straightway the Lord of Planets ascended like a cake of butter exhibited by the neatest Night; a mirror, it would seem, bearing the beautiful face of Him whose banner is of flowers; the white umbrella, as it were, of Him whose banner is a dolphin; the round ivory hilt, it might be termed, of the great sword of night; the white chowry, one would fancy, of the mighty King of Passion; [191] like to the sandy shore of a Yamunā of the night; the crystal linga, so to speak, of the Great Ascetic of the heavens; the egg of a black serpent, in all seeming; a shell, as it were of the great celestial sea. a monument, one might call it, to rām whose banner is a dolphin and who was consumed by the Foe of Love; like to the circle of the pyre, marked with charcoal in dark spots, of Him who was born of fancy; apparently a white lotus of the Ganges coursing in the heavens; a mass of

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1 See Mahābhārata, 3. 276.
2 Tel. ed. and Srirangam text, 'with reddened stars as the Lord of the Monkeys had Tārā's love; dear to Rāhul (the fourth lunar mansion) as a bull is dear to the cow.'
3 Tel. ed., 'with a red disc and accompanied by soft rays as a good monarch has a devoted circle (of attendants) and is accompanied by light rays'; similarly the Srirangam text.
4 Tel. ed. and Srirangam text omit 'then.'
5 Tel. ed. and Srirangam text, 'pairs of eyes.' According to the conventions of Sanskrit literature, the eyes of the chickore (Cacabas chukor, Gray) become red at the sight of poison. It is also supposed to live only on moonbeams (see below, p. 108).
6 Tel. ed. and Srirangam text, 'female cakravīkār.'
7 Tel. ed. and Srirangam text, 'the blessed Lord of Stars, with his radiance destroyed.'
8 Tel. ed. and Srirangam text, 'fresh butter.'
9 Tel. ed., 'bearing the reflexion of a gazelle.'
10 Tel. ed. and Srirangam text, 'new shore.'
11 Srirangam text adds 'the crystalline water-pot, so to say, of the Ascetic of the sky.'
12 Tel. ed., 'a monument, one might call it, marked with charcoal in dark spots, to Him who was born of fancy and was burnt by the fire from Śiva's eye.'
foam, as it were, of the mighty ocean of the sky; a quicksilver ball, one might imagine, of the dark metallurgist; a silver jar, so to say, spangled with shoots of millet-grass; [192] lovely as the wheel of Kāma’s chariot; the dove, it might be termed, of the palace of the heavens; even as the beauteous crest-jewel of the eastern mount; like unto Āirāvata’s frontal lobe when deprived of its minium; resembling a fragment of the head of an old and broken-horned cow belonging to the field of heaven with its white wheat of stars; a silver vessel, as it were, yellowish with balls of sandalwood, fallen from the hands of a divine maiden. [193] And it was the white lotus of the bees of the eyes; like to the sandbank bed of the geese of the mind; the crystalline fan of the fires of separation; the round white whetstone of Kāma’s arrows.

[194–195] Meanwhile there were equivocal and jealous conversations, full of innuendoes and broken with emotion (delivered by the lips) of female messengers sent to sweethearts by hosts of women anxious for a rendezvous. [196] As for example: ‘Beware of evil women’s wiles, beloved! Thou dost not truly know thyself! [Beware, destroyer of bliss! Truly thou knowest not that thou art made a wretched woman]’; [197–198] ‘Thou art a lover, (even though) not one among them that draw and kiss (women and) make (them) run! [Thou utter rascal!] Thou art

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3 Tel. ed., ‘the celestial metallurgist.’
4 Tel. ed. and Srirangam text add ‘for the anointing of the Mind-Born God (Kāma).’
5 Tel. ed. and Srirangam text, ‘the white wheel, as it were, of Kāma’s chariot.’
6 Tel. ed. and Srirangam text, interchanging this adjective with the one preceding, ‘even as the crest-jewel of the serpent-king of the eastern mount.’
7 Tel. ed., ‘laved in the river of heaven’; similarly the Srirangam text.
8 Tel. ed. and Srirangam text, ‘fan.’
9 Tel. ed. and Srirangam text, ‘the eyes of the world’
10 Tel. ed. and Srirangam text omit ‘like to.’
11 Tel. ed. and Srirangam text, ‘flamingoes.’
12 Tel. ed. and Srirangam text omit ‘jealous.’
13 Tel. ed., ‘displacements (of words).’
14 The passage following is certainly the most difficult in the entire Vasanadattā, and only the most probable of the many interpretations suggested by Śivarāma and Krishnamachariar have been adopted. The renderings here given do not attempt, therefore, to exhaust all the possibilities. The reworded translation is placed in brackets.
15 Ironical.
hard as a rock! Thou art magnetite, (even though) not one among loadstones, touchstones, (and) magnets!"; [199] "Thou art like a rower, devoted to other than the functions of his duty, drawing his sword in vain! [Thou that hast the reward of duty! Thou art devoted to another (woman) and gifted with excessive speech to no purpose!""); "Distressedly, as it were, thou thinkest in thy mind of one hard to win! [Good friend, thou thinkest of one hard to win as if she were thine own wife!"]' [200] 'He goeth in the ways of truth who standeth filled with delight at the swords of his foes! [He is insipid in his ways who standeth without initiative before his co-wives!']; [201] 'He is a hero indeed who brings from the conflict the elephants of the foe! [He is filled with delight who brings the wife of a rival to old age through (amorous) struggle!']; [202] 'Holding a massy, broad sword, and suddenly assailing the foe, he obtains great glory through the conflict! [Holding the thighs, hands, and hair (of his beloved), he obtains an excellent position with his body, uniting at the supreme moment!']; [203] 'Set free from passion, thou art beautiful indeed, and friendly to mankind! [Thou passionate man, bereft of lordship! Thou art assuredly not lovely, and art deserted!']'; [204] 'Thou adornment of the earth! Bold (is she), white like the autumn clouds, with a clear sense of her own greatness, able to ward off the jealousy of revellers, with firmness and timidity in her mind, and world-wide truth in her speech! [Thou wise one, thou utter destruction of the earth, not white like the autumn clouds, untransparent, selfish, jealous as a reveller! "Patient (am I), loving to think of the adornment of the world, (but) in his mind is cowardice, and world-wide falsehood in his speech"]'; [205–207] 'She, the receptacle of bliss, surpassing

1 Ironical. 2 Tel. ed. and Srirangam text, 'a woman.'
3 The wife of another. 4 Tel. ed. and Srirangam text, 'he whose thoughts are on the ways of truth (or, on insipid ways) standeth.'
5 Tel. ed., 'with her boldness vanished.' 6 Tel. ed. and Srirangam text, 'able to defend the magnitude of her own evident thoughts of greatness.'
7 The supposed address of the woman in love
Lakṣmī with her gentle smile,¹ (though herself) unsurpassed; yielding unto thee; with her heart spotless as a mirror; transcending the tendrils with her lotus hand; with coquetry in her sportful fingers²; peering perturbedly³ through the interstices of the bars of her windows;—she suffereth distress at eventide,⁴ being lonely without thee, her ram: for, O lord of life! who here depend not for life upon some happy man⁵? [Thou lord of violence! She, the receptacle of bliss, surpassing Lakṣmī with her gentle smile,¹ (though herself) unsurpassed; yielding unto thee; with her heart spotless as a mirror; transcending the tendrils with her lotus hand; with coquetry in her sportful fingers²; peering perturbedly³ through the interstices of the bars of her windows;—she laugheth not, (but) suffereth distress at eventide,⁴ being lonely without thee, her ram: for, O destroyer of life! who here depend not for life upon some happy man⁵?]⁶; [208] ᾨ. Let other women be! I suffer slavery before thee! Therefore be there love because of love! [Thou that art cast off by other (women)! Thou speechless one! Thou slave (even) in the presence of the base! I go to her! Therefore let hatred arise from love!]⁷; [209] ᾨ. Straightway thou art mightily beloved; why dost thou not perform the lovely rites of love, especially since death standeth immediately near⁸? [Thou art straightway utterly devoid of love, why dost thou not perform the lovely rites of love, especially since death standeth immediately near⁹?]⁹; [210] ᾨ. Thou purifier of them that have the minds of false lovers! Thou glorious one! By love is she to be won, great and noble,⁹ with large eyes, with sidelong glances; then her attendants will show

¹ Tel. ed. and Srirangam text, 'she by whom the lotus-dwelling Lakṣmī is surpassed with smiling laughter.'
² Tel. ed. and Srirangam text, 'her fingers sportful, as it were, with coquetry.'
³ Tel. ed. omits 'perturbedly.'
⁴ Tel. ed. and Srirangam text, 'she suffereth distress (even) without (an ascetic's) curse, having her destruction prevented by her folk.'
⁵ Tel. ed. and Srirangam text, 'on what happy man doth she not depend'¹
⁶ The messenger.
⁷ Tel. ed. and Srirangam text, 'since stern death is immediately near.'
⁸ Tel. ed. and Srirangam text, 'this unparalleled maid.'
⁹ Tel. ed. and Srirangam text, 'accompanied by Lakṣmī.'
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their slavery! [Thou false lover! Thou effacer of thoughts! Thou inglorious one! Alas, sir! By love is she 1 to be won, great and noble, 2 with large eyes, with sidelong glances; then her attendants will show their slavery!] 3; 'By thee, who art like to a lotus, the fabulous riches of thy foes and the faces of their women are blackened! [By thee the faces of women like unto Lakṣmī are blackened, not the lotus faces of thy foes!] 4; [211]

'Having inspired confidence of all, attended by Lakṣmī, departing from the rules (of decorum), having obtained one to be obtained, 3 waver ing an instant, 4 slow for modesty, with love violently born through pain among the flowers of Him whose shafts are flowers, 5 she fainteth limblessly, Limbless God 6 (saying): "Bliss thou bringest me, thou that art devoted to songs of many measures"! [Having inspired confidence of all, attended by Lakṣmī, (but) with her youth departed, obtained in a way she should not be obtained, 3 waver ing an instant, 4 slow for modesty, with love violently born through pain among the flowers of Him whose shafts are flowers, 5 she fainteth limblessly, Limbless God 6 (saying): "Woe thou bringest me, thou that art devoted to songs of many measures"!] 7; [212–213] "What woman was (ever) abandoned by thee that bearest love's burden, with thy beautiful lips, with thy sectarial mark characterised by a streak of dust, 7 with thy moon-like face, (when once she had) clung to thy heart 8 with her soft-formed hand, with her breast, holding the water of drops of sweat, moving on thy broad bosom, being overcome by thy unblemished lustre? [What woman was (ever) released by thee,

1 Tel. ed. and Srirangam text, 'this unparalleled maid.'
2 Tel. ed. and Srirangam text, 'accompanied by Lakṣmī.'
3 Tel. ed. and Srirangam text, 'having obtained to-day a covenant of all the world for some time, she, attended by Lakṣmī [having inspired an agreement of all, a woman who should not be obtained hath been obtained for some time].' 4 Tel. ed., 'just for an instant.'
5 Kāma.
6 Tel. ed. and Srirangam text omit 'limblessly, Limbless God.' The 'Limbless God' is Kāma.
7 Tel. ed. and Srirangam text, 'characterised by Kāma [characterised by lovelessness].'
8 Srirangam text, 'what woman with beautiful lips that bear love's burden, with a sectarial mark characterised by Kāma, (and) with a lotus face hath clung to thy heart [what woman with hideous lips that bear love's burden, characterised by lovelessness, devoid of auspicious signs, and with a moon-like face (]) hath clung to thy heart].'
with thy hideous lips, vile for love's burden, marked with streaks of dust, devoid of auspicious signs, with thy moon-like face,\(^1\) (when once she had) clung to thy heart\(^2\) with her soft-formed hand, with her breast, holding the water of drops of sweat, moving on thy broad bosom, being won by gold unalloyed?\(^7\); [214] \(\text{What gentle-eyed woman who fervently delights... thee, that art not inflamed with passion, (but art) the essence of love, delightsome, (and) a most excellent lover, desireth another that is no lover, with her breast a ravishing opponent, charming with an eye that steals the light of the gazelle's eye? [Cruel with passion! Red-eyed with lust! Alas, an unlovely dame with hostile breast, gaining (thee) with an angry eye that steals the light of sight, desireth thee, the essence of lovelessness, hot, pitiless, absolutely no lover, (and) bound for utmost woe!].}'

Straightway the world rejoiced as if it had entered\(^6\) the ocean of milk, as if it had entered a house of crystal; as if it enjoyed the blessedness of habitation in the White Islands.\(^7\) [215] And\(^8\) in due course Kandarpakētu, accompanied by Tamālikā and Makaranda, went to the city of Vāsavadattā's father,\(^9\) while, like the sighing of the night, most gently blew the evening breeze\(^10\) with far horizons tuneful with the murmur of swarms of bees intoxicated and delighted by many drops\(^11\) of nectar in calyces of forests of white lotuses with unfolded petals of their buds; with its coming greeted by amorous chickores sluggish from copious draughts of moonbeams; bewitching because of beads of perspiration on the fair brides of the Pulinda king, wearied with the exhaustion\(^12\) of excessive love.

\(^1\) Ironical.
\(^2\) See note 8, p. 107.
\(^3\) Tel. ed. and Srirangam text, ‘and with an eye that steals.’
\(^4\) Tel. ed. and Srirangam text, ‘and with an angry eye that steals.’
\(^5\) Tel. ed., ‘lustful.’
\(^6\) Tel. ed. and Srirangam text, ‘plunged into.’
\(^7\) Tel. ed. and Srirangam text, ‘as if it had settled in the White Islands.’ On the White Islands see Hopkins, The Great Epic of India, p. 116, New York, 1907.
\(^8\) Tel. ed. and Srirangam text, ‘and then.’
\(^9\) Tel. ed. and Srirangam text, ‘to the city of Vāsavadattā.’
\(^10\) Srirangam text adds ‘removing the heat.’
\(^11\) Tel. ed. and Srirangam text, ‘swarms of bees delighted with intoxication from the flavour of the abundant dripping of many drops.’
\(^12\) Tel. ed. omits ‘exhaustion.’
[216] Then he, whose power was that of Śiva's joy, saw the mansion of Vāsavadattā surrounded by an encircling wall; with its cloud-touching crest built in a quarter of the capital; white with stucco; with bits of gold, pearls, emeralds, and rubies inserted one after the other like a host of deities staying to see Vāsavadattā; [217] adorned with banners that seemed to mock the beauty of the ocean of the sky as if with clusters of the flowers of the cloud-tree disporting in the wind; adorned with very numerous streams flowing through courts with slabs of golden stone, (these streams) bearing the savour of water perfumed with camphor, saffron, cardamom, and cloves, and with palace doves sleeping comfortably perched on slabs of crystal from shores unknown; [218] with waters full of the blossoms of the trees near the crumbling banks; with seats bedewed by masses of spray moving at the striking of the firm buttocks of wanton damsels incessantly plunging and emerging; with flamin-goes whose noise would imply that they had settled near the sand bank formed by the stream of camphor; [219] revealing the Brahminy ducks' sudden dread of darkness because of the groves of expanded blue lotuses; (containing goodly waters) as young women have goodly breasts; bathing the dips of the

1 Tel. ed. and Srirangam text, 'then, having entered.' Cartellieri, 'Subandhu and Bāga' in WZKM. i. 132, compares with this Candrāpiḍā's first meeting with Kādambari (Kādambari, pp. 182 sqq., Bombay ed., 1890 (tr. Ridding, pp. 143 sqq., London, 1896)).
2 Tel. ed. omits down to 'adorned with banners.'
3 Srirangam text, 'seeming to have gold.'
4 Tel. ed., 'the mansion of Vāsavadattā.'
5 Tel. ed. and Srirangam text, 'city.'
6 Tel. ed. omits 'very numerous'; Srirangam text, 'numerous.'
7 Tel. ed. and Srirangam text, 'bearing the perfume of.'
8 Tel. ed., 'white doves of the palace born and sleeping'; Srirangam text, 'curious white doves of the palace sleeping.'
9 Tel. ed. and Srirangam text, 'slabs of crystal near the banks.'
10 Tel. ed. and Srirangam text, 'trees on the crumbling banks.'
11 Tel. ed. and Srirangam text, 'seats on the banks.'
12 Tel. ed. and Srirangam text, 'upheaved by striking against.'
13 Tel. ed. and Srirangam text omit 'wanton.'
14 Tel. ed. and Srirangam text, 'that they had perched on the sand bank of the stream of camphor.'
15 Tel. ed., 'revealing the terror of ducks and caṅkunāhas at the darkness because of the expanded blue lotuses.'
pitchers in water) as the battle arts of Sugrīva bathed (Kumbhakarṇa in blood); sprinkled with dust from the feet of fair women as the shores of the sea are variegated with the colours of beautiful trees; [220] (causing contempt for canals) as the disposition of new monarchs (causes dishonour to the honourable); adorned with palaces that seemed to bear aloft, under the guise of the strings of pearls placed on their pinnacles, a host of stars come in curiosity to behold the damsels of the city; [221] made brilliant with flocks of peacocks lurking in the vicinity; presenting the semblance of crystal pitchers; on one side showing the rising of untimely clouds by masses of the smoke of aloes burning constantly; on the other side having peacocks dancing joyously, called by the exceeding deep roll of drums; with the descent of the eyes of the world as the even-tide has the setting sun; with charming women, filled with love-longing, as Janaka’s place of sacrifice had (Rāma longing for his wife); [222] (delighting in love’s union) as multitudes of mankind honour divinity; the repository, as it were, of delightsomeness; the home, so to say, of love; the palace, it might be termed, of wanton sport; [223] the place of assembly, it would seem, of loveliness.

Kandarpakētu, as well as Makaranda, was astonished at hearing the chatter of the maidens, tender in their affection

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1 Tel. ed., 'battle deeds'; Srirangam text, 'tendency toward battle'; cf. Rāmāyaṇa, 6. 67.
2 Is there here a possible covert allusion to the recent accession of a new king inferior to his predecessor (cf. p. 9 above)?
3 Tel. ed. and Srirangam text, 'with elephants going to the canals as the rule of monarchs has honourable men, income, respect, and taxes.'
4 Tel. ed. and Srirangam text omit 'in curiosity.'
5 Tel. ed. omits 'on one side.'
6 Tel. ed. and Srirangam text, 'warlike preparation.'
7 Tel. ed. and Srirangam text, 'having intoxicated peacocks.'
8 Tel. ed. and Srirangam text omit 'exceeding.'
9 Namely, to see its beauty.
10 The Dālpaka forest, where Sītā was carried off from Rāma.
11 Tel. ed. and Srirangam text, 'humanity.'
12 Tel. ed. and Srirangam text add 'adorned with many (trees) as a forest is adorned with many (trees)'.
13 Tel. ed. and Srirangam text, 'of all wanton sports.'
14 Tel. ed., 'Kandarpakētu, entering that palace with Makaranda, hearing...' saw
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one for the other: 'Thou runnest successfully in thy running, Nigalītā! Capalā standeth unsteadily! What of her? [224] Here is the cluster of flowers fallen from thine own ear'!

'Surēkhā, thou, whose beauty is entreated by the gods, art filled with wine (and) drunken'! 'Kalahā, thou dost wellnigh summon love by the soft tinklings of the bond of thy golden girdle'! 'Malayā, by thy very glance thou hast learned the will of Him who overcame Śiva.' [225] 'Kalikā, loosen that noisy girdle, the banner of strife; we hear the faint, sweet sound of the lute'!

'My girdle is not the nuisance; it is thou, with thy irruption and noisiness!' 'This silly Avantisēnā is afraid lest she fall there in offering flowers!' 'Enough of thy tricks, Lavaṅgikā! Thy tremor betrayeth thy state of mind.' [226] 'Thy languid form seemeth to bear the wounds of Love's arrows, Anaṅgalākhā! The mighty wave of anxiety is indeed concealed to thy advantage! Speak, doth the moon itself reach comparison in thy face, whose loveliness should be drunk in by the eyes?' [227] 'Somebody apparently dwelleth in thy heart, Satīvrata! Thy words are felt in a hundred ways as

Vāsavadattā, omitting 'was astonished'; Srirangam text, 'Kandarpakētu, hearing ... entered that palace with Makaranda.'


2 Tel. ed. and Srirangam text, 'though not addressed,' the Srirangam text adding 'fair maid!'

3 Tel. ed. and Srirangam text, 'Surēkhā, with fair streak of wine on thy cheek, thou art a Lakṣmī wooed by the gods! Drunken Kalahā!'

4 Tel. ed. and Srirangam text, 'perform the will of Him (Kāma) who overcame Śiva; thou hast learned it just with a glance.'

5 Tel. ed., 'we hear this faint, sweet sound of the lute, the banner of strife,' omitting 'loosen this noisy girdle.'


7 Tel. ed. and Srirangam text, 'with thy noisiness and roughness.'

8 Tel. ed. and Srirangam text, 'there, in offering ṣūka-flowers, this trembling maid fears that 'I may fall'!'

9 Tel. ed. and Srirangam text, 'tremor filled with sighs.'

10 Tel. ed. and Srirangam text, 'thy form seemeth to bear the wounds of love's arrows, Anaṅgalākhā, and thy pearl necklace is arranged at thy behest! Speak, Utkalikā, doth the moon reach comparison in thy face, filled with anxiety, (despite) the beauty of the lotus in thine eyes'!
having the hardness of the hundred edges (of Indra’s thunderbolt)’! ‘This braid of hair of thine, Kuntalikā, is like a bit of black cloud with a mass of hail with its garland of lovely expanded Arabian jasmines’! ‘Near the city gate, Kṛṣṇalikā, the sounds of song are heard! What, pray, dost thou purpose?’ [228] ‘Instantaneously, even in the twinkling of an eye, Muralikā, thou dost distress thy host of girl friends, trembling and anxious for a kind word! Because of thy lover thou art abandoned by thy husband, who remembereth the bliss, driving away love’s fever, that was gained by him, raging aloud as he thudded thy breast! Why art thou distracted? Thy lover longeth for a greater thing than a feast; (and) thy husband [229] hath remembered thy favour, with its delightsomeness of passion!’ ‘Doth not the wound of nails, sharp from fresh paring, cause pain by night in an amorous woman, Kurutā?’ ‘Why is not he moon, the place for the eyes of all happy people to gaze on, drunk in by thy shining eyes?’ [230] Dear friend Madanamalini, with thy caprices of union and abandonment cause thou distraction by contact with thy ruddy lip! Shining with his rosy crest, he (the moon) is like the cheek of a Mālava maid flushed with intoxication; what is the difference between thee and a creeping plant?’ [231] ‘Kūraṇgikā, prepare a blade of young grass for the antelope fauns’! ‘Kūśālikā, have the young colts looked after!’ ‘Talikā, put in motion the mass of smoke from the

1 Tel. ed., ‘beautiful Kṛṣṇalikā’; Sṛṅgāṅga text, ‘Kṛṣṇalikā.’
2 Tel. ed., ‘delightful with its garland.’
3 Tel. ed., ‘Kuntalikā, (thou art) adorned with thy tresses, and no sounds of song are heard near the city gate! What dost thou purpose! Instantaneously, even in the twinkling of an eye, thou hast thy host of girl friends trembling and anxious for a kind word!’ ‘Sarasī, by whom art thou now deserted that raged aloud in amorous sport, remembering the bliss, driving away love’s fever, that he won in thudding thy breast? What is said? Thy lover hath been mindful of a greater thing than a feast, (even) thy favour, with its delightsomeness of passion! In the night, with unseemly noise, he hath inflicted on an amorous woman the pain of his nails, sharp from fresh paring. Why is not the moon, the place for the eyes of all successful people to gaze on, drunk in by thy shining eyes?’ ‘Dear friend Madanamalini, cause not discontentment in the bee, with his desire to approach and leave thy ruddy lip! What is the difference between thee and a creeping plant with its abundance of quivering petals, soft as the cheek of a Mālava maid flushed with intoxication?’; similarly the Sṛṅgāṅga text.
aloes'! 'Karpürkurikā, whiten the burden of thy breasts with camphor-dust'! 'Mātaṅgikā, have the begging of the young elephants borne in mind'! 'Ṣaśīlekā, draw a digit of the moon on thy broad forehead'! 'Kētakikā, note the longing of the bower of screw-pine'! [232] 'Śakunikā, give food to the pet birds'! 'Madanamaṇjarī, festoon the plantain house as a bower for meeting'! 'Śṛṅgāramaṇjarī, prepare the arrangements of love'! 'Saṅjīvikā, give a sprig of pepper to the pair of chickores'! 'Pallavikā, make the artificial grove of screw-pine blossom with camphor-powder'! 'Sahakāramaṇjarī, produce the perfume of the mango by the breeze of thy fan'! 'Madanalēkā, write a love-line of the wind of Malaya'! [233] 'Mṛṇālikā, give a blade of lotus-fibre to the young flamingoes'! 'Vilāsavatī, make the young peacock sport'! 'Tamālikā, perfume the palace court with sandal water'! 'Kāñcanikā, scatter liquid musk in the gold pavilion'! 'Pravālikā, sprinkle the grove of young shoots with saffron'!

Entering with these thoughts among others: 'Oh, the exceeding beauty of the mansions! Oh, the wanton blissfulness of love! This pavilion, for instance, made of elephants' tusks, whose beauty is the beauty of the spotless teeth of Mālava's daughters, with wide interstices for the (amorous) sport of their (proper) seasons! [234] This pet parrot confined in a cage of bars made of golden rods', he (Kandarpakētu) saw Vāsavadattā brilliant with a pair

1 Tel. ed., 'dust.' 2 Tel. ed. and Srirangam text, 'washing.' 3 A digit of the moon is part of it. The purpose of drawing this emblem, according to the Sanskrit commentator Śivarāma, was to frighten Love away, the moon being described by Subandhu himself (see above, p. 102) as the pyre of Kāma. 4 Tel. ed. and Srirangam text, 'Madanamaṇjarī, anklet it to the arbour of creepers!' 5 Tel. ed. and Srirangam text, 'arrangement.' 6 Tel. ed. and Srirangam text, 'Saṅjīvanikā.' 7 Tel. ed. and Srirangam text, 'efface the drops of sweat by the wind of thy fan with its mango perfume.' 8 Tel. ed. and Srirangam text, 'Makarikā, adorned by Kāma.' 9 Tel. ed. and Srirangam text, 'have the court of the palace covered.' 10 Tel. ed. and Srirangam text omit 'young.' 11 Tel. ed. omits these meditations of Kandarpakētu; Srirangam text omits the exclamation concerning the pavilion, prefacing the whole with 'and he thought.' 12 See Schmidt, Beiträge zur indischen Erotik, pp. 403-429, Leipzig, 1902.
of legs with <reddened feet> as grammar¹ has <rubricated pādas>; with <goodly joints> as the Bhārata² has <a hundred‘ books>; charming with <beautiful ankles> as the Rāmāyana is charming with its <Sundarakānda>; [235] with a glorious <slender waist> as the Chandōvici it has the glorious <tanumadhyā metre>³; with <hands and ears that must be reckoned with> as astronomy has the <hasta and śravanya>⁴ that may be counted; <revealing her beauty> as the permanence of the Nyāya system⁵ has its <form from Uddyōtakara>; decked with <ornaments> as an assembly of Buddhists⁶ is decked with the <Alamkāra>; [236] showing the <essence of delight> as an Upaniṣad shows him whose <being is bliss>⁷; with beautiful <feet> as an abode with a family of Brāhmans has beautiful <conduct> with lovely <buttocks> as the beauty of the Vindhya Mountains has lovely <slopes>; beautified with <massy hips> as Tārā⁸ was beautified in being the <wife of the Teacher>; with a slender <waist> that might be grasped by the hand as (Indra's) bolt¹⁰ of a hundred points has a slender <middle> that might be grasped by the hand; with a lovely <face> as the friend of Priyānguşyāmā was <Priyadarśanī>¹¹; <glorious as the moon> as Brahmadatta's queen was <Sōmaprabhā>¹²; [237] <incomparable> as the female elephant of the (southwest) quarter was <Anupama>; adorned with a <sectarial mark> as the seashore

¹ Alluding to the red colophons of the pādas, or quarter-divisions, of each book of Pāṇini’s grammar.
³ See Weber, Über die Metrik der Inder, pp. 365-366, Berlin, 1863, the scheme being — o | o —.
⁴ Two nakṣatrās, or lunar mansions, corresponding respectively to δ, γ, ε, α, θ Corvi, and ε, β, γ Aquilae.
⁵ Tel. ed. and Srirangam text, ‘the science of the Nyāya.’ On the importance of this allusion for dating the Vāsavadattā, see Introduction, p. 8.
⁶ Tel. ed. and Srirangam text, ‘the composition of the poetry of excellent poets.’
⁷ Tel. ed., ‘joyful as an Upaniṣad has <Brahma>; adorning humanity> as the radiance of the sun lights the world’; similarly the Srirangam text.
⁸ Tel. ed., ‘Rohiṇī.’ The ‘Teacher’ is Bṛhaspati.
⁹ Tel. ed. and Srirangam text omit ‘slender.’
¹⁰ Tel. ed., ‘the form of the bolt’; Srirangam text, ‘the stem of the bolt.’
¹¹ The details of this legend seem to be lost; cf. Lapide, Essai sur Guṇḍākya et la Byākatkadā, p. 213, Paris, 1908.
¹² See Kathāśaritarāgara, 17. 114.
is adorned with <i>tamāla-leaves</i>¹; languid with intoxication as Aśvatara’s daughter was <i>Madālaśā</i>².

Then sudden³ faintness seized the consciousness of Kandarpakētu as he drank her in with an eye dilated with affection.⁴ Beholding him in her turn, Vāsavadattā fainted.⁵ Then, with their consciousness restored by the exertions of Makaranda and the attendant maidens, they⁶ twain adorned a single settle.

[238] Thereupon a vessel⁷ of all confidence named Kalāvatī, dearer than Vāsavadattā’s own life (to her), addressed Kandarpakētu: ‘Scion of noble parentage! This is no occasion for confidential conversation⁸; therefore thou art told only the least part⁹! The pain that hath been felt by this maiden for thy sake might be written or told¹⁰ in some wise or in some way in many thousands of ages if the sky became paper,¹¹ the sea [239] an ink-well, the scribe Brahmā, (and) the narrator the Lord of Serpents.¹² By thee¹³ a kingdom has been abandoned—what need of more? Thou thyself art brought into peril! When the night shall be near to dawn, against her will¹⁴ this daughter of

¹ Tel. ed., ‘giving joy’ and adorned with a <i>sectarian mark</i> as the Rēvā is the <i>Narmada</i> and is adorned with <i>tamāla-leaves</i>; similarly the Srirangam text.
² This daughter of Aśvatara is probably identical with the one carried off by Kuvalayāśva (see below, p. 130). The mythology given by Subandha, however, seems confused, and may be influenced by paronomastic requirements. No daughter of Aśvatara is thus far known to be mentioned elsewhere, and Madālaśā is usually described as the child of the Gandharva Viśvavasu and as abducted by Pāṭalakētu, a Dāitya prince, from whom she was rescued by Kuvalayāśva, who made her one of his wives. She died of grief when she heard that her husband had fallen in battle. See Mārkaṇḍeyopanisad, 21–22.
³ Tel. ed. and Srirangam text omit ‘sudden.’
⁴ Tel. ed. and Srirangam text omit ‘with affection.’
⁵ Tel. ed. ‘Vāsavadattā fainted after him.’
⁶ Tel. ed. and Srirangam text, ‘these.’
⁷ Tel. ed. and Srirangam text, ‘a friend.’
⁸ Tel. ed. and Srirangam text, ‘of confidential conversations.’
⁹ Tel. ed. and Srirangam text, ‘only the least part is told.’
¹⁰ Tel. ed., ‘might be written or not.’
¹¹ See Köhler, ‘Und wenn der Himmel wär Papier,’ in his <i>Kleinere Schriften</i>, 3, 293–318, Berlin, 1900; Zacharias, ‘Und wenn der Himmel wär Papier,’ in <i>Zeitschrift des Vereins für Volkskunde</i>, 11, 331.
¹² The cosmic serpent Śeṣa.
¹³ Tel. ed. and Srirangam text, ‘and by thee.’
¹⁴ Tel. ed. and Srirangam text, ‘into the peril of her, who has learned that “when the night shall dawn, against her will,”’ etc.
our monarch is to be given in marriage by her father, [240] filled with alarm at the sin¹ of her passing youth, to Puṣpakētu, son of Vijayakētu, the supreme lord of the Vidyādharas. Thus she has reflected²: “If to-day Tamālikā comes not with that person,³ then inevitably must I lay me in the fire!⁴” Therefore, most fortunate prince, through the power of her good deeds thou art come to this land.⁵ Thy highness is criterion, now, of what is fitting here.’ With these words she was silent.

Then, as if terribly terrified, as if bathed in the billows of the ocean of the bliss of love,⁶ as if anointed to the sovereignty of the threefold world,⁷ Kandarpakētu, [241] taking counsel with Vāsavaddattā (and) leaving Makaranda there in the city to search for tidings, set forth from the city with her⁸ by means of a horse named Manōjava,⁹ who <ever faced his course> as a serpent <faces the wind>.¹⁰

And¹¹ by degrees—having gone, even in the twinkling of an

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¹ Tel. ed. omits ‘the sin of.’ On the seriousness, and even sinfulness, of permitting a daughter to reach the age of puberty without being married, cf. Jolly, Recht und Sitte, pp. 54-58, Strassburg, 1896; Schmidt, Beiträge zur indischen Erotik, pp. 648-649, Leipzig, 1902.
² Tel. ed. adds ‘having taken counsel with us’; similarly the Srirangam text.
³ Kandarpakētu, whom modesty forbade her to mention by name.
⁴ Tel. ed. and Srirangam text, ‘the fire must be my refuge.’
⁵ Tel. ed. omits this sentence; Srirangam text, ‘and from the power of good deeds the full fortunate (pair) are met.’
⁶ Tel. ed. and Srirangam text, ‘bathed in the billows of the ocean of the ambrosia of the bliss of love.’
⁷ Tel. ed. and Srirangam text omit ‘as if anointed to the sovereignty of the threefold world.’
⁸ Tel. ed., ‘with this Vāsavaddattā.’
⁹ It is, perhaps, worth noting that manōjava occurs as an epithet of horses in Rāg-Veda, 6. 62. 3, as well as in later literature (Böhtlingk and Roth, Sanskrit-Wörterbuch, 5. 531, St. Petersburg, 1868).
¹⁰ Tel. ed. and Srirangam text add ‘who was adorned by (whorls on his neck) as a river-bank [Srirangam text, ‘the ocean’] is adorned with (pearl oysters); who was characterised by curls on his breast as the forests of Vindhyas are characterised by ṣīval trees; who went like (the mind) as a goose goes in (Mānas); [Srirangam text adds ‘who was adorned with (shade) as a forest is adorned with (chironceroes)])’; who was decked with (shoulders) as a tree is decked with (branches); who had (black about his eyes) as the thunderbolt is the (weapon of Indra).
¹¹ Tel. ed. and Srirangam text, ‘then by degrees, going a journey of a gana-yātri [about four miles], departing through the enclosure of a cemetery, . . . going a journey of many hundred leagues even in the space of the twinkling of an eye, he again entered.’
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eye, many hundred leagues¹ through the enclosure of a cemetery thronged with flocks of fearless herons assembled in desire of a mouthful of flesh²; [242] horrible with the howls of awful goblins that had katapatanas³ quivering with eagerness for the hideous corpses chilling⁴ in the circle of half-burned funeral pyres; repulsive with patches of ground full of swarms of buzzing flies sprinkled with quantities of blood from the amputation of ears and noses of thieves placed on the top of stakes⁵; with the horrible sound of the bursting of human skulls slowly crackling as they were burned by fires of straw⁶; [243] with its contour concealed by rows of skulls, ashes, [jackals, fires, goblins], and serpents as He who holds the trident in his hand⁷ has his contour concealed by rows of skulls, ashes, [Śiva, the element of fire], and serpents⁸; frequented by many <dogs> as


² Tel. ed., 'for the purpose of a mouthful of human flesh'; similarly the Srirangam text.

³ Tel. ed., 'horrible with howls from the awful throats of katapatana.' The katapatana is the ghost of a renegade Katriya (Manu, 12. 71).

⁴ Tel. ed. and Srirangam text, 'hideous corpses with the raw odour of their fat chilling.'

⁵ See Jolly, *Recht und Sitte*, pp. 126-127, 130, Strassburg, 1896. Impalement was accomplished by 'a stout iron rod with a thin point at the top. The condemned person was made to sit on the top which penetrated into his body slowly and went out by the head' (Ram Satya Mukharji, *Indian Folklore*, p. 129, note, Calcutta, 1904).

⁶ Tel. ed., 'noisy with the dancing of horrible demons at the ends of whose hands were skulls resonating with the drip, drip of the fall of quantities of blood fallen from the amputation of noses of thieves placed on the tops of stakes; repulsive with patches of ground filled with the abundant sport of swarms of bees; awful with the bursting of sharply crackling human skulls, burning in fires of straw; filled with fiery fire fired from goblins' open mouths; with the noise of the division of corpses made by hosts of monstrous female feends with pendants of skulls that had entrails for threads; with funeral fires circumambulated to the right by pairs of demons with auspicious marriage cords formed of wet sinews'; similarly the Srirangam text.

⁷ Śiva.

⁸ Tel. ed. and Srirangam text, 'with its contour concealed by rows of skulls, [jackals], many fires, [serpents, and the moon] as He who holds the trident in his hand has his contour concealed by rows of skulls, [Śiva], many fires, and worldly serpents.'
the leadership of men is courted by many *kingdoms*—he entered the Vindhya forest, which had a multitude of *bow-string-hemp plants* arising as the Last Day has a multitude of *suns* arising; [244] with *infinite roots* as the existence of the Serpent King is *rooted in Ananta*; with *owls* dwelling at will as the assembly of the gods has *Indra* standing at will; rich in many *Bengal quince-trees* as honour to the noble is rich in *fruit of many* blessings; with *deep-rooted arjuna-trees* as the battlefield of the Bhāratas had *Arjuna* loftily grown; with *racemose asparagus plants ever with a thousand roots* as the status of Pulōman’s family had *Indra* fit for Him who hath a thousand eyes; with fruitful *gaṇikārikās* as the bent of mind of a keeper of courtesans has a fruitful *recourse to harlots*; [245] with expanded *ushokas, chir-pines, and kamala-trees* as the success of the righteous has *noble men joyous, free from sorrow, and upright*; containing *emblic myrobalan* as the play of children has *pleasure for their nurses*; composed in some places of *pepper-trees* as the bent of mind of the hero of Rāghu’s line was toward the *princess of Vidēha*; [246] with *amṛta-plants* appearing in other places as the time of the churning of the ocean of milk had *nectar* appearing; with *aparājītā-plants* at will as the might of Nārāyaṇa was *invincible* at will; revealing *stalks of bitter-apples* in yet

1 Tel. ed. adds ‘dominated by *headless corpses* as the Daṇḍaka forest was dominated by *Kabandha*; surrounded by many *conjurers* as a universal monarch is surrounded by many *kings*; with *crews* moving about as heaven has *Bala’s foe [Indra] moving about*; so also the Srirangam text, except for the omission of the last simile. For the allusion to Kabandha, cf. *Mahābhārata*, 3. 279.
2 With this description Cartellieri (*Subandhu and Bāṇa,* in *WZKM.* 1. 134) compares that given by the *Kādambarī* (pp. 38-43, Bombay ed., 1890 (tr. Ridding, pp. 16-18, London, 1896)).
3 The cosmic serpent Śeṣa. Tel. ed. and Srirangam text, ‘kingdom.’
4 Tel. ed. and Srirangam text omit ‘many.’
5 *Indra.*
6 Tel. ed. and Srirangam text, ‘revealing.’
7 Tel. ed. and Srirangam text omit ‘of mind.’
8 Tel. ed. and Srirangam text, ‘Śrāpāla.’ The basis of the legend connected with him seems to be thus far unknown.
9 Rāma.
10 Tel. ed., ‘form’; Srirangam text, ‘shining with bellacrid water’ as the might of Nārāyaṇa was *bright and invincible.*
other places as the eloquence of Vālmīki revealed the lineage of Ikṣvāku; filled with many ḍhak-trees as Laṅkā was frequented by many demons; encompassed with clumps of arjuna-trees and pen-reed grass as the army of the Kurus was encompassed with quantities of Arjuna’s arrows; with many beasts as the form of Nārāyaṇa is manifold; [247] filled with jack-trees, sandal-trees, white lotuses, and reeds as Sugrīva’s army was attended by Panasa, Candana, Kumuda, and Nala; adorned with sindūras and glory-trees, and decked with fresh buds as an unwidowed woman is adorned with a sectarial mark of minium and is decked with long hair; [248] occupied by owls, crows, and birds, and filled with ḍhāṛtarāṣṭra geese as the army of the Kurus was officered by Ulūka, Drōṇa, and Śakuni, and joined by the sons of Dhṛtarāṣṭra; though adorned with unfaded caste, it had a lineage of no family; for it was adorned with globe-amaranth and Malabar jasmine and had no bamboos clinging to the earth; though revealing no terror, it was full of terror, for it revealed ḍhatu-nut trees and was full of reeds; though always in perfect health, it had a great abdominal tumour; for it ever contained negroes’ olive-wood trees and had high-grown thickets; [249] though filled with dice, it was unmolested by men, for it was filled with bees and was rich in elephants’ ichor; though adorned with families of Brāhmaṇa, it had a lineage of no honourable family, for it was adorned with families of birds and had no bamboos clinging to the earth.

Immediately the night passed with slumber of them twain. And by degrees, when, like a mass of live carp, the host of stars

1 Tel. ed. and Srīrangam text add ‘in places.’
2 Tel. ed. and Srīrangam text, ‘the army of Dhṛtarāṣṭra’s sons.’
3 Tel. ed. and Srīrangam text omit ‘sandal-trees’ and ‘Candana.’
4 Tel. ed. and Srīrangam text, ‘adorned.’
5 Tel. ed. and Srīrangam text, ‘it had a chaste lineage,... for it had bamboo laden with birds.’
6 See Jolly, Medicin, pp. 79–80, Strassburg, 1901.
7 Tel. ed. and Srīrangam text, ‘meanwhile.’
8 Tel. ed., ‘and then by degrees’; Srīrangam text, ‘then by degrees.’
had been removed by the black fisherman casting his net \(^1\) of
darkness in the great ocean of the sky; \([250]\) when the mendicant
expanded lotus grove, wearing vestments of red robes \(^2\) (and)
bearing a book of a hundred leaves with reed threads of unevenly
growing delicate lotus-fibres, seemed to pronounce his laws by
the soft and very deep sounds of the bees,\(^3\) intoxicated by their
heavy draughts in milking the drops of honey; when, like seeds
of blackness, the bees were sown by the darkness, as by a hus-
bandman, in the white lotuses with their fields of flowers, with
their masses of pollen made mud by the juice of their honey,
with their petals touched by the clouds under the guise of bees \(^4\);
\([251]\) when the lotus \(^5\) offered to the Lord whose garland is of
rays \(^6\) a mass of \(^7\) incense, as it were, in the semblance of high-
stalked white lotuses thronged with swarms \(^8\) of bees with their
pollen fire; when the moon \(^9\) resembled a mortar whose interior
had been destroyed by blows of the pestle of rising dawn, shaken
by the two palms of his consort Night; when the hosts of stars
had vanished like grain scattered in the threshing mortar; when
the hosts of stars seemed to have flowers \(^10\) expanded for the
quarters of heaven that were bent like branches, and when
the disc of the moon had fallen like fruit because of the monkey
of day that, like the ruddy face \(^11\) of dawn, had climbed the tree
of heaven; \([252]\) when the cock of day, with the lovely appear-
ance of the new crest \(^12\) of the glittering Aruna, had begun to
traverse the court of heaven, variegated with the threshed grain

\(^1\) Tel. ed., 'launching his boat.'
\(^2\) Tel. ed. and Srirangam text, 'red robes of twilight.'
\(^3\) Tel. ed. and Srirangam text, 'by the delightful sounds of the bees.'
\(^4\) Tel. ed. and Srirangam text, 'when, like masses of the seeds of blackness, the bees
were sown in the fields of flowers, whose masses of pollen were made mud by the juice
of their honey, the folds of whose petals were touched by the clouds.'
\(^5\) Tel. ed. and Srirangam text, 'lotus hermitess.'
\(^6\) The sun.
\(^7\) Tel. ed. and Srirangam text omits 'a mass of.'
\(^8\) Tel. ed. and Srirangam text, 'filled with smoke of swarms.'
\(^9\) Tel. ed. and Srirangam text, 'disc of the moon.'
\(^10\) Tel. ed. and Srirangam text, 'an abundance of flowers.'
\(^11\) Tel. ed. and Srirangam text, 'that, having the ruddy face.'
\(^12\) Tel. ed. and Srirangam text, 'appearance of the crest of rays.'
of the host of stars; when the district of Indra seemed to say with a laugh: 'This Lord of the Twice-Born, increased by concourse with me, will fall through union with the district of Varuṇa; when to his rising had climbed the sun, with his disc red, as it were, with streams of blood from the lordly elephant of darkness slain by the stroke of the paw of a ruddy lion; as if with streams of ruddle laved by the cataracts on the summit of the mountain of the dawn; with the lustre, so to say, of rubies cloven by the hard hoofs of lofty steeds; flowing with blood, one might imagine, dripping from the heads of must elephants slain by the claws of lions; with the beauty, to all appearance, of the China rose growing on the summit of the peak of the hill of dawn; seemingly with the delightful flavour of Him who gives prosperity to the affairs of the threefold world; as if with his hand outstretched to seize the white lotuses of the stars; tawny with the saffron colour of a wanton beauty of the east; the jewel in the hood of the lordly serpent of the eastern mount; the golden bud in the sapphire-tree of heaven; the golden urn in the rampart of the city of the sky; like to a jar of molten iron; a drop of safflower extract on the forehead of the east; the single flower of the forest creeper of

1 Tel. ed. omits 'of the host.'
2 The east.
3 The moon.
4 Tel. ed. and Srirangam text, 'is falling.'
5 The west, with a punning allusion to Lakṣmī, the wife of Varuṇa.
6 Tel. ed. and Srirangam text, 'the blessed sun.'
7 Tel. ed., 'by the fall of the hard claws.'
8 Tel. ed., 'streams from cataracts of ruddle on the summits.'
9 Srirangam text, 'dust.'
10 Tel. ed. and Srirangam text, 'galloping steeds.'
11 Tel. ed. and Srirangam text transpose this after the following clause and make it read, 'flowing with streams of blood, one might imagine, dripping from the heads of must elephants slain by the claws of lions of the eastern mount.'
12 Tel. ed., 'red, as it were, with colour eager to prosper'; similarly the Srirangam text.
13 Tel. ed. and Srirangam text, 'the forest of the white lotuses.'
14 Tel. ed. and Srirangam text, 'with rays tawny as saffron; the golden mirror, as it were, of a wanton beauty of the east.'
15 Tel. ed. omits 'golden.'
16 Tel. ed. and Srirangam text, 'a urn full of gold in the eastern door.'
17 Tel. ed. and Srirangam text, 'a drop forming a sectarial mark of saffron set on the forehead of a damsel of the east.'
18 Tel. ed. and Srirangam text, 'young.'
dawn; like to a thread of cloth, red with Bengal madder, woven
with threads of the colour of the dawn; seeming to be the disc
of a golden dinar of the east; the magic globe, so to say, of the
Vidyādhara of day; even as the foot of a world-elephant, red
with the colour of ruddle; the thief of the darkness of night;
when the young dawn was arising ruddy as a bit of fresh coral;
like a crow, dyed with Bengal madder, on an elephant of the
quarters; seeming to emit the blood of the battleground of
the Mahābhārata on the plains of Kuru; [255] anointed, as it
were, with the beauty of the bow of the Lord of the Gods among
them that split the clouds; simulating the red cloth in the
huts of Buddhist hermitages; like to the colour of safflower in
the streamers of banners; the ripening of fruit, so to say, among
the jujubes; beauteous as a mass of the saffron in the court yard of
the mighty palace of the sky; like the red entrance-curtain of
the actor’s Time; and when the multitude of the rays of him
whose rays are heat had suddenly become hot, as if from taking
the burning grief of the hearts of the Brahminy ducks that were
tremulous with gentle talk; from the entrance, so to say, of
majesty commingled with flame; from union, in all seeming,
with the fire which is the beauteous jewel of the lord of day;—

1 Tel. ed., ‘like a ball of madder cloth; the disc of a golden dinar, as it were, in
the girdle of beauty of the east, fastened with the ruddy threads of twilight; gathering
the stars together as Kamāra (destroyed Tāraka); with beautiful clumps as the Lote-
Born God [Viṣṇu] had beautiful clumps [Lakṣmī]; beloved of Śāyā as a traveller
winning delight in shade; being the same as Indra is Gopāś; even as the foot of a world-
elephant, red with the colour of the ruddle of the eastern mount; the thief of the
darkness of dawn;—similarly the Srirangam text.

2 Tel. ed. omits ‘fresh.’

3 Tel. ed., ‘like a mass of Bengal madder.’

4 Tel. ed. and Srirangam text omit ‘of the battleground.’

5 Tel. ed. and Srirangam text omit ‘of the Lord.’

6 Tel. ed., ‘hid.’ The reference is, of course, to the victory of Indra over the cloud-
demons.

7 Tel. ed., ‘branches’; Srirangam text, ‘branches of the trees.’

8 Tel. ed. and Srirangam text omit ‘mass of.’

9 Tel. ed. and Srirangam text, ‘in.’

10 Tel. ed., ‘great actor.’

11 Tel. ed. and Srirangam text omit ‘and.’

12 Tel. ed., ‘as if from taking the grief from the treasury of the hearts.’

13 Tel. ed., ‘from the entrance, so to say, of burning splendour.’

14 Tel. ed. and Srirangam text omit ‘the fire which is.’
(then,) unconscious because of the condition of his body, which was empty of food in consequence of his wakefulness all the night, wearied by roving over many hundred yojanas, and with every sense benumbed, Kandarpakētu, being seized by slumber which came at that time, fell asleep together with Vāsavadattā, who was in the same condition, in a bower of creepers which was delightful with the hum of bees flitting about, infatuated and greedy for the perfume of the flowers swayed by the gentle breeze.

Thereupon, when the sun had climbed to noon, displaying the sky as a merchant displays his cloth; lighting up every quarter of heaven as a mighty forest fire kindles all its fuel, Kandarpakētu, perceiving, in some way or other, that the bower of creepers lacked his beloved, and starting up and gazing here and there, now on the bushes, now between the creepers, now on the tree-tops, now in the hidden wells, now on the heaps of dry leaves, now on the sky, now on the quarters of heaven and the spaces between them, made lamentation as he wandered about with his heart ceaselessly burning with the fire of separation: ‘O beloved Vāsavadattā! Let me behold thee! Hast thou disappeared in jest? Thou knowest what pains are suffered by me for thy sake! Dear Makaranda! Behold the sorry sport of fate with me! What meritorious deed hath not

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1 Tel. ed., ‘which was subject to emptiness of food.’
2 Tel. ed. and Srirangam text, ‘a road of many hundred yojanas.’
3 Tel. ed. and Srirangam text, ‘easy to gain at that time.’
4 Tel. ed. and Srirangam text, ‘noisy, infatuated, and greedy.’
5 Tel. ed. and Srirangam text, ‘to the middle of the sky.’
6 Tel. ed. and Srirangam text add ‘purifying every region as the tree of paradise accomplishes every wish.’
7 Tel. ed. and Srirangam text add ‘awakening.’
8 Tel. ed. and Srirangam text, ‘trees.’
9 Tel. ed. and Srirangam text, ‘now in the deep wells, now on the tops of the lofty trees.’
10 Tel. ed. and Srirangam text, ‘and now.’
11 Tel. ed. omits ‘with the fire of separation.’
12 Tel. ed. and Srirangam text, ‘enough of jesting! Thou hast disappeared!’
13 Tel. ed. and Srirangam text omit ‘by me.’
14 Tel. ed. and Srirangam text, ‘dear friend.’
15 Tel. ed. and Srirangam text, ‘this.’
been done by me? Alas, my destiny of evil fruitage! Alas, the course of Time, hard to overcome! Alas, the planets' most cruel glance askance! Alas, the unjust fruition of my elders' blessings! Alas, the result of my evil dreams and ill omens! Is there no escaping destiny in any way? [259] Have not the sciences been sufficiently studied? Have not my teachers been duly honoured? Have not the (sacred) fires been revered? Have the gods on earth been insulted? Have not the kine been circumambulated? Hath not fearlessness been inspired in refugees? 

[260] Thus lamenting in ways manifold, passing forth from the forest toward the south and going for a considerable distance along the great ocean's lagoon with its new reeds, spikenard, lotuses, nuculas, tamarisks, rattan-canies, and medlars; with its borders overgrown with many poonga-oil plants, Bengal quinces, leaf hermitages, and conessi-bark trees; with its fair Madagascar potato groves eagerly tasted by the great bees; [261] with swarms of bees clustering on the stems of young varunga-trees which covered over the wide-spreading masses of rattan creepers; with its trees smeared with liquid showers from

1 Tel. ed. and Srirangam text, 'what unholy deed hath aforesaid been done by me'
2 Tel. ed. and Srirangam text, 'alas, the evil fruitage of destiny'
3 Tel. ed. and Srirangam text, 'fall.'
4 Tel. ed., 'discrepancy.'
5 Tel. ed., 'hath not science.'
6 The Brāhmans.
7 Tel. ed. omits this question.
8 Tel. ed. and Srirangam text add 'desirons of death.'
9 The passage 'going ... he (then) saw' is compared with Harpacarita, pp. 262-264, Bombay ed., 1892 (tr. Thomas, pp. 233-235, London, 1897), and translated by Thomas, 'Subandhu and Bāṣa,' in WZKM, 12, 21-27.
10 Tel. ed. and Srirangam text, 'a journey of considerable distance.'
11 Tel. ed., 'abounding in.'
12 Tel. ed. omits 'tamarisks.'
13 Srirangam text, 'abounding in new reeds, spikenard, lotuses, nuculas, tamarisks, saññār, and chir-pines, and with multitudes of poonga-oil plants and Bengal quinces
Tel. ed. adds 'poonga-oil plants and Bengal quinces.'
14 Tel. ed. and Srirangam text, 'with many leaf hermitages variously built and with conessi-bark trees.'
15 Tel. ed., 'with swarms of bees clustering on the branches of the varunga-trees which covered over the wide-spreading masses of mango creepers that were eagerly tasted by female bees.'
masses of honey from dripping hives, broken open by monkeys; dense with palmyra-palms, marsh date-palms, betel-nut palms, kamila-trees, and iron-wood trees; impenetrable with clumps of camphor-trees, Arabian jasmines, screw-pines, mountain ebony, coral-trees, citrons, basil, and rose-apple trees; with bowers of river reeds filled with the cries of unhampered gallinules; with twigs of luxuriant mangoes inhabited by koels with their massed, sharp notes; with spreading boughs pressed by families of cocks in their swaying nests; with rows of globeamaranth horripilated with hosts of buds; with its ten quarters anointed with the beauty of the red ushoka twigs; with masses of dust from quantities of the pollen of full-blown iron-wood trees; producing delight for mankind by the sweet humming of bees maddened by clusters of flowers tawny with pollen; horribly scratching the temples of fearless elephants rubbed by the boughs of the trunks of the wingseeds that were darkened with ichor; with hollow trunks of conessi-bark trees turned into homes for the silk-cotton trees which are propagated.
within a few days; with delightful sounds made by the tremulous, twittering hen-sparrows mating with the cock-sparrows; famed for clever chickorens renowned for going with their mates; with young hares resting comfortably on the surfaces of very smooth mountain rocks; [265] with hosts of lizards dwelling fearlessly in holes in the roots of the indrāṇis; with undismayed antelopes; with the sport of hosts of unmolested mungooses; with opening mango buds surrounded by flocks of sweet koels; with herds of yaks chewing their cuds in the mango forest; having for its drum the flapping of the ears of herds of elephants, slow with slumber from the roar of the waterfalls, sportful and delightful to hear, on the mountain slopes; with herds of deer delighted by the notes of the songs of kinvaris close by; [266] with the edges of the snouts of young boars shining with the flow of crushed greenish-yellow turmeric; with multitudes of jālakas humming about masses of coral-bead plants; filled with shells of pink insects split open by the tips of the nails of young monkeys that had been angered by their bites; with multitudes of lions illuminated with beautiful heavy manes smeared with quantities of blood from must elephants’ frontal-lobes split open by terrible blows from masses of claws sharp as the tips of the thunderbolt; he (then) saw the ocean skilfully imitating, by the

1 Tel. ed. and Srirangam text omit ‘clever.’
2 Tel. ed. and Srirangam text, ‘eager to consort with.’
3 Tel. ed. and Srirangam text, ‘with multitudes of young hares.’
4 Tel. ed. and Srirangam text, ‘sweet smelling.’
5 Tel. ed. and Srirangam text, ‘herds of antelopes.’
6 Tel. ed. and Srirangam text omit ‘hosts of.’
7 Tel. ed. and Srirangam text, ‘with the drum-noise of.’
8 Tel. ed., ‘slow from the joy of slumber, (yet) anxious to hear’; similarly the Srirangam text.
9 Tel. ed. and Srirangam text, ‘delighting in hearing the song.’
10 Tel. ed. and Srirangam text, ‘neighbouring.’
11 Tel. ed. and Srirangam text, ‘delighted with the noise and the flow of turmeric.’
12 Tel. ed., ‘with litters of wood hedgehogs in many bowers of coral-bead plants’; similarly the Srirangam text.
13 Tel. ed., ‘with multitudes of worms in the cavities of trumpet-flower trees split open by slaps from the paws of young monkeys that had been angered by the bites of wood flies’; similarly the Srirangam text.
14 Tel. ed., ‘ichor.’
15 Quoted by Vāmana, Kṛṣṇaśālambhārasyātī, i. 3. 26.
mass of its exceedingly active waves, the God that hath the short axe upraised by his staff-like arm in his revel dance; [267] with its edges charming because of lines of foam that seemed to be the emblems of Ocean's victory; that resembled delightful clusters of sloughs of the family of Śeṣa; masses of atoms, as it were, of the remnants of the moon; streams of cosmetic, in all seeming, for the sport of Lakṣmī; like to bits of the sandal paste of the sea nymphs; a second heaven, so to speak, come down to earth under the guise of a sea; tempting the birds, as with pearls, by masses of drops of rising spray; with its bays filled with mountains of many winged creatures that had come to seek security; dug by hundreds of the sons of Sagara; with uprooted coral-trees; a mine of beautiful gems and jewels; filled with hosts of monkeys and dolphins; [268] with multitudes of crocodiles roving about in their desire for mouthfuls of shoals of tākulas; filled with restless tīmiṅgillas; with thickets of carambolas, cloves, and citrions swaying in the tide (and) rocked

1 Tel. ed. and Srirangam text, 'on account of its shore being lashed by an abundance of exceedingly active water.'
2 Śiva.
3 Tel. ed. and Srirangam text, 'many staff-like arms.'
4 Srirangam text, 'Varuṇa's.'
5 Tel. ed. and Srirangam text omit 'delightful.'
6 Tel. ed. and Srirangam text add 'like consorts of ambrosia; sisters uterine, so to say, of light.'
7 Srirangam text, 'disc of the moon'; Tel. ed., 'a series of atoms, as it were, of the disc of the moon.' The date of the composition of the Vīṣṇudattātta forbids us to see in the mention of the moon (tākula) a reference to the Gana king Śākūka against whom Ḫaṇḍa made war (Ḫaṇḍacariita, tr. Cowell and Thomas, pp. x, 275, London, 1896; Etinghausen, Ḫaṇḍa Vardhana, empereur et poète de l'Inde septentrionale, pp. 10, 38, 42, Paris, 1906; cf. also above, Introduction, p. 10).
8 Tel. ed., 'seeming to hold a mirror.'
9 Tel. ed., 'like to bits of the unguent of camphor streams on the bosoms of the sea-nymphs.'
10 Tel. ed. and Srirangam text, 'a second heaven, so to speak, come down to earth; tempting the birds, as with pearls, by masses of spray rising from the pellucid water.'
11 Tel. ed. and Srirangam text, 'the host.'
13 Tel. ed., 'with coral-trees beautified by the mouths of mussels'; Srirangam text, 'with a mass of water going to the submarine fire; with the coral-trees won by Indra.'
14 Tel. ed. and Srirangam text omit 'hosts of.'
15 Tel. ed. and Srirangam text, 'flocks of birds.'
16 Tel. ed. and Srirangam text, 'filled with motionless whales and tīmiṅgillas.'
by the circling mountain of the plantain-trees on its bank; with the young śāivāla on the sand banks in its waters trampled by pairs of mermen alarmed by the terrible swaying, produced by wave and wind, of palmyra-palms, marsh daue-palms, and talierea-palms; with letters on its banks scrauled by the edges of whelsk that were distressd because their mouths were torn by tips of coral prongs; with its waters crowded by flocks of birds of Garuḍa's race; seeming to have the completion of its slow churning still unfinished because of its eddying whirlpools; epileptic, as it were, because of its foam; [269] filled with the goodly delights of drink, one might fancy, because of the perfume of the medlars on its banks; angry, so to say, because of its roarings; appearing to be distressed because of its sighings; seamed with frowns, it might be thought, because of its waves; resembling an elephant corral because of Rāma's bridge; the birthplace of asal as the womb of Kumbhīnasī was the birthplace of Lavaṇa; daviṣah in its duties toward the wide-spread rivers that were its spouses as grammar has abundant comprehensive feminines, and u declensions, and gerunds; showing a great bed as the retinue of a king shows great ministers; with chisses emitted by many serpents that had come to its waters as an elephant's place of bondage has trumpetings emitted by many elephants that have come to the tying-place; [270] adorned with ambhojacāmaras and fish as the series of Viśvāmitra's sons was

1 Tel. ed., 'impenetrable because of the thickets of cardamoms, carambolæ, cloves, and citrons swaying in the circuit of the plantain forest'; similarly the Srirangam text.
2 Tel. ed. omits 'in its waters'; Srirangam text, 'low-lying, small śāivāla.'
3 Tel. ed., 'mermen moving in the forest of talierea-palms, terrible, very tremulous, and howling with wave and wind'; similarly the Srirangam text.
4 Tel. ed., 'by the noisy, sharp tips of the whelsk'; Srirangam text, 'tips of the sharp nails of the whelsk.'
5 Tel. ed. and Srirangam text, 'the masses of its white foam.'
6 Tel. ed., 'possessed of the perfume of drink, one might fancy, because of the perfume of its cardamoms'; Srirangam text, 'because of the perfume of the medlars on its shore.'
7 Tel. ed., 'noisy.'
8 Tel. ed. and Srirangam text, 'exhalations of its serpents.'
9 Tel. ed. and Srirangam text omit 'wide-spread' and 'comprehensive.'
10 See Pāṇini, 1. 4. 3; 3. 1. 95.
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adorned with <lotuses, chowries, and the Matsyas>¹; the refuge of <mountains> as a good man is the refuge of his <family>;² charming in that it was the <abode of Viṣṇu> as a noble man is charming because of his <unshaken firmness>; with <crocodiles and dolphins ready> as an upright prince <promotes the affairs of good folk>; with its <surface overflowed by the Karatūyā> as a wrathful man has his <face covered with water from his hands>; [271] sprinkled with the water of the <Candanā> as one separated (from his beloved) is sprinkled with <sandā> water; followed by the <Narmadā> as a voluptuary is followed by <jesters>³; though it had <cast forth its venom>,⁴ it showed an abundance of <poison>, for it <raised aloft a mass of dark blue> and showed an abundance of <water>; though it was very <old>, <fair women clung about its neck>, for it was very <great> and its <vicinity was filled with Madagascar potatoes>; though it was the place of origin of <the gods>, it was <not ruled by the gods>, for it was the place of origin of <Surā>⁵ and was <ruled by the demons>.

[272] And he thought: 'Ah, me! Kindness hath been shown by Fate even though it hath wrought injury, since this ocean hath been brought⁶ within the range of mine eyes! Therefore, abandoning my body here, I shall quench the fire of separation from my love.⁷ Even though desertion of the body⁸ is not permitted one free from disease, yet it must be done.⁹ Doth not every one do deeds which ought to be done or ought not to be done? Thus, what is not done by each one in vain life? [273] As for example¹⁰: <the Lord of the Twice-Born> ravished

¹ Tel. ed. and Sārīragam text, 'adorned with lotuses and beautiful fish as the series of Viśvamitra's sons was adorned with <Ambhōja, Čāru, and Matsya>.'
² Tel. ed., 'with superiority in <mountains> as a good man has superiority in <family>.'
³ Tel. ed. and Sārīragam text, 'with <dishes and crabs> as the nodal signs have <Pisces and Cancer>; adorned with many <pearls> as a voluptuary is adorned with many <courtiers>.'
⁴ Namely, at the churning of the ocean by the gods and demons.
⁵ Tel. ed. and Sārīragam text, 'hath come.'
⁶ Tel. ed. and Sārīragam text, 'therefore I abandon my body here.'
⁷ Tel. ed. and Sārīragam text, 'of life.'
⁸ Tel. ed. adds 'by us.'
⁹ Tel. ed., 'every one doth not do everything he should in vain life. What, indeed, is not done by whom?' similarly the Sārīragam text.
¹⁰ A similar list of misdeeds of divine and human personages is given in the Dasa-
his "teacher's wife," and a most excellent Brähman ravished the "wife of his elders". Pururavas was destroyed because of his greed for the wealth of Brähmans. Nahuṣa, lusting for another's spouse, became a great "serpent" and became a great "profligate." Yayāti fell, "having wedded" a Brähman girl, and "took hold of the hand" of a Brähman girl. [274] Sudyumna "became a woman," so to say, and was "fond of women." The cruelty of Sōmaka's murder of Jantu was notorious, and the cruelty of his murder of living creatures was notorious. Purukutsa was despised. Kuvalayāśva carried off Aśvatara's daughter and carried off a young she-mule. [275] Nṛga became a lizard. Kali conquered Nala and strife conquered Nala. Śarīvaraṇa became infatuated with the daughter of Mitra and became infatuated with the daughter of his friend. [276] Daśaratha died through madness for his beloved Rāma and through the madness of a beloved wife. Kārtavīrya perished through his


1 The reference is, of course, to the famous rape of Tārā, the wife of Bṛhaspati, by the moon; cf. Hārīcakāra, 25; Viṣṇuarāṣṭra, 4: 6.
2 Cf. Mahābhārata, 1: 75.
3 Tel. ed., "lusting for Indra's spouse, went to serpenthood (or, 'profligacy')"; similarly the Srīrangam text; cf. Mahābhārata, 5: 11-17.
4 Tel. ed., "the daughter of a household priest"; cf. Mahābhārata, 1: 78-86.
5 See Rāmāyaṇa, 7: 87-90.
6 Tel. ed. and Srīrangam text, "had in the world"; cf. Mahābhārata, 3: 127-128.
7 Tel. ed., "despised, as it were." The legend to which Bāndhu here alludes is uncertain, and is perhaps due simply to a popular etymology of Purukutsa as the "much despised" (cf. kutrasya, 'to despise'). Śīyāņa, however, on Rūg-Veda, 4: 42. 8 (cf. also Sieg, Sagenstoffe des Rigveda, 1: 97, Stuttgart, 1902; Muir, Vorläufige Sanskrit Texte, 1: 267, London, 1873), mentions an itiḥāna, or legend, which states that Purukutsa was once imprisoned, so that his realm had no ruler. His chief wife then prayed to these seven R̥jas for a son, whereupon, in answer, she gave birth to Trasadalaya.
8 Tel. ed. and Srīrangam text, "went to"; cf. Mārkandeyagṛhasthāna, 21-22.
9 See Mahābhārata, 1: 70; Hārīcakāra, 171.
10 Tel. ed. and Srīrangam text, "Nala was conquered by Kali (or, 'by strife')."
11 See Mahābhārata, 1: 173-175.
oppression of a Brähman for a cow\(^1\) and through his oppression of cows\(^1\) and Brähmans. Yudhisthira deserted truth in the forefront of battle.\(^2\) Śantaru wept in the forest on account of excessive affection.\(^3\) Thus no one is immaculate.\(^4\) Therefore, I, too, will abandon my body.\(^5\)

[277] So thinking, he approached the water of a broad, sandy bank, the hiding places of whose fish were pierced by the tips of the sharp talons of the ospreys; with the scales of shoals of *takulas* and the excrement of otters\(^6\); with its margin surrounded by rows of carapaces of horrible crabs that had been abandoned by packs of jackals; with its environs whitened\(^6\) by multitudes of cranes, motionless and intent on devouring shoals of carp that were agitated and wavering because of the exceedingly\(^7\) unsteady flow of the water; which was very cool, being united with the motion of the wind that was generated by quantities of drops\(^8\) of water shaken by the sport of schools of extremely active Gangetic porpoises; [278] with its uneven banks seamed by the tips of very young wild\(^9\) buffaloes' horns that dropped off daily; tuneful with the sweet songs of flocks of continually restless *dārtarāstra* geese; [279] with the soil along its waters crushed by the repose of mermen and bright with the rays of the sun\(^10\); delightful with the humming of bees\(^11\) that had settled on hundreds of mighty\(^12\) elephants, whose sloping cheeks were flecked with exceedingly copious ichor; with its circumference filled with multitudes of gems\(^13\) that had fallen in the dance of

\(^2\) Tel. ed. omits this sentence.  \(^3\) See *Mahābhārata*, 1, 100-101.
\(^4\) Tel. ed. and Srirangam text, 'thus, therefore, no one in the world is immaculate.'
\(^5\) Tel. ed., 'filled with broad fish-scales pierced by the tips of the talons of the ospreys; mottled with the accumulated excrement of otters'; similarly the Srirangam text.
\(^6\) Tel. ed., 'much whitened.'  \(^7\) Tel. ed. and Srirangam text omit 'exceedingly.'
\(^8\) Tel. ed. and Srirangam text, 'with its *tawālas* cooled by contact with quantities of drops.'
\(^9\) Tel. ed. omits 'wild.'
\(^10\) Tel. ed., 'with the earth on its banks crushed by the repose of mermen, bright with the rays of the sun, and tuneful with the humming of bees and with beautiful flocks of continually restless *dārtarāstra* geese'; similarly the Srirangam text.
\(^11\) Tel. ed., 'with swarms of bees'; Srirangam text, 'humming of swarms of bees.'
\(^12\) Tel. ed. and Srirangam text omit 'mighty.'
\(^13\) Tel. ed., 'serpents.'
the mass of the water of the ocean, 1 shaken by the right mobile wind; like 2 a strip of slough cast by the serpent of the ocean 3; the mirror, as it were, of earth; the crystal pavement, so to say, of Varuṇa. 4

Then, having bathed and the like, 5 he began to descend to the water 6 to abandon his body. Thereupon, while the sharks were kindly, the fish free from envy, the bees 7 not mean, [280] the tortoises affectionate, 8 the crocodiles not cruel, the dolphins not terrible, (and) the Gangetic porpoises not murderous, there came a heavenly voice 9: 'Noble Kandarpakaṭu, again, at no long time, shall there be union of thee with thy beloved. Cease, therefore, from thy resolve to die!' Hearing this, he desisted from death, 10 and eager to get food to sustain his body because of his desire of reunion with his beloved, he went along the shore of the mighty ocean. 11 Then Kandarpakaṭu 12 passed considerable time wandering here and there, living on fruit and the like in the forest.

Finally, after the lapse of several months, 13 came the rainy season, with (conjoined deep rivers) as he who sings to the kākali has a continuous low note; [281] with dancing peacocks as the eventide has Śiva dancing; producing much pen-reed grass as

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1 Tel. ed. and Srirangam text, 'in the breakup of the water.'
2 Tel. ed. and Srirangam text omit 'like.'
3 Tel. ed. and Srirangam text, 'a serpent going in the water of the ocean.'
4 Tel. ed. and Srirangam text add 'with aubries as a lotus-grove has a red colour; with branches of corals as a forest district has birds and branches of trees; with mussel as a coward has fear; attended by many pearls as Viṣṇu is attended by many emancipated ascetics.'
5 Tel. ed. and Srirangam text, 'having performed all the duties of bathing and the like.'
6 Tel. ed. and Srirangam text, 'water of the ocean.'
7 Tel. ed., 'shoals of fish'; the Srirangam text omits the phrase.
8 Tel. ed. and Srirangam text, 'devoid of longing.'
10 Tel. ed. and Srirangam text, 'he desisted indeed from undertaking death.'
11 Tel. ed. omits this clause; Srirangam text, 'then he went to the forest along the shore, eager to get food to sustain his body because of his hope of reunion with his beloved.'
12 Tel. ed. and Srirangam text, 'he.'
13 Tel. ed., 'but finally, after the lapse of several days.'
Kumāra's peacock (bears Śarajanman)\(^1\); quelling the (expanse of dust) as a great\(^2\) ascetic quells the (tide of passion); with water-giving (hail) as an anchorite has a water-giving (pot); showing a wandering of many (ships) as the time of doom shows a wandering of many (sun); with (cālakas) eager\(^3\) because of the clouds as an unmolested forest district has (exceedingly curious) gazelles; [28a] (giving joy to the husbandman) as Rēvati's tender hand (inspired courage in Balarāma).\(^4\)

The slender lightning shone like the bejewelled\(^5\) boat of Love in the sky that seemed to be a pleasure pool with a forest of blue lotuses which were the riven clouds\(^6\); the dancing cord, as it were, of a Caṇḍāla maiden who was the Lakṣmi\(^7\) of the clouds; [283] even as a garland\(^8\) for the gate of the palace of the sky; a row of nail marks upon the cloud, in all seeming, given for remembrance by the departing heat of day\(^9\); the jewelled\(^1\) girdle strand, one might fancy, of a beauty of the sky; the lovely clustering\(^11\) blossoms, so to say, of the coral-tree of heaven; like to a begemmed stick\(^12\) for cleaning Rati's nails; the jewelled shell, it might be termed,\(^13\) of the God whose banner is of flowers.\(^14\)

The cloud\(^15\) seemed to vomit forth, like a crane, what appeared

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\(^1\) Tel. ed. and Srirangam text, 'with doesty pen-reed grass' as Kumāra's peacock has Śarajanman mounted upon it.'

\(^2\) Tel. ed. and Srirangam text omit 'great.'

\(^3\) Tel. ed. and Srirangam text, 'proud.' According to the conceptions of Sanskrit literature, the cālakas (Cuculus melanoleucus) is supposed to live only on the raindrops which it drinks.

\(^4\) Tel. ed. adds 'cloud-resounding' as the lord of Lākṣā [Rāvaṇa] had (Mēghānāda); dark with clouds as Vindhya is intensely dark'; so also the Srirangam text, which adds 'with swollen clouds as young women have (plump breasts).'

\(^5\) Tel. ed. and Srirangam text, 'golden and bejewelled.'

\(^6\) Tel. ed., 'dark with a forest of riven blue lotuses'; similarly the Srirangam text.

\(^7\) Tel. ed. and Srirangam text, 'dark Lākṣmī.'

\(^8\) Tel. ed. and Srirangam text, 'jewelled garland.'

\(^9\) Tel. ed., 'given, in all seeming, upon the breast of his sky spouse by her dark departing lover, the heat of day.'

\(^10\) Tel. ed. and Srirangam text, 'beauteous.'

\(^11\) Tel. ed. and Srirangam text omit 'clustering.'

\(^12\) Tel. ed., 'stone pśk.'

\(^13\) Tel. ed., 'the jewelled lance, as it were, even as the pleasure staff'; Srirangam text. 'the jewelled pleasure staff.'

\(^14\) Kīmā.

\(^15\) Tel. ed. and Srirangam text, 'the mass of clouds.'
to be a series of ocean shells that had been drunk down too hastily.\footnote{Tel. ed. and Srirangam text omit 'what appeared to be.'}

\footnote{Tel. ed. and Srirangam text, 'drunk in the impulse of excessive thirst.'}

\footnote{Tel. ed. and Srirangam text, 'the dark lover of the clouds played with the lightning.'}

\footnote{Tel. ed. and Srirangam text, 'the rough screw-pine shone'; Srirangam text, 'the screw-pine flower shone.'}

\footnote{Kāma.}

\footnote{Tel. ed., 'gathering.'}

[284] The rainy season, even the fate of rain, played,\footnote{Tel. ed. and Srirangam text, 'on a touchstone of clouds blackened.'} as if with chessmen\footnote{Tel. ed. and Srirangam text, 'masses of pearls.'} coloured with lac, with yellow and green frogs\footnote{Tel. ed. adds 'the new meadow seemed like an upper garment, marked with liquid lac, for the breast of Lady Earth with her cochineal. The maid-servant Rainy Season being departed after bathing the heroine Earth with water from the jars of the clouds, the maid-servant Autumn came, showing bright raiment'; similarly the Srirangam text.} jumping in the black enclosures\footnote{Tel. ed. and Srirangam text, 'very beginning.'} of the irrigated fields. The lightning gleamed like a streak of gold rubbed by the goldsmith bank of clouds on a seeming touchstone that was like a mass of lampblack\footnote{Tel. ed., 'with its wagtails well.'} from the torch of the sun. The screw-pine was beauteous\footnote{Tel. ed. omits this clause.} as a saw of the Flower-Weaponed God to cut\footnote{Tel. ed. omits this sentence.} the hearts of sundered (lovers). [285] The drops of water were as masses of dust shaken off by the violence of the wind from the cloud-tree that was cut by the saw of the slender quivering lightning.\footnote{Tel. ed. and Srirangam text omit 'with its course of the herons unhampered.'} The hailstones flashed like pearls\footnote{Tel. ed., 'made to cut.'} from the necklaces of the brides of the several quarters (of the sky); as though they were masses of stars\footnote{Tel. ed. and Srirangam text, 'the rough screw-pine shone'; Srirangam text, 'the screw-pine flower shone.'} reduced to powder by contact with the cloud grinding-stone that was turned by the violence of the fierce wind\footnote{Tel. ed. and Srirangam text, 'mists of rain.'} handfuls of grain, so to say, of the setting forth of Him whose banner is a fish, eager to conquer the threefold world.\footnote{Tel. ed. and Srirangam text, 'very beginning.'}

Straightway at the beginning\footnote{Tel. ed. and Srirangam text, 'mists of rain.'} of autumn, with its wagtails not lame; with the course of the herons unhampered; [286] with
boughs\(^1\) exceedingly noisy with skylarks; with intensely bright dawn; with flocks of wandering parrots in the fields of rice; with flamingoes come as guests\(^2\); with a sky whose brightness was that of the body of Kaṃsa’s foe\(^3\); with old clouds like goose-down\(^4\); with the pleasure of dogs whose heat was intensified; [287] with shoots of sweet sugar-cane\(^5\); with lakes possessed of the quintessence of the delightful sound of the herons; with pools whose banks were dug up by the snouts of boars; delighted by roots of beautiful\(^6\) kasērus; with startled cāṭakas\(^7\); causing joy\(^8\) by the sweet sound of flocks of wandering matsyaputrikā birds; with disdained kadambas; the foe of conches; with expanded lotuses; with clouds at intervals; [288] with unusually bright stars; with a beautiful moon\(^9\); with unusually sweet water in the pools\(^10\); with flocks of motionless cranes swallowing shoals of flashing carp\(^11\); with multitudes of silent frogs; with shrivelled serpents; with rice\(^12\) yellow with golden particles; with screaming ospreys; with the air delightful with the perfume of fragrant white lotuses; lovely with white lotuses\(^13\); charming\(^14\) in the moonlight\(^15\); with moulting peacocks\(^16\); with murmuring paddy-birds; with dhārtarāṣṭra geese\(^17\); with herds of deer delighted by

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1 Tel. ed. and Srirangam text, ‘boughs of the trees.’
2 Tel. ed., ‘with flamingoes entering fields of rice that had flocks of wandering parrots’; Srirangam text, ‘with fields of rice filled with the noise of wandering parrots.’
3 Namely, blue as Kṛṣṇa.
4 Tel. ed., ‘with clouds glittering like flocks of geese.’
5 Tel. ed., ‘with the radiance of the moon intensified; with shoots of sugar-cane, the joy of lovers’; Srirangam text, ‘with the radiance of the moon intensified; with shoots of sugar-cane crushed by travellers.’
6 Tel. ed. and Srirangam text omit ‘beautiful.’
7 Tel. ed., ‘with startled cāṭakas on the banks of pools dug up,’ etc.
8 Tel. ed. and Srirangam text omit ‘causing joy . . . . expanded lotuses.’
9 Tel. ed., and Srirangam text, ‘with a moon that was the adornment of the west.’
10 Tel. ed., ‘filled with sweet sap’; Srirangam text, ‘with exceedingly sweet water.’
11 Tel. ed., ‘with rows of motionless vultures and cranes swallowing flashing carp’; the Srirangam text also omits ‘shoals.’
12 Tel. ed. and Srirangam text, ‘wheat and rice.’
13 Tel. ed., ‘lovely with white lotuses that were slightly opened by a wind charming with the perfume of fragrant white lotuses’; similarly the Srirangam text.
14 Tel. ed. omits from here to ‘Kandarpakētā.’
15 Srirangam text omits this phrase.
16 Srirangam text, ‘with peacocks whose tail feathers had fallen out.
17 Srirangam text ‘with delighted dhārtarāṣṭra geese.’
the songs\(^1\) of \textit{happy}\(^2\) female guardians of the rice; with dead \textit{yathikā}-jasmines\(^3\); with faded Malabar jasmine-buds; a kinsman to the \textit{bandhūka}; with beauty born; putting to confusion the bow of Sutrāman\(^4\); with the ten quarters (of the sky) yellowed by masses\(^5\) of the pollen of the smiling saffron; [289] (and) with blossoming lotuses\(^6\);—(then) Kandarpakētu, wandering about, seeing a stone image, and saying with curiosity, frenzy, and the agitation of grief, ‘This is like my beloved,’ touched it with his hand.\(^7\)

Then she, simply being touched,\(^8\) again\(^9\) assumed the form of Vāsavadattā, leaving her stony state. Perceiving her, Kandarpakētu, as if plunged in a sea of nectar, asked her, embracing her long: ‘Dear Vāsavadattā, tell me what this is!’

Being addressed, and sighing long and fervently, she began to tell\(^10\); “Having left his kingdom, alone, (and) like a common man,\(^11\) my lord of great good fortune hath borne woe beyond word or thought for the sake of ill-fortuned me, the undeserving. [290] Now, very emaciated through fasting and the like, my lord maketh his food roots, fruits, and so forth”—thus thinking, I went a distance of some \textit{nālvas} to look for fruit, seeing the trees of a grove.\(^12\) And in an instant I perceived the camp of an army with

\(^1\) Srirangam text, ‘by hearing the songs.’
\(^2\) Srirangam text omits ‘happy.’
\(^3\) Srirangam text omits ‘with dead . . . beauty born.’
\(^4\) Srirangam text, ‘Śatamakaḥ’; in both cases Indra is meant.
\(^5\) Srirangam text omits ‘masses.’
\(^6\) Srirangam text adds ‘a kinsman to the \textit{bandhūka}.’

\(^8\) Tel. ed., ‘simply being seen.’
\(^9\) Tel. ed. and Srirangam text omit ‘again.’
\(^10\) Tel. ed., ‘Kandarpakētu, embracing her tightly, asked: ‘Dear Vāsavadattā, what is this?’ She replied’; similarly the Srirangam text.
\(^11\) Tel. ed., ‘like a wanderer.’
\(^12\) Tel. ed. and Srirangam text, ‘thou being distressed by thirst through fasting and
its abodes of grass huts being hidden in clumps of trees; its general's house being arranged; [291] the (fodder) bags being put down; its tents being begun; the courtesans' quarters being set up; with hundreds of neighs of horses being heard; with hundreds of drum-skins being beaten for the halt; with a place of sweet water being sought; with multitudes of market flags being displayed.

[292] 'As I thought: "Is this the host of my father come to search for me, or perchance (the army) of my lord"?, the general of the army ran toward me, being informed of events by a scout.1 Then in like manner there ran up the Kiráta general, who had gone out to hunt followed by an army.2 Immediately I thought: "If I inform my lord, then he, being alone, will be killed by these; [293] but if I do not inform him, then shall I be slain by them."

'Even at the instant of my thought there arose a battle of the two armies as of two vultures eager for one quarry. Then—on the battle's threshing-floor, where the rays of the sun were removed by the shower-clouds of arrows from the hostile bows; [294] with Vidyádharas wandering about, embracing their opportunities for brave warriors that had been tossed high by pairs of tusks of elephants skilled in deeds of battle; with countless circles of the bards of the gods gathering to witness the

the like, I, awakening before thee at the end of sleep, will fetch fruit, roots, and so forth"—so thinking, I went just a saha [400 cubits] into the forest to seek fruit and the like.'

1 Tel. ed. and Srirangam text, 'then, as I suddenly saw the camp of an army hidden in a clump of trees and thought: "Is this my father's host come to fetch me or the host of my noble lord"? a Kiráta general, informed of the news from afar by a scout, ran to me.'

2 Tel. ed. and Srirangam text, 'then in like manner, hearing this, there ran up another Kiráta general, who had gone out to hunt accompanied by a similar army.'

3 Tel. ed. and Srirangam text, 'then there arose,' omitting Váśavadattá's reflexions.

4 Tel. ed. and Srirangam text-omit 'armies.'

5 Tel. ed., 'hidden.'

6 Tel. ed. omits 'from the hostile bows'; Srirangam text omits 'hostile.'

7 Tel. ed., 'with female Vidyádharas wandering about, embracing brave warriors that had been cloven by the edges of swords high uplifted by hands skilled in deeds of battle'; similarly the Srirangam text.
conflict; with a welcome appearance caused by headless corpses of bodies occupied by Vētālas; greedy for the adornment, in a she-fiend's ear, of a mortar filled with the foot of an elephant that had been hacked off by the sword of a soldier; [295] with laudations in the excessive din that arose; (and) with timid jackals—the warriors drew at once the <dives> of their foes and the <strings> of their bows, paying no heed to the bodies as if they were lumps of flesh to be the prey of jackals, or had been bitten by serpents.

The mighty elephants were like generous donors that bear not meeting with <beggars>, for they <shed ichor> and bore not meeting with <arrows>; like fortunate paramours adorned with <passion> and with golden <girdles>, for they were adorned with <minium> and had golden <girths>; like goodly gardens <beauteous with plantain-trees> and <filled with birds>, for they were <bright with banners> and were <attended by elephants>; like nights adorned with garlands of <constellations>, for they had garlands of <pearls>; like days with <blossoming flowers>, for they had <lashing trunk-tips>. [296] And the horses seemed like creatures bereft of sense <abandoning patience>, for they

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1 Tel. ed., 'with the circle at its doorway formed by the many feet of the bards of the gods that had come to witness the conflict.'
2 Tel. ed. and Srirangam text omit this clause. The Vētālas are a class of malevolent ghosts who animate corpses and haunt cemeteries. They often enter the body of a living man while his spirit is absent, or may even be spirits of the living which prefer to make their dwelling in corpses (cf. Crooke, Popular Religion and Folk-Lore of Northern India, 2 ed., i. 243–244, Westminster, 1896).
3 Tel. ed. and Srirangam text, 'with the adornment.'
4 Tel. ed. and Srirangam text, 'foot soldier,' the former adding 'with folk drawn by curiosity.'
5 Tel. ed., 'with shouts of praise arising'; Srirangam text, 'with landations in the words spoken by folk drawn by curiosity.'
6 Tel. ed. and Srirangam text add 'with cowards destroyed; like a conqueror eager for combat.'
7 Tel. ed. and Srirangam text, 'she-jackals and jackals.'
8 Tel. ed. and Srirangam text add 'or were wretched fragments of white leprosy.'
9 Tel. ed. and Srirangam text add 'there.'
10 Srirangam text omits 'not.'
11 Tel. ed. and Srirangam text, 'multitudes of nights.'
12 Tel. ed. and Srirangam text, 'like autumn days with blossoming lotuses, for they had sparkling drops of water.'
13 Tel. ed. omits 'and.'
14 Tel. ed. and Srirangam text, 'like angry creatures.'
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Left the ground; like oceans adorned with whirlpools and with billows, for they were adorned with whorls (of hair) and had swift gaits; like pleasure parks with dhārtarāṣṭra geese, for they included the mallikāśa breed; like noble houses charming with very new furniture, for they were charming with very new harness; like mines that have the gems of the gods, for they had curls (on their necks); like the Lēkhas that have fortitude together with Indra, for they sustained most mighty lords. Long danced the headless corpse as if with joy at the thought: “I am released from the ears that heard detraction of others, from the eyes that beheld the rise of the evil and the fall of the good, and from the head that bowed unworthily.”

‘Then spread the dust born of battle, hiding the eye as if smiling; concealing the existence of the ear as if afraid of hearing calumny of another; [297] frenzied, as it were, being tossed by the motion of the wind; a cause of grayness, so to speak, to the Apsarasas; a cause of blindness, it might be termed, to the soldiers; the darkness, in all seeming, of the evening of conflict; fallen and cut off from its family, as it were, since it was cut off from the earth; resembling the doctrines of the adherents of the Mīmāṃsā that conceal the doctrines of the Jains, since it concealed the sight of the quarters (of heaven) and the sky; like unto a good man clinging to Viṣṇu’s feet, since it clung to the zenith. One assumed an agonising

1 Tel. ed. and Srirangam text, ‘like potters’ houses containing very new pots, for they bore very new harness.’

2 Tel. ed., ‘like the Lēkhas that have increase with Indra, for they included indrāyudha steeds; like drunkards diving in dramsopa, for they were adorned with defences’; so the Srirangam text, except ‘like the Lēkhas that have increase through the weapons of Indra, for they had increase through indrāyudha steeds.’

3 Tel. ed. and Srirangam text, ‘thank heaven! I am released.’

4 Tel. ed. and Srirangam text add ‘and from the mouth that praised the unpraiseworthy.’

5 Tel. ed. and Srirangam text, ‘mass of dust.’

6 Tel. ed. substitutes for the last two similes ‘going in the path of the constellations as an evil place (goes not in the path of a Kṣatriya); with the appearance of thick smoke like a quarrel; hiding diving creatures as the quality of passion hides truth; churl-raised as an ill-bred man is puffed up; hiding the path of the
posture) as Rāma (bound Rāvana)\(^1\); another\(^2\) clove (hell) as Kṛṣṇa\(^3\) clove (Naraka); a third had (hearing, speech, and sight) destroyed as the textbook of the Buddhists (rejects tradition, precept, and doctrine); a fourth was (surrounded with corpses) as a heretical mendicant is (wrapped with matting)\(^4\); a fifth, fearing (utter defeat), plunged into the water\(^5\) as Suyōdhana, fearing the (breaking of his thigh), plunged into the water\(^5\); a sixth breathed for a long time on a couch of (pen-re-\(\) grass) as Bhīṣma\(^6\) breathed for a long time on a couch of (arrows); \(298\) a seventh (lost his strength) as Karṇa, terrified in every limb,\(^7\) (released his spear)\(^8\). Then, with its banners destroyed, its standards tumbling, its fallen bows and crowls injured, and its swords slipping, the army met destruction.\(^9\)

'Straightway,\(^{10}\) when the ascetic whose hermitage that was had come with flowers and the like, and had learned of the event, I was cursed by him with the words: "My hermitage hath been broken down because of thee; therefore become stone."\(^{11}\) [299] And gradually, perceiving poor me suffering much distress, he\(^{12}\)

<constellations> as an evil man hides the path of the <good>\(^{1}\); similarly the Srirangam text.

\(^1\) Tel. ed. and Srirangam text omit this clause.
\(^2\) Tel. ed. and Srirangam text, 'and straightway one.'
\(^3\) Tel. ed. and Srirangam text, 'Nārāyaṇa'; for the allusion cf. Harivamsa, 120.
\(^4\) Tel. ed. and Srirangam text, 'a fourth had his body (surrounded with corpses) as a heretical mendicant has his body (wrapped with matting); a fifth, (drunken), fell like Surāṇa (Srirangam text, 'the Brāhman Surāṇa').' The details of the legend of Surāṇa are as yet unknown.
\(^5\) Tel. ed. and Srirangam text, 'water of a pool.'
\(^6\) Tel. ed. and Srirangam text, 'dying Bhīṣma.'
\(^7\) Tel. ed. and Srirangam text, 'with his limbs terrified.'
\(^8\) Tel. ed. and Srirangam text add 'another slew them that caused shouting) as Rāghu's scion [Rāma] slew [Rāvana].'
\(^9\) Tel. ed., then, with impotent banners, with tumbling standards, and with the daggers of the soldiers of the armies bent, both entire armies mutually proceeded to slaughter); similarly the Srirangam text.
\(^10\) Tel. ed. and Srirangam text, 'and then.'
\(^11\) Tel. ed. and Srirangam text, 'had learned of the event through his yōga sagā, being angered that I this my hermitage hath been broken down because of thee (Vāsavadattā).' I was cursed with the words: "Become a stone image!"\(^1\) The folk-tale motif is that of the Bluebeard cycle of punishment in consequence of a violation of taboo (see MacCulloch, Childhood of Fiction, pp. 306-324, London, 1905).
\(^12\) Tel. ed. and Srirangam text, 'then gradually, out of kindness,—"for this unhappy
made the termination of the curse concurrent with the touch of the hand of my noble lord.'

Then Kandarpakētu, together with Makaranda, who\(^1\) had come up, and with Vāsavadattā,\(^2\) [300] went to his own city,\(^3\) and lived\(^4\) enjoying blisses as his heart desired.\(^5\)

girl suffers much distress"—and through pity for my noble lord, this hermit, being entreated.\(^6\)

\(^1\) Tel. ed. and Srirangam text add 'who had heard of the event.'

\(^2\) Tel. ed. and Srirangam text, 'that Vāsavadattā.'

\(^3\) Tel. ed. adds 'Pātaliputra,' which was, however, the old home of Vāsavadattā, not of Kandarpakētu (see above, p. 75).

\(^4\) Tel. ed. and Srirangam text, 'lived much time with them twain.'

\(^5\) Tel. ed. and Srirangam text add 'that could scarcely be gained in the world of the gods.' Tel. ed. also adds two stanzas, the first being the thirteenth of Hall's introductory stanzas, and the second being the eleventh introductory stanza of the Harpaccarīka; the Srirangam text omits the latter interpolation, but here appends the thirteenth introductory stanza of Hall.
செங்குத்தியான கல்லறைகளில்
சிங்கமுக்க குழலில்
முதன்மையுமாறாத இறங்கு
தரையேநூறு செஞ்சுப்பாசிரியா

தமிழார் சிவகார பிரச்சினைகளை
செய்து முன்னேற்றியதை வாழ்த்துகிறேன்

தனது வாழ்க்கையில் முக்கியமான பங்களித்து
சங்கீதங்கள் மற்றும் பானைகளில்
சங்கீதங்கள்,

அவள் சுற்றுக்குள் வந்து வந்து கொண்டே.
śubham astu

śrīmānṇikhilasurēṃdrādīvaṃditapādakamala-
śrīvāgdevīdattavaraprasādēṇa
subaṃdhunāmnā kavikulasārvabhūmēṇa
viracitaḥ vāsavadattākhyāḥ caṃpūprabaṃdhō 'yaṃ
dhīmatāṃ arthaparijīānāya
vyākhyānēṇa sākaṃ
dadhurasubbhāṣāstriṇā saṃśodhyaparśkṛtaḥ
jñānasūryōdayamudrākṣarasālāyāṃ
tadadhikāriṇā bhuvanagiri raṅgayyaśēṭṭināmnā
vāiśyacūḍāmaṇinā mudrākṣarāir
mudrayītvā prakāṭikṛtaḥ san
bhuvivijayatētarāṃ
1862 saṃvatsaraṃ yēpral nēla 19 tēḍi
śrīhayagrīvāya namaḥ.
vāsavadattā savyākhyā.

karabadarasadorśam akhilaṁ bhuvanataṁ yatprasadatāṁ kavayaḥ
paśyanti sūkṣmamatayas sā jayati sarasvatī dēvī.
khīnno 'si muṃca śāilaṁ bibhṛmō vayam iti vadatsu
śīthilabhujaḥ
bharabhugnavī(ṭatha)bāhuṣu gōpeṣu hasan harir jayati.

sa jayati himakaralēkāḥ cakāsti yasyō 'mayō 't(kayā)
nihīta
nayanapradīpakajalajīghṛṣayā rajataśuktir i(2)va.

kaṭhinataradāmavēṣṭanālēkhasamdehadāyinō yasya
rājantī valīvihāṅgās sa pātu dāmōdarō bhavataḥ.

bhavati subhagatvam adhikāṁ vistāritaparagunasya
sujanasya
vahati vikāsitakumudō dvīguṇarucīm himakar(ad)yōtaḥ.

viṣadharatō 'py ativīṣamaḥ khala iti na mṛṣā vadaṁti
vidvāmsaḥ
yad ayan nakuladvēṣi sakuladvēṣi punaḥ (punaḥ) piśunaḥ.

atimalinē kartavyā bhavati khalanām atīva nipuṇā dhīś
timirī hi kāuśikānām rūpaṁ pratipadyate (dṛśṭiḥ).

hasta iva bhūtimalinō yathā yathā laṁghayati khalas
sujanam
darpaṇam iva tām kurute tathā tathā nīrmaḷacchāyaṁ.

vidhvastaparagunānāṁ bhavati khalanām atīva mali-
natvam
antarītaśaśīrucām api salīlamucām malinīma 'bhya-
dhīkaḥ.

sā rasavattā vihātā navakā (3) vilasaṁti caratī no kaṁ
kah
sarasī 'va kīrtiśeṣam gatavati bhuvi vikramadītyē.
[8] aviditagūṇa "pi satkavi(phaṇīṭīḥ) kaṁṣeṣu vamaṁ ma-

[9] dhudhāraya

anadhigataparimala "pi hi harati drṣam mālatimāla.

[10] guṇīnām api nijārūpapratiyātī prápara ḍvā saṁbhavati

svamahimadarṣanam aṁṣṭor mukuratalā Jáyatē yasmāt.

[11] [sarasvatīdattavara]praprasādaśa cakre subandhuh sujanāīka-

[12] bandhuh

[13] prayakṣarasāśeṣamayaprabandhavīnsavādāgadhyanid-

[14] nīr nibhandam].

abhūd (akharavivbhava)sarvavipatīcakra[caṛu]cūḍā-


[16] sīmha iva da(4)śitahariṇyaśaśipuṣṭeradāṇavismayāḥ kṛṣṇa iva

[17] kṛtvāsudēvatapāṇaḥ [12] nārāyaṇa iva saukaryasamāśüt-

[18] (dharani)manḍalaḥ kaṁśārātīr i va janitayāśōdānandasaṁṛddhiḥ

[19] ānakadundubhir iva kṛtakāvyā[13]daraḥ sāgaraśayi "vā 'nanta-

[20] bhogicūḍāmanī(śṛṇī)raṇjitapāda(h)[padmō] varuṇa iva "śā(5)n-

[21] tarakṣaṇaḥ agastya iva daksīṇāśaśprasādhakaḥ jalanidhir iva

[22] vāhinīśatānayakas samakarapracaśas ca hara [14] iva mahāśe-}

[23] nānut(yātō nirjita)ṁraś ca mērur iva vibudhālayō vīśvakarmāś-

[24] rayas ca ravr iva kṣapadānapriyaśa chāyāsantāpaharaś ca kusum-

[25] (āyudha) iva janitāniruddhasampad ratisukhāpradaś ca vidyā-

[26] dha[15]tō 'pi sūmanāḥ dhṛtarāṣṭrō 'pi guṇapriyāḥ (6) kṣamānu-

[27] gatō 'pi [16] sudharmāśritah 2 bhannalānhābhāvō 'py amtassara-

[28] laḥ mahīśisambha[17]vō 'pi vṛṣotpādi ataraḷō 'pi mahānāyakah

[29] rājā cintāmaṇiṁ niśma. yatra ca śāsatī (dharanī)manḍalāṃ

[30] chalanigrahaprayogō (nyāyaśāstraśē) [18] nāstikātā cārvākeśu

[31] kāptakayoṣ (ni)yogēṣu parīvādo [19] viṇāsām pra[yō-

[32] gaś sālīṣu dvijihvasam(grahitīr ahī)tuṇḍikēṣu karācchēdaḥ (kuṭ-

[33] mala)grahanēṣu nētṛotpātanam munināṁ (7) [dvija]rājaviru[20]d-

[34] dhataṁ paṁkajēnāṁ sārvabhāumayogō (diggajānāṁ) [agnitulā-

1 So also Hall's manuscripts A, B, C, E, F, G, H, and the commentator Narasimha.

2 Tel. ed. 61 and Grantha ed., dūṣyāḥ.

3 Tel. ed. 61, Grantha ed., and Sūrangam text, dharaṇī.

4 Cf. nāyīyāśāstrēṣu in Hall's manuscript F; Trichisopoly ed., nyāyēṣu.

5 So also Hall's manuscripts A, B, C, D, E, F, G, H, and the commentator Jagadānanda.
śuddhiḥ suvarṇānam] (suci)bhedā maṇinām sūlabhārga yuvati-
(navaprasavēṣu agnītulāsuddhis suvarṇānam) duśśāsana[(21)darśānaṁ (mahā)bharatē karaṇaṁ(vi)dāraṇaṁ jalajānaṁ (param ēvaṁ
vyavasthitāṁ). mahāvarāhō gōtrādhanaśravīrīttō 'pi gōtrāddha-
lanam akarōt. rāghavāḥ pariiharann āpi janakabhuvaṁ janaka-
bhuvā saha vanaṁ viveśa. bharatō (rāma)darśītabha[(22)ktir āpi
rājye virāmam akarōt. najasya damayantīā milītasyā 'pi punar-
bhūparīgra(8)hō jātāḥ. prthūr āpi gōtrasamutsaṅgīvāntīrītabhū-
maṇḍalaḥ. (tad) ittham nā 'sti vāgavasaraḥ (pūrvatānēsū3) rājasu
(āpi tu vacanīyatāyāḥ). sa punar anyō [ēva] dēvō nyakkṛtasaṃ-
vīrīpaticakara)caritaḥ. tathāhi sa parvataḥ kaṭakasaṃcāriṇo
gandharvān darśitaśṛnggōnnatis sukhā[23]yan na virāma. sa hi-
mālayō nāvaśyāyośchālitō nō māyājanmanē hitaṁ ca. sa himānī
giri sthitō vṛṣadhvajaḥ (ca). ' (9) (sa) sadāgatiś (cā) 'vadhūtākha-
sa ratnākaro 'na(timayō) [katham a]gādhas sama(10)ryādaḥ
nōdrōkō ['py asya] vismayaṁ sadā himakar(ā[25]sayō) 'mṛta-
mayas (satpātras) tasyā 'calō nakō 'dhō māhānadīnas suṁudraṁ
(ca). [26] sa [candra īva] kṣaṇādānmaṇḍakaraḥ kumudovān(āl-
ka)baṁḍhau sakalakālakalagr̥ham natāritibalaḥ (caṁdraḥ ca. sa)
mitrōdayāhētuḥ kāṇcanaśōbhāṁ bibhrada[27]calāṅkhikālakṣēm-
(11)ś sumēruḥ [īva]. yasya ca ripuvargā sadāpārthō 'pi na-
maḥbhārataśāṇayaṅgīyaḥ bhīsmō 'py aśāṃtanaṅvēhitāḥ sānca-
'pi na gōtrabhūṣītāḥ. (12) [28] [āpi ca] sa triśaṅkur (āpi) na
(nā)kṣatrapathā(cyutāḥ) śaṁkaro 'pi na viśādī pāvākō 'pi na
kṛṣṇavartmā (nā) 'śrayāśō 'pi) na dahanaś (ca na 'ṁtaka [29]
īvā 'kasmād apahṛtajīvānaḥ na rāhur īva mitramaṇḍalagrhaṇa-
(saṁ)vardhitaruṇiḥ na nāja īva kalivi(jitavīgraḥah) na cakri 'va
śrgalavādhistutsamullasitaḥ nāṃdagōpa īva yassūdayā ('nvitaḥ)
jarāsaṁdha īva ghaṭitasamdhivīgraḥāḥ bhārgava īva sadāna-
bhōgaḥ dasaratha [30] īva sumitrōpētaḥ sumamṛṭadhiśhitās
ca dilīpa īva sudaksināṇ(vitaḥ)5) raksīta[13]guścā rāma īva jani-
takusālavāyōrūpōcchāyāḥ. tasya ca (rājñāḥ) pārijatā īvā 'śrīta-

1 Trichinopoly ed. and Srirangam text, pūrvatārīṣu.
2 So also Hall's manuscripts C, E, F, H, and the commentator Jagadīśhāra.
3 Cf. anuṣṭhitā in Hall's manuscript C.

1 So also Hall's manuscripts C, E, F, G, H, and the commentator Narasimha.  
2 Hall's manuscripts B, C, D, G, H also omit evi; Trichinopoly ed., partivardhiṣṭa.  
3 So also Hall's manuscripts A, B, C, D, E, F, H, and the commentators Narasimha and Jagadīśāla.  
4 Cf. viśṣṭa in Hall's manuscript D.
yasya ca pratapanaaladagdha(dayitanam) ripusumdarisham kara-
tala(racita)tadanabhitai[42] riva muktaharibhi payodhara(parisa-r
muktah). yasya ca niistanaarca(jarjarita)mattamatamgukam-
bhasthalavigatamuktaphala[nikara]1)damturitaparisare (tarat 2)-
patrara(18)theth raktavari(samuadiyamadviradapakacchape3-
vilasad)utpana(puendrik) vahiniatasamakule nityatatabhad-
(bamdhure) sura(nari)[43]samagamotsuka(carad)bhat(ahum)kara-
(bhashaarava)bhisha (sagariva samarasirasi 4) bhinnapadatkira-
rituragarudhir(ardro) jayalekshmpadalaaktarakaraagamjita i
khaḍgō rāraja. [44] atha kadacid avasannayam yamavatyaṁ
dadhi(dhava[a)kalakasapaṇaka[grasa]pimda 6 iva niśayamunph-
(na(stabaka) 6) iiva mënakanakhmarjana(sphatika)śīlāsakala i
madhuchatrac(chayā)maṇḍalodarā pasćimācalopadānasukha-
ni(śanā)śirasō rājatatātaṃka(cakra 7) iva (śyāmayah) śesamadhu-
bhājī [45]. caśaka iiva vibhāvarivadhvaḥ aparajala(ni)dhipayasi
śaṃkhakāṃṭikāmkuva iiva majjati kumudinīyakē śīśra(himaś-
kara)kardamita(19)kumuda(parāga 8)madhyabaddhacaraṇeṣu śa-
caraṇeṣu kalapralāpabōdhit[acakit]ābhisārīkṣu ārīkṣu prabud-
dhādyayanakarmathēṣu mathēṣu (hāsa)ṛagamukharakāraṇepaṭik[a-
jan 9]opagyamānakavya(kathyaṣu) ratyāṣu [46] sakalanipita-
(nāśa)timira(samghatam 10) ataniyastayā (sōdhun 11) asamarthēṣv
iva kajjalavyājād udvamati[ṣu] [iva] kāmi(ni)nadhuvanilāḍarsa-
nārtham ivō 'drīvikāstadarānakhinneṣu vividha(velesacitrata-
[47]sākṣiṣu śāraṇāgatam ivā 'dhō(ni)linam timira(samgham)
avatsu durjana(vacanēṣv) iva dagdhasnēhatayā maṃdīmānam
upagataṣu ativrddhēṣv iva dāśämtam upagataṣu (ā)pannasadīśva-

1 Hall’s manuscripts C, D, F, H also omit nikara.
2 So also Hall’s manuscripts A, B, D, H.
3 Hall’s manuscripts C, E also have kacchapa and manuscript A has kacchapa.
4 Hall’s manuscript C also has samarasirasi; cf. samarasarasi in his manuscripts
A, B, E.
5 Tel. ed. 61 and Grantha ed., pindaaka.
6 So also Hall’s manuscripts A, B, C, D, E, F, G, H.
7 So also Hall’s manuscripts A, B, D.
8 So also Hall’s manuscripts A, B, C, D, E, F, G, H, and the commentator
Jagaddhara.
9 Hall’s manuscripts D, F, H, and the commentator Narasimha also omit jasa.
10 So also Hall’s manuscripts A, B, C, D, E, H, and the commentator Narasimha.
11 So also Hall’s manuscripts A, B, E, F, G, H.
reṣv iva pātramātrāvaśeṣāsu dānavēṣv [48] niśāṃtamadhyacāriṣu astagiriśikharēṣv iva patatpaṭamgeṣu pradīpeṣu anavara
ta(nipatita)makaramḍābimdu(20)samdoḥ(asvīdomadamugdha1)-madhukaranikurumba4hamkāra(rava)mukhariteṣu mlānīmāna
umpagacchatus vāsāgarakumṣumopahā[49]reṣu vigalatkmādār ałakāḥ priya(tama)viraḥahśōkāt bāśpābimdu [iva] (visrhjdbhiv 3
da) priyatamagamanani(rōdham) iva (kurvadbhiv 4 vācalita)tulākōṭiḥ caraṇapallavāiḥ (vilasītsa5 rajani)ṣeṣasurat[bhara 6]-
pārīṣramv[50]gaļitakēśapāśadaraḍaḷita(mādhai)mālāparīmaḷa-
lubhdhamadhukarani(kurumba7)pāksānīla[ni]pītanīdāghajalasikara(kāṇikāsu) udvēllabhuva(vallī)kaṃkanajāṇatākara(subhagāsu8) [nava]nakhapada(daṣṭa 9)kēśa (pāśa10vi)nīrmoṅka[51]vēdanākṛtasī-
tkāraṇinrāgitadugudhamudgadhasanakiranac cchatā dhavājītabhō-
gvāsāsu punardarṣanapṛcchāvidhurasakhijanānukṣaṇavīkṣya-
māpañyatyamāsāsu kṣaṇadāgata(surata)vaiyātyavacana[stā](sām-
ākara11)grhaśukacātyaḥṛtrīkṣaṇaṇajāntamāṃdāksāsu saradva-
saralakṣmiṣv iva[52] nakhālaṃkṛtapayōdharāsu āsannamaraṇāsv iva jīvīteṣaśapūrābhimukhi(21)su vasaṃtavanarājīṣv ivō 'tkalikā-
bahuṣa priyārā śīngyaṃmānāsu kāmīṇaṃ āmḍōḷitaṃsakē-
sarē kēśarēnumuśi [53] (rati)raṇita(nūpa12)maṇināṃ ramaṇināṃ
vīkacakumudākārē mudākārē saṃgabhāji priyavirahītāsu rahītās (virahītāsu) sukheṇa murmura(cūrṇam) iva [varsati] samaṃtādarpakē dārpaķesudahanasya dūraprasāritakāko[54] priyatamārūtē mārūtē vahati jaghanamadana(nagaratōraṇasraja manmatha13)-

1 Hall's manuscripts B, C, D, E, F, G, H also have mugāda.
2 Tel. ed. 61 and Grantha ed., mukur̥mā.
3 Cf. styrjadhhir iva in Hall's manuscripts A, B, C, D, E, F, H.
4 So also Hall's manuscripts D, F, H.
5 Trichinopoly ed., vācalatukōṭiḥiči caraṇapallavāiḥ priyatamagamanānirōdham iva kurvatiṣu.
6 Hall's manuscripts C, D, E, F, H also omit dhara.
7 So also Hall's manuscripts A, B, C, F, G, H.
8 Hall's manuscripts A, B, C, D, F, H also have subhagātu.
9 So also Hall's manuscripts A, C, D, E, F, H, and the commentators Jaladhara
and Narasimha.
10 So also Hall's manuscripts A, B, D, G, and the commentator Narasimha.
11 Cf. saṃśūrako in Hall's manuscripts A, B, C, D, E, F, G, H, and the commentator
Jaladhara.
12 So also Hall's manuscript 1 and the commentator Narasimha.
13 Cf. manmathamāndāramahā in Hall's manuscripts A, B, G.
hānidhi(jaghanakōśamaṇḍira)kanakaprākārēṇa rōmā(lirūpa)latā-
lavāla(valayēna) jaghanacmardramaṇḍalaparivēṣṇa (vītata)tri-
bhuvanavijayapraṣasti(varṇā1-paṃkti)kanakapratēṇa (makarakē-
tōḥ) sakalahrdaya(baṃdijana)nivāsa(grha)parikhāvalayēna (22) (sakala)jaga[55]lōcanaviharṣagama(jaghanavāsa)lāsaka(kanaka 4).
śalākāgunēna [iva] (nava)mēkhalādāmnā pari(kalita)jaghana(stha-
lāṃ 3) unnatapayōdhahārāṃṭaritamukhacandradasanāprāpt-
ti(vēdanayē) "va guru(tara)niṭāṃbhabhīṃbapayōdhahakunbha(ni-
ruddhōbhayapārśva 4)pīḍājanitāyāsenē "va (mama mūrdhni sthit-
tayōr anayōr iyatprāmāṇayō stanakalaśayō kathaṃ mayyē "va pātō bhaviṣyatī 'ti ciṃtyē "va grīhitaguruḍalatārṇusayēnē "va vidhātūr atipīḍa[56]yatō hastapāśajanitāyāsenē "va) kiṃtaratām upagatēna madhyabhēgēna 'laṃkṛtām anurāgaratna(pūrita)ka-
naka(paruvakābhyāṃ) cūcukamudrāsanāṭhābhyāṃ [atigurupari-
ṇāhatayā patanabhayaṭ kīlītābhyāṃ iva cūcukacchālēna] (vidhinā)
girisārē(ṇē "va cūcucakchālēna 'tigunguruparinnāhatayā patanabhaya-
kīlītābhyāṃ iva hṛcchhayāvīḷepanacāturīkavībhramābhyāṃ) sakā-
[57]lāvayāvam(nirmiti)śeṣalāvanyapūṃjābhyāṃ iva [hṛdayatāga-
kamalābhyāṃ iva hṛcchhayakopālacāturīkavībhramābhyāṃ] rō-
māvaliṭāphala(bhūtā)bhyāṃ kaṃdarpa(darpakāśīlā)cūrnāpār-
ṇa(kanaka 8[23]kalaśābhyāṃ iva hṛdayatāgakakamalamukalā-
bhyāṃ rōmalatāphalabhūtābhyāṃ 6 hāralatāṃṇāḷalōbha[58]ni-
līnacakraṇābhyāṃ hāralatārōmalāṅgāyamunāsaṃgama-
vājaprayagatābhyāṃ aśēṣajanaḥdhayapatanād iva samījata-
gaurābhyāṃ) trībhuvanavijayaparįśramakhinnasya makarakē-
tōr (viśrāma)vijan(āvāsa)grhābhyāṃ payōdhahābhyāṃ samud-
bhāsamānāṃ mukhacandrā(satata 7)sannihitasamdhīyārāgēṇa (dvija 8)mantrikaṃdūrāmudrānukārinā [59] nis(saradā 'bhīyaṃ-

1 Cf. varṣapṛṇāvattī in Hall's manuscripts A, G; and rōmalavṛṇāvattī in manuscripts B, E, F.
2 So also Hall's manuscript C.
3 So also Hall's manuscripts A, B, C, D, E, F, G, H, and the commentators Jagaddhara and Narasimha.
4 So also Hall's manuscripts B, F, G, H.
5 Trichinopoly ed. omits kanaka.
6 Trichinopoly ed. omits rōmalatāphalabhūtābhyāṃ.
7 Cf. hītatāntata in Hall's manuscripts A, C, F, G; and hitasatas in manuscript D.
8 So also Hall's manuscripts A, B, C, D, F, G, H, and the commentators Jagaddhara and Narasimha.
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VĀSAVADATTĀ

tara) rāgēṇa 'va raṃjītena raṃgasāgaravidruma (śakalēṇa 1) 'vā 'dhara-
pallavēna [upa]śobhamānaṃ taruṇa (kātaka) daḷadrāghīyasā pakṣmalacauṭulālasaṃ ġṛdaya (āvāsa) grhavasthitahṛcchhayavilāsinī gavākṣaṣaṃkām (uj) janayata sarāgēṇa 'pi nirvāṇaṃ [60] (jana-
yata 2) gatiprasara(n)roḍhakāśravaṇakṛta (krūdhēṇa) 'vā 'pāṃ-
ga) lōhitēṇa dhavalayate 'va jagada (khilaṃ) utphullakamalakā-
nanasanātham iva gagana (talaṃ) kurvata dugdhāṃbhōdhhisahas-
srāṇi 'vō' dvamatākumda (kusumanilīnām) utpalamaḷā (m) [lakṣmīm 
ivō] upahasata nayanayugalaṇa bhūṣitāṃ daśanaratnatulā (ru [61] 
ṛṇēṇa) 'va nayan (āṃrtasiṃdhu) sētubāṃdhēṇē (va) yauvanama-
mathamattavāraṇa (paramātkēṇē) 'va nāsāvarṣēṇa parīkṛtām 
vilōcana (kuvalaya 3) bhramaraṇapūntikhyāṃ mukhamadanaṃ-
diratōraṇa (mālikā [24] bhyaṃ) rāgasāgar (vēnīkhyāṃ 4) yauva-
nanartakalāsikhyāṃ bhūlatābhyāṃ vi (rājītaṃ 5) ghanasama-
[62] yākāsalaksīmīm ivō 'illasad (dhāra) payōdhārāṃ jaya [sabda]-
ghōṣaṇā panna (naraṇa) mūrtim ivō 'illasattulākōṭipratisṭhitām 
suyōdhanadīrtim iva karṇaviśrāṃtalōcanaṃ vāmanalilām iva 
darsitabalibhaṃgaṃ vṛṣcikarāśiravisthitim ivā 'tikrāṃtakanyā-
tulāṃ uṣām ivā 'niru [63] ddhadarśanasukhāṃ sacīm iva naṃda-
nēkṣaṇarucīm paśupatītāṃḍavāliilām ivō 'illasacakṣuśśravasām 
(viṃdhya) taviivm ivō 'ttumgaśyāmalaku (25) caṃ vaṇara [64] senām 
iva sugrīvāmgada [upa] sōbhittām bhāsvatālaṃkārēṇa (śvetarōciṣā 
smiteṇa 7) lōhitēṇā (dhēraṇa 8) sāmyyēṇa darśanēṇa guṇuṇā ni-
tambabimbēṇa (sītēṇa hārēṇa 9) sānīścarēṇa pāḍēṇa [tamasā 
kēśapāśēna 10] (vikācēṇa lōcanōtpalēna 11) graha (mayām) iva sam-
sārabhatticītra [65] lēkhām iva trāilōkya (raṃgasya) raśāyanasi-

1 So also Hall's manuscripts A, B, C, D, E, F, H, and the commentator Narasimha.
2 So also Hall's manuscripts A, B, C, D, F, G, H, and the commentator Narasimha.
3 So also Hall's manuscripts A, B, C, D, F, G, H.
4 So also Hall's manuscripts A, B, C, D, F, H, and the commentators Jagaddhara
and Narasimha.
5 So also Hall's manuscripts A, B, C, D, F, G, and the commentator Narasimha.
6 Cf, jayagōṣa in Hall's manuscripts C, D, F.
7 Hall's manuscripts C, D, and the commentator Narasimha add this after the next
phrase.
8 So also Hall's manuscripts A, B, C, D, E, F, G, H.
9 Similarly also Hall's manuscripts C, D, and the commentator Narasimha.
10 Hall's manuscripts B, C, E, F, G also omit tamasā kēśapāśēna.
11 So also Hall's manuscripts A, B, C, E, F, G, H.
ddhim iva (yauvanasya) samkalpa (vr̥ttīm) iva śṛṇgārasya (sam-kētabhūmim iva lāvānyasya) nidhānam iva [66] kātukasya [tribhuvana] iva vijayapatākāṁ iva makaradhvajasya (śībhūmim) iva [manasō 'bhībbhūtīm iva] madanasya (sammōhinim iva) (sarv)-ēṃdiyānāṁ mōhanaśaktim iva (madanasya) vīhārasthālīm iva sāūṇḍaryasya (mitravitāsālaya)sālām iva sāūbhāgyasya [utpat-tisthanam iva lāvānyasya] āka[67]rāṣaṇa (maṇtra)iddhim iva (manasijasya) caḵṣuraṃdha (nāmahāsūḍham) iva. manma-thēṃdrajālināḥ tribhuvanavilōbhanasṛṣṭim iva prajāpatēḥ [kan-yakām] āṣṭādaśavārśadēśiyāṁ (kanyām) apasayat svapnē, atha tām pritivāphārītena caṅsusi pibann iva janītersayē 'va nidrāyā cīrāśeṭivayā (sa) mumucē. (atha sa prabuddhas) tu viṣasarasī 'va durja[68] navacasi 'va (26) nimagnam ātmānam (ava)dhārayitum na śāsāka. tathāhi kṣaṇam (akāśe tadāliṅga-nārtham)prasāritābhūynthiaḥ ēhy ehi priyatamē (mā gaccha mā gacche) 'tī dikṣu (vidikṣu ca) vijlikhitām ivō 'tīrṇām iva caṅasu nikḥātām iva hṛdaye priyatamē āṣūhāva. tatās tatrāi 'va śayyātalē (nītiṁ) niśiddhāśeṣaparijanē datta (kavaṭa) pari[69] hṛtatāṃbūlaḥ (hāra) disakalōpabhōgas taṃ (divasam) anayat. tathāhi 'va niśām api svapnasamāgamēcchayā (katham apy) anāśit. atha tasya priyasakhō makaramdō nāma katham api labdhapravēsa (darsānaḥ) kaṃḍarpasāyakaprahāraparavāsāṃ kaṃḍarpakētum uvāca. sakhe kim i[70] dam asāmpratam asādhu- janōcitaṃ (ācāram) aśrītō 'si. tavāi 'tad [caritam] ālōkya vitarka- (dōlāsu) nivasāṃti samtaḥ. khalāḥ punas (tvadānucitaṃ anīṣṭam ācāram ācaram). anīṣṭ (ōtādana) rasottaram hi (bhavati) kha-lahṛdayam. kō nāmā 'sya tattvaniṛpane samarthaḥ. tathāhi bhīmō 'pi nābakhavēṣi āṣrayāsō 'pi mātāriśvā atih katu[71] ko 'pi

1 So also Hall’s manuscripts A, B, C, F, H.
2 Hall’s manuscripts C, D, H also omits tribhuvana.
3 So also Hall’s manuscripts A, D, F, G, H.
4 Cf. bandhamahāsūḍham in Hall’s manuscripts C, D, G, H.
5 Tel. ed. 61 and Grantha ed., sarpīyaṃ.
6 Tel. ed. 61 and Grantha ed., dādtāra.
7 Trichinopoly ed., ciruṇa sētvitāya.
8 So also Hall’s manuscript D.
9 So also Hall’s manuscripts A, B, D, E, F, G, H.
10 So also Hall’s manuscripts A, B, D, E, F, G, H.
11 So also Hall’s manuscripts A, B, C, E.
12 Cf. khahṛdayam bhavati in Hall’s manuscripts C, D, E, H.
mahārasaḥ sarṇapasnēha iva kara(yuga)lālitō 'pi śirasā dhṛtō 'pi na (kāṭavaṃ) jahāti. tālapalarasāva ivā "pāta(27)madhuraḥ (parīṇāmē) virasa tiktaḥ ca (pādaraja) ivā 'vadhūtō ('pi 2) mūrdhānaṃ kāśyayati. viṣataru(prasūnum) iva yathā yathā 'nubhūyatē tathā tathā mōhā[72]m ēva (drīḍhayati. nicadēsanadyā iva na vārivirahō 'syā jāyatē). nidāghadhivasa iva bahumatsaras (sumanaṃ sarṇāpam 5) vahati. amdhakāra iva dōṣānubamdhacaturāḥ viṣvakarmāvalōpānudyataś ca (rudra iva) virūpākṣaḥ [73] (viṣṇu iva) caκradharaḥ sākrāsva ivō 'ccāiśśravāḥ nadēśajapraśaṃsi ca (sa)śarasēye 'va [vi]bhinnasyā 4 'pi (satataṃ) snēham darṣa(28)yatō 'pi takṛṭa iva ṣrīdāyaṃ [74] viloḍhayati. yakṣābalir iva "tmagūḥasukhārū maṃḍala(bhrāmaṇakaśa) ca [mattā]mātaṃga iva svavaśālōlāmukhō 'dharikṛtadānaś ca vṛṣabha iva surabhīyānavikalaḥ kāmī 'va gōtraskhaḷanavi(kalo) vāmādhvā-[75]nuṛaktā ca [a]jirṇa(rōga 6) iva kaḷēbara vacaci maṃḍimānam (ud)vahati. vaṃcaka iva (rakṣaḥ kaṭapalē) vibhāvarāraktā ca parē(29)ta iva [76] baṃdhutāpadarṣanaḥ paraśur iva bhadrāśriyaṃ api khaṃḍyati. kuddāla iva daḷita-gōtraḥ kṣamabhājaḥ prāṇina (ca) niṇṛtati. (rati)[77]killa iva jaghanyakarmalagnō hṛṇpayati sādhūn. duṣṭaśūprasūtir iva kānanaucir anugatam api yaṇasaṃ (sa)nataṃ nā 'numōdaṭtē. abī[78]jād ēva jāyaṃtē akāṃḍat 6 [ēva] prarōhāntī khalavayasanāṃkurā durucchēda(30)ś (ca 7) bhavaṃti. asatām [hi] ṣrī dāvistaḥ dosaḷaṇya karalāyayē satām tu (ḥṛṇayām) na (pra 8)viṣaya ēva yadi (katham api 9 pra)vīṣati [79] (tadā 10) pārada iva (kṣaṇaṃ 11) api na (tīṣṭhāti 12). mṛgā iva vinōdaviṃśōṣ (śramgā ṣヴァhaḥ). sukhaṃ janā

1 So also Hall's manuscripts B, C, D, E, F, G, H.
2 So also Hall's manuscripts C, D, E, F, H.
3 So also Hall's manuscripts A, B, C, D, F, G.
4 So also Hall's manuscript D.
5 So also Trichinopoly ed. and Srisangam text; Tel. ed. 6t and Grantha ed., ajīrṇaṃ.
6 Cf. adhyātī prasrānti in Hall's manuscripts A, B, C, F, G.
7 So also Hall's manuscript D.
8 So also Hall's manuscripts A, B, F, G.
9 So also Hall's manuscripts A, B, C, D, F, G, H.
10 So also Hall's manuscripts C, D, E, F, G, H.
11 So also Hall's manuscripts A, B, C, D, F, G, H.
12 So also Hall's manuscripts A, B, C, D, F, G, H.
13 So also Hall's manuscript A, B, C, F, G, H.
14 So also Hall's manuscript D, and the commentator Jagaddhara.
(hi bhavādṛśā) sārastamayā iva [bhavādṛśā mitrasya hṛdayaṁ ¹] haramti na ca (mitra)cētanā visadṛśam upadiśaṁti. acētanāṁ āpi māitrī samucitapakṣe nikṣiptā [tathā[80]hi] mādhuryaśātyaśucitvasamāptāpaṁśāṁbibhiḥ payaḥ paya (iti ² sabdasāṁyān) mitratāṁ upagatasya (mat)samgaṁdā³ (vṛddhim upagatasya kṣīrasya kvāthē ⁴ purato mamāṁ "va kṣayō yukta" iti (matvē) 'va vārīnā "pi) kṣīyatē. tad idam asāmpratam ācaritāṁ [sakhē] gṛhāṇa sādhujanocitam adhvānām. sā[81]dhavō ('pi) diāmohād [param] utpathapravṛttā (āpi punar gṛhitasatpāthā ⁵) bhavaṁti. ityādi vadati tasmin (makaramḍē priyasaṅkē) kathām āpi smaraśara[nikara]pṛahāraparavasaḥ (kaṁḍarpakētuḥ) parimitākṣaṁram uvāca. vayasya ditir iva satamanyusamākula bhavaty (asmādṛśajanacitta)vyṛṭṭih nā 'yam upadesākālāḥ pacyaṁ(31)ta iva (mē ⁶) 'mānī [82] kvāthyaṁta ivē 'māriyāṇī [bhidyanta iva marmāṇī] nissaraṁti 'va prāṇāḥ unmūlyaṁta iva vivēkāḥ naśtē ('va') smṛtiḥ [tad] adhunā (tad alam anayā kathaya) yādi ('tthāṁ) sahaspadam(kriḍā) sama(sukhaduḥkhā) 'si (tan mayā sa- mam āgamyatām) ity uktvā parijanālaksīta (ēva) tēna sahait (va purāṇ ⁸) nirjagāma. (tatō 'nēka)naḷvaśata(matram) adhvānaṁ gatvā (tēnā) 'gasyavacanasamḥrtha[83]brahmāṁḍa(khaṁḍa ⁹)-gataśikharasahasraḥ kaṁḍarāṁtatarālalamāḥgra(prasupta¹¹)vidyādhamithunagatākāraḥ anusukhitacarī (gaṇā ¹²)māraṇōt (suka) sābara(kula)sāmbādhihakaccha(taṭaḥ) kaṭaka(taṭagata)karikārākṛṣṭabhnasyamadāmā[84]naḥaricāṃdāna(rasā)mōḍa(gaṁḍha)-vāhigamdhavāhāhāśīśīritaśīlātalah sudūrapatanabhnātālaphala-

¹ Hall's manuscripts C, D, E, H, and the commentator Jagaddhara also omit mitrasya hṛdayam.
² So also Hall's manuscripts A, B, C, D, H, and the commentators Jagaddhara and Narasimha.
³ So also Hall's manuscripts A, B, C, D, E, F, H, and the commentator Jagaddhara.
⁴ So also Hall's manuscripts C, D, E, G.
⁵ Cf. āpi punar grhitasatpāthā in Hall's manuscript D.
⁶ So also Hall's manuscript D.
⁷ So also Hall's manuscript D.
⁸ So also Hall's manuscripts A, B, C, H.
⁹ So also Hall's manuscripts A, C, G, H, and the commentator Jagaddhara.
¹⁰ So also Hall's manuscripts C, D.
¹¹ Cf. grāhasthāprasūṭa in Hall's manuscripts A, C, D, F, G and grāhasthā in manuscript B.
¹² So also Hall's manuscripts A, B, C, F, H.
रशृद्रकरातलास्वादनोृसकाश्काम्रग (कादम्बकाहः) प्रालम्बमनानिन्जहर (ोपांति) विष्ठा 2 जिवम्ब (जिवाका) मिथुना (लिख्यमना) विविधपाल (85) रस-मोदा (गांधा) सुराभितिपारिशा राजबसकेसरासहारकरानकहरंधर्ताविद्वितिमतामगकुंभास्थलविजलित (स्थुला) मुक्तापाल (शाबला) सिखरातय (सिखराव) लग्नम ताराजम इव 'वाहन सुग्रीवा इव [86] रक्षावयासराहकेसरिकुमुदा (पानसा) सेवामानापदाचायह पापुतिर इव ना (32) गाँसिवाससामुक्षिताभूतिह जानादाना इव वि (काका) वनामिलाह सहारकिना इव साप्तपायाम्बदोपेताह विरुपक्षा इव [87] संनिहितगुहाह विवानुगातस कामिव 'वा काम-तरीक्षासानुगातह वामादाना सा श्रीपार्वता इव सामनितामलिकार्जुनाह नारायणादत्ता [88] इव प्रियामगुस्यमासनातह शिष्युप इव क्रत्ताहि त्रिदर्थिह वासाराम्बा इव [गारिका] रुपामहापातिलिक (पात्र) वरानारिह श्रीनपाक्षा इव बहुखरागहना कर्णा इव 'नुबहु (33) तासातकोंधिनाह भ्रीमा इव सि [89] क्षरंचिमुक्तिह अर्धमकंद्रिमु शिष्ठ (तानुह) कामसुत्रविनयासा इव मल्लानगा- (ग्रहायकितात्रा) सामोदा हिरण्यकाशिपुर इव सामकरकल्ल्रयाह गारिकायियाज (उपारी) रविरथामार्गार्गार्थाम इव भुणेनो 'पाष्यमाह सिखरागतासुर्यासांद्रमाससु विस्तारतालो- ठो 'गान्यामार्गम इव 'द्विक्षामाना (कुलिधक्षातारम्हर्षा) (34) ठान्त्रा (नाला) इव जाराजगराब्धोगालिकूंभडकार्णा इव दामिंतारताला (गतारी) वा (व्युह) इव 'पिँढ़ा लक्टा (कान्त्य) रक्तपादा यक्तिसुरसांस (सरा) सारस्विताविरवलासिनामकतेकतिमांदापह- अकुलो 'पि सदाम्बशहुषिताल दर्शितवहयो 'पि मर्यु- पाल (दाया) सप्रस्थो 'पि आपिमानाह सान्दो 'पि निष (92) शादाह भिमो 'पि कितकसुहष्प विहतंभरो 'पि (विकाशस्वाकह विम्मह्य) (35) नाम [महापांगिर आगुता, [93] यासे इव प्रावर्धडहालमा- तया (रोगी इव) द्रश्यामानावहुदहातुविकारह (यासे इव) सादम्परी}

1 So also Hall's manuscripts D, H.
2 Cf. nirjharalikharostamipavita in Hall's manuscript D.
3 So also Hall's manuscripts A, B, C, D, H.
4 So also Hall's manuscript D.
5 Hall's manuscripts A, B, C, D, F, H, and the commentators Jagaddhara and Narasimha also omit gairika.
6 So also Hall's manuscripts C, D, E, G, H.
7 So also Hall's manuscripts C, E.
8 So also Hall's manuscripts D, E, G.
9 Cf. pinjradakakshi in Hall's manuscripts A, B, C, D, G, H.
10 Hall's manuscripts D, E, G, H, and the commentator Jagaddhara also omit maah.
iva sānugrahapracārapraṇaṣṭitamahīmā mīmāṃsānyāya iva pi-hit-adigambara-adarśanaḥ. yaś ca harivaṃśaśāra iva puṣkar(aśca)prā-durdbhāvaram[94]aśīyiḥ rāśibhir iva mīna(makarakulīramithunam)saṃgataiḥ karaṇār iva śakunīnāgabhadrālabālakulopēṭaiḥ (36) dēvakhātāir upaśobhīt(āṃtaḥ 1). yaś ca kusumavicirābhī bhavṣa-patrāpatita-bhī sukumārālalita-bhī puṣpi[95]tāgrābhī (praharṣiṇībhī sīkharṇībhī) laṭābhī ārāṣṭānēkavṛttavilāsah. yaś ca (samadakala 2)harṣasārārasarito dhāraṇīyāṃt(ōtkuṭa)vikatā (kumjakaccha) vyādhūta[vikacca]kamala (ṣaṃda) gālita markaram-dabimudusaṃdohasyrabhitasalilaya sāyāntana(samayamajjat 3) puṇīṃdaraṇasundari [96] (nimna) nābhīmāṃḍāla (pāri)pītasaḷilaya[madamukhararajahamsakulākālāhalmukharitakulapulinaya] taṭaniṅkāta(sthitavikaṭa 4) mattamātaṇγaganda (sthalavigaṇam 5) madadhārā(bimḍupakara)stabdakalasalilaya tiraparūḍhakētik-kānana(patitadhiśnikurumbasamjāta) sāikata suskhopaviṣṭatarunasa[sura][97] mithunani dhanalāpārimalāśāksimukulpavanaya taṭā (vaṭasthavighaṭītāṃbhōja śamda) marṇḍapāvasthitajaladovata (vid-gāhyamāṇa(payasa) tiraparūḍhvēta(vana) bhyāṃṭara(nī) līna-dātyūha(madōtkatākēli)[98] kuḥakuhārāvakāutukāṛśtasura mithunasaṃstūyamān (ō(37)pa 8) bhoḍgaya upakūlasamjāta(nalina-pumja 10) kumjapumjīta[kulaya] kūkkutaghaṭāghūṭkārabhāiravatīraya (ātapasēvāsamutsuka) jalamaṇūṣīṃditasukumāra(tarapuli-nayā) upavana (pavanā)ndō[99] litatarāla(tara) taramgyā (nalini-nikumjapumjaniṣṭa (duṣṭa 11 bakōṭa) kakuṭumābhinirikṣyasamanavṛd-dhāsaparyaya (pōtō)dhanaludhakōyaṣṭika(samabhana 12) bhima-

1 So also Hall's manuscript H, and the commentator Narasimha.
2 So also Hall's manuscripts C, D, and the commentator Narasimha.
3 Cf. śayantanasamayāmijāt in Hall's manuscripts A, B, C, E, F, G, and śayantanasamayāmijāna in manuscript D.
4 Cf. taṭaniṅkāṭavikaṭa in Hall's manuscripts B, D, F.
5 Cf. guṇamālītis in Hall's manuscripts A, B, D, E, G.
6 Cf. taṭāṅkāṭavighaṭītajāmī in Hall's manuscript D (vighaṭīta also in manuscript F, ghaṭīta in manuscript H).
7 So also Hall's manuscripts A, B, F.
8 So also Hall's manuscripts A, B, C, E, F, G, H.
9 So also Hall's manuscripts C, D, E, F, G, H.
10 Cf. kuṭapunyanīṭa in Hall's manuscript D.
11 Cf. ṇaṭa in Hall's manuscripts A, B, and ḍṛṣṭa in manuscripts C, F; Trichinopoly ed. omits duṣṭa.
12 So also Hall's manuscripts A, E, F, G, and the commentator Narasimha.
vētasavāna (latayā ¹) [tara]taraṃgamālā ²saṃ (tarad)uddamḍa- (vāla) da [100] rśanadhāvadaticapalarājīlara (rājīto ³) pakūlasalilaya (khamjariṭā ⁴)mithuna (nidhuvana) darśanopajātaniḥgrahapanakautukakirāta [ṣa [101] ta] khayamāna (sthapatitā) tiṇāyā krudhaya 'va darśitamukha [viś] bhaṃgayā mattayē 'va (skhalad ⁶) gatyā dinirāṃbhakṣmyē 'va vṛdhṇanvedāyā bhārataśamarabhūmyē 'va nṛtyakabāṃdhyāyā prāvṛṣē 'va vijṛṃbhamāṇasāta- (3)patrapihita [102] viṣadharaya (sakāmayē) 'va kṛtabhūbhṛtsēvāyē rēvayē priyatamayē 'va prasārita (taraṃga) hastayō 'pāgu- χhāh. yās ca

harikaranakharavidārītakumbhasthalavikalavāraṇadhvānain adyā 'pi kumēbhasambyavaṃ (sam)āhvayati 'vō 'ccatālaḥnūjāḥ, (tatrāṃtara) makaraṃdas tam uvāca

[103] paśyō 'daṃcadaṃcaṃcadaṃcitsavapravāḥ (pūrvādhapasārduḥ) bhāk stabhottāṇītapiṣṭhanīṣṭhitamanābhughanāgralāṃgulaḥ bhāt daṃṣṭrākoṭivīśāṃkataṣya yakuḥaraḥ kurvan saṭāmutkaṭām (ut)kaṃṭhaḥ kure tē kramatā karipatāvū kūrākṛtīḥ kēsāri.

api ca

utkarnō 'yam akāṃḍacāmḍimaṇaḥ sāphārasphuratkē- sarāḥ kūrākārakāralavāktra (kuharas) stabhohdhrvalāṃgula- bhāt

[104] (citrē cā) 'pi na śakyatē (vi) likhītum sarvāṃgasamkōca- (bhāk ⁷)
(phīṭ) kurvadgirikumjakaṃjaraṣīraḥ kumbhasthalasthōha- rīḥ.

anaṃtaram nicadēśanadyē 'va nyagrōdhopacitaya uttaragō (graha- na) [105] bhūmyē 'va vijṛṃbhamāṇabṛhannālayē (kuru)dēśa (dhak-

¹ Trichinopoly ed., madayē. ² So also Hall's manuscripts A, B, C, F, H.
³ So also Hall's manuscript E. ⁴ So also Hall's manuscripts C, F.
⁵ Hall's manuscripts A, B, C, F, H, and the commentators Jagaddhara and Nara- ρāha also omit vi.
⁶ So also Hall's manuscripts C, D, F.
⁷ So also Hall's manuscripts A, B, C, D, F, H.
⁸ Trichinopoly ed. and Srimangalam text, bykat.
A Sanskrit Romance

kayē) va ghanā(39)sārasārthavāhānīyā vidagdha[jana]madhu-
[pāṇa]gōṭhyē va nānāvīṭaip[106]tāsavyām naḷakūbaraścinajjāyē
va satatadhṛtarambhāyā mātattamātampagatyē va ghāṃṭāravāvē-
ditamārgayē sādīsvarasēvayē ('va) dūrōdghatahbahuphalayā virā-
talakṣmyē 'vā 'nāmāṅṭikācakṣaṣatayē vīṃḍhyātavyayā (katipayadū-
ram adhvānaṃ)gatvā kāminā iva madanaśalākāṅkitasya (vikartan-
asyē 'vā (40) snigdhaḥcāyasya vāikūṃṭhasēyē 'vā lakṣmibhṛtaḥ
yātrōdyatanpatēr iva ghanapathamōhitasēyē vēdasēyē 'vā bhūri-
sākhālaṃkiṣtasya gāṇikasēyē 'vā 'nēkapallavōjįvalasya) jām-
būvīkṣāṣāyē ('dha) chāyāyāṃ (sa) viśāśrāma. [107] atrōṃtarē
bhagavan āpi maricimāli śātaklarṭa(vana)mahiśalōcanapātalam-
maṇḍalaś caramācala(śikharam) āruṅroha. tātō mārakaṃḍāḥ
phalamūlānī ādāya [kathāṃ] kathām āpi tam abhīnapītihihā-
ra(m)[paricayām] akāṛṣtē svayam (āpi) tadupabhuktaḥēṁ (akarōd
āsanaṃ). atha tām ēva priyatamām hṛdayaphalakē
(saṃkālpatūlikāyā) likhi[108]tām īvā [vā]śāṅkāyan niśpaṃḍakara-
ṇagrāmāḥ kaṃḍarṇaśaḥ makaramaṃva(viriciṭē) pallavaśayanē
susvēpa. atha [ardha]yāmamātrāvakhaṃṣitāyāṃ (yāmīnāṃ)
[tatra] jaṃbūtarūṣīkharē (mithāḥ kalāḥ thanāyōś śūkaśārika-
yōḥ) kalakalām śṛtvā kaṃḍarṇaśaḥ makaramaṃ vačā
vayasya śṛṇuvās tāvad (anayoṛ) ālā[109]pam itī, tātō (jaṃb-
būnikumājasthitā) śārīkā (kācīt cīrād āgataṃ śukāṃ) prakō-
patarālākṣaram uvāca. kitava śārīkāṃtām anviśya [samā]gatō
'si kathā anyathā rātrir iyati tavē 'ti. (atha) tac chrutvā śu-
kas tām avādīt, bhadrē (mūṃca kōpaṃ) apūrvā (brhat)kathā
(pratyākṣīkṛtā maya) tēnā 'yaṃ kāḷṭipāta (iti). atha samupa-
jātakutōha(41)layē śārīkāyā (muhur anubadhyanānāḥ kathāṃ)
kathayitum ārebhē. [110] astī (maṃḍaragirīṃśgārī iva pra-

1 Cf. ṣākaṭkayē 'va in Hall's manuscript F.
2 Cf. katipayaṃ adhāram adhāvanā in Hall's manuscript E, katipayodūram in
manuscript F, and katipayapadaṣu dūram in manuscripts A, B.
3 So also Hall's manuscripts B, C, except vājāṇevatātyē 'va bhūri-laṃkāryān ē instead of vēdasyē 'va bhūri-laṃkāryān ē.
4 Hall's manuscripts C, D, H also omit the first kathāṃ.
5 Hall's manuscripts C, F, G also omit 'tē. So also Hall's manuscript F.
6 So also Hall's manuscript D.
7 Cf. mō prakōṣaṃ kuru in Hall's manuscripts B, H.
8 So also Hall's manuscript C.
śasta\textsuperscript{1}) sudhādhavaśāliḥ bṛhatkathā(lambāir\textsuperscript{2}) iva sālabhamājk(ō- paśobhitāḥ\textsuperscript{3}) vṛttair iva samāgaḥvaakr̥dītāḥ kariyūthāir iva samattavārupāḥ sugrīvavāsīnyāir iva sagavākṣāḥ balībhavanāiḥ iva sutasanānīvāśāḥ vēśmabhī[111]ṛ (uddhāsītaṁ\textsuperscript{4}) dhanadēnā 'pi pracetāsā (gō)pālenā 'pi rāmēṇa priyamvadēnā 'pi puspakētuna bharatēnā 'pi śatrughṇēna ti[42]thīparēnā 'py ati[112]thisatkāra- (pravaṇēnā\textsuperscript{5}) asaṃkhyēnā 'pi saṃkhyēvatā amarmabhēdīnā 'pi viratarēnā apātītenā 'pi nāṇasavāsakēnā sudarśanēnā 'py aca- krēṇa ajāta[113]madēnā 'pi supratīkēna (hāṃsēnā 'py apakṣapā- tinā) aviditaṁ[43]hakṣayēnā 'pi kulapradīpēnā agrāṃthīnā 'pi vaṃśapōṭēnā (agrahaṇēnā 'pi kāvyajīvajīṇēnā) nīdāghadīvasēnē 'va vrṣa[115]vārdhitarucānā māghavirāmadivasēnē 'va tapasyāraṃbhīpā [114] (nabhasvatē 'va satpathagāminā vivasvatē 'va gōpatīnā mahēsvareṇē 'va caṃḍraṃ dadhatē nīvāsi 8) janēnā 'nugataṁ (ghan- nāpamānēn 9) 'va darśitakhaṃḍābhṛēṇa vēlātaṭēnē 'va pra- vāla(maṃḍānēn 8) dēvāṅga(44)nājanēnē 'vē 'mdrāniparicayavidagdhēnā (gajēṃdrēnē) 'va pallava[115](vardhita)rucānē kōki- lēnē 'va parapusṭēna bhramarēnē 'va kusumēsulālītenē jalāukāsē 'va raktākṛṣṭīnipunēn (yāyajūkēnē 8) 'va suratārthīnē mahānāta- bāhu(vanēnē) 'va (baddhabbujamgāṃkēnē 10) garudēnē 'va vilā- sīh[116]dayatāpa(kārīṇa amēdhakēnē) 'va sūlānām uparigātēna vēśyājanēnē 'dhiṣṭhitam kusumapaurānīma nagarāma. yatra ca surāsuraṃśulālīlālītacaraṇārāvīṃḍā śu[117]mbhānsūmbha- (mahāsurabala\textsuperscript{11})mahāvanadāv(ānall\textsuperscript{12})jvālā mahīṣ[amah]āsuragiri-

\textsuperscript{1} Cf. mandaragirīkhandārā iva praṣṭaṇa in Hall's manuscript A, and mandarāṅghīn-gaṅga iva praṣṭasā in manuscript C.

\textsuperscript{2} Cf. lambāir in Hall's manuscript F, and the commentator Jagaddhara, and lambākānīr in manuscript D; Trichinopoly ed., lambākāir.

\textsuperscript{3} So also Hall's manuscripts C, D, F.

\textsuperscript{4} So also Hall's manuscripts A, B, C, D, G, H, and the commentators Jagaddhara and Nārasiṃha.

\textsuperscript{5} So also Hall's manuscripts C, F, H.

\textsuperscript{6} So also Hall's manuscripts A, B, C, F.

\textsuperscript{7} Cf. ghanēgāmēna in Hall's manuscripts A, D, and ghanēgāmēnē 'va in the commentator Jagaddhara.

\textsuperscript{8} So also Hall's manuscripts C, F, H, and the commentator Jagaddhara.

\textsuperscript{9} So also Hall's manuscript D.

\textsuperscript{10} Cf. baddhābhujamgāṃkēnē in Hall's manuscripts C, D, H.

\textsuperscript{11} Trichinopoly ed. omits bāla.

\textsuperscript{12} So also Hall's manuscript D; cf. mahēṣurāvanadāvajvalī in manuscript H.
(vara\(^1\))vajra[sāra\(^2\)]dhārā' praṇaya(kalaha\(^8\))praṇatagamgādhara-
jaṭājūta(kōṭī\(^4\))skhalitajāhnāvilalokādhārādhāutapādāpadmā bhaga-
vatī kātyāyanī (caṃḍā)bhī(45)dhānā svayaṃ (nivasati). yaśya
cā pariṣāre surāsura(majjanagālī)\(^6\)makuṭa)kusumara[jrājipari-
ma]la[118]vāhinī pitāmahakamaṃḍaludharmadrvadhārā dhārata-
la(patita)sagarasuta[sata]suranagarasamārōhaṇapuṇyarajjuh (ārā-
vatakapōlagharghaṇa)\(^6\) kampitata(ga)haricāṃdana (syāma-
mānarasa)\(^7\)surabhitasālī saḷīstasaṃsudārīmāṇbhāmāḥhita-
ralitaramgā snānāvatiṃasaptsṛī(amaṃḍalavimala)\(^*\)jaṭāiṣlīpī-
malapuṇyavīṣī (ṛṇī)līkā(mākuṭăvīka)jaṭājūta[khurabhṛmānti-
janīta]samākārē 'yā 'dyā 'pi) kuśīlāvartā dhāraṇī 'va sārvabhā-
makarasparśopabhōgakṣamā jaladakālasarasī 'va gaṇḍha(a)[aṇ-
dhō]paribhramad bhramara[119]mālānumīyamānajala(mālā)mā-
gnakumadapumḍarīkā cchandiṣvicitrī īvā mālīmāṇāthā (gra-
hapāṅktrī īvā sūryātmājopā sōbhitā sarājhamā ca\(^{10}\) sarat-kāla-
dinaśīrī īvō 'jvalatkośanadā prabuddhumḍarīkāksa ca hṛtā)ṃ-
dhatamāsa 'pi tamaśānviṃ (viciṃkalī)\(^{11}\) 'py (46) (avici) durgāmā bhagavadī bhāgirāthī (pra\(^{12}\))vahati. yac\(^{13}\) ca diśi diśi (saṃtāna-
katarukusumanikaram īvā śikharāvalagānā) tārāgaṇam īvā kusu-
manikaram udvahadbhiḥ utta[120]mbhitajaladāḥī anūrū[kara-
kaśābhighātaparāvaśavirāthaturagāsṛṣisvamīt (āgra) pallavāvīh 
caṃḍracumārucaranaṃśakṛmāṃtarkaṇānakaṃśakṣaṃjāta (ba-
hūja) sukumāranava (kusuma) kislayasahasradarāśītākālasaṃdhiyā-
(kāla) vibhramāḥ bharaṭacaritārī īvā sādārāmāśritāḥ mahāvīrār 
īvā nārikējīdharāhī asaṃkṣṭatarutaṇārī īvā 'tīḍārāpra śṛyā(47)-
kaśāḥ (tapasvibhir īvā japāsaktāḥ prasādhitār īvā kṛtanālopa-
bhītāh) [matta] mātāṃgakumbhāsthala[vi]dāraṇ(ōtsuka)simhār

\(^{1}\) So also Hall’s manuscripts C, F, H.
\(^{2}\) Hall’s manuscripts B, D, E, H also omit śrū.
\(^{3}\) So also Hall’s manuscripts A, B, D, F, H.
\(^{4}\) Cf. jāṭaṅkūta in Hall’s manuscripts A, B, C, F, H.
\(^{5}\) So also Hall’s manuscript C.
\(^{6}\) Grantha ed., garagha; Trichinopoly ed., garaṇā.
\(^{7}\) So also Hall’s manuscript D.
\(^{8}\) Cf. oimāla in Hall’s manuscripts A, B, E, F, G, H.
\(^{9}\) Trichinopoly ed., ganudāpariṣvāhramad.
\(^{10}\) Cf. grahamāṅktrī īvā sūrīṃ; gata sarājhamā ca in Hall’s manuscript C.
\(^{11}\) So also Hall’s manuscript H.
\(^{12}\) So also Hall’s manuscripts A, B, G, H.
\(^{13}\) Tel. ed. 61 and Grantha ed., yatā.
ivō (tphulla) kēsarāiḥ sāriṣṭāir api cirañjivibhiḥ (muniyutāir api madanādhiṣṭhitaḥ) upavanapādapā[121]r upasaṃbhitaṃ aditi-jatharam īva 'nēkavākula dhāyātsām pātaḥ sam īva mahābalīśo-

bhitaṃ bhumaṃgādhiṣṭhitaṃ ca (sasurālayam) api pavitraṃ (bhō-giyuktam) apy (anupadrutam). (tatra) [ca] surata(rabhasa)-

khīna(pra)suptasamamṭīnratatātmaka (mukhā)ṣkītabāhudaṃ-

ḍaḥ pracaṃḍapratipakṣalakṣmīkēsapaśakusumamāla[122] mōda-
surabhītakarakamalaḥ praśāstakēdāra īva bahudhānayakārasya-
sampā(48)dakaḥ (pārtha īva subhadṛṇvitaḥ sabhīmasēnaḥ ca 

krṣṇa īva satyabhāmānuraktaḥ sabalas ca) śṛṅgārāsēkharō nāma 

prativasati. yō valabhit pāvakō dharmarāṇ nirṛtiḥ pracētās 
sadāgatīr dhanadaś śaṃkara ity aṣṭamūrti(dhrd) apy anāṣta-
mūrtīḥ [pārtha īva subhadṛṇpēṭaḥ sabhīmasēnaḥ ca krṣṇa īva 
satyabhāmōpētaḥ sabalas ca].

[123] surāṇām pātāsāu sa punar atipuṇyālīkahṛdayō 

graḥas tasyā 'sthānē gurur ucitāmārgē sa nirataḥ. 

karās tasyā 'tyartham vahati śatakōṭiprānyaitām 

sa sarvasvaṃ dātā trāṇam iva (49) (surēṃdraṃ) vijayatē. 

[124] jivākṛṣṭām sa cakrē mṛdhabhuvī dhanuṣaḥ satrūr āśid 

gatāsura 

lakṣāpirī mārgaṇānām abhavad aribalē (sad) yāsas tēna 

labdham 

muktā tēna kṣamē 'ti tvarītam aribalāir uttamaṃśgāhī praviṣṭā 

pāścataṃ dvēṣī(śaṇyāir gatam) avanipatīr nā 'pa saṃ-

khyāntaraṃ saḥ. 

[125] yatra [ca] rājani rājanīticature catar(aṃbudhi vēlā)mē-

khalayā bhuvō nāyakē śāsa(50)ti vasumatīṃ pītr(kāryēśu) vṛṣot-
sargaḥ śāsinaḥ kanyātulārōhānam (prasavēśu) sūlavyāghātacīṇtā

1 So also Hall's manuscripts A, B, C, H. 
2 Cī. nicupadrutam in Hall's manuscripts A, B, C, F, G, H. 
3 So also Hall's manuscripts C, D. 
4 Tel. ed. 61 and Grantha ed., dhrd. 
5 Also in Subkhātātālī 16, reading ratīkō for kṛdayē and atyaṃtaṃ śṛṣṭati for 

atyartham vahati. 
6 So also Hall's manuscript A, and the commentator Jagadēkara. 
7 Tel. ed. 61 and Grantha ed. omit rājani. 
8 So also Hall's manuscripts A, B. 
9 So also Hall's manuscripts D. H.
[dānacchēdaḥ karikapōlēsu] dakṣiṇavāmakaraṇaṃ diṁ(niścayē-
ṣu ¹) sarabhēdō dadhiṣu [126] śṛṃkhalabāṃdhō varṇagrathanaṃu
utprēkṣ(āksēpāv) [kāvyā]alamkārēṣu lakṣadānacyutīṣa śayakānām
kvipāṃ sarvavināśaḥ kūsasamkōcaḥ kamalākārēṣu (na janēṣu)
jaṭi(vi)hīnātā (mālāsu na duṣkule) śṛṃgarahāni[127]r jaratkariṣu
na janēṣu durvarṇayōgaḥ (karnikādīṣu) na kāminī[kāntī²]ṣu gām-
dhāravīcchēdō rāgēṣu na pāuravanītāsu (mūrchādhigamō ³)
gānēṣu na praṇāsu karmā)bhāvō nīcasēvakēṣu na pari(dhānēṣu ⁴)
malināṃbratvāṃ niśāsu na janēṣu [128] calarāgatā gītēṣu na
vidagdhēṣu vṛṣahānīr nidhuvanāvīlāsu na pāureṣu bhāṃguratvām
rāgavikṛtīṣu na cittēṣu anaṃgatā kāmadēvē na parijanē⁵
māρa-
gamō yāuvan(odgamēṣu) na prakṛtīṣu dvijāghātaḥ surateṣu na
praṇāsu raṣanābāṃdhō ratikalahēṣu na dānānumati[129]r adha-
ra(rāgatā) tarunīṣu na parijanēṣu (kṛṇtanam) alakēṣu ⁶ na pura-
dhrīṣu nstriṃṣatvam (asīṣu) na (manassu) karvālanāsō (yōdhēṣu
na janapadeṣu) param ⁶ (ēvaṁ vyavasthitam. tasya ⁷ ca 'bhūd
ēvaṃbhūtasya rājīnō ⁸ (52) mahīṣi diggaja[kapōla]mada(rēkhē)⁹
vā 'namditālīghanā [130] pārvati 'va sukumārā (caṃdrarēkhalam-
kṛtā ca vanarājīr iva navamālikōdbhāṣita sacitrakānanā ca apsa-
rassamhatīr iva saṃhataṣukēśi samaṃjughōśī ca) sarvāṃtahpur-
rapradhānabhūtā anaṃgavatī nāma ⁶, tayōs ca madhyamōpāṇītę
vayasi vartmānayōḥ katham api dāivavaśāt trībhuṇavālibhā-
niyākṛtīḥ pulomatanayē 'vā 'namditasahasranētṛā (mērugirimē-
khalē 'va sujātarupā śaranīnī 'vō 'lāsattārakā satpariśad iva
'cchidradvijāpanāktibhūṣīta rākṣasakulaśīr iva mālyavatsukēsāō-
bhītā) tanayā ('bhūd) vāsavadattā nāma. atha sā rāvaṇāhuja-
(vana ¹⁰) īvō 'l(lasitāgoṭṛē ¹¹ viṃdhyaśalā iva ma(53)danālamkṛtē
pārāvāra iva saṃjñalāvānyē namdanavana iva sadākalpa¹¹ō-

¹ So also Hall’s manuscripts C, D, E, G, H.
² Hall’s manuscripts D, F also omit kānti.
³ So also Hall’s manuscripts A, B, C, D, E, G, H.
⁴ Trichinopoly ed. and Srirangam text, pariṣṭanē.
⁵ Trichinopoly ed., kānadeṣu. ⁶ Tel. ed. 61 and Grantha ed., paramam.
⁷ So also Hall’s manuscripts A, B, C, D, E, F, and the commentator Narasīṃha.
⁸ Grantha ed., anaṃgavatīnāmā.
⁹ So also Hall’s manuscripts A, B, C, D.
¹⁰ So also Hall’s manuscripts A, B, C, F.
¹¹ Tel. ed. 61 and Grantha ed., kālēka.

1 Cf. vindhyacala iva madanadhiṣṭhitā yāvāvā iva saṅkṣālāvanyē madanavana iva sadē kalpataruḥākunindita pavana iva sūnāḥkāriṇi in Hall’s manuscripts B, C.
2 Cf. athēi "kadda tu in Hall’s manuscript C.
3 Cf. madakalajhamkāra in Hall’s manuscripts A, D, G.
4 Hall’s manuscripts C, G, H also omit janasaṁ.
5 Tel. ed. 61 and Grantha ed., kuhakuhārava; Trichinopoly ed., kuhakuhārīva.
6 Tel. ed. 61, kharatṛtiṣṭita; Grantha ed., kharatṛtiṣṭita.
7 Hall’s manuscripts B, C also omit d. 8 So also Hall’s manuscripts C, E, H.
8 Cf. vicikilavivaraguhājan in Hall’s manuscript C.
pallavita(vara)nūpura(rañitaramañīya)tarunīcaranaprahārānurāga-
vaśān navakīsālayacchālīna tam (ēva) rāgam udavahad aśūkaḥ.
madhuramadhu[pari] pūritakāminīmukhakamalagāṃduṣa(sam-
gād) i(56)va tadrasa(gamḍham) ātmakusumēsu bhīhrad vaku-
latarī rājā, atmārtantarī nīpattitamadhukaranikara(kīṃmīraḥ)
kaṃkēlīgucchōrdhanirvāṇamanobhavacīcakrānuṣkāri pathi-
ka-jana(citta)dāham uvāha. vikacavi(cikila)rājīr ālikulaśaba[138]-
lā (kalīteṃdranīlā) muktāvalī 'va madhuśryō virurucē. virahīpāṃ hṛdayamathanayāa kusumaśarasasya (śāṇa)cakram īva nāgakēsara-
kusumam aśūbha. pathikajānaprāhāryamatsyaṃ grhitum maku-
rakētōḥ (pālāvalī) 'va pāṭalī(kusumam) adṛṣyata. kaṃḍarpakē-
le[sampal] lāṃpāṭalāṭīla[139] lāṭatāṭa (lūlitālakadhammilabhāra-
kusumam)parimājasamṛddhamadhumagūpaḥ kāmakalākalāpa(ni-
puṇa)kaṃṭāsasūmāra[sumdara] stanakalaṣa(yugalā) ghusrṇadhū-
lī(paṭalā)parimalāmōdavāhī (raṇaraṇakarasitāparāṃta)kēṃta-
[kuntali]kūntolāl (lasita) samāṃṛṭaparimalāmāḷīṃlālā (madhu-
rā)jhaṃkāraravamukharītanabhās(stbalāḥ) navayaūvan(ōddhata-
ke)rājīkṣapōpāḷīpatrāvalī[140]parīcayacaturāḥ catuṣṣṭāṭikalā-
lāpavidagdhumugdha(57) (mukharamāḷa)[nitambini] [nitambina-
bbīṃbasaṃvāhana(subhagāḥ) surata(peri)ṣramaparvāsā(māṃdhrap-
purāṇḍhrī) nīrāṇḍhrāpīṇapayōdharabhārānīdāghajalakān-
īkara(śiśiraḥ) malaya(māṛatō) vavāu. atrāntarē vāsavaddattā-
sakhiljanāt vidita(sutā)bhīpṛyaḥ śṛṅgāraśeṣkharas vrasutāyāḥ svaya-
ṃvarārtham aśēṣa(dharā)talabhājāṃ (rājaputraṇām) ēka-
tra (mējanam) akarōt. ṭatō dagdhakṛṣṇaṃ āgarudhūpa parimā-
lāmōdakānītanadhū(karamāḷā12[141]bahujaḥumaghumāṣyita[13-
ra]va)mukharīta(digamṭaram) atirabbhasahāsacchat(īṃdoparimala-
1 So also Hall’s manuscripts B, C, D, G, H.
2 Hall’s manuscripts A, B, C, D, F, G, H also omit pari.
3 So also Hall’s manuscripts B, C.
4 Cf. tatsamāgandham in Hall’s manuscripts A, B, C, F, G.
5 Cf. takṣitacakram in Hall’s manuscripts A, B, and the commentator Narasimha.
6 Trichinopoly ed., jālōvāli.
7 Cf. dhāmmilabhāra in Hall’s manuscript D.
8 So also Hall’s manuscripts A, B, D, E, F, G, H.
9 Hall’s manuscripts C, E, F, H also omit nitambini.
10 So also Hall’s manuscripts C, F. 11 So also Hall’s manuscripts A, B, G, H.
12 So also Hall’s manuscripts A, B, G.
13 So also Hall’s manuscript F.
VĀSAVADATTĀ

taṃ) anēkaparīhāsa(kathā 1)lāpavidagdha(śṛṅgāra[142]maya 2)ja-
na(nicaya)samākulaṃ dahyamāna(mahiśākṣādisuganāṅghdravya)-
sāurabhāṅgṛṣṭapūrvapavanaṣaṭpadakul[asam]ākulaṃ arjunasama-
ram iva naṃdighoṣamukharitadigamṭaram (nīpāsthānam iva sa-
rājōpahāram tāpasāramam iva vītānōdbhāsitam trivīṣṭapam iva
sūmanōlaṃkṛtaṃ) maṃcām ārurōha (vārōhā) vāsavadattā. ta-
tra [ca 3] kēcīt kulāṅkūra iva vi(dīta)nagaramaṇḍa[58]nāḥ [143]
aparē pāṃḍavā iva (sādvīyacakṣasāḥ 4) kṛṣṇāguruparimilītāṣ (ca)
anyē śaraddivasā iva [su 5]dūrapravṛddh[asukha]jāśāḥ itarē (pra-
hartum) udyata [144] iva svabalārthīnāḥ kēcīd vyādhā iva śak-
naśrāvakāḥ kēcīd ākhetākā(ṣaktā) iva rūpānusārapravṛttāḥ kēcīt
jāiminimatānusārīṇa iva tathāgatatadhvāṃsānāḥ kēcīt khāṃjanā
(iva (śāṃvatsarīka)phaladārānāḥ kēcīt sumērupa[59]risarā iva
kārtasvaramayahā kēcīt [145] [vīkaça 7]kumudākārā iva bhāsvā-
darśanamīlītāḥ kēcīd dhārtarāṣṭrā [146] iva viśvarūpāvalokana-
janītiṃdrājāl(abhūth 8)apratyayāḥ kēcīd ātmapi vāraṇabuddhaya
balavāṃtō 'pi subāhāḥ kēcīt pāṃgrahāṇārthīnō [147] `py asuka-
ramā manyamānāḥ kēcīd adhari(kṛtā 9) (60) api sthirāḥ kēcīt pāṃ-
ḍuputrā iva 'kṣāhrdayajñānaḥtraksamāhā kēcīt brhatkathānu(sa-
riṇa iva) ṣuṅḍhyyāḥ kēcīt tīryaggataya (iva) sugaṃdhavāhāḥ
[148] kēcīt kārīvasāminīkā iva dṛṇa(sāstra)ṣūcакāḥ kēcīt (kāra-
vā)karā iva 'śoddhasrābhasāḥ (kṣaṇam ēvaṃ) sthitāḥ rājaṃpurāh.
(sā ca kṣaṇenā 'tān) ēkālikāsas sam(ā) [149]lokyā viraktahṛdayā(śa-
ti) tasmāt (karniratād 10) avatārā. ātāh tasyām ēva rātrāu
[svapnē] 'vālinam iva 'mgaḍōpāsōbihitām kuhū(ṃukham 11) iva
hārikamṭham kanakamgam iva rāmākaraṇanipuṇam jaya[150]m-
tam iva vacanāṃtānamātṛdtaṃbhāsrasaṃ hr(61)ṣṇam iva kama-

1 So also Hall's manuscripts A, B, C, D, F, H.
2 So also Hall's manuscripts A, B, C, D, F, H.
3 Tel. ed. 61, Grantha ed., and Trichinopoly ed., atra; Hall's manuscripts D, E, F,
G, H also omit ca.
4 Cf. śīvakacṣasāḥ in Hall's manuscripts A, B, H.
5 Hall's manuscripts C, D, F also omit su.
6 Hall's manuscripts A, B, H also omit makāra.
7 Hall's manuscripts A, B, C, D, E, F, H also omit viṣkaṇa.
8 So also Hall's manuscripts A, B, C, F, G, H.
9 So also Hall's manuscripts A, B, C, H, and the commentator Jagaddhara.
10 So also Hall's manuscripts C, F, H.
11 So also Hall's manuscripts A, B, C, D, E, F, G, H, and the commentator jagaddhara.
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saharṣaṁ na kuruvaṁtaṁ mahāmēgham iva vilasatkarakaṁ (sa-
mudraṁ iva mahāsātvatējāyuktaṁ mālinyā kabarijąau tumga-
bhadrayaṅ nāśikayaṅ. śoṅeṇā 'dharēṇa narmadayā vācā gōdayā
bhujayaṅ swarāvīnyaṅ kirtīy ca puṇyasarīnmayam iva) ādikam-
dam (śṛṃgāra) pādāpasya [ā] ṛhaṅagīrīṁ (sakalagūnāratna
samūhasya) prabhava (śālaṁ) suṃdara (kaṃḍarpa) kathānadīnāṁ
surabhimāṣaṅ vāidagdhyasahakārasya ādārṣatālaṁ (sūmdneya-
svaṣya prathamamūlaṁ) [151] vidyālataṅṅāṁ svayamvarapatiṁ
(sarasvatīyaṅ) spardhā (graṅhaṅ kirtīlākṣmyoṅ mūla) graṅhaṅ śil-
sampadāṅ kośa (graṅhaṅ) mahāsāṅmundrya (dhanasya) tribhuva-
(ramanīyaṅ) kṛtāṅ (kaṃcid) yuvānaṅ dādāraṅ, sa [ca] cīntāma-
nāṁno rājīṇaṁ tanayaṅ kaṃḍarpakētār (iti) svapna ēva (tan)nā-
mādikam (aśṛṇṭ). anāṃtāraṁ ahō praṅpāṭeḥ rūpa (6a) nirṛmāṇa-
kāuśalaṁ [idāṁ] manye svasyai "va [152] nāipunyasyai ("katra
darāṇōṅsukānasā (vēḍhasā) jagatāsramasā (vēyā) rūparapa-
māṁūṇ ādāya viracito 'yam (iti) anyathā katham ēva 'sya kāṃti-
viśeṣa ṛdṛṇā bhavati. vṛthāṅ ēva damayāṁti nālaṅya kṛtāṅ [153]
(vanē) [vāṣa] vāṣāsaṁ [av]āpa. mudhāṅ 'vē 'ṇḍumāti mahīṣy
apī ajāṇurāngiṁ babhūva. (vi) phalam ēva duṣyāṃtaṁ kṛtāṅ
(durvānasāś śāpan anubhūva śakuntalāṅ). nīraṁrthakām (ēva)
madanaamaṇṇāṅī sarvaṁānaddatāṁ cakamē. [154] nīkṣeṅaṅaṁ
ēva (mṛuraṅkirantaṁbē ēṛuragamaṁnirjita) rāmāṅaḥ rāmāṅaḥ nājakū-
baram acīkamaṅ. (vyarthaṁ) ēva dhūmōṅnā (svayam) svayam-
varārtham (āgatēṅu duṅvagāṅeṅu) [155] dharmarāجام (ācakāṅkṣē
tō. rddhis tu nispravoyajamāṅ ēva gāmdharṇavyakṣeṅu kubērām āsa-
sāda. ahētukām ēva purāṅmatanāyā āvēṅdrāsaktacītī babhū-
va), iti bahūvichāṅ (cīṁtayīvā) viraha (63) murmuṅ (āgni)
maṅdyam adhirōḍeṅ ēva (madanadāvā) ēnīsīkhaṅkabaṅjīṅ ēva (va-

1 So also Hall's manuscripts A, B, C, D, F, G, H.
2 Hall's manuscripts A, B, C, D, F, H also omit ś.
3 So also Hall's manuscripts A, B, C, D, F, G, H.
4 So also Hall's manuscript D.
5 So also Hall's manuscripts A, B, C, D, E, F, G, H.
6 So also Hall's manuscripts D.
7 Trichinopoly ed., madanamallīkūdā.
8 So also Hall's manuscripts C, D, G, H.
9 Tel. ed. 61, Grantha ed., and Hall's manuscript E have akhāraisona.
saṁta)kālāgni(śikhāgraḥiṇī 'va dakaśīnamāruta)rudrapāvakāgraṣṭe 'va (unmāda)pāṭala(ghṛhaṁ) praviṣṭe 'va śūnyakaraṇagrāmē 'va vartamāṇā) hṛdaye (vina)likhitam iva utkīṛṇam iva pratyaupatam iva kilitam iva nīgalitam iva vajra(sāra)gaḥṭitam iva asthi-paṁjara-praviṣṭam iva (majjārasabālabhitam iva marmāṇṭarasthitam) iva prāṇaparitam iva aṃṭarātmāna[156]m adhiṣṭhitam iva rudhir(āśaye 3). dravibhūtām iva palalasaṇaṃvibhaktam iva kaṃḍarpakētum manyamāṇā unmatte 'vā ('ṛndhē 'va) baḍhirē 'va mūkē 'va śūnyē 'va nīrast(eknīḍra)grāmē 'va mūchāgraḥiṇī 'va graha-grāstē 'va yāuvaṇaśāgara(taraṇa)taraṇ-gaparampara-parītē 'va rāgarajarubhīh (parivārita) 3 'va kaṃḍarpakusumabāṇāhī kliṭē 'va śrṅgār-bhāvanāvisā(araṇa 4)(64)ghūrṇīte 'va rūpa-paribhāvenāsalya(kliṭē) 'va mālayāni-lāpah-ṭajjivitē 'va (bhavaṃti sā hā priyē) sakhy anāṃgalekēhī vitara hṛdayē mē pānipadmaṃ dusahō 'yaṃ viraha-saṃtāpah mugdhē madanā[157]māṇjāri śīṃcā (ṁgāni) cām-dana(vāriṇā) sarāle vasaṃtāsēnē saṃvṛṇu kēsapāsām tāraṇē taraṇ-gavatā vikirē (ṁgeśu kāītaka)dūlīṃ vāmē madanamālini vijaya śāi(vālakalāpēṇa) capale citra(ṛekiḥ vicitrapaṭē 6 vilikha) citta(cōraṃ) janaṃ (bhāmīni) vilāsati (vikṣipā 7 'vayaveśu) muktācūrpanikaram rāgini rāgalekhē sthagaya naḷinīdaḷa(nica-yēṇa) payōdharaḥbhāraṃ (su 5)kāṃte kāṃtimati (māṃdāṃ) māṃdam 9 apānaya bāśpabimūṃ (yūthicē yūthikālamkṛte saṃcāraya kadalīdalajaljavāṃṭē 'rdravāṭān) [158] ēhi bhagavati nidrē anugṛhaṇa māṃ dhīg inmāyēr aparāḥ kim iti lōcanamayānyē ēva (na kṛtāy apṛgāni) vidhīnā bhagavan kusumāyuḍha (tavā 10) 'yaṃ amjalar (tē) anu(vaśō) bhava bhāvavati (mā)drējē janē [159] mālayānila surata(mahōtsava 11)dikṣāgūro vaha yath(ēṣṭam) apagāta mama prāṇā iti bahuvidham bhāṣamāṇā (vāsavadattā) sa-

1 So also Hall's manuscripts B, E, F, H.
2 Cf. rudhirālayadrauṭ in Hall's manuscripts C, H.
3 So also Hall's manuscript F.
4 Cf. śṛṅgārakusubāvāna in Hall's manuscripts D, G, H.
5 Tel. ed. 61, Grantha ed., and Srirangam text omit sū.
6 Trichinopoly ed. and Srirangam text, cītraṇaṭē.
7 So also Hall's manuscripts A, B, C, F, H.
8 So also Hall's manuscripts A, B, C, D, F, H.
9 Cf. māṇḍamāna in Hall's manuscripts A, C, D, F, G, H.
10 Cf. amjalīt tavā 'mucaraṭ in Hall's manuscripts C, D
11 So also Hall's manuscript D.
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[164] pratyakṣaḍṛṣṭabhāvā 'py asthirahṛdayaḥ hi kāminī bhavati svapnānubhūtabhāvā dr̥ḍhayati na pratyayaṁ yuvatīḥ.

tac chrutvā kaṁḍarpaṇaṁ utrāṁvala(m)magna(m) iva sarvānāṁ dānaṁ uparivartamāna(m) iva "tmaṇaṁ manyamanāṁ maṁ- ddamaṁdamasmā gaṛhimaḥ prasārītabhāvyuḥuvaṇaḥ tamālikām āl(iīṅg)ē. [atha] tayā "va (ca) sārdhaṁ kīṁ karoti kīṁ vaddhi katham āsta ityādi sahalaṁ vāsavadattā vyrttāntaṁ (sa) prchey [tatra tam niśāp] (taṁ) divasaṃ (api) (tatrāi"vā) 'tvāhaha (tasmāt pradeśāt tayā sahō ' ccccāla sahuhṛ kaṁḍarpaṇaṁ). [165] atrāntarē bhagavān api maricimāli [taṁ] vṛttāntam (īmaṇ) kathayitaṁ (iva) madhyama(ī)lokaṁ avataṭāra. atha vāsaratāmračuḍacuḍācackra-kāraṇaṁ cakravāka(hṛdaya) saṁkrāṁitasamāṇaṁ patayē 'iva maṁdī- mānaṁ udvahann (astagirī) maṁḍarastubakasumadaraḥ sīṃdura- (rājirajita) suṣurājakaṁbukraṁbhaviṁbhramaṁ bhūrānaḥ tām- dava ca maṇḍavāgaṁcchetaladhrūrtātājāṭa (mukta-vikata baddha) baṁdhura [vi(166)kaṭa] vāsukihōgamanaṁpitā-tmaṁkahanābhimaṇḍa- lah saṁdhya(ī)saṁpitaṁ (ṣa(67)rasyāvaka(patra) cāruḥ vṛunī- vāravilāsinī[arunā] maṇikūmḍalakāntih kālakaravāla(saṁchini- na) vāsamahāśaskamḍhabacakrakāraṇaḥ [167] (madhura) madhu(pūrṇa karīlām) iva (gagança) kaṇālām amlānakusumastabaka iva naṅmahṣriyāhaḥ (puṣpaṭabaka iva) gaganāśoka(taroh) iva ka- nača[maya] darpaṇa iva pratīcivilāsinyāḥ (bhadra iva vṛunī- saṅgataḥ sarāgasa ca durvidagaḥ iva parivyaktavasuḥ saviṣādaś ca śākya iva raktāṁśukadharaḥ sūrīr iva saṁjñōpetaḥ) bhagavān dinamaṇiḥ (aparkāyā) payasi taralataramaṅgavāgocchetalavitavdu-

Cf. parivartamānaṁ dimanaṁ maṇyamaṇaṁ in Hall's manuscript D.
2 So also Hall's manuscripts A, B.
3 So also Hall's manuscript D.
4 Trichinopoly ed. and Śrīrangam text, madhyamaṇaṁ.
5 So also Hall's manuscript F.
6 Cf. sīṃdūraraṇjita in Hall's manuscripts A, B.
7 Cf. jaṭāmaṇuṣṭaubhātananda in Hall's manuscript D.
8 Cf. śīrahārī in Hall's manuscript F, and the variant reading purandhārr recorded by Śivasāmāma.
9 Cf. paṭtopradhara in Hall's manuscripts B, C, H, and the commentator Jagaddhara; also poṭṭaḍhara in manuscript D, and the commentator Narasimha.
10 Hall's manuscripts B, C, D, H also omit arunā.
11 Hall's manuscripts A, B, C, D, F, H also omit maya.
maviṭapākṛtir mamajja. (tataḥ ¹) kramēṇa [ca] [168] rajō[vi²]-luṭhitōṭhitakulāyārthi [paraspara]kalabavikalakalaviṃkakulakalakalavikalavikalalasikharēṣu śīkharīṣu vasati(sā³)kāṃkṣeṣu dhvāṃkṣeṣu anavaratadahyamānakāl(āgaru)duḥpaparimalōdgārēṣu vāsāgara-(jālavivarēṣu) dvāṃcitaṭatīnātaniṇīṣṭa(gōṣṭhi⁴)vidagdhajana-prastīyāmaṇa[kāvyā⁵]kathāśravanōtsukāśīṣujanakalakala(ravōt-kupitasamṛddheṣu) vṛddheṣu ālōlikātarārasanābhiḥ kathita(bahu)kathābhīr jaratibhir a(68)tilaghu[169]kara(tādana⁶)janita (sukhābhīr⁷ anugatē⁸) śīṣyāṣamānē śīṣujanē viracitakāṃḍarpamudrāsu kṣudrāsu käṃukajānānubadhhyamāṇadāśijanavividhāśilā-(vacaš)śrutivirāṣi(kṛtāṣu⁹ kāminīṣu) śamdhvāvandānopaviṣṭēṣu śiṣṭēṣu rōmaṇthamanṭharakurumγa(khtumbā)dhvāṣyamāṇamaraḍīṣṭhāṅṭinaprēṣṭhāsv arayasthalīṣu nīdrā(vidrāṇa)drōṇa(kāka)-kula(kalīla¹⁰)kulāyēṣu (grāmatarunicēṣu) [170] kāpēyavikalakapikula(kalīḷēṣv) āśrama(drūmeṣu kalakalavikalakakulēṣv arāmataruṣu) nirjigamāṣati jarrattarukōṭarukātrukūṭimbāni kāusikakulē timiratarjananiṅgtāsu dahanapaviṣṭādakara(śākhāsv¹¹) īva [pra¹²]sphurantīṣu dipa(śikhāsv¹³) mukharitadhanuṣi varṣati śarāṅkāram [anavaratam] aśēṣa(sāṃsār[171]ika)śēṃusūmiṣu mākaradhvajē surat(ākalpārambhā¹⁴)śēbhīni śāmbhajibhāṣītabhājī bhajati bhūṣāṇ bhujīṣyājanē sāirahmdhrībadhyamāṇaṣanā(ākalpa)-jalpaka(jaghanāṣu¹⁵) janīṣu viśrāṃtakathā(69)nubarāṃdha[172]tayā pravartamāṇa(kathaka¹⁶)janagṛhaganamataṃareṣu catvareṣu samā-(sādita)kukkuteṣu (kirātajana)nīṣkuteṣu kṛtyāṣṭisāmārōhanēṣu

¹ So also Hall's manuscript D, and the commentator Narasimha.
² Hall's manuscript C also omits vi.
³ So also Hall's manuscripts A, B, C, D, E, F, G, H.
⁴ Cf. nibaddhagōṭṭhikavandidha in Hall's manuscripts A, B, C, D, E, F, G, H.
⁵ Hall's manuscript D also omits kāvyas.
⁶ So also Hall's manuscripts A, B, C, D, F, G, H.
⁷ So also Hall's manuscripts B, C, F.
⁸ So also Hall's manuscripts A, B, C, E, F, G, H.
⁹ Cf. kṛtēṣu in Hall's manuscript D.
¹⁰ So also Hall's manuscripts C, D, H, and the commentator Jagaddhara.
¹¹ So also Hall's manuscripts A, B, C, D.
¹² Hall's manuscripts A, B, C, D, G, H also omit pra.
¹³ So also Hall's manuscript A.
¹⁴ So also Hall's manuscripts A, B, C, D, F, H.
¹⁵ So also Hall's manuscripts A, B, C, D, E, F, G, H.
¹⁶ So also Hall's manuscripts A, B, C, D, E, F, G, H, and the commentator Jagaddhara.
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VĀSAVADATTĀ

barhiṇēṣu vihitasaṃdhāyasaṃmayavavyavasthēṣu grhaṭhēṣu (svapati) saṃkōḍodāmcad (ucca) kēsarakōṭisamkāṭakakusēṣay (ōdara) kōṭara-kūṭīra (kūṭīla) sāyinī saṭcaraṇacakrē [tha] anēnai ("iva pathā) bhagavaṭā (bhāsvatā) saṃsāgaṃtavyam iti (sarvataḥ) paṭṭamayāīr vasanārīr [iva] manikūṭṭimālīr ira viracītā varunēṇa (ravēḥ) [173] kāla (karavāla) kṛttasya divasamahīṣasya rudhiradhārē 'iva vidrumalatē 'iva (caraṃs) rnavasya raktakamalī 'iva gagana (tāṭakasya) kāṃcana (kētur) 4) ira kaṇḍarpa (rathasya) manjuṣṭhārārūnapata-tākē 'iva gaganaḥarmyasya (sthalasya) lakṣmīr ira svayaṃvara [pari 8] grhitapitāṃbara bhikṣukī 'iva tārānu (rāga) raktāṃbarardhārīṇī (vārayōṣid ira pallaṃnuraktā kāmini 'iva kālēyātāmrapayō (70) dharē babhur ira kapilatārakā 4) bhagavatī saṃdhīyā samadṛśyata (tataḥ) kṣaṇēṇa [ca] kṣaṇad (ānū) rāga (racanā) caturāsū (vēṣyāsv ira saṃdhīyāśisyāsv ira sphuranḍīśu dipālekhāsū) [174] tulādha-raśrūṇyāyām pānya (vidhikāyām) ira divi [ghana] ghaṭamāṇadala-pūṭasū puṭakinisū 5 timiraprati (hatēsv ivē 'tas tataḥ) paribhramatsu kamalasarasi madhukara (nikarēṣu) vikalakurinfutacchālēna [175] ravi-virahavirdhurāsū vilapanaṣīṣv ira sarōjinīśu (pratiphalita saṃdhīyārāgara-jyamānasalilasthitāsv patīvināśahṛtipiḍayā dahana-praviḍōṣv ira kamaliniṣu) gaṇakā ira nakṣatrasūcakē praṇāgī harakaṃṭha (kāṇḍa) kālmimasaṅbhī dāityabala [176] m ira pra (kaṭjīta) 4) tārakām bhāratasamaram ira vardhamānolīkkakalakālaṃ drṣṭadyumnāvryam ira kumārhatdṛṣṇapra (bhavam) nāṃdana [vana] 7 ira saṃcaratkāśiṣkam kṛṣṇavartma (jvalanam) ira (nīkhalakāṣṭhāpahārakām sagarbham ira [177] ghanantarapa-sāṇa (karkasāṣu) giritāṣū sacakṣur ira supta (prabuddha) sīṃhānayanacchhatākapilēṣu sānuṣa sajīvan ira tamōmaṁbhīṣa saṃvardhitam irā 'gnhōtraḍhūma (rēkhaḥbhīḥ) māṃsājitaṃ ira kāminīkēṣa [pāṣa] saṃskāra (aguru) (dhūpa) paṭalāiḥ u (71) ḍdipitam

1 So also Hall’s manuscripts C, D, F.
2 So also Hall’s manuscript D.
3 Hall’s manuscripts A, B, D, H also omit pari; Tel. ed. 61, Grantha ed., and Hall’s manuscripts C, F have svayaṃgrhīta.
4 So also Hall’s manuscript D, except kālīyaka for kālīya, and omitting kāminī’ra.
5 Tel. ed. 61 and Grantha ed., putikēṇgu.
6 Cf. prakāta in Hall’s manuscripts D, F.
7 Hall’s manuscripts B, F, H also omit vana.
iva ghanatara(nila)madhukara[178](patālaiḥ mēcakītam iva) pēcakipōla(galīta)dānadhārāśikaraīḥ puṃjikṛtam iva vitatamāla-(kānanaeccchāṭa)cchāyāsu (nīlīyamānam iva kajjala(rasa)śyāmabhōgibhōgāśu prāvaranām iva rajantpāṃsulāyāḥ paliṭāṣadham iva vṛddhavāra(yōṣitām) apatyam iva rajanyāḥ suḥṛd iva [179] kalikālasya mitram iva durjana(hṛdayāṇām) bāuddha(siddhāṃtam) iva pratyakṣadravyam apahnvānaṃ [timiraṃ vyajymbhata] muditam iva [ati]mattamātaṁga(gamḍhasthalē) phalitam ivā 'tisāmdra(bahuṇa)cchada(vitata)tamāla(kānanaśphuṭapāṭavōtkaṭaviśmāntāṇēkāvitiṣāṇātākāṣṭāvōtkaṭaviṣāṇātākāṣṭāpāṭaṇākāṣṭāvōtkaṭaviṣāṇātākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭापāṭaṇākāṣṭापāṭaṇākाष्टापाटaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭापāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇাঃpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭāpāṭaṇākāṣṭापāṭaṇākāṣṭāpāṭaṇākāष्टापāṭaṇākāष्टापāṭaṇākāṣṭापāṭaṇākāष्टापाटaṇākāष्टापाटaṇākāष्टापाटaṇākāष्टापāṭaṇākāष्टापāṭaṇākāष्टापāṭaṇākāष्टापाटaṇākāष्टāpāṭaṇākāष्टāpāṭaṇākāष्टāpāṭaṇākāष्टāpāṭaṇākāष्टāpāṭaṇākāष्टापāṭaṇākāष्टापाटaṇākāष्टापाटaṇākāष्टापाटaṇākāष्टापाटaṇākāष्टaṇākāष्टaṇākāष्टaṇākāष्टaṇākāष्टaṇākāष्टaṇākāष्टaṇākāष्टaṇākāष्टaṇākāष्टaṇākāष्टaṇākāष्टaṇākāष्टaṇākāष्टaṇākāष्टaṇākāष्टaṇākāष्टaṇākāष्टaṇाःpāṭaṇa] bhāṣadīnamattam[14]dāṃtida[181]dyutitarjana[jarjharitata[mataḥ] divākarōdayaraṃbhanaṃ iva saṃpuchar[kuvalayaṃ atātāmahattvam iva tiraskṛṭasakalāṃtaram nimirānnilōtpalavyājaračitëm-jalipuṭēna namad iva "gatām" tamīṃ (timiram arājata, atha) kṣāṇen(aiv) saṃdhyātāṃdava(dambara)cchālitaḥmanāta(72)-jātajūna[sakalala]vivartita[ahmukayāvāridhārāṃdava iva (pra)kīrṇāḥ dur(bharadharanī)bharabhu[182]bhugabhīmādi[matta]mātaṁga(gamḍa)maṇḍala(vi)muktam[182]ṣikaraḥchāṭa iva (tātāḥ) atidāvīyōnabba(sthala) bhramanākhirna(raviturāṃgamā-

1 So also Hall's manuscripts A, D, F.
2 So also Hall's manuscripts B, C, D, E, F, G, H.
3 So also Hall's manuscripts A, B, C, D, F.
4 So also Hall's manuscripts C, D, F.
5 So also Hall's manuscripts A, B, C, D, E, G, H.
6 Hall's manuscripts A, B, C also omit ati.
7 So also Hall's manuscripts A, B, C, F, G, H.
8 Trichinopoly ed. kāmanē sāṭōpan āsva.
9 Cf.많가용보리유[리용보리유] in Hall's manuscript D.
10 Trichinopoly ed., mōkka.
11 Hall's manuscripts C, D, G, H, and the commentators Jagaddhara and Narasimha also have sāṭōpa.
12 Hall's manuscripts D, E, H also omit pāla.
13 Trichinopoly ed. omits sāṭōpam āsva.
14 Trichinopoly ed., bhāṣurāṇi mata.
15 Hall's manuscripts A, B, C, D, F, G, H also omit mata.
16 So also Hall's manuscript D. 17 So also Hall's manuscripts C, D, G, H.
syavivarāṃta) phēnastabakā iva (viśīrṇāḥ) gagana mahāsaraḥ kumuda (saṃdōha)saṃdēha(dāyīnā) viśvaṃ gañayatō [vi]dhātuś śaśikāthimikhaṃḍēna tamōmaśīṣyāmē ajina iva (viyati) saṃsārasyāṣiśūnyatvāt śūnyabiṃdava iva vi(līkhitāḥ) jagatrayavi(jigīṣa)vīnirgatasya maṇkarakētoḥ ratī[183]kara[talā]vīkīrṇā -(iva lājāṃjalaḥ) guļikā straṇgūlika iva (viṣṇuptāḥ) puṣpa(dhanuṣaḥ) vīyadaṃbhurūsiphēnastabakā iva (viṭataḥ) rativiracītā gagana (āṃkaṇē) āṭarpaṇa paṇcāṃgulāya iva vīkīrṇāḥ vyōma(tala) laṃkṣmiḥ hāramuktānikarā iva (viĉhinnāh ḍhakōpānalaḍagdhakāma) citā cakrād vātyā(vēśaviprakīrṇāḥ) kāmakīkasa[184]khaṃḍā iva ti-mirōdgama[dhūma] dhūma saṃdhyānalaparitaṃtagagana (mahānasa)sthāl[ikaṭāḥa] bharjyamaṇā(sopuṣṭita)laj(ānuṅkāras) tāra vya-rājaṃtā. tābhīś (śvītrī) 'va viyad aśōbhata. (dirghatar) occchvā-saracanākulaṁ (saṃ) śēsavaktra(cakra) ghāṭanāpaṭu sat(kāvya) vīrakanam iva ca[73] kravākamithunan atī[185] vā 'khidyata. kama-līṇ(vana) saṃcaraṇalagnamakaraṃdabimṛṇduṣandōhalubdhhamugdamukharamdhukaramālāṣabalagātraṃ kālapāśūnē 'va (mūrtimad) rāmaśāpene 'va) 'kṛṣyamāṇaṃ cakravākamithunāṃ vijaghaṭē. ravivirahavidhurayāḥ [186] kamalinyā hṛdayam iva dvidhā papāṭa cakravākamithunan. āgaṃisyaṭō himakaradayitasya pārśvē saṃcaraṃti kumudinyāḥ bhramaramālā dūti 'vā 'lakṣyata. tārakā(nayanajalabimṛṇdu) vyājād astamīgatasva divākara (dayitasva) sōkād iva [sthūlāśrubindubhīḥ] kakubhō vyāradan. bhāsvatō nijadayitasva virahād abhinavakīṃjalkarājīvyājēna (sōkānala) mukurū iva (nalina) kōṣāhṛdaye javāla. (tato) ravirasmi(da-vāgniḥbhasmikṛta)[187] nabhōvānanaṃśīrāśi iva śrutivacanam iva (kṣapita) digambaradarśanaṃ (kṛṣṇam api tirakṣrtaviśvarūpabhai-
valiśeṣaṁ) sadyō drāvita(rajaṭaṇaṭadraṇavapravāhā) iva sārvaram 
amdhakāraṁ [vy]ajñmbhata. (atha) kaṣaṇeṇa [ca] kaṣaṇadārāja(ka-
‘nyākaṁṭuta iva) kaṃḍarpakanakadarapa(3) iva) udayagiribālama-
ṃdārapuṣpastabaka (iva) prāc(ī) mahī(74) lalāmalalāta(3) tatgaḥiṭita-
baṃḍhāḷakakusmatilaka[188] caṃkāraḥ kanakakumḍalam iva 
nabhaśśriyāḥ (dig)vadhūprasādhiḥ kāhasrastalaktaka(piṇḍa(4)) iva 
gaganasāudha(talāṣṭakumbha) kumbha iva prasthāna(maṅgala)-
kalaśa iva (makaraḳētōs tribhuvanavijayāśīṇaḥ) [kaṃḍarpakārta-
varatūṇamukhakāṁṭitaskarāḥ prācyā Slayer kharāgaprarpuruḍhaja-
pākusumacchavī svacchakuṅkumapiṇḍapūṛṇa[189] pātram iva 
nīśāvilāsīṇyāḥ] kumkumārūṇ[aik] astanakalaśa iva "khaṃḍalāśā-
ṃganāyāḥ (garuḍa) iva hariṇādhīṣṭhitaḥ rāma iva lakṣmanāṅ vitāh 
(vānareṇḍra iva 'nuraktatāraḥ vṛṣabha iva rōhiṇīpriyāḥ) surājē 
'iva raktamaṇḍalaḥ (mṛdukarasahīta ś ca jāmbvān iva ṭkṣapariv-
vṛtaḥ) rajānīpatīr udayam āsāsādā. [tataḥ] kāmānirdayasāṃkṛā-
mita iva (cakrā)piṇga(n) nayaṇayugala)pīta[190] iva raktakumuda-
kōś(a)lidha iva kaśīṣatām (gatah) kaṣaṇadā(karagatō) rāgaḥ. 
anaṃtaram śarvarivaṇjaṃganaviṣkṛta(nūtana) navaṇitavastika iva 
(mṛgacchāyā) mudrita[mukura(4)] iva ("darsaḥ) śvētātapram iva 
makaraḳētōḥ daṃṭa(pāḷ)i ca karaṇaḥ (gataḥ) kaṣaṇadā(karagatō) rāgaḥ. 
anāmtaram śarvarivaṇjaṃganaviṣkṛta(nūtana) navaṇitavastika iva 
(mṛgacchāyā) mudrita[mukura(4)] iva ("darsaḥ) śvētātapram iva 
makaraḳētōḥ daṃṭa(pāḷ)i ca karaṇaḥ (gataḥ) kaṣaṇadā(karagatō) rāgaḥ. 
anāmtaram śarvarivaṇjaṃganaviṣkṛta(nūtana) navaṇitavastika iva 
(mṛgacchāyā) mudrita[mukura(4)] iva ("darsaḥ) śvētātapram iva 
makaraḳētōḥ daṃṭa(pāḷ)i ca karaṇaḥ (gataḥ) kaṣaṇadā(karagatō) rāgaḥ. 
anāmtaram śarvarivaṇjaṃganaviṣkṛta(nūtana) navaṇitavastika iva 
(mṛgacchāyā) mudrita[mukura(4)] iva ("darsaḥ) śvētātapram iva 
makaraḳētōḥ daṃṭa(pāḷ)i ca karaṇaḥ (gataḥ) kaṣaṇadā(karagatō) rāgaḥ.

1 So also Hall’s manuscripts D, F.
2 Trichinopoly ed., darpasam.
3 Cf. piṇgana in Hall’s manuscript D.
4 So also Hall’s manuscript D.
5 Hall’s manuscripts A, B, C, D, E, F, H, and the commentator Jagaddhara also omit mukura.
6 So also Hall’s manuscript D.

1 Hall's manuscripts A, B, C, D, E, F also omit ēva.
2 So also Hall's manuscripts C, F, G.
3 So also Hall's manuscripts A, B, C, F, G, H.
4 Tel. ed. 61 and Grantha ed., priyatamān.
5 Hall's manuscripts A, B, C, D, F also omit vi.
6 So also Hall's manuscripts C, G.
7 Tel. ed. 61 and Grantha ed., viśeṣathaṭhīram.
8 Cf. saṁśānas in Hall's manuscripts C, D, F, H.
rbhūtādāyā 'staddāsyaḥ parijanāḥ. kamalākṛtīnāriṇāṁ kamalākṛtī nā 'rīṇāṁ [211] bhavatā mukham ca malīnītaṁ. viśvasya viśvasya vyava(sthān) samāsādyāsāmaśaś ('dyā) 'nēka(kālaṁ) saṁgīta(rasika)tanuśe tanuśe kam (anāṃgasya) puṣpēṣupuṣpēṣu rujā tarasā jātarasā maṃḍākṣamaṇ(81)dā kṣapam (api) [212] bhramaṁti muhyati. kā madhurā 'dharēṇa kāmadhūrādharēṇa (yuktā) rajō(rāja)viśeṣaḥēṇa viśeṣaḥēṇa mukhaṃdūnā tava ṣṛṣṭi lagnā [213] (mṛdīmā) karēṇa karēṇa śvēdāṃdūpayōdbhārēṇa-payōdbhārēṇa vakṣeṣṭhaphalakāṃcāṇēṇa jītā 'nāvilakāṃcāṇēṇa. kāmadūraṇa (82) madārūpanētram smarāṇayaṁ (rasamaṇyaṁ bhavaṇṭam) adayaṁ madayaṁti param akam itāraṁ [214] param akamitaṁ vāṁchati hāriṇā hā 'rīṇā stanakumbhēṇa hāriṇā 'kṣirucīhāriṇā ca kūṣūṣā [hāriṇā] (ca²). anaṁṭaraṁ dugḍhārṇava(nimagnam) iva (sphāṭika)grhaṇapravīṣam iva śvētadvīpa(niṣṭham) [215] iva jagad āmumude. (tataḥ) kramēṇa ca³ vighaṭatāmaṇadaapūṭakumudakānanakośamakaramāṃdūparuṣadōha(sāṃdramiṣyāṃdāsvāda mada)muḍita[mugdha] madhukarakulakala(rava)mukharitadīg(apantaṛē⁵) caṃḍrikāpāṇanabhāralasacakārakāminibhir abhināṃdīt(āgaṁe) suratabhara[pariśrama⁶] khinnapuli [216] dārājaśumdarāsvedājala-kaṇika(83) pahāriṇi pra(vāti⁷) sāyaṁtāne tanītayi niśāṃśvāsanībhē nabhasvati kaṃḍarpakētu tamālikāmākaramaṇḍāsahāyō vāsava- dattā[janaka] nagaram ayāsīt. atha (sa praviṣya) kaṭaṅkālka(dēśe vinihitam) [abhramiḥśaṅkharēṇa sudhādha valētti "kāntaraniviṣṭa-kanakamuktaṃmarakatapadmarāgasakalēṇa vāsavadattā[217] darśanaṁtham avasthitadēvatāgāpēṇē 'iva śālavalayēṇa parīgam] (ani- lōlasita)nabharataru(kusumā⁸) maṃjārībhīr iva tarjayaṁṭaḥbhīr iva gagana(pura⁹)śriyaṁ patākāḥīr āpāṣōbhamānaṁ kanakaśilāpāt-ṭī(āṃkāpa)prasṛṭābhiḥ karpūraxāṃkumācaṃdānāṅlālāmaṃga[gaṅdhōda]parimajavāhīnibhiḥ [vāhīnibhīr ajāṣta](tataṅkāta-

1 So also Hall's manuscript D, and the commentator Narasimha.
2 So also Hall's manuscripts A, B.
3 Trichinopoly ed. omits ca.
4 So also Hall's manuscript C.
5 So also Hall's manuscripts A, B, C, E, F, G.
6 Hall's manuscripts A, B, C, D, F, H also omit pariśrama.
7 So also Hall's manuscripts A, E, C, D, F, G.
8 So also Hall's manuscripts B, C.
9 So also Hall's manuscripts A, B, C, D, F, G.
VĀSAVADATTĀ


1 So also Hāll's manuscripts D.
2 Hall's manuscripts A, B, C, F, H also omit mada.
3 Hall's manuscripts A, B, C, E, F, H also have accaustra.
4 So also Hāll's manuscripts A, D, G.
5 So also Hāll's manuscripts A, B, C, D, F, G, H.
6 Hall's manuscripts A, B, D, F, H also have dākṣa, and manuscripts C, E, G dākṣapadāna.
7 Cf. mānāna in Hāll's manuscripts D.
8 Hall's manuscripts A, B, C, D, E, F, H also omit atī.
9 So also Hall's manuscripts A, B, C, D, F, G, H, and the commentator Narasimha.
10 So also Hall's manuscripts A, B, C, E, F, G, H.
11 Cf. kāntesrām ivā 'nēkalōkācamaṃ in Hāll's manuscripts D.
12 Cf. mānāna in Hāll's manuscripts A, C, D, F.
13 Hall's manuscripts A, B, D, F, H also omit cita.
14 So also Hāll's manuscripts A, B, C, D, E, F, G, H.
kalahēma (kāṃcī) dāmakvāntātīh smaram ivā "hvayasi. malayē
malayēpsitam (kuru) dṛśāi 'vā 'dhigata 'si. kalikē [225]
kalikētum (imān) [mukharām muńca mēkhalāṃ] śrūnumā kalavallakvi-
rutam mēkhalā mē khalā na bhavati tvam ēva. mukharatayā
[muk]kharatayā ca. trapa(86)te 'tra (patēmā iti nāga)kusūmōpa-
(hārēṣu) skhalanātī 'yam). tava kāıtavakār alam (kalīlo niśvāsāir)
vēpathur ēvā "śayaṃ vyanakti. vahati 'vā hatir ānāma[226]ē-
khē (tava vupihu) smarasāyakānām tava (ca hāralatā vihitā vihi-
tāya) tē. (utkalikē tavō) 'tkalikē(bahu)ē vadānē vada nētra(payō-
jakāntē) kimir upamānēn [247]ṃdūr ēva upayāti. vasātī 'vā sa-
tivratē tava hṛdi kō 'pi śatadhā śatadhārasārā vēcas tavā 'nubhū-
tāh. (kēralikē rālīte) karakākarakālamēghakhaṅḍatulām (upa-
viyāty) ulla(87)sītōtphullamallikē(mālāhāri tava) kūmtalakalāpah
[tava yātī]. (kūntalikē kūntalālamkṛte na ca) purapōpura(gau-
carāh) śruyantē (saṃ)gītadhvanayāh. kimir īva kalpayasi kṣaṇam
īkṣaṇamānād (asi) cāṭula[248]cāṭulamātakṣākṣikanā 'si. suratē
suratē) stanatā stanaṇḍanē yāt sāukhyam [tal]labdham sma-
ratā smaratāpanōdanam (tadā kēna vīyuktā) 'si. kimir (ucyāte)
mahatō mahatō [dayītō] dayītah [249] smarati sma ratipriyam
(tava kauśalam. navāni(88)(śētana)kharāmām nakharāmām [vraṇah]
lo-
canābhyyām lōcanābhyyām (phalīta)khillanēkṣanadēṣāh kṣanadēṣāh
[230] kimir na piyāte. priyasakhi madanamālīnī (mālini biṃbādha-
rasamgatyāgīcchayā) virāgam kuru madhumadāruṇamājavikūp-
lā(kōmalalōdāla)maṃḍalatayā latayā (kō viśēṣas tvayā). kūra-
[231]ngikē kalpaya kuraṃga(sābēbhyāsī) saḍpānkuraṃ. kīśōrīkē
kāra(89)ya (kīśōrāṃ) pratyaṃvēṣāṃ. taralikē tarālaya kṛṣṇā (
āgaru)dēṃpapataṃ. karpūrikē (pāṃsulaya) karpūradhūlībhīh payō-

1 So also Hall's manuscripts A, C, D, and the commentator Jagaddhara.
2 So also Hall's manuscripts A, B, C, D, E, F, G.
3 So also Hall's manuscript H.
4 Hall's manuscript H also omits tawā pātī.
5 So also Hall's manuscripts A, B, C, D, E, F, G.
6 Trichinopoly ed., oyu.
7 Hall's manuscripts D, E, G also omit tawā.
8 Hall's manuscripts D and the commentator Narasimha also have vīyukāt.
9 Tel. ed. 61 and Grantha ed., oyu.
10 Hall's manuscripts B, D, G also omit the first dayītē.
11 Srīrangam text and Trichinopoly ed., tawā.
12 Tel. ed. 61 and Grantha ed., kēralikē.
dharabhāraṁ. mātaṁgikē mānaya mātaṁgaśisu(dhāvanaṁ). śa-
śīlekhē (vi)līkha laḷāṭapattē śāsī(śēkhām). kētakikē sāṃkētaya
kētakī(ṃaṇḍapdōhājām). śaku[232]nikē dēhi krīḍāśakunibhya
āhāraṇ. madanamaṁjari (maṇjiraya latāmaṇḍapāṁ. kadalīkē
vidālaya) kadalīgrhaṁ. śrīngāramamjari [sa]kalpaya śrīngāra-
(racanām3. sāṃjīvanikē4) vitara jīvarṇjīvakamithunāya (marīci5-
pallavaṁ. pallaṁkē pallaṁvaya karpūradhūlibhiḥ krtrimakētak-
kānanaṁ. sahaḵaṇamamjari (sammārjaya śrāmōdakabīṁdūn) sa-
hākāra(sāurabhā)vyanavātēna. madanalekhē (vi)līkha madana-
lekhāṁ mālayānilasya. [233] (makarikē makarāṃkāsōbhīte) dēhi
mṛnālāṃkuraṁ rājahāṁsa(sībēbhyaḥ). vilāsavati vilāśaya (90
mayūra(kiśōraṅkaṁ). tamālīkē (lépaya) mālayaṁrasēṇa bhava-
vaṭaṁ. kāṃcankiṅkē vikira (kastūrīkā4)dravaṁ kāṃcanaṁda-
ikāyāṁ. pravālīkē sēcaya (ghu)śrōparasēṇa [bāla]pravālaṅkānaṁ. īty
anyonyaṁ āraṇyapēsālaṁ pramadā(janānāṁ) ālapakathās
śrōvan kaṇḍarpēkētū maṇkarāṇḍēna (samaṁ tad bhavaṇaṃ5)
[manasa aho bhavaṇānāṁ atiśayī sāundaryām aho śrīṅgāra-
kalākē-likāsālaṁ tathāy ayaṁ tatkālīlābhalaviralavimala[234]māla-
vidaśaṅkāntikāntidantidantaghatītō maṇḍapō 'sāv api kanakasa-
lāṅkāviniṅmitayantraparaṅjarasāṃyataḥ krīḍāsuka ityādi paricinta-
yan] pravāsya vyākaraṇēṇe 'va saraktapādēna (mahā)bhaṛatēṇe 'va
suparvanā rāmāyaṇēṇe 'va sūṃdarakāṃḍacārunā [235] jāṃghāyu-
galena virājāmaṇān caṇḍōvicitim iva bhrājamanātanumadhyaṁ
nakṣatravidyāṁ iva ganaṇiyahastāraṇāṁ nyāya(vīdyām) ivo
'ddyōtaṇaravarūpaṁ (saktiviṅyavaranāṁ) ivo 'laṅkāra(prasā-
(91)dhitāṁ4) upaniṣa[236]dam iva (sānaṁdāṁ raviprabhāṁ iva
lōkām) uddyōtaṇaṁtvā dvijakulasthitim iva cārucaraṇāṁ viṁ-
ḍhyāgriśrīyam iva sunitāṁbāṁ (rōhīṁ) iva gurukaṭratrayō 'pa-
śobhitāṁ satakoṭi(mūrtīm1) iva mūṣṭigrāhya[tanu8]madhyāṁ pri-
yaṅgusyāmāsākhīm iva priyadarśanāṁ brahmadattamahiśīṁ iva

1 So also Hall's manuscripts D, E, G.  8 So also Hall's manuscripts D, H.
2 So also the commentator Narasimha; Trichinopoly ed. and Hall's manuscripts
C, D, F, G, H have marīcī.
4 So also Hall's manuscripts F, G, H.
5 Hall's manuscripts A, D also have tad bhavaṇāṁ.
6 Cf. praśādāḥkīrā in Hall's manuscript D.  9 So also Hall's manuscript A.
8 Hall's manuscripts D, E also omit tanu.
sōmaprabhām [237] diggajakarēṇukām ivā 'nupamām (rēvām) iva (śarmadām) tamālapatraprasādhitām (ca) aśvatarakanyām iva mañḍalasām vāsavadattām dadarśa. atha tāṃ [priti]vīṣphāritēna caksuṣā pibataḥ (92) kaṃḍarpākētoḥ jahāra cētaṇām mūrčhā[ve]-
gāh]. tam (anu) vāsavadattā mumūrcha. atha makaramdāsakhiṣa(pratikōtā) labdhasaṃjñāv (ētāv) ēkāsanam alampakrātuḥ. [238] (atha)1 vāsavadattāyāḥ prāṇēbhōy 'pi gariyasī (sakhī2) kalē-
vatiśi nāma kaṃḍarpākētum uvāca. āryaputra nā 'yaṃ visrāmbha-(kathānām3) avasaraḥ (atō4) laghutaram ēvā ('bhidhiyātē)5. tva-
trītē yā 'nayā (yātānā) 'nubhūtā sā yadi nabhaḥ patrāyate sāgarō [239] (melāmaṃḍāyate) brahmā[yate] (lipikāyate bhujamgapati-
tir6 va kathakāyate tathā) 'py anēkārī yugasaḥsārīr abhiliṅkhyate (vā na) vā. tvayā (ca) rājyam ujjhitaṃ. kiṃ bahunā 'tmā ('syās) saṃkaṭē samārōpitā [ēva]7. (yāi) 'śā 'smatsvāmidūhtā [pritṛ] (prabhātāyāṃ8 [240] sārv .ryāṃ pritṛ) yāvunanīti(krama9)śaṃkinnā haṭēna vidyādharmacakravartinī vijayakētoḥ putrāya puṣpākētavē pāni(grahaṇāya) dātavyē "ti (niścitā10). anayā (ca 'sābhīs saha sammanṭrāya) "lōcitām adya yadi taṃ janam ādāya (nā "gacchati tamālikā) tadā 'vaṣyam ēvā ("śrayāśā śrayitavya) iti. [tad asyāḥ sukṛtavashēna mahābhāge 'māṃ bhūmīm anuprāptaḥ.] tad atra yat sāṃpratam tatra bhavān ēva pramāṇam ity uktvā virārāma. atha kaṃḍarpākētur (api) bhittabhita iva (prāṇayā11)naṃḍ(āṁrta12)-sāgaraḷaharibhir āpluta iva [bhuvanatrayarājyābhishikt īva] vāsa-
va[241]dattayā saha sammanṭrya makaraṃḍaṃ (93) vārtānveṣa-
ṇāya tatrāi "va nagarē niyujya (bhujagēṇē)13 va saddāgatyabhīmukhēna (sārīṭupārinē 'va śuṭkīśobhitēna viṃdhyāvipinēnē 'va śrī-
vīkṣaḷāṃchitēna haṃśēnē 'va mānasagatinā vanaspatinē 'va ka-
ṃḍhāsōbhītēna vajrēnē 'vē 'indrāyudhēnā14) manōjavānanām na tura-

1 So also Hall’s manuscripts A, B.
2 So also Hall’s manuscript D.
3 So also Hall’s manuscripts D, E, H.
4 So also Hall’s manuscripts E, F.
5 So also Hall’s manuscripts E, F.
6 Cf. bhujagapattir in Hall’s manuscripts A, B, C, D, F, G.
7 Hall’s manuscripts D, H also omit ēva.
8 So also Hall’s manuscripts D, H, and the commentator Jagaddhara.
9 Cf. kramaḍēṭha in Hall’s manuscripts D, H.
10 So also Hall’s manuscript D.
11 Cf. saṃprayaṇama in Hall’s manuscripts A, B, C, D, F, G, H.
12 So also Hall’s manuscripts A, B, C, D, F, G.
13 So also Hall’s manuscripts C, D, E, F, G, H.
14 Cf. mahāśaṭtodhēnē 'va śuṭkīśobhītēna viṃdhyāvipinēnē 'va śrīvīkṣaḷāṃchitēna haṃśēnē 'va mānasagatinā vanaspatinē 'va kaṃḍhāsōbhītēna vajrēnē 'vē 'indrāyudhēnā
gaea tayā (vāsavadattayā) saha (purān nīragat.1 tataḥ2) kramēna [ca] (gavyūtimātram adhvānaṁ gatvā nāra3) jāṁgalkabalan- (ārtham) miljantīśamkakaṁkaku[242]lāsamkuṇēna ardhadagdha- citācakrasimāsāyamāna (vāsāvisra) vikṣaṭaṭaṭpāṇeñcātulakaṭapu- tanottāla(tālu)rvabhīṣaṇēṇa śūlaśikharārūpitaśaṁkita[vanṛa]ka- rṇa(nāsā)chēda(patita4) rudhirapaṭala (patanāṭaṁkāritakahōttika- rparakāralakōpaparānātumulēna bampharāājēlīsamboḥara)bhārta- bhūmibhāga(bhūbhatsēna) kaṭāgnidahyamāna(caṭula6caṭātkāra)- [243]nṛ(karōti)taṁkāra(bhāravēṇa vivṛṭōlkmukhamukhōjījvalita- jvalanajvālijatēḷēna āṇtratamātkalilakapālaprālamba(94)jāmarā- dhākinigāṇapākṛtakunapavībhāgakōḷalēḷēna ārdrasirāracitavivāha- maṅgalaṃpratisarāścamithunapradakṣīṇavīramāna cītāgīnī6) śūlapāṇīnē' va kalālāvāla[bhasma]sīvā bahubhūti₃bhujaga (rāja₃) va- ruddhadēnēna purusātiśayēṇē 'vae 'nēkamaṁḍalakṛtāsēvēṇē (da- mḍakāranyēṇē' va kabaṁḍhadhiṣītēṇē cakravartinē 'vae 'nēka- narēṃdṛaparīvṛtēṇa tridivenē 'va saṃcaradāraḷēṇī (nirgatyā nīmiṣa)mātraḍē 'ēva 'nēkaśatayōjanam (adhvānaṁ gatvā punar api) pralayakālavēḷām ēva samuditārkasamūhāṃ nāga[244]- (rāja₃)sthitīm ēva 'nāmaṅḍabhumēm ēva svacchāṃdasthiti- ta(95)kūsikāṃ śatpurūṣasēvēm₈ ēva [bahu₃]śripaladhyāṁ bhā- ratarasamabhūmim ēva dūraprārūcēhārjunāṃ pulōmakulassthitīm ēva sahaśasanetōcit(ēṃdṛāṇīṃ śūra)pāla[cītta₁₀]vṛttīm ēva (darṣītā₁₁- )gaṇākārikāṃ sav[ja[245]nāṃpāḍām ēva vikasātiākasaralapunna- varvyaḥsayēṇē 'va manasaśatēṇā 'ranyēṇē 'va gaṇḍalakēhitēṇa vaṣṭtyē 'va 'narōṣuddhēna in Hall's manuscript D.

1 Hall's manuscripts A, B, C, F, H, and the commentator Narasimha also have niragūt.
2 So also Hall's manuscript D.
3 So also Hall's manuscript D also has nāra; cf. nāsā in the commentator Narasimha.
4 Cf. chēdaṭala in Hall's manuscript D.
5 So also Hall's manuscripts E, G.
6 Cf. vivṛṭōlkamukhamukhōjījvalanajvā骊jatēḷēṇā "nāmāntaraṭapālakalīla- kēlaḥṣaṇapālambāṇḍamanāōjāmarāddākinigāṇapākṛtaṇapavībhāgakōḷalēḷēna "rādralā- rācitrāvṛttikāṛapāḷisamithunapradakṣīṇavīramānatāśakrēnalēna in Hall's manuscript D; Srihangam text and Trichinopoly ed. also have ṣākhiṇī and kriyambūpo.
7 So also Hall's manuscript D.
8 Grantha ed., śīvanām.
9 Hall's manuscripts A, B, C, D, F, G, H, and the commentators Narasimha and Jagaddhara also omit kāśām.
10 Hall's manuscripts A, B, F, G, H also omit cītta.
11 So also Hall's manuscript D.
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gāṁ śīṣujanilāṁ iva kṛtadātridhrīṁ kvacid rāghavacittavṛttim iva vāidēhi(mayāṁ) [246] kvacit kṣirasamudramathanavējāṁ ivō 'jjṛmbhamānāṁrtāṁ kvacid nārayaṇa(mūrtim) iva svacchāṁ(96)-dāparājītāṁ kvacid vālmikisarasvatīṁ iva darśīṭēkṣvākuvāṁśāṁ (kvacil) laṁkāṁ iva bahupalāsāsvētāṁ 4 (kvacid dhārtarāṣṭra)śe- nāṁ iva 'rjunāsaranikaraparivārītāṁ (kvacin) nārayaṇamūrtim iva bahurūpāṁ [247] (kvacit) sugrīvasēnāṁ iva panasa(nāja)kumudāsē- vitāṁ (kvacil) avidhavāṁ iva śīndūratilakabhūṣītāṁ pravājhabha- raṇāṁ ca (kvacit) kuruśēnāṁ 2 ivō 'lūkadro[248]ṇāsakunisānāṁ dhārtarāṣṭr(aṁcītāṁ) ca amla(97)naṭāī(vi)bhusītāṁ api(viruddha) vaṁśāṁ darśīṭabhayām api vibhīṣānām satatahitapathyām api [249] pravṛddhagulaṁ śatapadyā(ptaṁ) api dvipadānākulāṁ dvijakulabhūṣītāṁ api (na)kulināvaṁśāṁ viṃdhyātavīṁ (praḥ)vivēsa. (atrāntarė) tayōr nidrām ādāya (niśā 7 'jagāma. tataḥ) kramēna ca kālā(kālvaratkēna) tamisrā(nāvaṁ) praksiṇya gaganamaḥasara-(98)si sajīva[250]saphara(nikara iva [apaḥ]hriyamāṇē tārāgaṇē (saṃdhyā)raktāṁśuk[apaṭ]ē viṣamapratidhibhisatāsara(yamtrā)-nugataśapatrapustakasānāṭhē makaramābdhamūrdasandhōhanir-bharapānamattamadhukara[sāndramandra](manjuraravīlī) svadharmām iva paṭhaṇi vikacacakalākarabhiṅīṣu kṛṣīvalēṇe va kā- lēna timirābīja(nikarēsv) madhukarēṣu [kumudakṣēṭrēsvu] ma- dhurasakardapatrapārāgapaṁkṣeṣu ghanaghaṭamāṇadala(ptēšu 9 kumudākaraṇkṣēṭrēsvu) bhramarēṣu vyājat [251]paṅkajēṣu 'pyamā- nēṣu rajōmurumurasanāthadhamadhukarapatāla(dhūṃa 10) nugatoḍda- mḍapurnḍarīkavāyējad dhūpa(paṭalā)ṁ iva bhagavatē kiraṇamālinē pravacchāntyāṁ kamalini(tāpasyāṁ 11) rajanīvadāhukara[tala 12]-dvayaoccchālītapatratrabhātamsalāḥhatkṣatāntarē ulūkhala iva ca-

1 So also Hall's manuscript E.
2 Trichinopoly ed. omits kvacit . . . sevītāṁ.
3 Trichinopoly ed. omits iva panara . . . kurusēnāṁ.
4 So also Hall's manuscripts A, B, C, E, F, G, H, and the commentators Jagaddhara and Narasimha.
5 So also Hall's manuscripts A, B, C, D, F, G.
7 So also Hall's manuscript D.
8 Hall's manuscript C also omits apaḥ.
9 So also Hall's manuscripts A, C.
10 So also Hall's manuscript A.
11 Cf. kamaliniitāgarśvinīyāṁ in Hall's manuscripts A, C, F.
12 Hall's manuscripts D, H also omit tala.
mdra (manda) khamdana (vi) kiningu (iva) tamdulesv (iva) targa-
ganseu (ni) milatsu santhya tamukhena (iva) vasaavaranapena
nabharatarm (aruhyu) sakhabya iva kampti (na) bhuyod digbhyyo
vikkacprasuna (nikara) iva targaang (phala ivu 'ndumamanda)
spuradarupa (kiranha) cucl (cakra) caryudane vasaarkhavakau ca-
ritum avatarati mat(samgamd) atipravddhoh varuhi (samgamadh)
dvijapati csa (patati) 'ti hasanntyam ivu 'khamdali (asayym)
arukaesari (kharanakharapata) nihatamdhakarakarinamdrudhiradhara-
bhir ivu. 'dayagirisikharagairika nirjhare dhautadhatu dharrabh
iva (tvamgat) turamgakharakhurapatapita padmaragacchatadh
iva [253] [kesarikaratalahatamattamataangottamamangangadalasa-
prasairibhir iva] udayacaalakutakotiparaahajapa duksumakamti-
bhir iva (purvasiri kesaricaranaatalahatamattamataangottamamga-
vigaladasgdrasairibhir iva) tribhuvanakarya (sampadana) tur-
ragarasiv iva raktaamandale taraikumuda (vana) grahanaya prasa-
ritahasta iva kumkum (arunaii kiranaii kanakaparana) iva pr-
civilisinyaii purvacaalabhogumdhrpanopale gaganemdranilaturu-
[kanaka] [254] kisalayu nabhonagara (pragdvira) kanaka (purha)
kumbhe taptalohakumbhakare praci (kumari) lamataja (ghatitakum-
kuma) tilaka bimdasanthyai (bala) lataliikakusu (100) me manjii-
sthai raka citta samthi (araunasutrgrthita) praci (vadhau) kmerici
karmcanadinacakra iva (kumara iva samhrtata-
tarak padmanabha ivu 'lasat padm adhvaiva cchayapiye
saka iva gopatau udayagiri dhautagarunapadiggapadatalanukarini

1 So also Hall's manuscript E.
2 So also Hall's manuscript D.
3 Cf. mceva in Hall's manuscript D.
4 So also Hall's manuscripts D, E, and the commentator Jagaddhara.
5 Cf. targaamatamataangottamamangangadalasairibhir iva in Hall's manuscripts A, B, C, D, F, G, H.
6 So also Hall's manuscripts D, F
7 So also Hall's manuscript D.
8 Cf. sampadana prakha in Hall's manuscripts D, H.
9 So also Hall's manuscript D.
10 Hall's manuscript D also has kanakadarpag.
11 So also Hall's manuscript A.
12 Cf. tatagasikhamamubindan in Hall's manuscripts A, B, C, F, G.
13 Cf. samthiyopasatilata in Hall's manuscripts E, H.
14 Cf. lacivadhadhitama in Hall's manuscript A.
15 Tel. ed. 61, Grantha ed., and Srirangam text, Ilasita.
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(prabhūta)timirataskarē (sam)udayam ārōhati (bhagavati bhāsvati) maṃjiśṭhā(ṇikara) iва diggajēṣu mahābhārata[samarabhūmi]ru- dhīrōdērga iva kurukṣētrēṣu [255] sura(dhanuḥ)kāṃti(vi)lēpa iva jalada(cchadeṣu) kāṣāyapaṭa iva śākyāśrama(śākhāṣu) kāṣuṃbhara- rāga iva dhvajapatapallavēṣu phalapāka iva karkaṃdhūṣu kumku- ma[cchāṭa]rasa iva vyomamahāṣāudh(āṃgaṇē) saṃcaradaruṇa- (yavanikā)paṭa iva kāla(mahānaṭasya) [bāla] pravāla(bhāgā)runē prasarati bālātapē kṣaṇēna [ca] cāṭucaṭulacakravākharāyaya(kōsa)- saṃṭapaharanād iva dahana(pratāpa)pravēśād iva dinanēthakā- ṇtōpal[ā]naṣaṃgād i沃 'ṣupīmanam uṣṣaraśmēr ārāyatī raśmi- saṃcayē kaṃḍarpakēṭus sarvarātrajāgarana(vaśād) āhāraśunya- (paravāsa)āsirīratāyā nīśētēanō 'nēkayōjanaśa[256]t(ādhva)bhrama- nākhillō vāsavadattāyā 'py ēvāṃvidhāyah sāha latā(graḥē) maṃ- damārūtāṃdōjitaṃkumāraparīma(101)alubdhamugdha(mu kharā)- paribhramatbharamarajahṃkāramunharē tattāla(suḷabhāya) nī- drayō grhīta nīspaṃḍakaranāgramas suṣvē[pā] tattō vaiṣjī 'va pra- sāritāṃḥbarē mahādēvānala iva sakalakāṣṭhōddipīni (kalpaṃvykṣa iva sarvāśāprasādhakē) pataṃgaṃmaṇḍalē (madhyam nēbhassthalasyā) 'rūḍhē [kathām api] kaṃḍarpakēṭuḥ (prabuddhah) priyāyā vīnā- kṛtam latā(graḥam) avalōkya (cō) 'tthāya [257] [ca] tata itō datta- drṣṭḥ kṣaṇam (vīṭapīṣu) kṣaṇam latāmṭarēṣu kṣaṇam [taruśikharēṣu kṣaṇam] (adhaḥ)kūpēṣu kṣaṇam (ūrdhvataruśikharēṣu) kṣaṇam śu- śkaparṇarāśisu kṣaṇam ākāṣa(taḷēṣu) kṣaṇam dikṣu (kṣaṇam) vidī- kṣu ca bhraman anavaratā(virāhānā) dāhyanēnāḥṛdayō vilalāpā. (hā) priyē vāsavadattē dēhi mē dārsanē[258] (kṛtam) pariḥāśēna ṛṣitarītā 'si tvātṛktē yānī [mayā] duḥkhāḥyā anubhūtīnī tēṣāṃ tvam ēva pramāṇām. hā priya(sakha) makarāṃda paśyē ('dāṃ) dāiṣaṃdurvilasitaṃ kim (pūrva mayā kṛtam anavadātām) karma- ahō (vipākō nīyātiḥ) ahō duratikramā kālāgatiḥ ahō grahaṃām

1 Tel. ed. 61 and Grantha ed. omit nikarē.
2 So also Hall’s manuscript B.
3 Cf. kālānaṭāsya in Hall’s manuscript D.
4 Hall’s manuscripts D, E, H also omit Mīla.
5 So also Hall’s manuscripts D, E.
6 Cf. mādhyamnāḍhyan in Hall’s manuscript E.
7 Cf. prajñābāḍhakā in Hall’s manuscripts E, H.
8 So also Hall’s manuscript B.
9 Hall’s manuscripts A, C, E, F, G, H also omit virāhānā.
10 So also Hall’s manuscripts A, B, C, E, F, G.

1 Cf. patanam in Hall's manuscripts C, D, E, F.
2 So also Hall's manuscripts A, B, D, E, G, H.
3 Hall's manuscripts A, B, C, D, E, F, G, H also omit kiṃ adhiṣṭāpā bhūdevoḥ.
4 So also Hall's manuscript D.
5 Hall's manuscripts C, D, G also have bahulēna.
6 Tel. ed. 61 and Grantha ed., 10rūṇa.
7 Tel. ed. 61 and Grantha ed. omit pravyddha.
8 Cf. nārikēlakaraḥśīrājatālītalatamēla in Hall's manuscript D.
9 Cf. pravikasītakurumnēcara in Hall's manuscripts A, B.
10 So also Hall's manuscript A.
11 Tel. ed. 61 and Grantha ed., madhukatamōla.
12 Cf. mahāyamāna in Hall's manuscripts A, B, F.
13 Tel. ed. 61 and Grantha ed., niśaṃkakarikaṇa.
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cаккуккутти(кути¹)крта[кутaja]котарэна сатакасанчарыаманакачата-вачатакаракрияманакачатун сахарад(сахаранаакарукрун)акар-кора(карпун) саилия(сугаумдхи)силаталасу[265]кхасайита(сасашиу-рашна) сауриладхиварарвисабдхавартамана(сувадхи)расин виратамкакрамку(никарена) виракулакалук[какuka]келина калакоукакабалита(кути)калакшгодамена сакакарарарароманщыамана- камара)ютнена срванахариса[нница³]гиринтамбанибережариннада- срваноусканидранада³)мандйаманакарукакарнатададум-дубхи(дхване) самасанакиннаригита(сраванараманн)руруви-сарена[266](кхураê.104)тахарирдрваралямманавархапотапот-трпнин гунй(кунча³пунджгухйакатен³ дамда)дамсана- купита(капи)³пота(пêатакêата³)пêита(пêатилуêатêамгеня) кулисаëкхаракхаранакхарапракаяапракамдчаêапê(ê)пêитаматта-матамга(мада)чатэкчеритадакураса(бхра)бхураакыриака-дамбена махаëãкакаккхопамтена китэйарйер (адхванам³) гатвâ атикалапа(врипракаяапраратрапататая) танча[267]вö-ддамда(дöссамда³)кхарпанаапарусвчатамбанапчитам варун⁴⁰- витакатакэйбир ива ñëакуланрамëка[маньу]манжарэйбир ива (су-дэсахарарэйбир ива йëтнэасахöдарэйбир ива) саëмка(мандэла)парамиу(самэтатэйбир) ива лакшëллас(дарпашадхариêйбир) ива ялори-ëвата(кучê³)кёндана(дхарâтарêна)вичечитебир ива ðëнариэй-эйбир упëмта(раманэйма) апарат ива гагана(талам) аватëнам[эрная](аччажалé)дуккалакчикка(никарена) набхâ-саран муктаëхалâй ива вëбэйхамтмì абхэйэйхэйтаранэагатëнëка(пакëё)кёлтичхарборэйтаккуэйхэйгам сагарауса(висеасе-муд)кëтаë (вëриэтамкуёпëхëйситапэйтверж) абхэйтамепра-тнэкарëм кёриê.105макараê.268]самках alan (эакуниз)кулакаба-

¹ So also Hall's manuscript C, and the commentator Jagaddhara.
² So also Hall's manuscripts C, D.
³ Hall's manuscripts A, B, C, D, F, G also have niârõnamda.
⁴ So also Hall's manuscripts A, B, C, E, F, G, H; cf. guñjõkuõjñêka in Hall's manuscript D.
⁵ Hall's manuscripts D, E, F also have jêkâjêdêna.
⁶ So also Hall's manuscripts C, D.
⁷ Hall's manuscript D also has cupêêê.ka.
⁸ Cf. këtiyêjêdêna in Hall's manuscript E.
⁹ Cf. ëkêkêêêjêna in Hall's manuscripts A, C, D, E, F.
¹⁰ Srisangam text and Trichinopoly ed., ñërauna.
¹¹ So also Hall's manuscripts B, C, F.
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Janabhilaśasamcarannakrakaṁ (stimitatim)timiṅgīlakulaṁ (ka-
dalivaṇavāṭa) viluṅī (ālī) lalavilavamga (mātulūmga) gulaṁ (gaha-
nāṁ) urmimārata (marmaritataralatar) ttāla (taḷī) 2 vanacarītā 3 jala-
mānuṇasamithumāndita [salīla] puṅinabālaśāivālaṁ ṭravālāṃ
-ṃkurakō-
tipāti tamukhakhināṃ sāmkhanakha (mukharakharishīkharvī) likhī-
tataṭa (rēkham) khageśvaragōtrapatrathapatātalakalilasaliṁ adyā
'py anirmuktamaṇḍaramathanarasasākāraṁ ivā "vartabhrāmtibhiṁ
sāna[269] smāraṁ ivā (sītapōnasamcayāḥ) saṣurā (gaṃdhām) ivāi
(lāparimalāḥ saghōsam) iva garjītāḥ sakhēdām iva (nāganīsvā-
śāiḥ) sabhrī (bhamgam) iva taraṅgāḥ sālanastambham iva rāma-
sētuṇā kumbhānāsikūkṣim iva lavanaṃpattisthānaṁ vyākaranām
iva [vitata 5 ] strinadikṛtyabahulaṁ rājakulam iva dṛṣyamanama-
hāpātraṁ hastabāṃdham iva vārīgatānēkanā[270] ga (106) muca-
mānaśūtā) kārāṃ viśvāmitraputravārgam iva ambhōja (cāru)
ma-
tsyyōpaśobhitam satpurūsam iva gōtri (atiśayaḥ) sādhum ivā "cyu-
tasthitiramaṇīyaṁ suṇḥ (patim) 6 iva sajjanakramakaram kṛtama-
nyum iva karatōyāpluta[271] mukhānam virahīnam iva caṃdandōda-
kasītām vilāsinaṁ iva narmadānugataṁ (raśīm iva saṃinakuri-
raṁ śṛṅgāriṇām ivā 'nēkamuktālamkṛtaṁ) uddhṛtakālakūtam iva
prakāśitavāṣaraśīṃ ativṛddham iva suṃdaria [pāri] vṛt (ōp) 7 akāṃṭha-
ṃ (107) surōtpattisthānam iva asuraṃdhiṣṭhitaṁ jala [272] [ni] dhim
apāyat. aśīntayac ca aho mē kṛtāpakārēpā 'pi vidhinā upakṛtir
ēva kṛta yad ayaṁ lōcanagōcaratām (gataś) samudraḥ tad atra
dēhaṁ (tyajāmi) [priyāvirahāgniṁ nirvāpayaṁ]. yadī apy anā-
turyā ("tma 8 ) tyāgō na vihitāḥ tathā 'pi (khalu nāḥ kāryaṁ) na
[khalu] sarvas (sarvaṁ) 9 kāryam (ēva) karōty [ity] 10 aśāre sam-
sāre. kēna kin [273] (nāma) 11 na kṛtaṁ. tathāhi gurudāra(hara-

1 So also Hall's manuscripts E, F, H, and the commentator Jagaddhara.
2 Sīrāngam text and Trichinopoly ed., tālī.
3 Hall's manuscript D also has carīta.
4 So also Hall's manuscripts A, D, E.
5 Hall's manuscripts A, B, C, F, G, H also omit vitata.
6 So also Hall's manuscripts A, B, C, E, F, G.
7 Cf. parītyākhaṇṭakam in Tel. ed. 61, Grantha ed., and Hall's manuscripts B, E.
8 So also Hall's manuscripts C, D.
9 So also Hall's manuscripts C, D.
10 Trichinopoly ed., īka.
11 So also Hall's manuscripts C, D, H.
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1 So also Hall’s manuscripts, A, B, C, D, F, G, H.
2 So also Hall’s manuscript D.
3 So also Hall’s manuscripts A, C, F, H.
4 So also Hall’s manuscripts A, F, H. 5 So also Hall’s manuscripts B, D.
6 So also Hall’s manuscripts A, B, C, D, E, F, H, and the commentators Jagaddhara and Narasimha.
7 So also Hall’s manuscripts A, B, C, D, E, F, G, H, and the commentator Narasimha.
8 So also Hall’s manuscripts B, C, D, F, G, H.
9 Tel. ed. 61, Grantha ed., Trchinopoly ed., and Srirangam text, tālīta.
10 This reading is also recorded by Śivākīna, ad loc.
11 So also Hall’s manuscripts A, B, F.
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dēsam iva savidrumalatam kātaram¹ iva sadaram viṣṇum ivā 'nē-kamuktōpētam' puñina(talam) āsasāda. tataḥ kṛtasnānādi(sakala-kṛtyō jalanidhipājalam avataritum ārēbhē sariratvāgāya. atha sā-nugrahēṣu grāhēṣu nirnatsarē(10g)ṣu mātsyēṣu akṣudrēṣu kṣudr(ā-ṃdeṣu anicchēṣu) [280] kacchāpēṣu akṛurēṣu nakrēṣu abhayaṃ-karēṣu mukrēṣu amārēṣu (śīṃsumārēṣu ākāsāt²) sarasvati samudacarat. ārya kaṃdarpakēṭō punar api tava (priyāsamāgāmio) bhaviṣyaty acirēṇa tad virama maraṇavyavāṣyād iti. (sō 'pi) tad upaśrutya maraṇārambhād virarāma.³ [punaḥ priyāyā sāmā-gamēcchayā sarirasthitihetum āhāram cikīṣur mahāsāgarakacchō-pantabhuvanā jāgama.] atha tata itā paribhraman phalamūlā-dinā vanē (vartayan⁴) [kiyantām] kālam (aṅkām) 'nīnāya [kaṃdarpakēṭuh]. ēkādā (tu⁵) katipaya(divasā⁶)pagamē kākālīgā-yana ivō [281] ('pasamārddha')nimnagānadaḥ (śāyaṃtana)samaya iva nartitanilakaṃṭhaḥ kumāramayūra iva (samārūḍha)śarajamā [mahā]tapavī 'va prāsamitarajah prasarahtēpasa iva dhūrtajalada-karakaḥ prāyākāla iva darṣitānēkataranivibhramaḥ nirupa(dra-va)kānana(pra⁸)dēsa iva ghanot(śe[282]kita)sārataṃghaḥ rēvatikara-pallava iva halidhr(110)kikaraḥ (laṃkēśvara iva samēghanadaḥ viṃdhya iva ghanasyāmah⁹ sam)ājagāma varṣāsamayah. (vī-)bhinna[mēgha]nilōtpalakānana(nīlē) kriṣḍasarasī 'va nabhasi smarasya (kanaka)ratna(nāur) iva jālada(kāla)kālṣīmātamgakanyā-nartaranajj[283]r iva nabhasāudhatōraṇa(ratna)mālīkē 'va prava-satā nidāgāha(kālakāmṭēna dyuṣṭri)payōdhare datt[ā]smara-ṇaḥ¹⁰(anakhapaṇa)āvalīr iva gaganalakṣāmi(āṃdhura)raṣāpamālē 'va nabhōmarādāra[taru¹¹]sumdarakalik[āmālē]'va ratinakhamārjaranatna(śilā)śalākē 'va ratna(sakti) iva¹² (vīlāsayaṣṭīr iva) kusu-

¹ Trichinopoly ed., kṣīnātām.
² So also Hall's manuscripts A, B, D, F, H.
³ Cf. virarāma marapāramādāt in Hall's manuscripts C, D, E.
⁴ So also Hall's manuscripts C, D, F, H.
⁵ So also Hall's manuscripts C, D, E, H.
⁶ So also Hall's manuscripts A, B, F, H.
⁸ So also Hall's manuscripts F, G.
⁹ Cf. rātayā eva samēghanadī vīṃḍhagirī eva saṅgha in Hall's manuscript C.
¹⁰ Hall's manuscripts C, D, E, F also omit saṃraṇḍhā.
¹¹ Hall's manuscripts C, D, E, G, H also omit tārav.
¹² Trichinopoly ed. omits ratnaśakti iva.
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ma'kētōr īmḍradhanurlatā rāraja. atī(trṣṇā)vēga[ni]pitajala(ni)-
dhijalasaṃkhmaḷāṃ [iva] ba[a84]lākācchalād udvamann (iva) adṛśyata jala(dharanikaraḥ). pitaharitāīh (krṣṇakēḍārikāgōṣṭhīṣu) samutpadbhīh (jātusādūrīdarāīr) iva dardura(śiśukāir) naya-
dyūtāīr iva cikriḍā (vidyutā samaṃ ghanakālakāṃtāh). ravid-
ipa(kajjalitaṃgēha)nīkaśopalē [iva] mēghasmaya(svarṇā)kāra-
(gharṣitasvarṇārēkhē) 'iva (taṭid) asōbhata. virahiṇīṃ hṛdayaṃ
(vidārituṃ) [a85] karapatram iva (kṛtaṃ) kusumāyudhaya (kṛt-
(i11)ra4kātaka)chhadam (abhaṣata). [jaladadārūṇī lōlataḍillata-
karapatradāritē pavanavēganirdhūtēs cūrṇacayā iva jalarējavō
babhuḥ.] vicchinnadīgvadhūhāramuktā(nikara) iva kharapavan-
vēga(bhramāti) ghana(ghatā)ghaṭtanasamcūrṇitātārānīkarā iva tri-
ghavanavēgijīṣōr makaradhvajasya prathānālājiṃlajalaya iva ka-
raka vyarājaṃta. (navasaḍvalaṃ sēndrakōpamahimāhīlāyā lā-
kārasamkītaṃ stanottāriyam iva lākṣyata. mēghakumbhhasali-
līhī prthivinvāyikāṃ snāpayitvā prāvṛtccēṭhīyāṃ gatāyām svāc-
cham ambaraṃ darśayāntī saraccēṭhikā samājāgāmā.) anaṃtā-
raṃ. (sukhamjanē) nirbhara[286](bharā)dvājadvijāvācāta(vitapi-
viṭapē (paṭutaraprabhāprabhātō 'd)bhrāṃtaṣukakulakalama(kēḍā-
ra)pravesit(āvēśa)rājahāmē. kamsāratiḍēḍāyutidyutale kamsa-
(kula)7tulita(rājaj) jalamuci sāṃdrikṛt(eṇdumahasi) kāmuka(jana-
[287]mudita)[mahādura]madhūtraṇāvīrudhi (saraś3)sārasasatasa-
rakāsārē [sōbhana10]kaśrumadandalubhipōtipōtrōd(ghanasara-
tāṭabhaṃ) cakītacātakē [saścaranmatsyaputrikāpatiratalamadhu-
radhvanihītāmitā kardarthishakadambē kambudviṣi prasṛtabisa-

3 Trichinopoly ed., smakva.
3 Hall’s manuscripts A, B, D, F, H, and the commentator Jagadīshara also have jāṭaṇa; cf. the reading jāṭapēr recorded by Śivakūmara, ad loc.
4 So also Hall’s manuscripts C, E, and the commentator Jagadīshara.
6 Trichinopoly ed., kērāraṃ.
8 CL navālīdvalaṃ sēndrīkāyō mahimāhīlāyō lūkāmpālamaṃ lākṣarāsālālēkhā-
tostanūtīrīyam iva lākṣyata. mēghahmaṃmasalīhī prthivinvēyikāṃ snāpayitvā
prāvṛtccēṭhīyāṃ iva tato bhaccham ambaraṃ darśayantī saraṇmātī samājāgāmā in
Hall’s manuscript C; Trichinopoly ed. also has lādvalaṃ and kēpēr.
6 So also Hall’s manuscripts C, F.
7 So also Hall’s manuscripts, A, B, D, H.
8 So also Hall’s manuscripts A, B, D, E, F, G, H.
9 So also Hall’s manuscript D.
10 Hall’s manuscripts A, C, D, E, F, H also omit sōbhana.

1 Trichinopoly ed., svadurasāvikāsaḥphurītā.
2 Hall's manuscripts A, D, H also omit gandhi.
3 Hall's manuscripts D, H also omit punar.
4 Srisangam text and Trichinopoly ed., paribhranā praṃrajasana.
5 Hall's manuscripts A, B, D also omit atka.
6 Cf. nidrāṃṭē in Hall's manuscript D.
7 Cf. phalamūlādikam in Hall's manuscripts C, D.
8 So also Hall's manuscripts E, F.
māṃ [prāṭ] cārakāthit[ōdaṃtō] dūrāt kirāṭasānpātiḥ dhāvati smāḥ. tato (nāyaḥ) kirāṭasānpātiḥ tādāsa īva (tathābhūtāya sa
nayā) nivitō (mṛgayeṣṭam gataḥ) sō ปา (tac chruvā dhāvati smā
[293] aṭhāh) kāmīṣalubdhayor gṛdhrayor īva tāyor yuddha əṣṭe.

tataḥ (prabṛṭi) [prāṭ] sarāsāradūrdina(sthaṅgita) dinakarākarāṇi
raṇā [294] karmavīśaradā(karadūt)ōtkṣipta(khaṅgādhā(1x3)raḍa
lita) subhaṭ(aśātvānānāvīdyādhāni) vibhramē samāradasan(āgata)
samāradasanēkanābhasācāracāraṇā (daraṇapakraraviracitātōraṇa) ca
kravājē [vēṭālasamākrāntaskhandhakabandhacakrakriyamānaṣcaru
pracārē) (caraça) cārubaṭa(khaṅgākhaṃṭita dvipapada) samāpta-(piśācikā)ka[295] mālūkhaḍ(abhārane) kāṅtukākṛṣṭajāna(śamudva-
lannāmāṃkā) kāmudśikabhrunī (praskannakālaṁkāne rāṇāyataji-
takāṣhiṇi) raṇakhaḍe (φαλκίνοι) ṣrāgalapṛthānīyēsv āmīṣāpiṇēdēśv
īva jīhmagadāstēsv īva (śvītradurbharegīv īva) ṣāṅreṇa (nāṣthām)
kalyāṃṭas samāṁ (dvīṣatām) dhanuṣām ca jivā(akaraṇaḥ) yō-
dhās cakruḥ. (tatra) tyāgīna īva dānavaṃtō mārṣgaṇasaṃpātaṃ (saṇātaḥ)
samrīdhvālasina īva śṛṅgār(ōp)āsobhītāḥ sābōma-
(kakṣyāḥ) ca sadarāmā īva kadadhōjīṭāḥ sadhvījas ca niśā(ṇīvaḥ) īva
nakṣtramālōpāsobhītāḥ (ṣārad)divāsa [296] īva (sam)ullas-
at(-padmāḥ) mahāṃṅgā bābhuh. [3] ut (kupita) īva kṣatmā muppa-
mtaḥ payōdhaya īva "varta(śōbhānaḥ) sūrmayaḥ ca udyān(oḍyē)
śā (śā) īva samāḷikākaśāḥ (kula)grā ṣa ṭīva bhinavabhāmḍa(bhāriṇaḥ)
ratnākara īva sadēvamanāyaḥ lekhā īva sēṃdra(vṛddhayaḥ ksībā
īva pāna(1x4)bhbūṣitāḥ) turaṃ(gamā) (ca) viṛējūḥ, [4] karībhyām
śrutapar(āpavā) bhaiṣm khalodaysādhuvapattisākṣiṣhyām aksi-
bhyām (asthānē ปา namatā mūrdhna kirtayata ca 'kirtantyān
āṣyaṇa ca viyuktō) 'haṃ (diṣṭiē) 'ti harṣad īva (ciraṃ nanarā
kabandhāh. tataḥ [kṛta] [parīhāsakēṇe] iva calṣuḥ pidadhata

1 Trichinopoly ed., mṛgayeṣṭam āgataḥ.
2 Cf, dvīradhāradātārtikṣipata in Hall's manuscript C and dvīradhāradātārtikṣipata in
 Hall's manuscripts D, H.
3 Hall's manuscripts C, D also have ḍḥadgā.
4 Hall's manuscripts E, F, H also omit niśā[Ca]... 'pracārē.
5 Trichinopoly ed., omits hāradahā bḥajānaṃ.
6 Cf, praskannakālaṁkāne rāṇāyataji takāṣhiṇi in Hall's manuscript C.
7 So also Hall's manuscripts A, B, C, D.
8 So also Hall's manuscripts C, D, E, F, G, H.
9 Trichinopoly ed., viṛējūḥ.
10 So also Hall's manuscript A, and the commentator Jagaddhara.
11 Hall's manuscripts C, G also omit kṛta.
parāpavādasravaṇa[297]bhūrūne 'va śrōtravṛttīṁ sthagayāta sōnmādēṁ 'va vāyuvēgavikṣiptēṇa2 palitarpaṅkaraṇēṁ 'va surayōṣitaṁ aṃdhāṃkaraṇēṁ 'va yōdhānaṁ timirēṅ 'va samarapradōṣasya pātītēṅ 'va vimuktagōṭrēṇa (kun̄patainē 'va nakṣatrapaṭhāgamīṇā kṛtakalahanē 'va kṛtadhūmyārucinā rājaśēṅ 'va vyayavitasatvēṇa avinītēṅ 'vō 'dḥatēṅ asajjanēṅ 'va pihitasatpathēṇa3) raṇajēṇa (rajojātēṅa vijjṛmbhē4 anāṃtaraṁ ca nārāyaṇa.iva) [rāvaṇavaḍham akarōt] kaścit [krṣṇa iva] narakacchēḍam akāṛsīt. kaścid bāuddhasiddhāṃta iva kṣapitaśrutivasacanadarsanō 'bhavat. kaścit kṣaṇaṅka iva kaṭāvṛta(vigrahō 'bhavat). kaścit (surāpa iva papāta4 kaścit suyōdhana iva śaṃkītorubhāṃgah sarōjalaṁ) vi-vēsā. kaścit śaratapala(śayyā9)gataḥ bhīṣma iva [298] (gatāyuś ciraṁ) śvasanō āsīt. kaścit karṇa iva (viklababhūtāṃgah6) saktimōkṣaṇam akarōt. (kaści[115])d rāghava iva rāvaṇavadham akarōt.). tātō vi(hasta)dvajapaṭaṇam patatpatākaṃ (vyūhacāribhāṭa-kampitakhaḍjagadhēṇukāṃ tat samastam ubhayaṁ mithō jagāma ḫananaṃ) śāṇyaṃ7. (tataś ca) yasyā "śramas tēṇa muninā purśpadikam ādāyā "gatēṇa8 (yōgadrśā9) pratipannvṛttāṃtēṇa tvat-kṛtē mamā 'yam āśramō bhagna (iti10 kupītēṇa11) śilā[299](mayā putrikā12 bhavē 'ti sāptā ("smy) ahaṃ. (tataḥ) kṣaṇēṅ(āi 'vē 'yaṃ varāki) bahudukhham (anubhavatī 'ty anugrahadh āryaputrakaruṇayā ca sa munir yācyamāna13) āryaputra(hasta)sparsā(āvadhikam) śāp[ānt]am akarōt. tataḥ kamādpakētuḥ (śrutavṛttāṃtēṇa) sa-māgatēṇa makarampēṇā (tayā) vāsavadattaya ca [300] (samaṃ14)

1 Tel. ed. 61 and Grantha ed., niṣṇipātma.
2 Cf. kun̄patainē 'va nakṣatrapaṭhāgamīṇā kalihēṅ 'va kṛtadhūmyārucinā rājaśēṅ 'va vyayavitasatvēṇa avinītēṅ 'vē 'samuddhatēṅ 'va sajjanēṅ 'va katāntarēṇa in Hall's manuscript C.
3 Cf. vajjasubha in Hall's manuscript D, Tel. ed. 61, Grantha ed., Trichinopoly ed., and Sīrāngam text.
4 Cf. kaścit suvāpaṇaṇa iva pāpaṇa in Hall's manuscript B.
5 Cf. talapalayō in Hall's manuscripts A, B, D, E, F, G, H, and the commentator Jagadānanda.
6 Cf. viklababhūtāṃgah in Hall's manuscript D.
7 Cf. tat samastam ihāram iñāṃ midhanam jagāma śāṇyam in Hall's manuscript D and tataḥ samastasāṁyam anānayam midhanam avaṅpa in Hall's manuscripts A, B.
8 Tel. ed. 61 and Grantha ed., ādiya gatēṇa.
9 So also Hall's manuscripts C, D.
10 So also Hall's manuscripts C, D.
11 Tel. ed. 61 and Grantha ed., kṣītēṇa.
12 So also Hall's manuscripts A, B.
13 Cf. varākkī 'va bahudukhham anubhavatī 'ty karaṇākṛṣṭō munir in Hall's manuscript D.
14 So also Hall's manuscripts A.
svapuraṃ (pāṭaliputraṇ) gatvā [yathā]ḥṛdayābhilaṣītāni (suralō-
kadurlabhāni) sukhāni (tābhyāṃ sahā) ’nubhavan kālam (anēkaṃ)
nīṇāya

(sarasvatīdattavaraprasādaś cakrē subarṇdhus sujanāīkabam-
dhuḥ
pratyakṣaraślēśamayaprapapraṇcavinyāsavāidagdhyanidhīṃ prah-
barṇdham.
kavānā m āgālād darpō nīnaṃ vāsavadattayā
śaktye "va pāṃḍuputrāṇāṃ gatayā karaṇagōcaram.

iti śrīkavisārvabhūmasubarṇdhuviṣracitā vāsavadattā samāptā).

1 Hall’s manuscripts C, D, E, F, G also omit yatkh. 
2 Cf. suratasaṅkāṇi in Hall’s manuscripts A, B, C, D, E, F, G. 
3 Tel. ed. 61 and Grantha ed. add iti vāsavadattākkāya graṃthas tamāptaḥ. 
4 Tel. ed. 61 and Grantha ed., niṇyan. 
5 Srirangam text and Trichinopoly ed. omit this interpolation from the Harṣacarita. 
6 Trichinopoly ed., samāptya; Tel. ed. 61 and Grantha ed., vāsavadattā sanyākkya samāptā; Srirangam text, iti vāsavadattā samāptā; cf. akhyāyikā in Hall’s manuscripts A, B, C, D, E, F, G, H.
SAYURI'IY ROMANCE

The text on the page appears to be a continuation of a narrative or descriptive passage, possibly from a novel or a historical document. Without clear visual aids or additional context, it's challenging to extract specific content or themes. The text is dense and uninterrupted, suggesting a continuous flow of thought or dialogue.
BIBLIOGRAPHY

In the following bibliography of the Vāsavadatta, mere allusions to Subandhu and his romance in the general histories of Sanskrit literature are intentionally omitted.

MANUSCRIPTS.

Aufrecht, Catalogus Catalogorum, 1. 566, 726; 2. 133-134, 224; 3. 120. Leipzig, 1891-1903.

EDITIONS.


Trihāyagrīvā namah. Trimala subhandhanāna mahākāvari viracī "yam vāsavadattākhyā mahākāvīyāk śrīṭacārappārahāthālīyāṃ samākriyā dhropārīyāṇā vinimārūkṛtyaṃucaśāryāṇa lādhiśa ṣivārūpyavāgopālāyaṇa śrūyākīna śurīlōkamudrākṣaraśālīyāṃ mudrītā sansvatvārī ḍesambarā mārśāthīḥ. Telugu script. 126 pp. (2 pp. with 22 distichs in honour of Hayagrīva, [Vṛttu], 1 p. of biśas, used in the commentary, 4 pp. of summary of story, 119 pp. of text and commentary)." Supham aṣṭu. Trimaṇḍhīlōsamākriyāḥ sahasraḥpāhātāḥ pādakalasāvāgadāyītyāḥ pātācaḥ vāsavadattākhyāḥ campīpaḥprabhāṭaḥ 'yam abhayāḥ arthaṃpratīṣṭhānaśāyā śayānāṃ śakam madhuraḥsubhāhāṭriṇā śaṅkodhyapariśyākh jānanīśvāryāḥdayamudrākṣaraśālīyāṃ laddhākṣārīṇā dhammayogīśvāryāṃ vāṣṣyacāndāmaśāṇa mudrākṣāraṃ mudraśātā prabhuśākṣāṃ sanswatvātām yea pāral nāla nāla. Telugu script. 115 + 1 pp. (the last page occupied by a Prahayagrīvāḥraṇa)." [For the transcription of this edition see above, pp. 145-146].

1 A copy is possessed by the Library of the India Office, London.
2 Copies may be found in the Library of the India Office, London, and in my own possession.
and Dēvanāgarī characters, and, in English, 'S. Thiruvengadacharuloo, V. Ramaswmy Sастроу, O. Vanoogopaloo. N. and Co.] 1870 sam janвари. Grantha script. 134 pp. (1 p. of कोल used in the commentary, 1 p. of names of officials, etc., of the press, 4 pp. of summary of story, 128 pp. of text and commentary). 1

Vāsavadattā mahākaviśvabandhuvisvairacita śrīpāthihivāraśmaracitrarāpaya-
khyaśikāsaḥītā vi. ś. upāḥdhihārinā śrījīvāνandavidyāsāgaraḥbhhāśācāry-
yēṃa samśkritā. kalikātāyām kāvyaprakāṣāyantrē mudrītā. 1° 1874.

Vāsavadattā of Subandhu. Edited with a Critical Commentary by T. V.
Srinīvasaсarityаr (Saraswata—Saranga), Senior Sanskrit Pandit, St.
Joseph's College, Trichinopoly, and an English Introduction by Mr. G. Kas-
turiranga Aiyangar, M.A., Lecturer, Maharaja's College, Mysore.
Dēvanāgarī script. 6+17+160 pp. St. Joseph's College Press,
Trichinopoly, 1906.

Vāsavadattā with Commentary by Pandit R. V. Krishnamachariar
(Ахимауа Бхатта Бана). Dēvanāgarī script. 5+66+359 pp. Sri

TRANSLATIONS.

Vāsabaddhā. Translated into Bangālī by Madun Mohun Tarkāλāṅkār.
n. p., 1837. [The sole reference to this version which I have been able
to find is that by Zenker, Bibliotheca orientalis, 2. 319, Leipzig, 1861. It
was inaccessible to Hall, though he knew that it was said to exist
(Introd., p. 49).]

Hall (Introd., p. 29) states that his epitome of the Vāsavadattā (ib.
pp. 29–43) was ‘abridged from a literal version which was first prepared
of the entire story.’ The subsequent fortunes of this manuscript transla-
tion are unknown to me, and even Mr. Richard Hall, of Wickham
Market, Suffolk, the son of Fitzedward Hall, has thus far been unable to
trace it (letter of Nov. 27, 1908). The value of this rendering by the
first editor of the romance, could it be found, would be too obvious to
require further emphasis.

ADAPTATIONS.

In Bangālī. 5+286 pp. Calcutta, 1863. 4

1 A copy is possessed by the Library of the India Office, London.
2 I have thus far been unable to ascertain the date, pagination, and press of the
second edition.
3 A copy is possessed by the Library of the India Office, London.


M. T. Narasimhiengar, *The Vasavadatta-Kathasarita, with Two Appendices useful to Candidates preparing for University Examinations*. In 132 Sanskrit verses. 1 + 36 pp. Srirangam, 1907.

**Studies.**


Cartellieri, 'Subandhu and Bana,' in *WZKM*. 1. 115-132.


Gray, 'Lexicographical Addenda to the St. Petersburg Lexicons from the *Vasavadatta* of Subandhu,' in *ZDMG*. 60. 355-368.


Gray, 'Sivarama's Commentary on the *Vasavadatta*,' in *JAOS*. 24. 57-63.


Mazumdar, 'Who were the Kañkas?' in *JRAS*. 1907, pp. 406-408.


Thomas, 'Subandhu and Bana,' in *WZKM*. 12. 21-33.


¹ A copy is possessed by the Library of the British Museum.
LEXICOGRAPHICAL APPENDIX

The following list of words and meanings occurring in the Vāsavadattā, which the St. Petersburg Sanskrit dictionaries either omit altogether or cite only from native lexicographers, is condensed from my 'Lexicographical Addenda to the St. Petersburg Lexicons from the Vāsavadattā of Subandhu' (ZDMG. 60. 355–368), and is, at the same time, supplemented by the material from the Madras edition of 1862 (which was then unknown to me) and the Srirangam edition of 1906–1908, which appeared subsequently to the study just mentioned. The Hall, Madras, and Srirangam texts are here denoted by the letters H, M, and S respectively, but the latter two are cited only when they present words or meanings not found in the edition of Hall. An asterisk (*) prefixed to a word or meaning denotes that the St. Petersburg dictionaries cite only from Sanskrit lexicographers, and a small circle (') similarly prefixed implies that the word or meaning in question is entirely omitted by the St. Petersburg lexicons. The numbers within the parentheses refer to pages and lines respectively of the editions employed.

1 Vīṣṇu.

oma (M 67, 6; S 212, 1): ray, beam of light.

1 It should be noted in this connexion that a complete index to the Vāsavadattā was prepared by Aschraft and placed, for a time, at the disposal of Büttlingk, who excerpted from it what he deemed most important for his dictionary (Sanskrit-Wörterbuch in kürzerer Fassung, 5. Intro., p. 1, St. Petersburg, 1888).

2 Similar lists of words and meanings supplementary to those given in the St. Petersburg lexicons have recently been prepared by Meyer for the Kottanîmatu and Sannaya-mātrikā (in his Altindische Schelmenbücher, 2, 151–156, Leipzig, 1903), by Schmidt for Appayyadezsita's Kauñeravandārīkā in his translation of the work (p. 147, Leipzig, 1907), by Jahān for the Bālaraṇīya (Das Bālaraṇīya, pp. 194–195, Strassburg, 1908), by Schmidt and Hertel for Amītapati's Shubāvandārīkā (ZDMG. 59. 266–267), by Schmidt for Rāma's Manmattāmnasmāna (ZDMG. 63. 411), by Ostert for the Bhājaprabanda (in his Die Relationen der Bhājaprabanda, pp. 15–17, Darmstadt, 1911), by myself for Rājaśekara's Piṭkaśiḥadānāiki (JAOS. 27, 7), and by Hertel for Hemagandra's Purīttajanāvin (ZDMG. 65. 361–369) and the Pañcabhairā (Pañcabhairā, ed. Hertel, pp. 291–298, Cambridge, Mass., 1908). By far the most important collection in the present connexion, however, is Thomas's Two Lists of Words from Bāna's Harṣacarita, in JRAS. 1899, pp. 425–517, a list closely analogous to the one here presented from the Vāsavadattā. A similar study of the lexicography of Bāna's Kudmārī is still a desideratum.

2 Professor Otto Franke (card. of Oct. 14, 1906) kindly calls my attention to Bhāgavanga, 10, 33, where Kṛṣṇa (Vīṣṇu) says: abharadhi abhor 'sin, s of letters. I am the A.'
akirtanīya (M 114, 3; S 354, 6): unpraiseworthy.
akṣa (H 72, 3): conduct.
agaru (M 57, 6; 56, 10; 84, 5; 89, 1; S 213, 4; 287, 4; 298, 4):
Amyris Agallocha, aloes-wood (also in Pañcatantra, 46, 5).
agādhita (H 24, 2): free from greed.
agranthin (H 113, 2): pure-hearted.
agraśara (H 23, 3): friend.
aṅkana (M 72, 9; 83, 5; S 283, 4): court (faulty writing for aṅgaṇa).
acakra (H 112, 2): without guile.
ajāpāla (H 111, 1): (1) goatherd; (2) elder; brother of Rāma;
(3) clinging to passion.
aṅga-ana [avāṅcana] (H 172, 3): to bend down.
aṅcana (H 213, 2): going, movement.
atilambṭastā (H 46, 1): excessive thinness.
atimuktā (H 136, 2): (1) completely emancipated; (2) Guettiera racemosa, Roxb., a beautiful and hardy creeper, distinguished for the
fragrance and beauty of its blossoms.
anaṅgatā (H 128, 2): lack of allegiance.
anatimaya (M 9, 2): (1) without limi-fishes; (2) unbending.
anantā (H 13, 1): many.
anahīdhaya (S 32, 2): (1) having no fear of one’s subjects; (2) having
no fear of serpents (cf. aḥiḥhāya: fear of one’s subjects).
anunbandhatā (H 171, 3): series.
anunbandhin (H 147, 2): author of a book.
andhaṅkaraṇa (H 297, 2): cause of blindness.
apadariṇa (H 76, 1): deprived of sight.
aparājita (H 246, 2): Clitoria ternatea, Linn., a cultivated flowering
plant, chiefly blue and white in colour.
abhūḷatā (H 204, 1): untruth.
āmāra (H 186, 1): not murderous.
ambaratva (H 127, 3): (1) cloudiness; (2) clothing.
ambojhā (M 106, 1; S 335, 2): name of a son of Viśvamitra.
ambojācāmara (H 270, 1): Blyxa octandra, Linn., an aquatic, grass-
like plant, with large, white blossoms.
amrdānā (H 218, 1): hardness.
amalna (H 135, 2; 248, 1): Gomphrena globosa, Linn., globe-
amaranth.
arkaparṇa (M 102, 7): Asclepias gigantea, Willd., a large, famous
shrub.
ārddho upasam [upasamṛddha] (M 109, 7): to be constant, to last.
ārdhāśāndra (H 89, 1): eye in the plume of a peacock.
VĀSAVADATTĀ

*ardhalaphara (H 99, 2): semi-carp, a sort of fish of uncertain identification.

*arpaka (H 53, 3): causing to go, delivering over, yielding.

avatēja (H 99, 1): crane.

avadhika (M 115, 8; S 357, 5): having as a limit, up to, until.

avalōpana (H 72, 3): sunset.

avafyāya (H 23, 1): *pride.

avastriyta (H 196, 1): (1) wife of an evil woman; (2) made a miserable woman.

*avici (M 46, 1; S. 136, 3): a certain hell.

asānkhyā (H 112, 1): *weapon, arrow.

atitamukha (H 278, 3): a variety of white goose with black head and legs.

astimūla (H 268, 1): restless, tremulous.

ahasa (H 33, 1): sorrow.

ahitugūka (M 6, 6; S 26, 1): snake catcher, snake charmer.

ahimakara (H 278, 3): sun.

ākarṣaka (H 197, 1): *attractive to women.

āghhratuka (H 161, 3): breathing forth.

ādambara (H 181, 3): *beginning, commencement.

ādarpaṇa (H 183, 3; 267, 3): *pigment, cosmetic.

ātmagāna (H 74, 1): *self-praise.

ānanda (M 91, 1): *Brāhma.

ārikā (H 244, 4): *recourse, summons.

āvīrāhāti (H 66, 1): manifestation.

ātā (H 13, 2): *west.

ātrayāsa (H 28, 2; 70, 5): (1) *longing for hermitages; (2) *refuge-devouring.

īyar (H 213, 3): going to, attaining, possessing.

īndrakāpa (M 111, 4): cochineal (faulty writing for īndragāpa).

īndrājālin (H 67, 1): *enchanting, bewitching.

īndravṛddhi (M 113, 14): sort of horse (cf. īndravṛddhi: sort of horse).

īndrāgūḍha (H 244, 3): (1) *wife of Indra; (2) *Asparagus racemosus, Wild., racemose asparagus.

īndrāṣṭi (H 114, 3; 135, 1): (1) *mode of coitus (cf. Schmidt, Beiträge
LEXICOGRAPHICAL APPENDIX

zur indischen Erotik, pp. 530–531, 564, 570, Leipzig, 1902); (2) *Vilet
negundo, Linn., a small tree.

u

*uccaśāla (H 112, 4): *lofty height.
uecātātratava (H 73, 1): *deaf.
sujjvala (M 40, 3; S 121, 2): *passion, love.
uktālikā (M 86, 4; S 294, 1): *name of a girl.
*ukhula (M 36, 4): *sort of fish.
upala (H 42, 4; 134, 3): (1) *fleshless; (2) *sort of fish of uncertain
identification.

outikīta (M 109, 11; S 344, 1): proud, haughty.
*uddānapāla (H 99, 3): *sort of fish of uncertain identification.
*uddānapātāla (M 37, 6; S 112, 5): *sort of fish of uncertain identifi-
cation (variant spelling of the preceding word).
udrōka (H 24, 2): *light on an elevated place.
ullalana (S 168, 3): *act of swinging.

ī

*ikabandhu (H 9, 1): only brother.

k

ka (H 77, 2): *hair.
*kaṃsārati (H 286, 2): k_v_v_r
vakṣchā (M 36, 4): *bristle.
kaṁcukin (H 288, 3): *serpent (also in Harṣacarita, 108, 11).
kaṭa (H 242, 1; 297, 8): *corpse (cf. Zachariae, Beiträge zur indischen
Lexicographie, p. 34, Berlin, 1883, and especially Zupitza, Die german-
ischen Culturale, p. 107, Berlin, 1896).
kaṭaka (H 216, 4): *capital, metropolis.

ōkaṭapala (H 75, 2): (1) flesh of a corpse; (2) breaking of an
agreement.

kaṭaka (H 18, 1): *informer, tell-tale.

ōkathakāy [kathakāyate] (M 92, 7; S 306, 5): to become a narrator.
kaḍalikā (M 89, 6; S 300, 1): *name of a girl.

ōkaḍali (H 295, 6): banner borne on an elephant.
kaṇaka (M 64, 17; S 199, 1): *Butea frondosa, dhak-tree.
ōkaṭika (H 266, 3): monkey.
kaṇbandha (H 42, 3; 101, 3): *water.
ōkaṇbarikā (M 61, 2; S 186, 1): hair.

kaṇalala (H 205, 1): *receptacle of bliss (ka: joy + *maḷa: recept-
tacle).
Karaka (H 150, 2): *hand.
Karaga (H 125, 4): *cleavage.
*Kartana (H 129, 1): spinning (cf. krntana below).
Karpara (H 277, 3): *skull.
*Karma (M 51, 1): silk (cf. krm: worm).
Kalakantha (H 131, 3; 163, 2): Eudynamis orientalis, koel, Indian cuckoo.
Kalatrata (H 236, 2): *possession of hips and loins (cf. kalatra: hips, pudenda, Kuṭṭanimata, 295).
*Kalakura (H 144, 4): name of a man.
Kalinya (S 355, 7): *fork-tailed shrike.
Kanta (H 267, 1): *destroyer of bilis (kā: joy + anta: end).
Kanidra (H 23, 3): *famine.
Kaliva (M 69, 11; S 222, 2): (1) *saffron; (2) *iver.
Kāvyā (H 12, 2): *epithet of a female demon.
Kōṛha (H 176, 3): *emthence, prosperity.
Kimmira (M 56, 2): variegated (Prakritism for kirmira).
*Kilāla (H 219, 2): water.
Ku (H 201, 1): *wife.
Kuṣa (M 36, 4; S 109, 2): *jaw (cf. Zachariae, Beiträge zur indischen Lexikographie, p. 32, Berlin, 1883).
Kuṣṇara (H 201, 1): *hair.
Kuṭika (M 103, 7; S 329, 5): *crooked.
Kuṭip + ud (ṣukupita) (M 67, 12; 113, 11; S 354, 1): to be angry.
*Kusūla (M 88, 1; S 266, 3): *unseemly noise.
Kula (M 83, 4; S 269, 3): palace (Prakritism for kulagaṇa).
Kula (M 109, 9; Trichinopoly ed. 83, 5): confused noise.
Kulakāhara (Tel. ed. 61, 58, 8; Grantha ed. 58, 5): confused noise (variant spelling of the preceding word).
Kulāmukha (M 60, 7; S 185, 1): Eudynamis orientalis, koel, Indian cuckoo.
Kūțala (H 275, 1): lizardhood.
Kṛt (H 210, 2): *wealth (cf. Zachariae, op. cit. p. 33, on kṛt: fruit, reward).
Krntana (M 51, 6): *spinning (cf. kartana above).
Kṛṣṇamāṇ (H 48, 1; 156, 3): *rascally.
Kāṭikā (H 231, 6): name of a girl.
Kāḍākā (H 284, 2): enclosure of a field.
Kāṇapriyāmatā (H 53, 3): female of the Ceyx australis, Pallas, the Brahminy or ruddy duck.
*Kāṇapā (M 93, 9): *sort of demon (faulty writing for kāṇapā).
LEXICOGRAPHICAL APPENDIX


kṣaṇa (H 173, 5; 229, 3); night.

kṣaṇīḍha (H 295, 3): husband.

kṣitigarbha (H 56, 3): extreme emaciation.

kṣudrā (H 169, 2): *courtesan (also in Kuśāṇamata, 439).

kṣudraṇḍa (M 109, 1): shoal of fish.

kh

*khaṭṭāvara (H 268, 6); Gāryā.

khaṇḍābha (H 114, 2); *sort of erotic bite (cf. Schmidt, Beiträge zur indischen Erotik, pp. 504–505, Leipzig, 1902).

kharalā (M 85, 6; S 293, 1): roughness.

kharma (H 127, 2); *courage, manhood.

g

ganāṇīya (H 235, 2); that should be reckoned.

ganīkārīkā (H 244, 4); Premna spinosa, Roxb., a small tree.

gāḍa (S 309, 1); (1) *stud in a horse's trappings; (2) *rhinoceros.

garghaṣa (Grantha ed., 48, 12); rubbing (variant spelling of ghar-gaṣa, M 45, 4).

gal + sam [śaṅgalani] (H 253, 1); to drip.

gāṇīkāya (M 40, 2; S 121, 2); group of courtesans.

gāṇḍhāra (H 127, 2); *minium, red lead used as a cosmetic.

gāmuṣa (S 348, 4); *traveller.

gunā (H 15, 1); Bhīma.

gulmatā (H 93, 1); (1) bushiness; (2) spleenfulness.

guha (M 104, 2); forest.

gōcaralā (H 272, 2); *range.

gōdā (M 61, 3; S 186, 2); *earth-giving.

gōdhumakā (M 111, 15); wheat.

gōpāti (M 100, 3; S 323, 2); *epithet of Indra.

gōpāla (M 41, 5; S 125, 1); eloquent.

gōṣṭhīya (M 103, 11); *lizard.

gōsākra (H 265, 2); lizard (variant spelling of the preceding word).

gōṣṭhikā (H 88, 2; 89, 3); *ruddy.

gh

gōṇḍāravā (H 106, 2); a variety of Crotalaria.

ghamastāra (H 262, 2); *a sort of tree

gharghaṇa (M 45, 4); rubbing (variant spelling of ghar-gaṇa, Grantha ed., 48, 12).
VĀSAVADATTĀ

*ghā + ud [udghāta] (M 111, 12): to dig up (faulty writing for khā + ud).
*ghanāya (H 293, 1): to be killed.
*ghumughumāyīta (Trichinopoly ed., 90, 3): humming.

o

capākāra (M 93, 11; S 311, 2): crackling noise (variant spelling of capākāra).
candrarēkhā (M 52, 1; S 150, 2): golden diadem.
capā (H 223, 2): name of a girl.
capālīy [capalāyā] (H 223, 2): to tremble.
carṣa (H 278, 3): ray, beam of light.
cāturikā (H 57, 2): pillow, cushion.
cāroṣa (H 264, 3): passage.
cārībhava (M 115, 2; S 356, 8): soldier (variant spelling of cārubhāsa).
cāru (M 106, 1; S 335, 2): name of a son of Viśvamitra.
cārubhava (H 43, 1; 294, 4): (1) a sort of fish of uncertain identification; (2) soldier (variant spelling of cārubhava).
citra (M 52, 2; S 150, 3): Jonesia Aysca, ushaka-tree.
citra (M 52, 2; S 150, 3): sectarial mark on the forehead.
cirajāvin (H 120, 6): probably Terminalia tormentosa, Roxb., saj-tree.
cūkura (M 103, 9; S 329, 6): eager, desirous.
cumbaka (H 198, 1): addicted to kissing.

ch

chattra (H 44, 3): probably Asclepias acida, Roxb., soma-plant.

j

jaghnaya (H 77, 1): membrum virile.
jjarñhara (M 17, 9): broken, shattered (variant spelling of jharjharita).
jalamukula (H 277, 2): otter.
jalamunjā (H 279, 1): merman.
jiva (H 295, 4): bow-string.

jh

jhanākāra (M 20, 7; S 63, 3): jingle (variant spelling of jhanatkāra).

f

fahkārin (S 310, 4): hissing (cf. fākārin: making the sound f, in Harṣacarita, 161, 3).
LEXICOGRAPHICAL APPENDIX

\[\text{\textcircled{1}}\]

*ṣī + samud [samuḍḍiyamāna, samuḍḍayamāna] (M 18, 1; S 55, 1): to fly up together.

\[\text{\textcircled{2}}\]

*ḍākini (M 94, 1): sort of female demon (variant spelling of ḍākini).

\[\text{\textcircled{3}}\]

taṭā (H 218, 4): *proximity.

*taṭtt (M 110, 12): lightning (faulty spelling for taṭṭī).

*teṣa (H 77, 2): *sound of the lute and similar instruments.

tathāgata (H 114, 3): (1) *homely; (2) *customary.

*tithis (H 111, 2): lover.

*tiryaggttis (H 147, 3): (1) going in crooked ways; (2) breeze, wind.

*tulādhāra (H 174, 1): *merchant (cf. tulādhāra: merchant, Samaya-mātrākā, 7. 21; 8. 45).

*tulira (M 108, 5): meaning unknown (H tulita; S tulita).

*trūṭi (M 53, 8; S 154, 3): beak.

\[\text{\textcircled{4}}\]

*da (H 199, 1): wife.

*dallakaḍa (H 65, 5): with closed doors.

damanaka (H 39, 2; 135, 1): (1) *hero, champion; (2) *foe.

darpaka (H 53, 3; 209, 1): *burning.

dahana (H 28, 2): *consumer, destroyer.

dānacari (H 295, 5): *shedding ichor (also in Harṣacarita, 200, 18).

dārā (H 221, 5): *love (cf. dārikā: courtisan, Subhāṣīlasamādha, 24.

14).

dāṣi (H 169, 2): *courtisan.

*dīvyacakṣu (H 143, 1): (1) ḍuṛṣṭa; (2) *blind.

*durāthramatā (S 326, 3): state of being hard to overcome.

*dvīṭasana (H 20, 2): *evil instruction.

*dvīṣrīṇa (H 233, 4): Crocus sativus, Linn., common saffron (faulty spelling for ghurīṇa; cf. Zachariae in KZ. 27. 577 [card of Professor Zachariae, June 14, 1910]).

*dravas (H 223, 2): running, course.

*drāṣṭaka (H 198, 1): (1) magnet; (2) causing to run.

*drōṇa (H 148, 1; 169, 5; 176, 2; 247, 2): *crow (also in Harṣacarita, 89, 12).

*drōṇakāka (M 68, 5; S 216, 1): raven.

*dvijopati (H 252, 3): *moon.
"dvijārājan (H 273, 1): "Brāhmaṇan of superior excellence.
doyarīka (H 195, 1): "uncertain, hesitating.

"dhūmyā (S 355, 7): fork-tailed shrike (misprint for "dhūmyāta?").
dhīrarāṣṭra (H 15, 1): "ruler of a kingdom.

nāgaramandana (H 142, 4): "adornment of a city.
natimant (H 181, 3): "bowed, bent.
nada (H 91, 3): "sound, noise.
nadina (H 25, 1): "lord of rivers, ocean (also in Parīśājaivaṁ, 7, 138).
nandībhūtā (H 143, 2): "name of Arjuna’s chariot (cf. Zaccariae, Beiträge zur indischen Lexikographie, p. 40, Berlin, 1883)."
nabhāscara (H 267, 6): "bird.
nabhīga (H 23, 3): "god, deity.
narākṣana (M 78, 3; S 264, 1): destruction.
naruka (M 111, 14): vulture.
narmada (H 271, 1): "jester, buffoon.
neva (H 27, 3): "praise, glory.
nava (H 7, 4): (1) "despised; (2) "unknown.
nāndīka (M 113, 4): "shout of praise.
nāndikā (H 295, 1): "possessed of laudations.
nārīkēli (S 137, 6): "cocoanut-tree.
nāṣṭikāta (H 18, 1): "poverty.
nirṛti (H 122, 3): "devoid of envy.
nirīrpa (H 288, 6): with fallen or drooping plumes.
nirakṣa (S 80, 4): "aimless.
nilādana (M, 80, 1): "paring, sharpening.

nītrīsāvatva (H 129, 2): (1) swordship; (2) cruelty.
nyāgrodha (H 104, 3): "underbrush.

nīlīcāṅgulaya (H 183, 3): handful.

patalakūrīka (H 292, 1): teist.
pataśraddha (H 286, 1): beautiful.
pātyavādhīkā (M 70, 3): shop (faulty writing for pātyavādhīkā).
pātrarathika (H 42, 3): "arrow.
LEXICOGRAPHICAL APPENDIX

omatārīkā (S 205, 1): leaf letter.
palīva (H 248, 2): health.
padmā (M 113, 11; S 353, 5): drop of water.
opayōjā (M 86, 5; S 294, 1): lotus.
oparāṇḍaka (M 23, 16): barrier to separate elephants (misprint for varāṇḍaka?).
oparimalay-[parimalaya] (H 233, 2): to perfume
oparīhāsaka (M 114, 4; S 355, 3): smiling.
oparuvakā (M 22, 8; S 69, 4): casket.
palala (H 156, 1): flesh, meat.
palāta (H 133, 2; 246, 3): demon.
pallava (H 38, 4; 114, 3): (1) love; (2) paramour.
pallavita (H 137, 1): reddened.
opāmsulay-[pāmsulaya] (M 89, 2): to make dusty.
pātra (H 47, 3): body.
opālāvali (M 56, 7): fishhook.
pāli (H 139, 5; 190, 5): (1) beautiful (at the end of compounds); (2) hilt of a sword.
pundarika (H 42, 4): white parasol.
pupakēlī (H 111, 2): mass of flowers.
opūrvatana (M 8, 2): former, ancient.
*pecakin (H 178, 1): elephant.
pēla (M 104, 2): open hand with outstretched fingers.
opracayatā (H 266, 6): mass, quantity.
oprapātalā (M 104, 6; S 331, 6): state of having a shore (cf. prapāta: shore).
prabāla (H 114, 2; 247, 2): long hair.
prasūna (M 27, 2; S 84, 2): fruit.

ph

ophalatā (H 258, 5): fruition.

b

bandhura (H 165, 5): undiform, wavelike.
balārī (M 94, 5): owl (cf. kākavārīn, vāyastālaka: owl, foe of crows).
balulatā (H 88, 3): blackness.
bh

bhagaṅgatva (H 128, 2): (1) break; (2) crookedness.
bhādra (H 94, 2): *Cyperus rotundus, Linn., galangal.
bhābhāsa (M 93, 10): loathsome (faulty writing for bhāhatsa).
bhīru (H 295, 2): *jackal.
bhujāṅgatala (H 273, 2): (1) serpenthood; (2) profligacy (also in Harṣacarita, 88, 2).
bhujāṅgapatī (M 92, 7): prince of serpents, the cosmic serpent Śeṣa.
bhujītyā (H 171, 2): *courtesan (also in Kuṭālīnātā, 332, 420).
bhuvana (H 32, 1; S 301, 5): (1) *water; (2) *house, palace.
bhūtatala (H 204, 1): truth.
bhrāṅgarājan (H 260, 3): *sort of large bee.
bhramāṇaka (M 28, 2; S 86, 3): wandering, roaming about.
bhramara (H 40, 1): (1) *lover; (2) *curl on the forehead.
bhṛmaka (H 198, 1): (1) *magnet; (2) *seducer of women.

ma (H 224, 3): *Śiva.

*makariṅka (M 89, 11; S 300, 6): Kāma, the god of love.
makarikā (M 89, 11; S 300, 5): *name of a girl.
māṭīrīraya [māṭīrīraya] (H 89, 6; S 299, 4): to anklet it, hasten, go.
māṭīrugāṣṭā (M 52, 3; S 150, 4): *name of an Apsaras.
māṭalāgra (H 200, 1): *crooked sword.
māṭarā (H 72, 2): *fly.
māṭiyā (M 106, 2; S 335, 3): *name of a son of Viśvamitra.
māṭiyaputrītā (H 287, 3): sort of bird.
madana (H 87, 2): *Datura metel, Roxb., white thorn-apple.
madanaśalaka (H 106, 4): *aphrodisiac.
madaṅγa (H 213, 3): intoxicated.
madhurīya (H 139, 1): vernal beauty.
martī (M 89, 8): *black pepper.
marnaka (H 135, 1): (1) probably *Ocimum basilicum, Linn., common basil; (2) *crane from the district of Maru.
marmāna (H 112, 1): *secret, mystery.
mālaya (H 224, 3): (1) *love; (2) *moon.
mallandaga (H 89, 1): *sort of elephant.
mahātaparvin (H 281, 2): *great ascetic.

*mahānaṭā (H 181, 3): Śiva (cf. Zachariae, Beiträge zur indischen Lexikographie, p. 68, Berlin, 1883).
māḥiṣākṣa (M 57, 9; S 172, 1): sort of bdellium.
LEXICOGRAPHICAL APPENDIX

"mā (H 122, 5; 211, 1; M 78, 2; S 264, 1): (1) Lakṣmī; (2) utter, entire.

"māmālay [māmālā] (H 177, 3): to make stout or strong.

"mātāṅgikā (H 231, 3): name of a girl.

māṁṣyaka (H 222, 1): *multitude of men.

mālāya (H 23, 3): *red lotus.

mukta (H 89, 1): *missile.

muktā (M 106, 5; S 336, 2): *courtesan.

muktāmaya (H 35, 2): *free from disease.

mud + ā [āmumudē] (H 215, 1): *to rejoice exceedingly.


"mūrčāryāhita (H 156, 3): seized with faintness.

*mṛṣyaphala (H 91, 3): fruit of the Trichosanthes palmata, Roxb., or of the Musa sapientum, Willd.

"mṛdiman (M 81, 3): softness.

"mēlāmāndāy [mēlāmāndāyata] (M 92, 7): to become an inkwell (de-nominative from *mēlāmāndā: inkwell).

*mṛadiṣṭha (H 169, 4): softest, very soft.

y

yantra (H 136, 3): (1) *feather-guard on an arrow; (2) *protection.

yavasa (H 77, 2): *skill.

x

*ra (H 213, 3): fire, heat.

raktamāndalatā (H 230, 3): (1) *state of having a red disc; (2) *state of possessing devoted adherents.

"rajirajān (M 81, 2; S 275, 1): Kāma, the god of

"ralāta (M 86, 7): beautiful (by-form of lalāta).

"rasamayant (M 82, 1): (1) delightful; (2) full of desire.

"rāgāta (H 128, 1): (1) a certain musical mode; (2) affection, love.

rāgilā (H 129, 1): *redness.

rājasa (H 203, 1): *passionateness.

"rājā (M 57, 11; S 172, 4): parched grain (by-form of lājā for the sake of paronomasia).

"riṇu (H 199, 2): *cowife.

ruṇḍa (M 23, 15): *staff of a balance.

"riṇa (H 144, 2): *wild beast.

1

laya (H 224, 3): house.
läsaka (H 55, 1): *peacock.
śāripāraya [śāripārayāte] (M 92, 7; S 306, 5): to become a scribe.

v
śva + samud [samudvalan] (M 113, 4): to rise up together.
vāri (H 199, 1): speech, eloquence.
vāryū (H 267, 1): water.
vālsūka (S 158, 2): inhabitant of a city.
vākaka (H 64, 3): the planet Venus.
vīcikāla (M 55, 5; 56, 4; S 164, 1; 166, 3): Jasminum Sambac,
Arabian jasmine (variant spelling of vīcakīla).
vigadha (H 128, 1): libertine.
vidyādharī (H 14, 3): receptacle of wisdom.
vīrīrī (M 20, 8; S 63, 3): liberation, emancipation.
vimalīkīrtā (M 3, 6): cleansed.
vīrīmā (H 22, 1): absence of Rāma.
vīśakayant (H 207, 1): solitary.
vīṣāda (M 67, 5; S 212, 1): cloud.
vīśākha (H 212, 1): without auspicious signs.
vīsādṛśatā (M 101, 14): inequality, unlikeness.
vīrātara (H 112, 1): arrow (cf. Zachariae, op. cit. p. 76).
vīśhāsika (M 54, 1; S 156, 1): buffoon, jester.

f
śakuna (H 144, 1): festival song, Holi song.
śākkitakarī (M 93, 8): thief.
śāraya (H 260, 1): refugee.
śarmadā (M 91, 6): name of a river (faulty writing for narmadā).
śalāka (H 55, 1): *maina bird.
śalāśāṅkikā (H 110, 1): a Vidyādhari (less probably, a class of heroine; see Lacôte, Essai sur Guṇādhyāya et la Bṛhatkathā, pp. 222–225, Paris, 1908).
śikharagalasūryācandramati (H 90, 1): state of having the sun and the moon on the summit.
śikharatā (H 85, 3): state of having a peak.
śikharin (H 168, 2): tree.
śisru (Trichinopoly ed., 84, 3): spirituous liquor (faulty writing for śīkh, śīkhu).
**Lexicographical Appendix**

- *tiṇapāla* (M 95, 3; S 314, 3): name of a certain Valāya.
- *tyāmā* (M 18, 8; S 58, 1): *night (also in Kalāvīṣṭakāvya, x. 33; see Meyer, Allindische Schelmenbücher, 2. 155. Leipzig, 1903).
- *travaś* (H 150, 1): *ear.
- *tvitraya* [tvitria] (H 184, 4): *to make leprous.
- *tvitārōcin* (M 25, 2; S 77, 2): *moon.

- *sapiṇḍa* (H 249, 1): *louse.

- *sa* (H 296, 4): *lord.
- *samīlīya* (M 72, 15): *paronomasia.
- *sengrahiti* (M 6, 5): *capture, seizure.
- *sañjīvanīkā* (M 89, 7; S 300, 2): name of a girl.
- *sādhaṇa* (M 43, 3; 114, 10; S 130, 1; 355, 9): *path of the planets.
- *sad+ samā [samāsādīla]* (H 12, 1): *to uphold.
- *sadārāma* (H 295, 6): *goodly garden.
- *saniḍa* (M 103, 13; S 330, 5): *neighbouring, near.
- *sani* (S 303, 3): *Brāhma.
- *santiṣpatā* (H 165, 3): *grief, sorrow.
- *sāndhyārāga* (H 58, 4): *sort of redness, red lead.
- *samāsādīya* (H 211, 2): attainable, desirable (cf. sad+ samā-above).
- *samudra* (M 100, 5; S 323, 4): *rising (of the sun).
- *samamāhinī* (M 25, 7): *confusion.
- *tāgaraṭāyin* (H 13, 1): Narāyaṇa.
- *sīlaśrī* (H 197, 1): bondage.
- *sugandhavāha* (H 147, 3): (1) bearing perfume; (2) goodly breeze.
- *sumukhā* (H 34, 1): *learned, wise.
- *suratā* (M 87, 4; S 295, 6): *name of a girl.
- *surasundari* (H 42, 3): *a sort of fish.
- *sūri* (M 67, 6; S 212, 2): *sun.
- *sūryāmajā* (M 45, 10; S 135, 4): the River Yamunā (Jumna).
- *sūstrāma* (H 288, 8): relating to Sutrāman (Indra).
- *sṛimaya* (H 274, 1): *loving women, addicted to women.
- *sṛhaputaś [sṛhapaṭita]* (M 37, 8; S 113, 2): to make uneven.
h

hanśa (H 36, 1; 113, 1): (1) *slaying, murderous; (2) *pure.

hārikāṇḍha (H 149, 4): (1) *possessed of a sweet note; (2) *handsome neck.

hārin (H 214, 2): *wrathful.

hāta (M 19, 2): *a certain rāga, or musical mode.

hīmānīn (H 23, 2): snowy.

Here also may be noted five verb-forms supplementary to Whitney's Roots, Verb-Forms, and Primary Derivatives of the Sanskrit Language (Leipzig, 1887): itar (H 213, 3), primary derivative from i: to go (cf. Lindner, Alteindische Nominalbildung, pp. 72-75, Jena, 1878) [not in]; acikamata (H 154, 1), aorist of kam: to love [only Brähmanas cited for this form]; acakānkoṭa (H 156, 1), aorist of kāṅkṣā: to desire [only lexicographers cited for this form]; pāpāta (H 186, 1), perfect of pāṭa: to burst [not in]; and hanśa (H 36, 1), primary derivative from han: to kill (cf. Lindner, op. cit. pp. 110-111) [not in].