VĀSAVADATTĀ

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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, Cāilte, Adrae buaid ocus bennachtain; is mor in fis ocus in faillsiugud firinde doberi duind ar cach ni 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.
PREFACE

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 Vāsavadattā. 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 Vāsavadattā 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 Vāsavadattā, 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 uoluisse 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 Vāsavadattā 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'īlamu, 'God best knows (and man can't tell).'

I am happy to have had, in my work, the assistance of many friends—Mr. Thomas and Dr. Haas, to whom I have already alluded; others to whose courtesies reference will be made in the course of the book—Dr. George A. Grierson, Professor Theodor Zachariae, Mr. Richard Hall; Professor Washburn Hopkins, whose notes aided in introducing me to the mysteries of Grantha script; Professor Charles R. Lanman, who enabled me to use the Harvard copy of Hall's edition until I could procure my own—a courtesy which had already been accorded me for a year previous by the library of the Deutsche Morgenländische Gesellschaft; Mr. T. K. Balasubrahmanya, who replied in full to my queries concerning the 'southern' text; and Mr. G. Payn Quackenbos, who called my attention to the reference to Subandhu in the Subhāṣītaratnabhaṇḍāgāra, while to Dr. Charles J. Ogden I am indebted for a number of helpful suggestions and
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.

November 25, 1912.
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ABBREVIATIONS

ad loc.  = (ad locum), on the passage.
apud  = in.
bis  = twice.
cf.  = compare.
El.  = 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.  = (sequentès), 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.

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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 *Svapnāvāsavadattā*, or ‘Dream-Vāsavadattā’ (for compounds of this type cf. Wackernagel, *Althindische Grammatik*, 2. i. 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 *Viddhāśālabhaṁjīkā* and the third of the *Karpūrāmaṁjārī* (both written by Rājaśēkhara, who was acquainted with Bhāsa’s work), as well as in the first of Viśvanāthabhaṭṭa’s *Śrīgāravāṭikā* (Catalogue of the Sanskrit Manuscripts in the Library of the India Office, 7, 1618, London, 1904). In the fifth act of Bhāsa’s *Svapnāvāsavadattā* the hero, King Vatsarāja, 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. *svapnāvāsavadattasya dāhakō,* ‘the conflagration of the “Dream-Vāsavadattā”’ [Rājaśēkhara, cited in the *Sūktimuktāvalī* (see Peterson and Durgāprāśāda, *Subhāsitāvalī of Vallabhadēva*, Introd., p. 81, Bombay, 1886)], and Bhāsa’s epithet *jalaṅaṁmitta,* ‘friend of fire,’ in *Gaiḍavahā, v. 800*), 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 Hultsch, 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 Vatsarāja, as given in the *Ratnāvalī, Priya-

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darśikā, and Tāpasavatsarāja; the ultimate source probably being the lost Bṛhatkathā. With the Vāsavadattā 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. Krishnamachariar, Introd., pp. 48–50; Lacôte, Essai sur Guṇāḍhya et la Bṛhatkathā, pp. 15–16, Paris, 1908). Though sleeping on the stage is forbidden by Sanskrit dramaticurgy, the hero of the Svapnavāsavadattā dreams of the heroine, an episode imitated, I would suggest, by Rājaśekhara in his Viddhasalabhaṅjikā and Karpiṛaṁaṅjari. 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-Vāsavadattā’; and it would then appear that he invented the remainder of the romance. This is also the opinion of Krishnamachariar (Introd., pp. 48, 50), who suggests, however, that Subandhu may have adapted some old wives’ tale.

Author. The author of the Vāsavadattā was the only Subandhu to win for himself a name in Sanskrit literature, unless exception be made in favour of Subandhu, son of Gōpāyana or Lōpāyana, who, according to the Sarvāṅukramaṇī (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 Krishnamachariar (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. 90, New York, 1906).

2 In May, 1910, the Svapnavāsavadattā and nine other dramas of Bhāsa were discovered near Padmanābhapura by Ganapatī Śaṃti, who later found another manuscript containing, among other plays, a second copy of the Svapnavāsavadattā. These dramas were edited, after this introduction was already in type, in the Trivandrum Sanskrit Series.
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 Harsacarita (seventh century):

kavīnām agalad darpō nūnaṁ vāsavadattāyā
śaktyē ’va pāṇḍuputrānāṁ gatāyā kārnagocaram,
‘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 ».’¹ Bāna is also supposed to allude to the Vāsavadatta when, in the twentieth stanza of his introduction to his Kadambari, he declares his new work to be iyani 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 Gaṅḍavaha, wrote (v. 800), in describing himself:

bhāsamī jalaṇamittē kantidēvē a jassa rahuārē
sobandhavē a bandhammi hāriyandē a āṇandō,
‘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 Kavirāja’s Rāghavapāṇḍavīya, which dates from about 1200 A.D., occurs the stanza (1. 41):

subandhur bāṇabhaṭṭaś ca kavirāja iti trayah
vakrōktimārganipuṇās caturthō vidyate na vā,
‘Subandhu, Bāṇabhaṭṭa, and Kavirāja—these three be skilful in the path of ambiguity²; 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 Krishnamachariar (Introd., pp. 38–39) implies that it may have been written by Subandhu and later have found its way into the Harsacarita. His theory is to me untenable. On the use of the signs (), etc., see p. 17.

² On vakrōkti see Sāhityadarpaṇa, No. 641; Appayyadikṣita, Kuvalayānandakārikā, 1. 158–159; Kāvyaprakāśa, tr. Jhā, pp. 181–182, Benares, 1898; Bernheimer and Jacobi, in ZDMG. 63. 797–821; 64. 130–139, 586–590, 751–759; 65. 308–312. Subandhu is also mentioned immediately before Bāṇa in the Sarasvatīkanṭhābhārana according to Müller, India, What can it Teach us?, p. 331, note 5, London, 1885, but I have not been able to find the reference.
twelfth-century Śrīkaṇṭhacarita of Maṅkha contains the stanza (2. 53):

menthē svardviradādirōkini vaśaṁ yātē subandhāu vidhēk śāntē hanta ca bhāravānu vighaṭītē bānē viśādasprśah vāgdēvyā viramanu mantuvidhurā drāg drṣṭayaś cēṣṭate śiṣṭāḥ kaścana sa prasādayati tāṁ yadvāṇisadvāṇīṁ,

‘Mēṃtha 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 Bāṇa being broken, let the reason-rest 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, Śarṅgadhara, quoting Rājaśēkhara (cf. above, p. 1), who flourished about 900 A.D., in his Paddhati (cf. Aufrecht, ‘Über die Paddhati von Čarṅgadhara,’ in ZDMG. 27.77; Śarṅgadhara-rapaddhati, ed. Peterson, i. No. 188, Bombay, 1888), made the citation:

bhāsō rāmilasāumilāu vararucīḥ śrīśahasāṅkaḥ kavir mēṃthō bhāravikālidāsataraḷāḥ skandhāḥ subandhus ca yāḥ daṇḍī bāṇadīvākarāū gaṇapatiḥ kāntaś ca ratnākaraḥ siddhā yasya sarasvatī bhagavati kē tasya sarve ‘pi tē,

‘Bhāsa, Rāmila, Śāumila, Vararuci, the poet Sāhasāṅka, Mēṃtha, Bhāravi, Kālidāsa, Tarala, Skandha, and Subandhu, Daṇḍin, Bāṇa, Divākara, Gaṇapati, and the charming Ratnākara,—what are all they to him by whom the exalted Sarasvatī is possessed ’? Rājaśēkhara also refers to Subandhu in the following stanza quoted by Aufrecht (ZDMG. 36. 366) from the Saduktikarnāmṛta (cf. also Peterson and Durgāprāśāda, Subhāshītāvali of Vallabhadeva, Introd., p. 57, Bombay, 1886; Krishnamachariar, Introd., p. 41):

subandhāu bhaktir naḥ ka iha rāghukārē na ramaṁ dhrīṭir dāksīputrē harati haricandrō ’pi hṛdayam viśuddhōktīḥ śūraḥ prakṛtimadṛdhrā bhāravigiras tathā ’py antarmōdaṁ kam āpi bhavabhūtir vitanute,
'in Subandhu is our delight; who rejoiceth not in the author of the Raghuvamśa? satisfaction delighteth in the son of Dākṣiṇā; even Haricandra joyeth the heart; of faultless diction is Śūra; the words of Bhāravi are delightsome in theme; Bhavabhūti doth infuse an inward pleasure.' Krishnamachariar also cites an allusion to the author of the Vāsavadattā in Abhinavabhāṭṭabāṇa's Viranārāyaṇacarita (l.c.):

pratikavibhidanabāṇāḥ kavitātarugahavanirharaṇamayūraḥ
sahṛdayalokasubandhur jayati śrībhāṭṭabāṇakavirājaḥ,

'victorious is the noble Bhāṭṭabāṇa, 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 Subhāṣitaratnabhaṅḍāgāra (ed. Parab, 3 ed., p. 56, Bombay, 1891) runs:

māghaś cōrō mayūrō muraripur āparō bhāraviḥ sāravidyaḥ
śrīharṣaḥ kālidāsaḥ kavir atha bhavabhūtyākveyo bhōjarājaḥ
śrīdāndi diṁdimākhyah śrutimukṭagurur bhallaṭō bhāṭṭabāṇaḥ
khyātāś că 'nye subandhuvādaya iha kṛṭibhir viśvam āhldādayanti,

'Māgha, Córa, Mayūra, Mura's second foe (Murāri), Bhāravi in climax learned, Harṣa, Kālidāsa, and also the poet named Bhavabhūti, Bhōjarāja, Daṇḍin (hight "the Drum"), Bhallaṭa weighty with the diadem of fame, Bhāṭṭabāṇa, 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 *Daśakumārācarita* (ed. Godabole and Parab, p. 110, lines 11–12, Bombay, 1898): anurūpabhartrgāmininām ca vāsavadattādīnāṃ varṇanēna grā- hayā ’nuśayam, ‘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 adhiṇṭyā kṛtō granthāḥ* mentioned in the *Vārttika* (probably third century B.C.) on Panini, 4. 3. 87, should be connected in any way with Subandhu’s romance.

It should also be noted that Narasimha Vaidya, one of the glossators of the *Vāsavadattā*, says: kavir ayaḥ vikramāditya-sabhyaḥ. tasmin rājī lōkāntarau prāptē ētan nibandhaḥ kṛtavān, ‘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’ (śrīvararucibhāgīnēya), Vararuci himself being, as is well known, one of the ‘nine gems’ of Vikramāditya’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 *Bhōjaprabandha*,—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,
INTRODUCTION

Bangalore, 1879), which contains the words: ‘In śabda a Pāṇini paṇḍita, in nīti Bhūṣanācārya, in nātya and other bharata śastras Bharatamuni, in kāvya 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 Kāmasūtra (ed. Hall, p. 89), the Chandōvicītī section of the Bhāratīyanātyaśāstra (ed. Hall, pp. 94, note, 119, 235), the Mahābhārata and Harivaṃśa (ed. Hall, pp. 21, 27, 93, 234, 254; on Subandhu’s indebtedness to the Mahābhārata see Cartellieri, ‘Das Mahābhārata bei Subandhu und Bāna,’ in WZKM. 13. 57-74), the Rāmāyaṇa (ed. Hall, p. 234), the Upaniṣads (ed. Hall, p. 235), and the Mīmāṃsā 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 bānddhasaṅgatim īvā ‘laṃkārabhūṣitām, ‘decked with <adornments> as an assembly of Buddhists is decked with the <Alamāra’ (ed. Hall, p. 235), refer to the Bāṇḍdhasaṅgatyalamkāra of Dharmakīrti (cf., in general, on Dharmakīrti, Pathak, ‘Dharmakīrti and Śaṃkarācārya,’ in JRASBo. 18. 88-96, and

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

This leaves but a single literary allusion in the *Vasavadattā* which can in any way be construed as casting light on the date of the romance. The reference in question is *nyāyasthitim ivō 'ddyōtakarasvarūpāṃ, 'revealing her beauty* as the permanence of the Nyāya system has its *form from Uddyōtakara*’ (ed. Hall, p. 235). Since we know that Uddyōtakara 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 Uddyōtakara, to whom Subandhu so unmistakably refers, can not have lived before the latter part of the sixth century. It is, therefore, certain that the *Vasavadattā* 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:

*sā rasavattā vihata navakā vilasanti carati nō kam kah* ¹
sarasī 'va kirtiśeṣam gatavati bhuvī víkr̥mādityē,

'(<moisture> is destroyed, «cranes sport not»), «the heron fares not forth»]; yea, (<eloquence> is destroyed, «new-comers make

¹ The theory of Mazumdar (*JRAS*. 1907, pp. 406-408), that the *kam kah* of this stanza involves an allusion to a Kaśka dynasty, must be regarded as not proven.
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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 Ujjayinī.’ 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 Vāsavatā 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 Yasodharman 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 Yasodharman (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 Vāsavatā was written before 606–612, the latter year being that of Harṣa’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 navanāpaticittavṛttibhir iva kulyāpamānakāriṇibhir, ‘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, Pravaraśena II of Kashmir (Rājataranginī 3. 330), has evolved a most ingenious theory which I was long inclined to adopt. Śilāditya is, on this hypothesis, described as not only unfortunate, but cruel, as evidenced by his execution of the Māukhaṅī Grahavarman, king of Kanauj, and the brutal fettering and imprisonment of the dead monarch's young wife, Rājyaśrī (Harśacarita, 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 Pravaraśena, the reign of Śilāditya, who, Hoernle maintains, succeeded his father, Vikramāditya, about 583 A.D., came to a disastrous end in 606 (or 605), when he was utterly defeated by Rājyavardhana II, the brother of the famous Harṣavardhana who is the hero of the Harśacarita. Harṣavardhana himself succeeded to the throne of Thāñēsar in 606, when Rājyavardhana was treacherously slain by the Gauḍa king, Śasāṅka, and reigned until 648 (on Harṣavardhana, 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 embellishment of an hypothesis, without real basis, that the dynasties to which Vikramāditya and Harṣavardhana belonged were rivals, and that Bāṇa was the faithful eulogist of Harṣavardhana exactly as Subandhu was loyal to Vikramāditya. 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 Harṣavardhana's court might excel Vikramāditya's in literature as well as in arms. Thus, there would have been a deeper motive for Bāṇa to write the Harśacarita 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 clue. Not only was Vikramāditya not identical with Yaśōdharman,
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 Šašānka 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 Bāṇa’s Harṣacarita. This romance, which was left unfinished by its author, ends abruptly with the rescue of Rājyaśrī, the sister of Harṣavardhana and widow of Graharvarman (i.e. 607, or 606), though Harṣa had reigned several years when Bāṇa wrote (Harṣacarita, tr. Cowell and Thomas, pp. 75–76, London, 1897). The precise date of composition of Bāṇa’s second romance, the Kādambarī, is unknown; but, as Bāṇa died before completing it (Kādambarī, tr. Ridding, p. 182, London, 1896), it must have been written considerably after the Harṣacarita. 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 Streiften, 1. 311–315, 353, 372, Berlin, 1868; Daśakumārācarita, tr. Meyer, pp. 120–127, Leipzig, 1902; Collins, The Geographical Data of the Raghuvanṣa 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.
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Here the answer must be still more vague.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 Dharā 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 Dharā. One might, indeed, by reckless theorising, allege that Subandhu, thus being placed at Dharā in Mālava, had actually been a courtier either of Dēvagupta of Eastern Mālava or of Śilāditya 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 Harṣacarita, early in the seventh century.²

¹ Absolutely no clue is given by the purely conventional geography of the romance, on which see Weber, Indische Streifen, 1, 385, Berlin, 1868.
² Krishnamachariar devotes a long section of his Introduction (pp. 30–48) to a discussion of Subandhu’s date, which he places after Bāṇa and before Vāmana, the author of the Kavyālaṃkāravṛtti, 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 Bāṇa allow of no conclusion as to the priority of the Vāsavadattā; but some of his hypotheses, as that Subandhu’s dislike of Buddhism proves him to be later than Bāṇa (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.
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 sujanātikabandhu, 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.’ 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 Brāhman (Weber, Indische Streifen, 1. 371, Berlin, 1868, quoting Cunningham, in FASBe. 17. 98–99).

Subandhu is not known to have written anything besides the Vāsavadattā. Citations are made from him in the Śārīgadharapaddhāti, Subhāṣītāvali, Padyāvali, and Sūktikarnāṃrita (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 Durgāprasāda (Bombay, 1886), respectively], are drawn exclusively from the Vāsavadattā. Hall (Introd., p. 48, note), it is true, found in the still unedited Padyavēṇi of Vēṇidatta, compiled about the reign of Shāh Jahān (early 17th century), the following distich then supposed to have been written by Subandhu:

\[ aksamālapavrttiṇā kuśāsanaparigrāhā \]
\[ brāhmī ’va dāurjanī saṃsād vandanīyā samēkhala, \]

‘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 Brāhmans knowing

1 Cartellieri, ‘Das Mahābhārata bei Subandhu und Bāna,’ in WZKM. 13. 72, translates the stanza thus: ‘Durch eine Gnadengabe, die Sarasvati ihm verliehen, hat Subandhu — d.h. der edle Freund — das Buch gemacht; obwohl Subandhu — d.h. der handelt Freund hat — hat er doch nur den Edlen zum einzigen Freund; eine wahre Schatzkammer ist er in der Kunst, Silbe für Silbe doppelsinnige Dichtungen zu verfertigen.’ On Sujana as a proper name see Aufrecht, op. cit. 3. 149, Leipzig, 1903.

2 It is interesting to note, in this connexion, that Krishnamachariar holds that Subandhū was a Vaiśṇavite and an adherent of the Mīmāṃsā philosophy (Introd., pp. 23, 28).
<the end of their rosaries>, accepting «seats of kuśa-grass», and «girt with their girdles». The distich was not, however, written by Subandhu, but by Trivikrama Bhaṭṭa, the author of the Damayantikathā, or Nalacampū (17; 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 ākhyaṃkāra, 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 ākhyaṃkāra, according to Sanskrit rhetoricians (cf. Regnaud, Rhétorique sanskrite, pp. 76–77, Paris, 1884), is a division of gāḍya, 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 ākhyaṃkāra, 'authors of ākhyaṃkārā,' immediately before his allusion to Subandhu's romance, in the tenth stanza of his introduction to the Harṣacarita. The classic description of the ākhyaṃkāra is given in the following passage of the Sākityadārpana (ed. Roer, No. 568, Calcutta, 1851):

ākhyaṃkāra kathavat syāt kavēr vaṃśādikirtanam
asyāṁ anyakavīnāṁ ca vṛttan gāḍyaṃ kvacit kvacit
kathāmsāṇāṁ vyavacchāda āśvāśa iti badhyatē
āryāvakrāpavakrāṇāṁ chandassā yēnā kēnacit
anyāpadiśēna "svāsamukhē bhāvyarthasūcanam,

'the ākhyaṃkāra 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 Bhaṭṭa imitated Subandhu. He likewise notes parallels between the Vāsavadattā and the Jīvanadhacampū of Haricandra (p. 52), who wrote after 897 A.D. (p. 44), Śīnapālavadhaka (p. 53), Rāmāyaṇa (p. 64), Meghadūta (p. 54), Vikramorvasī (pp. 62, 64), and Malatimādhava (pp. 61–62), as well as the Harṣacarita (pp. 53–57), and Kādambarī (pp. 52, 53, 55, 57, 63).
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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 Bāna's Kādambarī, is described by the Sāhityadarpana (No. 567) as follows:

\[ \text{kathāyāṃ sarasam̐ vastu padyāir ēva vinirmitam} \\
\text{kvacid atra bhavēd āryā kvacid vaktrāpavaktrakē} \\
\text{ādāu padyāir namaskāraḥ khalāder vṛttakīrtanam,} \]

'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 Daśakumārācarita, who says (Kāvyādārśa 1. 23–25, 28):

\[ \text{apādah̐ padaśantāno gadyam ākhya̯yikā kathā} \\
\text{iti tasya prabhūdāu dvāu tayor ākhya̯yikā kila} \\
\text{nāyakēnāi "va vacyā "nyā nāyakēnē 'tarēna vā} \\
\text{svagunāviśkriyā dosō nā'tra bhūtārthaṃsinaḥ} \\
\text{āpi tv aniyamō dṛṣṭas tatrā 'py anyāvīr udvīnat} \\
\text{anyō vaktrā svayam̐ vē "ti kidrg vā bhēdalakṣaṇam} \\
\text{..........................................................} \\
\text{tat kathākhyāyikē "ty ēkā jātih saṁjñādvaẏāṅkitā} \\
\text{atrāi "vā 'ntarbhaviṣyanti ēsas̐ cā "khyānajātayah,} \]

'prose is a series of words without strophes; its two classes are the ākhya̯yikā (and) the kathā. Now, the ākhya̯yikā 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 ākhya̯yikā). Whether another (is) the speaker, or one's self, is a sorry standard
of discrimination. Therefore the kathā (and) ākhyaśikā 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 Dandin, it may be noted that the Vāsavadattā, though termed, as we have seen, an ākhyaśikā 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 Kādambari, which is considered to be a kathā, together with its unlikeness to the Harsacarita, whose technique it should share, were it really an ākhyaśikā, also serves to confirm the views of Dandin 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 Gāndhī, which the Sāhityadarpana (No. 627) defines as follows (cf., in general, Regnaud, Rhétorique sanskrite, pp. 253–255, Paris, 1884):

ōjahprakāśakāir varṇāir bandha ādambaraḥ punah
samāsabahulā gāndhī,

'the Gāndhī, moreover, is a resonant arrangement (of words) with sounds expressing strength, (and) abounds in compounds.' Vāmana, in his Kāvyālaṃkāra-vṛtti (1. 2. 12), describes this 'style' as 'consisting of strength (ōjās) and grace (kāntī),’ while avoiding 'sweetness' (mādhurya) and 'softness' (sāukumārya). According to the Kāvyādarśa (1. 44a, 46a, 54a, 92a), moreover, the Gāndhī 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 Ānandavardhana's Dhvanyālōka, 3. 8 (tr. Jacobi, in ZDMG. 56. 789), states that compound words are longer in the ākhyaśikā than in the kathā.
² I am glad to note that my conclusion in this respect is confirmed by Krishnamachariar (Introd., pp. 8–9).
³ Krishnamachariar (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 Vāsavadattā), 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 Vāsavadattā 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 ślesa, 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' (pratyakṣarāślēśānayaprābhavāhīnāyāsāvāidagdhyānīdhīr, introductory stanza 13). The ślesa is well defined by Daṇḍin, in his Kāvyādarśa (2. 363; cf. Regnaud, Rhétorique sanskrité, pp. 227–229, Paris, 1884; Sāhityadarpaṇa, No. 705; Kāvyaprākāśa, tr. Jhā, pp. 188–197, 217–218, Benares, 1898; Kuvalayānandakārikā, 1. 62), as follows:

śleśaḥ sarvāsau puṣṇāti prāyō vakrōktīsu kriyam
bhinnanād dvidhā svabhāvoktir vakrōktīś cē 'ti vānmayam

'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 ślesa, usually intimated in the Vāsavadattā by īva, '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 vānarasōnām īva sugrīvāṅgadōpasōbhitām, 'adorned with a

of utkalikāprāya, or style of long compounds and words containing alliteration (Regnaud, Rhétorique sanskrité, p. 75, Paris, 1884), and of the vyttī ārabhaṭi, or 'violent manner' of scenes of awe and conflict (Lévi, Théâtre indien, 1. 92–93, Paris, 1890). The 'manner' is also sometimes madhyānākāśāliki (according to Vidyānātha, the author of the Pratāparudrayalābhāyana [cf. Regnaud, op. cit., pp. 377–378], quoted by Krishnamacharī, madvarthe 'py anātiprāṇḍhabandhā madhyanākāśāliki, ‘not conjoined with excessive dignity in a gentle theme’), and the style is mostly nārikēlapāka (according to Vidyānātha, sa nārikērapākah yād antargūḍhabaddayah, ‘the rising of hidden flavour’), although sometimes āmrapāka (for which no definition is given).
<beautiful throat (sugrīva) and with armlets (aṅgada) as the army of monkeys was adorned by <Sugrīva and Aṅgada> (ed. Hall, pp. 63-64).>

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 paronomasiastic reading renders the phrase consistent, and even intensifies it. This rhetorical embellishment is defined as follows in the Kāvyādarśa (2. 333; cf. Sāhityadarpaṇa, No. 718; Kāvyaprakāśa, ed. Hall, pp. 63-64).

viruddhānāṃ padārthānāṃ yatra saṁśargadarṣanam
visēṣadarṣanāyai "va sa virōḍhaḥ smṛtō 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 īva is indicative of the śleṣa. As an example of the countless instances of the virōḍha in Subandhu's romance, mention may be made of agraḥēnā 'pi kāvyajīvajīvēna, 'which <has no planets (a-graha) yet knows «Venus (kāvyā=Śukra=the planet Venus) and Jupiter (jīva=Bṛhaspati=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 alamkāras, or 'adornments,' which will now briefly be considered.

The parisaṁkkhyā, or 'special mention,' usually combined with the śleṣa in the Vāsavadattā, is an affirmative statement with the implied negation of the paronomasiastic meaning of the phrase, and is thus defined by the Sāhityadarpaṇa (No. 735; cf. Kāvyaprakāśa, ed. Hall, 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).
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praśnād aprāśnatō vā "pi kathitād vastunō bhavēt
tādṛgyanyavyapōhaś eće chābda ārthō 'thavā tada
  pariṣaṅkhyā,

'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 pariṣaṅkhyā.' An example
from the Vāsavadattā is nētrōtpātanam munīnāṁ, 'roots (nētra)
were plucked out only in the case of «wormwood-trees (munīnāṁ)»
(for «ascetics (munīnāṁ)» did not pluck out their <eyes (nētra)»
(ed. Hall, p. 19).

The mālādīpaka, or 'garland elucidator' ('verkettete Klimax,'
according to Böhtlingk, Sanskrit-Wörterbuch in kürzerer Fass-
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 Kāvyādāsa (2. 108; cf. Kāvyaprakāśa, tr. Jhā,
p. 226, Benares, 1898; Kuvalayānandakārikā, 1. 105):

vākyamālā prayuktō "ti tan mālādīpakāṁ matam,

'a conjoined series of words, each of which refers to the one pre-
ceding, is considered a mālādīpaka.' As an example may be
cited bhujadaṁṇa kōdaṇḍaṁ kōdaṇḍaṁ sarāḥ sarāir ariśiras,'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 ślisā,
by īva, 'as,' in the Vāsavadattā, and one of Subandhu's favourite
rhetorical devices, is thus concisely defined by the Sāhityadar-
pana (No. 686; cf. Kāvyādāsa, 2. 221; Kāvyaprakāśa, tr. Jhā,
p. 211, Benares, 1898; Kuvalayānandakārikā, 1. 30):

bhavēt sambhāvanō utprēkṣā prakṛtasya parātmanā,

'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:
dadhidhavalē kālakṣaṇapānakgrāsāpiṇḍa īva niśāyamunāphēna-
puṇja īva mēnakānakhamārjanaśilāśakala 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 Yamunā's foam by night, and resembled a fragment of stone for the polishing of Mēnakā'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 *Kāvyādarśa* (1. 61; cf. 3. 1-37; *Sāhityadarpaṇa,* No. 640; *Kāvyapragāśa,* tr. Jhā, pp. 185-188, Benares, 1898; *Kuvalayānandakārikā,* 4. 6) describes as

\[āvṛttini \text{ varṇasaṅghātāqācarāṇi yamakāṇaḥ} \text{ viduh,} \]

‘a repetition consisting of a combination of sounds they know as *yamaka.*’ This is illustrated by the following passage from the *Vāsavadattā:* āndōlitakusumakēsarē kēsarēṇumusi raṇitamadhu-ramanāṁīnāṁ ramanāṁīṃ vikacakumudākarē 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 *prāudhōkti,* or ‘pomposity,’ is thus defined by the *Kuvalayānandakārikā* (1. 124):

\[prāudhōktīr uktā \text{ 'rthāhētōs} \text{ taddhētutvaparakalpanam,} \]

‘in the absence of a cause for a thing, the invention of a cause for it is called *prāudhōkti.*’ It is exemplified in the *Vāsavadattā* by the passage describing the heroine’s lip as *mukhacandra-sannihitasandhyārāgēṇa dantamaṇirakṣāsinduramudrāṇukāriṇā,* ‘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’ (ed. Hall, p. 58).

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

\[rūpakātiśayōktīḥ syān nigīryādhyāvasānataḥ, \]

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

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1 On the similes in the *Vāsavadattā* see also the examples collected by Krishna-machariar, Introd., pp. 20-22.
up (and thus completely disappear) would be rūpakātiśayōkti';
and as an example may be cited, from the description of Vāsa-
vadattā just quoted, the passage viñcanāndivarabhramarapānak-
tībhyaṁ mukhamadananandivatōraṇābhyaṁ rāgasāgaravelābh-
yāṁ yāuvananartalāsikābhyaṁ bhrūlatābhyaṁ virāiamānāṁ,
‘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 akramātiśayōkti, or ‘fused hyperbole,’ is closely akin to
the preceding rhetorical figure, of which it is merely an intensi-
fication. It receives the following definition in the Kuvalayā-
nandakārikā (1. 39):

akramātiśayōkтиḥ syāt sahatvō kētukāryayōk,
‘akramātiśayōkti would be in the unity of cause and effect.’
Śivarāma cites but one instance of the figure in the Vāsavadattā,
this being samāṁ dviśāṁ dhanusāṁ ca jīvākrṣṭiṁ yodhāś 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 bhēdaka-
tīśayōkti, or ‘hyperbole of differentiation.’ It is defined as follows
in the Kuvalayānandakārikā (1. 36):

bhēdakātiśayōktistu tasyāi "vā 'nyatvawarṇanam,
‘bhēdakātiśayōkti 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 gōtrasāramutsarānavistārī-
tabhūmanādalah, ‘Pṛthu <levelled the earth by banishing the
mountains> (but Cintāmani <covered the earth by sending forth
his offspring>)’ (ed. Hall, p. 22).

The remaining form of hyperbole in the Vāsavadattā is sam-
bhandhātiśayōkti, or ‘hyperbole of connexion,’ which is thus
defined in the Kuvalayānandakārikā (1. 37):

sambhandhātiśayōktiksyād ayōgē yōgakalpanam,
‘sambhandhātiśayōkti would be the invention of connexion when
connexion is absent,' as when Subandhu describes trees as being
anūrukarakasābhīghataparaśaravasaratragrāsaviṣamita- 
llavāis, '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 ratnāvali, or 'jewel necklace,' is defined as follows in the
Kuvalayānandakārikā (i. 139):

kramikāprakṛtārthānāṁ nyāsan ratnāvalīṁ viduh,
' an arrangement of objects serially irrelevant they know as ratnā-
vali,' and is exemplified in the Vāsavadattā where the heroine is
described as vikacena nētrakamalēna sanāścarēṇa pādēṇā tamasā 
kēṣapāśēṇa grahamayīṁ 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
Sāhityadarpanā (No. 710; cf. Kāvyaprkāśa, tr. Jhā, pp. 238–
239, Benares, 1898; Kuvalayānandakārikā, i. 120):

hētōr vākyapadārthathavē kāvyaliṅgaṁ nigadyatē,
'kāvyaliṅga is applied to the implication of a cause in a sentence or
word,' and finds exemplification in the Vāsavadattā in the passage
khalāḥ punas tad anīṣṭam anucitam ēva 'vadhārayanty anīṣṭōd-
bhāvanarasottaraṁ hi khalahṛdayam, ' 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 (i. 145;
cf. Kāvyaprkāśa, tr. Jhā, pp. 253–254, Benares, 1898; Ruuyyaka's
Alandoṣ Sarasva, ed. Durgāprasāda and Parab, p. 167, Bombay,
1893):

militaṁ yadi sādṛṣyād bhēda ēva na lakṣyatē,
'if, because of similarity, a distinction is not observed, it is
milita.' As an example from Subandhu I may cite mādhurya-
saityasucitvasantāpaśāntibhiḥ payah 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 Sāhityadārpana (No. 633; cf. Kāvyādārśa, i. 55; Kāvyaprakāśa, tr. Jhā, pp. 182-184, Benares, 1898; Kuvalayānandakārikā, 4. 2-5):

anuprāsaḥ śabdāsāmyaṃ 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: madakalakalakalam-
sārasarasitōdhrāntabhākūṭaṃvīkātaṃpuchacchatāvīyādhūtavikac-
kalakhandāvīgalitamakarandabindusandōhasurabhitascalilaṃ..

. . . . upakūlasaṅjātanalanānānājapū̄ṇjītakālayakukkuṭaghatāghūtkā-
rabhāravatīrayāḥ, '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 Kāvyādārśa (i. 47; cf. Sāhityadārpana, No. 618; Kāvyaprakāśa, tr. Jhā, pp. 175-176, Benares, 1898):

samaṃ bandhēśv apiśamaṃ ti nydusphūtadhyamāḥ
bandhā nydusphūṭōnmiśravārṇāvānāvānāyānasāyōnayāḥ,

'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 kāmadārīṇa madāruṇāniśrāmaramaṇāṃ ramayantaṃ tvām adayaṃ madayaṃti param akam itāraṃ param akamītāraṃ vānchati, '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 Kuvalayānanadakārikā (1. 167):

siddhasyai" va vidhānaṃ yat tad āhūr vidhyalāṃkṛtytim,

‘what (is) a precept of a thing well established, that they call the vidhi adornment,’ and is exemplified by kuraṅgikā kalpaya kuraṅgaśāvakēbhyaḥ saspāṅkurāṃ kīśorikē kāraya kīśorakēbhyaḥ pratyavēkṣaṇāḥ, ‘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 Kuvalayānanadakārikā (1. 125):

sambhāvanāṃ 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 tvatktē yā "nayā vidanā" nubhūtā sā yadi nabhaḥ pātrāyate sāgaro mēlānandāyate brahmāyate līpikārō bhujagarājāyate kathakas tadā kīn api kathām api anēkārī yugasahasrāir abhilikhyate kathatē 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 kāraṇamālā, or ‘chain of causes,’ is given the following definition in the Kuvalayānanadakārikā (1. 103; cf. Kāvyaprakāśa, tr. Jhā, p. 246, Benares, 1898):

gumphaḥ kāraṇamālā syād yathāprakrāntakāraṇāiḥ,

‘a series (made) by causes proceeding one after the other is a kāraṇamālā,’ and an example is seen by Śivarāma in the description of Vāsavadattā’s palace as ajaṅṭataataśphāṭikapat-, तसुक्षणिषयनिद्रयायमाणप्रसादपरारवताभिः, ‘with palace
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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 Sāhityadarpaṇa (No. 752; cf. Kāvyapakāśa, tr. Jhā, p. 240, Benares, 1898; Kuvalayeṇandakārikā, i. 162–163):

lokātisayasampattivarṇanō "dāttam ucyate
yad vā ’pi prastutasyā ’uganu mahatāni caritaṁ 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: karpūrapūra-viracita-pulina-taṭanivaśti-tanadānumūyamāna-vajahamsibhir, '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 kāitaveṇaphaṁnute, or 'false concealment,' is defined by the Kuvalayeṇandakārikā (1. 28) as follows:

kāitaveṇaphaṁnute vyaktāu vyājādyāiv nilnutiḥ padāih,
'kāitaveṇaphaṁnute (consists) in the manifestation of concealment by words of pretext and the like,' and finds exemplification in the Vāsavadattā in the passage ativyāgaṇipitajaladhijalāsaṅkhhamālām iva balākācchhalaṁ udvaman adṛśyata jalādh, '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 lōkōkti, 'popular expression,' is thus defined by the Kuvalayeṇandakārikā (1. 156):

lokāpravaṇāduṇukṛtir lōkōktir iti kathyate,
'the imitation of a popular colloquialism is called lōkōkti,' and finds an illustration in Subandhu's romance in the exhortation tad adhunā yadi tvaḥ sahaṣaṃṣukrīḍānaṃ aduḥkhasukho 'si

¹ Śivarama rightly notes that this passage also contains the rhetorical figure anumāna, or 'inference' (cf. Kāvyapakāśa, tr. Jhā, pp. 243–244, Benares, 1898; Kuvalayeṇandakārikā, 2. 10).
vasavadatta, '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 Kuvalayānandakārīkā (1. 160; cf. Kāvyaprapākāśa, 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:

paśyō 'dañcadavāṇcadadañcitavapoḥ paścārddhupūrvārdadhahbhāk
stabdhottānitaṛṣṭhanīṣṭhitamanāgghunāgralāngulabhṛt
danstrākōtiśaṅkaṭāsyakurvan satām utkataḥ
utkarnāḥ kurute kramanā karipatāu krūrākṛtyā kāsari,

'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 Kuvalayānandakārīkā (1. 119):

kāmimutyaḥ na'rthasamsiddhiḥ kāvyārthāpattir iṣyatē,

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

pratyakṣaṃdṛṣṭabhāvā "py asthirahṛdayaḥ kāminī bhavati
swapnānubhūtabhāvā draḍhayati na pratyayaḥ 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 Vāsavadattā 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 Vāsavadatī 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 mediæval 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 Cintāmaṇī 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 forsook 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 Śrīgārāśēkhara, 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, Tamālīkā, 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 Śrīgārāśēkhara, dismayed at his daughter’s unwedded state, had determined to marry her the very next day to the Vidyādhara prince Puṣpakētu. Kandarpakētu and Vāsavadattā accordingly returned almost immediately, by means of a magic steed, to the Vindhyas; 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; Stréhly, Revue politique et littéraire, 44. 305-308; Krishnamachariar, 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 Vāsavadattā as a whole, and, as already stated (p. 2), Subandhu evidently invented the slender plot of his own romance (cf. also Hall, Introd., pp. 1-6).

Sanskrit 'Estilo Cúltico' Previous to Subandhu, and in Later Epigraphy. This allusion to comparative literature brings us to possible quasi-parallels to the style of the Vāsavadattā. The commingling of prose and verse which is characteristic of the ākhyāyikā, kathā, and other forms of gādyā, 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 SVAW 122, Abhandlung 11. There he has shown that the eulogy of Vatsabhāṭṭi, 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 anuprāṣa, upamā, utprēkṣā, rūpaka, and (possibly) virōdha, all of which even fulfil the requirements laid down, for instance, by Daṇḍin in his Kāvyādarśa. The term kāvyā itself occurs at least as early as 375-390 A.D. in Hariśena’s panegyric on Samudragupta, inscribed on a pillar at Allāhabād, which also contains long compounds and the rhetorical figures of varṇānuprāsa, rūpaka, upamā, and śleṣa. The kāvyā style is carried back to the early second half of the second century A.D. by the Gimar inscription of Rudradāman, which has long compounds and numerous anuprāsas, together with two upamās and one utprēkṣā. It is thus clear that a fairly developed kāvyā was known in India as early as the second century of our era, not
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forgetting that the epic of the Rāmāyaṇa contains many approximations to the kāvya style (Jacobi, Das Rāmāyaṇa, pp. 119-126, Bonn, 1893).

In the course of time kāvya inscriptions became more elaborate, particularly in their use of the ślēṣa. Mention can here be made only of the ślēṣas and virōḍhas in the Valabhi grant of Dhruvasēna III, dated in 653-654 A.D. (Hultzsch, EI. 1. 85-92); the Balōda plates of Tīvaradēva, 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 Immaḍī Nṛśimha, 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 Vāillabhaṭṭasvāṁin temple at Gwalior, dated in 874-875 A.D. (Hultzsch, EI. 1. 154-162), which abound in virōḍhas, Kielhorn (apud Hultzsch, EI. 1. 157, note 23) has already called attention to a possible reminiscence of the dhana-dēṇā ’pi pracētasā, ‘which is <Kubēra>, yet <Varuṇa>, for it is <generous> and <wise>,’ of the Vāsavadattā (ed. Hall, p. 111) in the dhana-dō ’pi na pramattō, ‘he was <Kubēra>, but not <Varuṇa>, for he was <generous> and not <inattentive>’ (line 6). Kielhorn, moreover, in his edition and translation of the Rādhanpur 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 Bāṇa’s Kādambarī and Harsacarita.’ There is no need here to repeat the parallels which Kielhorn has drawn between the inscription in question and the romances of Subandhu and Bāṇa (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 Paronomasias 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 Leng 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 Aucassin 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 Menippæ 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 Rāghava-pāṇḍavīya, which in identical words celebrates the deeds of the Raghu princes by one reading and those of the Pāṇḍava heroes by the other reading, or Rāmacandra's Rasikaraṇjana (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. They also occur in the Chinese romance Ch'in P'ing Mei (cf. Giles, History of Chinese Literature, p. 309, London, 1901) and in the writings of Lyly.

1 To this list Krishnamachariar (Introd., p. 18) adds Dhanamjaya's Dvisandhana-kāya (ed. Bombay, 1895 = Kavyamālā, No. 49) and the Rāghavayādavapāṇḍavīya, or Kathāraṇyākhyāna, of Cidambara and his son Anantānārayaṇa, which gives the substance of the Rāmāyaṇa, 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. 570, 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 *Pāñcatantra*, *Śukasaptati*, *Vētālapaṅcavimśati*, *The Thousand Nights and One Night*, *Decameron*, and other similar works.¹ 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 ślēṣa, anuprāsa, and virōdhā), 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 receive the mate, yet would I willingly take every minute tenne mates to enioy Liuia for my louing mate’ (Lyly, ed. Arbor, p. 66, Birmingham, 1868); ‘did not Iupiters egge bring forth as well Helen a light huswife in earth, as Castor a light Starre in heauen?’ (p. 208).² (2) Alliteration: ‘these subtill 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 deceipt, 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. 123; *Taming of the Shrew*, 2. 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, 492, London, n. d.).
ting our God' (p. 106); ‘thou weepest 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 haires should dispyse life' (pp. 182-183).

(4) Learned allusions: ‘the filthy Sow when she is sicke, eateth the Sea-Crab, and is immediatly recured: the Torteyse hausing tasted the Viper, sucketh Origanum and is quickly reuiued: the Beare ready to pine licketh vp the Ants, and is recovered: the Dog hausing surfetted to procure his vomitte, 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 clave 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 Iupiter transforme himselfe into the shape of Amphitrio to embrace Alcmæna? Into the forme of a Swan to enjoy Læda: Into a Bull to beguile Iò: 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 loue 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 Vāsvadattā and the Euphues, 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 *Vāsavadattā*: 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 Harlez*, 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 *Vāsavadattā*: 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 *Vāsavadattā* is expressly noted; for dreams in general in the Greek romances see Rohde, *op. cit.* pp. 508, 524, 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 kātā Leukīpaṇṇa kal Kleetophōnta*, 5. 18, 20; Niketas Eugenianos,
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Tā katā Drōsillāṇa kai Ḫaṛiklēa, 2. 169–179, 202–223, 240–277, 284–314; 5. 199–247; Eustathios, Tā kath 'Τομιῶν kai 'Τομιῶν δράμα, 9. 8; 10. 2; cf. Rohde, op. cit. pp. 513, 566); fainting (Chariton, Tā περὶ Xaiêran kai Ḫaḷîppó̂nh, 1. 4; 2. 7; 3. 6; 4. 5; 8. 1; cf. Rohde, op. cit. p. 172, where the parallel with the Vāsa-vadattā is noted); long-winded lamentations (Niketas Eugenianos, 1. 226–257, 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, 1. 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 ὑπὲρ Θύλην ἄπιστα; the story of Aigialeus in Xenophon Ephesaios, Tā kathā 'Ἄνθειαν kai Ἀβροκόμην Ἐφεσιάκα, 5. 1; and the stories of Knemon in Heliodoros's Ἀλθιστικά, 1. 9–14; 2. 8–10; and of Kalasiris, ib. 2. 24–5. 1; 5. 17–33; with the sub-episode of Charikles, ib. 2. 29–33); descriptions of nature (Niketas Eugenianos, 1. 77–115; Achilles Tatios, 1. 15; Longos, Ποιμενικά τὰ κατὰ Δάφνην καὶ Χλόην, 4. 2–3); detailed personal descriptions (Achilles Tatios, 1. 1; Niketas Eugenianos, 1. 120–158; cf. Rohde, op. cit. pp. 160–166); learned allusions and citations of precedents (Longos, 1. 16; 4. 17; Achilles Tatios, 1. 8; 2. 36–37); and alliteration, parisoi, homoioteleuta, and similar figures of rhetoric which correspond in a sense to the Sanskrit amṛśa (Achilles Tatios, 1. 1–2; 2. 7; 3. 2, 7; 4. 4; 5. 1, 21; Longos, preface; 1. 18, 30; 2. 35; 3. 3, 24, 33, 34; 4. 18; Eustathios, 1. 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, 1. 1, 11; Longos, preface; 2. 26; 3. 13, 23; 4. 17, 28; Eustathios, 1. 9) and strained compounds (Niketas Eugenianos, 1. 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-
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 Bāṇa is the Πουμενικά 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 Bhartrhari and his congeners on the other. Even the Daśakumārascarita, 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 Kathāsaritsāgara, 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 Daṇḍin's romance of

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 Rāmāyaṇa, 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 śṛesas, 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
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 Aufrech**t** (*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 Tripāṭhin, 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 *śēgas* 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. Krishnamachariar, 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. Srinivasachariar'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 (Đađin's Daçakumāraracaritam, die Abenteuer der zehn Prinzen,
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pp. 1–139, Leipzig, 1902) and Collins (The Geographical Data of the Raghuvamśa and the Daśakumāracarita considered more especially in their Bearing upon the Date of these Works, Leipzig, 1907) have devoted admirable studies to Daṇḍin, while Peterson (Kādambari, 2 ed., Introd., Bombay, 1889) has done a similar service for Bāṇa. Moreover, the Daśakumāracarita, Harṣacarita, and Kādambari are all readily accessible, not only in numerous editions, which need not be enumerated here, but also in excellent translations (the Daśakumāracarita by Meyer, op. cit., and by Haberlandt, Munich, 1903; the Harṣacarita by Cowell and Thomas, London, 1897; and the Kādambari 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. Omitting campūs on Rāma, Kṛṣṇa, Aniruddha, and Nala, as well as rifacimenti of the Mahābhārata and Rāmāyaṇa, 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 (Intro., pp. 1–2) notes the paucity of works of this type, but he enumerates the following which would otherwise have escaped my notice: Dhana-pālā’s Tilakamāhājāri (ed. Bombay, 1903 = Kāvyamālā, No. 85), the Jain romance Gadyacintāmaṇi (variously ascribed to Vādibhasimha, Pradīpasimha, and Simhāsuri), Abhinavabhaṭṭabāṇa’s Vīranārāyaṇa and Haricandra’s Jīvandharacampū, the fragmentary Śrīkṛṣṇacarita of Agastyakavi, the lost Trāilokyaśundarī of Rudra, and the lost Tarangavatī. 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 Daśakumārācaritā and Kādambarī,¹ are both found in Sōmadēva’s romance, while learned precedents and, what is still more remarkable, explicit quotations from other poets, including Bāṇa, abound. Altogether, it is clear from Peterson’s admirable analysis that the Yaśastilaka 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 Bāṇēśvara Vidyālaṃkāra Bhaṭṭācārya’s Citracampū, written in 1744 A.D. in honour of Citrasēna, king of Vardhamāna, and briefly analysed by Eggeling (Catalogue of the Sanskrit Manuscripts 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 Vāiśṇavite Vēdāntism; otherwise it offers but little of interest.


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

\[ \begin{align*}
\text{jiyād gadyasudhādhunyāḥ} & \quad \text{subandhuḥ prabhavacalāḥ} \\
\text{yad bhaṅgaśleśam āsādyā} & \quad \text{bhaṅgaḥ kaviḥhir āśritah},
\end{align*} \]

‘may Subandhu, in strength immovable, prevail over the nectarous stream of prose, for since he gained combination after the breaking (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 1 '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 he 2 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 god 4 whose crescent gleams
Like to a silvern pearl by Umā set 5
Upon his brow, when from his blazing eye
She gathereth the black collyrium.

How blessèd 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 6!

[5] The wise say sooth: 'More loathsome than a snake
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.
7 Böhtlingk, *op. cit.* No. 6214. The stanza is still popular in Mithila (see Grierson,
[6] 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

[7] 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

[8] 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 naku-
ladvesi is a threefold pun. It means either “hating the ichnenmon,” 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 mṛṣā na instead of na mṛṣā.
1 Böhtlingk, Indische Sprüche, 2 ed., No. 142, St. Petersburg, 1870-1873.
2 Böhtlingk, op. cit. No. 6126; Tel. ed. and Srirangam text interchange this stanza
with the one following.
3 Böhtlingk, op. cit. No. 7376.
4 For the valuelessness of this stanza as a source to determine the date of the
Vāsavadattā see Introduction, pp. 8-11.
5 Böhtlingk, op. cit. No. 680.
6 Böhtlingk, 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 Nṛśimha caused astonishment by <rending the body of Hīranyakaśipu>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 foe produced prosperity for <Yaśōdā and Nanda>; he made <poetry honoured> as Anakadundubhi made <Kāvyā afraid>⁴; [13] he had his lotus⁵ feet embellished by the rays⁶ of the crest-jewels of <many serpents> as Śāgaraśāyi 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 <Mahāsēna> 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 <loves not the night> and removes the sorrow of <Chāyā>;

³ Cf. Viṣṇupurāṇa, i. 17–20.
⁴ Cf. Harivamśa, 59.
⁵ Tel. ed. and Srirangam text omit ‘lotus.’
⁶ Tel. ed., ‘series.’
gave unimpeded prosperity and afforded delight in intercourse as the God of the Flowery Banner 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 Dhṛtarāṣṭra, he was a friend of Bhima; though come to earth, he took refuge in the courts of the gods; he was a god, for he was a benevolent receptacle of wisdom; though (Dhṛtarāṣṭra), he was a friend of Bhīma, for he was a ruler of a kingdom; though who loved virtue; though a (Dhṛtarāṣṭra), he took refuge in the courts of the gods, for he was filled with patience and took refuge in good government; though a great reed by nature, he was smooth within, for his was the nature of Arjuna, upright within; 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 and fallacies were practised only in arguments (for there was no need of habitually checking deceit); [18] there was infidelity only among materialists (for there was no poverty); there was employment of a spur only in executing commands (for there was no employment of petty enemies); there was picking 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); 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); 'ruler of the world' was applied only to the elephant of the north (but not to any man

1 Kāma.  
2 Srirangam text, 'he was the refuge of.'  
3 Srirangam text adds 'futile answers.'  
4 Tel. ed., 'only in Nyāya textbooks.'  
5 Srirangam text adds 'and castes.'  
6 Tel. ed. and Srirangam text, 'only in yōga-exercises.'  
7 Tel. ed. and Srirangam text, 'there was hand-cutting only in blossoms.'  
8 Tel. ed. and Srirangam text, 'the king.'  
9 Tel. ed. and Srirangam text, '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>); \([21]\) <Duḥsāsana 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 <Sītā> 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 Damayantī it was a <marriage of one already wedded> (but
Cintāmaṇi <regained> his territory). Pṛthu <levelled 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 hands, which might be bound with leaves
as a partial protection, remained unburned (see Jolly, Recht und Sitte, 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 leaves 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 (Jāży, 19. 46).

\(6\) Cf. Mahābhārata, 7. 69.

\(7\) This rendering seems justified by the context and by the paronomasiac 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).'}
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 «Himalaya», 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», «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 «arts», and subdued the excessive might of his foes. As Sumeru 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 Or, 'eager for the gods.'  
3 Tel. ed., 'with no timayas' (glossed as 'a sort of fish', i.e. 'a whale'); Srirangam text, 'with no fear of serpents.'  
4 Tel. ed. and Srirangam text omit.  
5 Tel. ed. and Srirangam text, 'with a good bed.'  
6 Māṅāka.  
7 Tel. ed., 'unbending'; Srirangam text, 'fearing not his subjects.'  
8 Tel. ed., 'ever with a moon-like mind.'  
9 Tel. ed. and Srirangam text, 'receptacle of virtue.'  
10 Tel. ed., 'the one friend.'
[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»; [29] 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 <Kali>, for he was not crushed by <strife>; he was no Cakri exhilarated by the death of <Śrgāla>, 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 <Yaśōdā>; he <planned peace and war> as Jarāsanda’s <body was disrupted union> ; he possessed <generosity and luxury> as Bhārgava <ever wandered in the clouds>; [30] 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 Dilīpa 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.
5 Cf. Harivamsa, 100.
6 Cf. Mahābhārata, 2. 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 weal» as Himālaya was the «birthplace of Śiva»; he was «marked by his luxurious pleasures» as Mandara is «scarred by the body of the serpent»; his «crores were enjoyed by great kings» as Kālāsa’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 \(^4\) «rejoices Rati»; he was shaken by «meditation» as the collected ashes of Śiva are shaken at «twilight»\(^5\); [33] he had a «pure heart» and «clung to Viṣṇu’s feet» as an autumn cloud has a «lurid 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 Tārkṣya gave joy to «Vinatā»\(^7\) 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 Sāntanava had «Death» put into his own power; [35] he governed «full happily» as the host of Kāuravas was led by «Suśarman».

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. Rāghavaṇḍa, i-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, s. 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 Srirangam text, ‘he had a «pure heart» as an autumn cloud has a «lurid centre»; he «clung to Viṣṇu’s feet» as the moon «depends from the sky».’
5 Tel. ed. and Srirangam text omit.
6 Cf. Rāmāyaṇa, i. 30.
eyes), he was «Śiva», 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», [1] 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 Śiva’s way, destroyed his enemies», was a friend of «pleasure groves on earth», [1] 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» [2] pleasing the ear, [3] 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,\(^1\) possessed a \(\text{sweet koel-voice}\) pleasing the ear,\(^2\) expanded \(\text{love}\), gave a \(\text{charming colour to women}\), \(\text{delighted in learned sages}\), possessed \(\text{good fortune}\) easy for all to gather, spread abroad an abundance of \(\text{gold}\), and surpassed his \(\text{foes}\), while the damsels [40] were filled with a thousand \(\text{anxieties}\), were sought by \(\text{lovers}\);\(^3\) were charming because of their \(\text{coral necklaces}\),\(^4\) and were at the \(\text{wanton age}\.\)

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\(^5\) the world,\(^6\) by this\(^7\) 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 Krta and other ages, and by that\(^8\) constancy, and by this\(^9\) 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\(^10\) fallen from must elephants\(^11\) frontal lobes which were shattered by sharp arrows, with flying \(\text{birds}\), with hundreds of \(\text{rivers and white and blue lotuses}\) whose manifold charms were spread through the \(\text{beautiful}\.\)

\(^1\) 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 \(\text{kuñjaramāṇi}\) or \(\text{gajamāṇi}\), which is possessed of magic properties (Crooke, \textit{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\(^3\) sea; 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 silvern 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 lotuses which had been converted into cold\(^6\) paste by the dew; when by their soft chatter the <mainās> 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

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\(^1\) 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., ‘ḥāsa 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 refugee; 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 dives; 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 omit ‘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, ‘mass 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, ‘stupefied 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) shone with bud-like feet.’
11 Tel. ed., ‘particles of the mist of perspiration’; Srirangam text, ‘particles of perspiration.’
12 Tel. ed. and Srirangam text, ‘mādhavī.’
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-
tantly; 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 Amaru (see Böhtlingk,
Indische Sprüche, 2 ed., No. 2710, 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 (<i>Cascara rutila</i>, Pallas) and condemned to pass
then (Kandarpakētu) saw in a dream ¹ a damsle ² about eighteen years of age with her hips girt ³ round with the bond of a girdle ⁴ which was the gate ⁵ 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. 30-31, 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 Dāi, daughter of Rāja Sirkat (a hero of the Rāja Rasālū cycle), and of Jalālī, the blacksmith’s daughter (Temple, Legends of the Panjāb, 1. 233; 2. 168-169, Bombay, 1884-1900). The same motif is found in early European romances, as in the Artus de la Bretagne and Palmeirin de Oliva (Dunlop, History of Prose Fiction, 1. 258-259, 380, London, 1896). See also, for other instances of dreams toward morning, Harṣacarita, pp. 136-138, 166, 207, Bombay ed., 1892 (tr. Cowell and Thomas, pp. 105-106, 132-133, 177, London, 1897); Kādambari, pp. 135-136, Bombay ed., 1890 (tr. Ridding, p. 57, London, 1896); Bhāthakathālīkasamgraḥa, 2. 43 (ed. and tr. Lacôte, Paris, 1908); Natesa Sastri, Dravidian Nights, p. 49, Madras, 1886; Frere, Old Deccan Days, 2 ed., pp. 68-69, London, 1870. In India, as elsewhere in the East, dreams play an important rôle in divination, and the wide sphere of Sanskrit oneiro- mancy has been admirably discussed by Julius von Negelein (Der Traumschlüssel des Jagaddēva, Giessen, 1912), on the basis of a critical edition and translation of Jagaddēva’s Svapnacintāmani. It seems generally agreed that dreams toward morning come true (cf. the texts cited by Hall, loc. cit.). According to the Kathāsārītāgāra, 46. 150, ‘the slow or speedy fruition 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 Asura princess Uṣā, to whom Subandhu himself alludes (below, p. 61), first saw her future husband, Aniruddha, in a dream (Kathāsārītāgāra, 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. Vāsavādattā is to be classed, from Subandhu’s description, as a padmīni, 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 tarunī, as being between sixteen and thirty, and a devasattvā, as being noble in conduct and wealthy (Schmidt, Beiträge zur indischen Erotik, pp. 220-224, 243-253, Leipzig, 1902). For similar, but far briefer, descriptions of Oriental beauties, see, for example, Swnynerton, Romantic Tales from the Panjāb, 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 Srirangam text, ‘marked on.’ ⁴ Tel. ed., ‘new girdle.’ ⁵ Tel. ed. and Srirangam text, ‘garland of.’ ⁶ Tel. ed. and Srirangam 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; Srirangam 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.  

(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.

(She was) 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.

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

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1 Tel. ed., 'dust of the proud nature of passion'; Srirangam text, 'dust that increases the pride of passion.'
2 Tel. ed. and Srirangam text, 'hidden through their greed of lotus-filaments (which were) pearl necklaces.'
3 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.
4 Tel. ed., 'the solitary rest-house'; Srirangam text, 'the victory rest-house.'
5 Tel. ed. and Srirangam text, 'continual close proximity.'
6 Tel. ed., 'inward redness.'
7 Tel. ed. and Srirangam text, 'a bit.'
8 'The eyes of an Indian beauty are conventionally supposed to extend to her ears.'
9 Tel. ed., 'surpassing a garland of blue lotuses clinging to downy Nepal jasmine-flowers.'
10 Tel. ed., 'trunk.'
balance for the jewels of her teeth; \textsuperscript{1} the bridge betwixt the oceans of her eyes; \textsuperscript{2} 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 \textsuperscript{62} with clouds swelling with beauty, for her breasts swelled with beauty.\textsuperscript{6}

Like one \textsuperscript{7} who has gained the cry of Victory she stood on the tip of a trembling balance for she had trembling anklets; she was like Suyōdhana’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,\textsuperscript{10} 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; \textsuperscript{63} she rejoiced in unblemished beauty as Uśā rejoiced at the sight of Aniruddha;\textsuperscript{11} she had the beauty of lovely eyes as Śacī 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; \textsuperscript{64} she was adorned with a

\textsuperscript{1} Compare the Euphistic 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.’

\textsuperscript{2} Tel. ed. and Srirangam text, ‘the bridge, as it were, betwixt the ambrosial oceans of her eyes.’

\textsuperscript{3} The bees being extremely fond of the lotus.

\textsuperscript{4} Tel. ed. and Srirangam text, ‘garlands of the portals.’

\textsuperscript{5} Tel. ed. and Srirangam text, ‘currents.’

\textsuperscript{6} Tel. ed. and Srirangam text, ‘clouds swelling with rain’ and ‘breasts shining with pearl necklaces.’

\textsuperscript{7} Tel. ed., ‘like a king.’

\textsuperscript{8} This seems to be introduced merely for the sake of the pun on tulākāti.

\textsuperscript{9} Viṣṇu.

\textsuperscript{10} Cf. Rāmāyaṇa, i. 29; Bhāgavatapurāṇa, S. 21–23.

\textsuperscript{11} Cf. Harivamśa, 173-186; Kathāsaritsāgara, 6. 31.

\textsuperscript{12} Tel. ed. and Srirangam text, ‘the Vindhya forest.’
<beautiful throat and with armlets> as the army of monkeys was adorned by <Sugriva and Aṅgada>.

She seemed to be made of planets<sup>1</sup>: of the <Sun>, for she had a <shining> ornament; of the <Moon>, for she had a <beautiful> round face<sup>2</sup>; of <Mars>, for she had a <rosy> bud-like<sup>3</sup> 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<sup>4</sup>; of <Saturn>, for she had <slow-moving> steps; of <Rāhu>, for she had <dark> heavy hair.<sup>5</sup>

She was a picture, as it were, on the wall of life<sup>6</sup>; [65] the place of assembly, so to say, of the loveliness of the triple world; apparently the perfect elixir for the Great Ascetic<sup>7</sup> in his youth<sup>8</sup>; seemingly the place of Passion's fancy; the repository, so it would seem, of delight; [66] the flag of conquest over the threefold earth,<sup>9</sup> as it were, of the God of the Dolphin Banner<sup>10</sup>; evidently the manifestation of intellect<sup>11</sup>; the conqueror, it would seem, of Passion<sup>12</sup>; a powder, so to say, to numb the senses<sup>13</sup>; a power, one would think, to bewilder Love; apparently the joyous abode of beauty; the sole sanctuary, as it were, of good fortune<sup>14</sup>; seemingly the place where loveliness had its origin<sup>15</sup>; [67] wellnigh a perfect seduction of the mind<sup>16</sup>; almost a blind<sup>17</sup> of the juggler.

<sup>1</sup> A similar thought is expressed by Bharṭṛhari (Böhtlingk, <i>Indische Sprüche</i>, 2 ed., No. 2169, St. Petersburg, 1870–1873). In like fashion a girl is described as made of flowers in <i>Haraścarita</i>, p. 38, Bombay ed., 1892 (tr. Cowell and Thomas, p. 263, London, 1897).

<sup>2</sup> Tel. ed. and Srirangam text, 'for she had a smile of <i>white</i> beauty.'

<sup>3</sup> Tel. ed. and Srirangam text omit 'bud-like.'

<sup>4</sup> Tel. ed. and Srirangam text insert, transferring this further down, 'of <i>Venus</i>, for she had a <i>white</i> pearl necklace.'

<sup>5</sup> Tel. ed. and Srirangam text omit.

<sup>6</sup> Tel. ed. and Srirangam text, 'like a picture on the life-wall of the theatre of the triple world.'

<sup>7</sup> Śiva.

<sup>8</sup> Tel. ed., 'the perfect elixir of youth.'

<sup>9</sup> Tel. ed. and Srirangam text omit 'over the threefold earth.'

<sup>10</sup> Kāma.

<sup>11</sup> Tel. ed. and Srirangam text omit.

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

<sup>13</sup> Tel. ed., 'the confusion, so to say, of all the senses.'

<sup>14</sup> Tel. ed., 'good fortune's birth-hall, as it were, of friends' dispers.'

<sup>15</sup> Tel. ed. and Srirangam text, 'rendezvous.'

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

<sup>17</sup> Tel. ed. and Srirangam text, 'almost a mighty drug to bind 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'?[4] 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,[7] he spent the night as well with longings for the coming of the dream.

Then his confidential friend, named Makaranda, somehow gained entrance[8] and thus addressed Kandarpaketu, 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>,[10] for he

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1 In like manner life becomes jealous of Mahāsvētā because of her love for Puṇḍarīka 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 Kandarpaketu).'
9 Tel. ed. and Srirangam text, 'pursue thy (Srirangam text, 'this') indecorous and undesirable course.'
10 See Mahābhārata, 1. 159-166.
is <horrible> and a <<foe 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>>; [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>>, 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>, discoulors 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>>; 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>>; 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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1 A false etymological pun on Mātariśvan, an obscure Vedic deity (on whom see Macdonell, Vedic Mythology, pp. 71-72, Strassburg, 1897; Hillebrandt, Vedische Mythologie, 2, 149-153, Breslau, 1899; and the authorities there cited). The name probably means 'having water as his mother' (Fay, JAOS. 16. clxxii–clxxiii), or, less plausibly, 'materiae puer' (Fay, KZ. 45. 134–135).

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 Srinangam text, 'he is (deceitful) even as Viṣṇu holds a disc.'
shows «butter»¹; [74] he is noisy with «self-praise» and «garrulous of his wanderings in the world» even as an offering to the Yakṣas is noisy with «crows» and «bears evidence of wandering dogs»²; his visage is distorted from «entire lack of self-control» and his «generosity» is suppressed even as a must elephant³ fixes his distorted visage on «his female» and suppresses his «ichor»; he is «not alarmed by fear of God» even as a bull is «wearing from union with the cow».

' He is «miserable through his disgrace of his family» and is devoted to «evil ways»⁴ even as a paramour is «distressed by an error in his name» and is devoted to the «way of the fair»; [75] he causes slowness in «softly modulated and excellent» speech even as the disease of indigestion⁵ causes slowness in «body» (and) speech; he is devoted to the «breaking of agreements» and a friend of the «foes of his lord» even as a jackal is devoted to the «flesh of a corpse» and delights in the «night»; [76] «the sight of him causes distress to his kindred» even as a corpse is «deprived of the use of its eyes»; he destroys «good fortune» even as the axe cuts the «sandal-wood»; he «destroys his family» and cuts down «men gifted with patience» even as the spade «cleaves the earth» and cuts down the «creatures that share in the soil»⁶; [77] he engages in «low actions» even as a dog engaged in «venereal acts» makes good folk ashamed; he, for all his «charms of hair and face», has no pleasure in his «lute, skilful though he is» like as a must elephant «delights in the forest», yet has no pleasure in the «spreading greensward, even though he traverses it».⁷

¹ Tel. ed., not expressing 'of a good man,' has 'shows continually.'
² Tel. ed. and Srirangam text, 'he wanders about the world' even as an offering to the Yakṣas has 'flocks of crows,' etc.
³ Tel. ed. and Srirangam text, 'as an elephant.'
⁴ If vāmādhvan be synonymous with vāmāｃāra, this may be an allusion to the infamous 'left hand' Tantra-worship (Hopkins, Religions of India, pp. 490–492, Boston, 1895).
⁵ See Jolly, Medicin, p. 77, Strassbnr., 1901.
⁶ Trees, according to the commentator Śivarāma.
⁷ Tel. ed., 'he has no pleasure in his 'goodly youth' (yavasam + san = sanvayasam); Srirangam text, 'he rejoices not in his companions of equal age' even as the elephant (continually) rejoices not, . . .' (yavasam + sa = savayasam).
[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, Kandarpaketu, dominated by the wounds of many arrows

1 Tel. ed., 'take refuge with one'; Srirangam 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'; Srirangam 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 Srirangam 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 Srirangam 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., Nos. 2024, 2026, St. Petersburg, 1870–1873). The passage may, perhaps, be partially elucidated by a stanza from Bhārtihari (ib. No. 2026), thus rendered by Tawney (Two Centuries of Bhartrihari, pp. 30–31, Calcutta, 1877):

'The milk to the water with it mixed its native virtues gave,
Which, pitying 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 Srirangam text omit 'my friend.'
8 Tel. ed. and Srirangam text, 'the good, though going astray by mistaking their direction, again regain the right path.'
9 Tel. ed. and Srirangam text, 'his dear friend, Makaranda, having said,' etc.
10 Tel. ed. and Srirangam text omit 'many.'
of Love, somehow said slowly: 'Good friend, my mind\(^1\) is confused by a 'hundred afflictions' as Diti was confused by 'Indra'.\(^2\) This is no time for advice; my limbs seem to be on fire; \([82]\) my faculties are boiling, so to speak; my vitals feel as if bursting;\(^3\) my breath is almost leaving me; my senses are wellnigh eradicated; and my memory is destroyed.\(^4\) Now, therefore, if thou didst share the sorrows and joys of our playing together in the dust,\(^5\) 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 nalvas,\(^6\) a great mountain,\(^7\) called Vindhya, was seen with its thousand peaks bowed down to earth,\(^8\) restrained by Agastya's word; \([83]\) 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 Vidyādharas (then) slumbering peacefully \(^11\) 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; \([84]\) with the monkeys\(^14\) eager to lick their paws wet 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 Srirangam text, 'the mind of folk like us.'
2. Cf. Rāmaśāstra, i. 46.
3. Tel. ed. omits this clause.
4. Tel. ed. and Srirangam text, 'is, as it were, destroyed.'
5. Alluding to their childhood days as playmates. Tel. ed. and Srirangam 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 nalva is equivalent to 400 cubits. Tel. ed., 'then, having gone with him a journey measured by several hundred nalvas'; similarly the Srirangam text.
7. Tel. ed. and Srirangam text omit 'great.' With this description of the Vindhya Cartellieri (Subandhu and Bāṇa,) in WZKM. i. 132 compares that given by the Kādambari, pp. 38-43, Bombay ed., 1890 (tr. Ridding, pp. 16-18, London, 1896).
8. Tel. ed. and Srirangam text, 'to the chasms of the earth.'
10. Tel. ed. and Srirangam text, 'with its sloping sides thronged with hosts of savages eager to slaughter herds of female yaks.'
11. Tel. ed. and Srirangam text omit 'peacefully,' the latter having 'awakened from sleep.'
12. Tel. ed. and Srirangam text, 'sandal-wood sap.'
13. Tel. ed. and Srirangam text, 'elephants come to its sloping ridges.'
14. Tel. ed. and Srirangam text, 'with hosts of monkeys.'
perfume of the juice of various fruits sipped again and again\(^1\) 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\(^2\) 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 *<Rkṣa,\(^3\) Gavaya, Šarabha, Kēsari, and Kumuda>\(^4\): its *peace was disturbed by the exhalations of elephants* as the Lord of Cattle\(^5\) has his *ashes disturbed by the hissing of his serpent*; it had a *<chaplet of beautiful forests> as Janārdana\(^6\) wears *<beautiful sylvan garlands>*; it had *<dita-bark and syandana-trees> as the God of a Thousand Rays\(^7\) 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 Śrīparvata has the *<Mallikārjuna> near it*; [88] it had *<Italian panic and bind-weed> as Naravāhanadatta was the *husband of Priyaṅguśyāmā>*\(^8\); it *formed a place for emblic myrobalan-trees> as a child is *<held by its nurse>*; it had a series of forests\(^9\) rosy with the *<reddish lustre of ruddle>*\(^10\) as the dawn of day makes the series of forests\(^9\) 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 *<full-blown sylvan garlands>*.'
7 Sūrya.
9 Tel. ed. and Srirangam text, 'leafy forests.'
10 Tel. ed. and Srirangam text omit '<ruddle> ... <mountain-born>.'
Borable 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 Bhima was covered with <crescent-headed arrows>; it was filled with <elephants and was fragrant from the perfume of its jungles> as the Kāmasūtra was written by <Mallanāga and contains the delight and enjoyment of mistresses>; it was a refuge for the race of <deer> as Hranyakasipu was a refuge for the race of <Sambara>.

Because of the guise of its ruddle it seemed to have been employed by Aruṇa to trace the path of the chariot of the sun; [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; as Kumbhakarna had a host of monkeys come within his <teeth>, 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 Śaci'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 ancestry>, 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 <hara-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 <Bhīma>, it was a friend of <Kīcaka>, for it was <terrible> and a friend of <reeds>; though it hid its <garments>, it had brilliant <raiment>, for it hid the <sky> and had brilliant <sunbeams>.

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

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1 Tel. ed. and Srirangam text, 'had his body covered.' Cf. Hopkins, 'Position of the Ruling Caste in Ancient India,' in JAOS. 13. 278.
2 Cf. Visnupurāṇa, 1. 19; 5. 27.
3 Tel. ed. and Srirangam text, 'the sun on high.'
4 Tel. ed., 'tubular entrails hanging out of chasms cleft by thunderbolts'; similarly the Srirangam text.
5 Cf. Rāmāyaṇa, 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 «doftiness» 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 «Puskara»; [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 «kusumavicitras, vamśapatratitas, sukumaralitās, puspitāgrās, bāhkariniś, prahāriniś, 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 bhāṅkūṭa-fish⁷ that had been terrified by the notes, indistinct for passion, of geese and herons; whose waters

¹ See Jolly, Medicin, pp. 79–80, Strassburg, 1901.
² Tel. ed. and Srirangam text, «the blue lotus and the bedia-nut tree», as the Harivamśa is delightful on account of the appearance of «Viṣṇu».
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, Ueber die Metrik der Inden, pp. 380, 394, 366, 361–362, 393, 384, Berlin, 1863; Colebrooke, Miscellaneous Essays, 2, 144, London, 1873. Srirangam text, like Hall's manuscript D and the commentator, adds «like the Chandōvicit».²
⁶ Tel. ed. and Srirangam text, «fallen from masses of lotuses».
⁷ Tel. ed., «by monstrous jaws of ukuta-fish»; similarly the Srirangam text, though the latter has «bhāṅkūṭa-fish».
had been drunk up by the circling navels of beauties of Pulinda kings at their evening ablutions\(^1\); [96] whose banks resounded with the din of flamingoes noisy with passion\(^2\); whose waters were curdled with drops of the streams of ichor exuded from the temple lobes of must elephants near its banks\(^3\); 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\(^4\) on its banks; whose environs\(^5\) 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\(^6\); [98] whose banks were strident with the screams\(^7\) of multitudes of wild cocks whose nests thronged the bowers of reeds\(^8\) that had sprung up near its shores; whose soft banks were trodden by the water nymphs\(^9\); whose tremulous\(^10\) waves were rippled by the breezes from the gardens; [99] whose demi-carp were watched by female herons\(^11\) which had entered the numerous bowers of reeds; whose reed-forests\(^12\) 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 rājilas fleeing from

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1. Tel. ed., 'concealed in the circles of the deep navels of beauties of Pulinda kings bathing at eventide'; 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, 'delightsomeness.'
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\(^1\) waves; [100] whose shores\(^2\) were dug up by hundreds\(^3\) 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,\(^4\) for it courted the <mountain>. And also—

Even to-day it seems to call on him\(^5\)
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\(^6\);
    His curving tail along his arch'd back,
    His cavernous mouth, and white-tipped fangs agleam;
    Yea, and his ears erect,\(^7\) the while he springs
    Upon the lordly king of elephants.\(^8\)

'And furthermore—

'His ears erect,\(^9\) in sudden onslaught skilled,
    His mane astart, and jaws all hideous,\(^10\)

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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. Rāmāyaṇa, 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.'
A SANSKRIT ROMANCE

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 trumpeting
Adown the lonely dells of Vindhya's mount.’

Meanwhile, in the cool shade of a rose-apple tree ¹ that seemed a paramour conspicuous on account of <aphrodisiacs>, since it was conspicuous on account of its <mainas>, ² he (Kandarpakētu) rested, after having gone a few steps ³ along the Vindhya forest which abounded in <banyans> as a river in a low region abounds in <underbrush>; [105] which had <great reeds everywhere> as the battlefield ⁴ of the capture of Uttara's kine had <Bṛhanalā 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> ⁵; 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 <Rambā> continually; [106] which had its paths indicated by <ghanṭāravā-plants> as the course of a must elephant has his path indicated by the <sound of his bells>; which had <quickly growing kadambas> as the worship of the Holy Lord ⁶ has <many fruits growing near by>; which gave joy to hundreds of <reeds> as the wealth of Virāṭa gave joy to hundreds of <Kīcakas>. ⁷

[107] Meanwhile, to the peak of the western mount climbed

¹ Tel. ed. and Srirangam text, 'in the shade under a rose-apple tree.'
² Tel. ed. and Srirangam text add, 'like Vikartana, who <loved Chāyā>, for it had <delightful shade>; like Viṣṇu, who possessed <Lakṣmi>, for it possessed <beauty>; as a king bent on invasion is adorned with <thronging vehicles>, it was adorned with <close-set leaves>; as the Veda is bedecked with many <schools>, it was bedecked with many <branches>; as a group of courtesans has <the love of many paramours>; it was <bright with many buds>.'
³ Tel. ed., 'a journey of some length'; Srirangam text, 'a journey of some steps.'
⁴ Tel. ed., 'as the land of the capture'; cf. Mahābhārata, 4. 36-69.
⁵ Tel. ed. and Srirangam text, 'as the drum in the Kuru land brought a host of full mighty men' (i.e., the Kāuravas and Pāṇḍavas). The allusion seems to be to a rain charm.
⁶ Śiva. Tel. ed., 'as the worship of the Holy Lord has <many fruits grown forth from afar>, it had <lofty-growing kadambas>.'
that very god whose garment is of rays, with his disc red as the
eyes of a must buffalo\(^1\) exhausted by heat. Then Makaranda,
getting fruits and roots, brought an abundance\(^2\) 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,\(^3\) [108] Kandarpakētu, with unshaken resolution,
slept on a couch of boughs prepared by Makaranda. Then,
when but half a watch of the night\(^4\) had elapsed, Kandarpakētu
heard there, on the tip of the rose-apple tree, the chatter of
a parrot and a maina\(^5\) quarrelling one with the other, and he
said to Makaranda: ‘Good friend, let us now listen to the chit-
chat 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
ever 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\(^8\); 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.’
5. The association of the parrot and maina (here called śīrīkā) is a common-
   place in both the ancient and the modern literature of India. In this association they
   convey weighty information in Swynnerton, Rājā Rasīlū, pp. 105, 115-117, Calcutta,
   1884 (where the maina is called śārak); Knowles, Folk-Tales of Kashmir, 2 ed.,
   pp. 65-66, London, 1893 (where it is termed hör); Schiefner, Tibetan Tales, tr. Ralston,
   1884; Ram Satya Mukharji, Indian Folklore, p. 60, Calcutta, 1904 (where the maina
   is called sārī). On talking birds in general in modern Indian folk-tales cf. Knowles,
   op. cit., pp. 168-169, 198, 231, 434; Steel and Temple, op. cit., pp. 176, 412; Temple,
   Legends of the Panjāb, 1. 9-10, Bombay, 1884; Day, Folk-Tales of Bengal, pp. 41-42,
   134-135, London, 1883; Frere, Old Deccan Days, 2 ed., pp. 74-75, London, 1870; Dra-
cott, Simla Village Tales, p. 62, London, 1906; Nāṭeṣa Sastri, Dravidian Nights, p. 275;
   Madras, 1886; O’Connor, Folk-Tales from Tibet, pp. 160, 166, London, 1906. On
   the basis of the belief see MacCulloch, Childhood of Fiction, pp. 38, 247, London, 1905.
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\footnote{Tel. ed. and Srirangam text, 'repeatedly pressed.'} by the maina, whose curiosity had been aroused, he began to recount the tale.

\[I\] \footnote{With this description of Kusumapura\footnote{Tel. ed. and Srirangam text, 'radiant with houses white with auspicious whitewash as the peaks of Mount Mandara are delightful with renowned ambrosia.'} adorned with whitewashed houses\footnote{Tel. ed. and Srirangam text, 'sections.'} that have statues as the introductions\footnote{Lacôte (Essai sur Guṇḍācyā et la Brhatkathā, pp. 220–225, Paris, 1908), adopting the lambhāir or lambhakāir 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 Kathāsaritsāgara and Brhatkathāmañjarī (for other interpretations see Speyer, 'Het zoogenaamde groote verhaal (de Brhatkathā) en de tijd zijner samenstelling,' in Verslagen en mededelingen der Koninklijk Akademie van Wetenschappen, Afdeeling Letterkunde, 4. 9. 142; Von Mańkowski, Der Auszug aus dem Pāñcatantra in Kshemendras Brhatkathāmañjarī, Introd., p. 10, Leipzig, 1892).} to the Brhatkathā have heroines\footnote{Lacôte (loc. cit.) very plausibly translates śalabhaṇjikā by 'vidyādhāri' (cf. Jagaddhara's gloss ad loc., śalabhaṇjikā vidyādhāri, 'śalabhaṇjikā (is the same as) vidyādhāri').} where children play even as the māṇavakakrīdas\footnote{See Weber, Ueber die Metrik der Indier, p. 367, Berlin, 1863.} have metres; that have turrets as herds of elephants have must beasts; that have windows as Sugrīva's army had Gavākṣa; that are situated in pleasant places as Bali's abodes are situated in the Sutala-hell; \[1\] that is filled with a population which is Kubēra yet Varuṇa, for it is generous and wise; which is a goatherd yet a deer, for it holds fast to passion and is delightful\footnote{Tel. ed. and Srirangam text, 'which is Kṛṣṇa yet Rāma, for it is eloquent and delightful.'}; which is Priyaṇ-vada yet Puṣpaketu, for it speaks kindly and is bedecked with flowers; which is Bharata yet Śatrughna, for it delights in astronomy and slays its foes; \[2\] which makes the lunar day its highest object yet gives no heed to the lunar day, for it is devoted to lovers and gives full heed

\footnote{Srirangam text, 'yet Lakṣmaṇa... 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 is 〈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 〈pravālamanī-bites〉 as the seashore is adorned with 〈coral and jewels〉4; who are 〈expert in practising the indrāṇi〉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 gold 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 chair as the seashore is adorned with coral.' See Schmidt, Beiträge zur indischen Erotik, 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 \(^1\) is bent on <divinity>; who have <gay paramours> as the arm of the Great Dancer \(^2\) 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 \(^3\) Andha was <impaled on the trident>.

'There, too, dwells the revered Kātyāyānī herself, called Vēṭālā,\(^4\) 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\(^5\) of Śumbha and Niśumbha\(^6\); who is the adamantine cliff of the mountain of the great demon Mahiṣa; whose lotus feet are bathed by the river\(^8\) of Jahnu's daughter falling from the matted locks\(^9\) of Him\(^10\) who holds the Ganges subdued by love.\(^11\)

'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\(^12\); [118] with a current of the tide of virtue\(^13\) from the ascetic's water-jar of the Great Father\(^14\); a pure rope\(^15\) for Sagara's hundreds\(^16\) of sons, come\(^17\) to earth, to ascend to the city of the gods\(^18\); with its waters perfumed by the dripping of the yellow sandal-wood trees\(^19\) on the bank, (trees) shaken by being

\(^1\) Tel. ed. and Srirangam text, 'as one who continually performs sacrifices.'
\(^2\) Śiva. Tel. ed., 'who are tight 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. Harivaṃśa, 143-144.
\(^4\) Tel. ed. and Srirangam text, 'Canda.'
\(^5\) Tel. ed. and Srirangam text add 'of the might of the great demons'; cf. Markandeyaapurāṇa, 72-73.
\(^6\) Cf. Markandeyaapurāṇa, 85-90.
\(^7\) 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.'
\(^14\) Brahmā.
\(^15\) Srirangam text, 'a pure rope-ladder.'
\(^16\) Tel. ed. omits 'hundreds.'
\(^17\) Tel. ed. and Srirangam text, 'fallen.'
\(^19\) Tel. ed. and Srirangam text, 'perfumed by the sap dripping from.'
rubbed by the frontal lobes \(^1\) of Ārāvata; 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 \(^2\) come down to bathe; wind-
ing because of the very purification produced by its revolutions
in the terrible cave of the matted locks \(^3\) of Him \(^4\) 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 \(^6\) the perfume, so it has <Kumuda and Pūnda-
rika>; [119] as the Chandövicitī has the <mālinī (metre)>\(^7\) it has
the <Mālinī (river)> \(^8\); though it has its darkness destroyed, it is
<full of darkness>, for it has the <Tamasā>; though it has \(^9\) billows,
it is <not difficult to cross on account of its billows>, for it is
<impassable for the Avici-hell>.

‘This city is also adorned in one place and another with trees
of pleasure gardens that produce \(^10\) flowers multitudinous as the
hosts of stars; [120] that prop up the clouds with shoots \(^11\) made

\(^1\) Tel. ed. and Srirangam text, ‘cheek.’

\(^2\) 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.’

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

\(^5\) Tel. ed. and Srirangam text, ‘deeply submerged.’

manuscripts give the name Chandövicitī to the sixteenth book of the Bhāratīya-
ṃāyaśāstra (ed. Regnand, ‘La Métrique de Bharata,’ in Annales du Musée Guimet,
2, Paris, 1881), and Krishnamachariar (Introd., pp. 35-36) likewise discards the old
hypothesis that the Chandövicitī mentioned by Subandhu was the one written by Daṇḍin.

\(^7\) 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 Brahminy ducks and Viṣṇu awakened>, it has
<blazing red lotuses and the eyes of expanded white lotuses>.’

\(^8\) Tel. ed., ‘is full of.’

\(^9\) Tel. ed. and Srirangam text insert ‘a multitude of flowers, as it were, of the
santānaka-tree clinging to its pinacles,’ the santānaka being one of the five trees of
Indra’s heaven.

\(^10\) 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 Aniru; 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 coconut 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 saj-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 Bali 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 Śrīgāraśekhara, 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

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 China rose as ascetics are devoted to muttered prayers; that are adorned with purging cassias as those ornamented are adorned with made 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 passion’, for they are filled with muni- and madana-trees.’
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, Kubēra, and Śiva>; thus, though he has <eight forms>, he has «not eight forms», for he indeed has <eight qualities>¹ and his «form is indestructible»; as Arjuna had <Subhadrā> and «Bhīmasēna», he has «good fortune» and a «terrible army»; as Kṛṣṇa had «Satyabhāmā» together with «Bala», he has «truth, glory, and fortune» together with an «army».

[123] 'One³ doth <protect the gods>, yet <drinketh wine>; The other⁴ hath a pure and single heart: One³ had a <planet⁵ for his council-lord>, And still <was taken in iniquity>⁶; The other⁴ loveth righteousness alone: The hand of one³ doth wield the <thunderbolt>, Yet lusteth after wealth <ten millionfold>; The other⁴ giveth all, and by his side Great Indra's self doth seem but worthless grass!

[124] 'In battle dread our king⁴ 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 fled, 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] 'While this king, skilled in kingly conduct, the conductor of the world with its girdle of four seas⁸ rules the earth, there is loosing of a <bull> in sacrifice⁹ to ancestors (but there is no loosing of <law>); there is ascent of <Virgo and Libra> by the moon

¹ The eight duties of the king are receiving, giving, sending, stopping, pronouncing, overseeing, condemning, and acquitting.
² Tel. ed. and Srirangam text transfer these characterisations to the previous sentence.
³ Indra. ⁴ Śṛgāraśekhara. ⁵ Brhaspati (Jupiter).
⁶ That is, in adultery with Ahalyā, the wife of Brhaspati.
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.'
(but there is no ascent of the <balance by girls>)\textsuperscript{1}; there is thought of <śūla and vyāghāta> in yāgas\textsuperscript{2} (but there is no thought of <striking with the impaling stake>); there is cessation of <īchor> on elephants’ cheeks (but there is no cessation of <generosity>)\textsuperscript{3}; there is <employment> of the right and left hands in indicating direction\textsuperscript{4} (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\textsuperscript{5} (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 kvīps>\textsuperscript{6} (but there is no <destruction of all birds>); there is <closing of buds> in lotus-pools (but there is no <shrinkage of treasure>\textsuperscript{7}); there is <loss of caste> among rascals, but there is no <lack of Malabar jasmines> in garlands of flowers\textsuperscript{8}; there is cessation of <īchor> in aged elephants, but there is no cessation of <passion> among men; [127] there is <silver> in bracelets\textsuperscript{9} 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\textsuperscript{10}; there is <absence of roughness>.

\textsuperscript{1} That is, it is not necessary for any maiden to undergo the ordeal by balance (cf. Jolly, \textit{Recht und Sitte}, p. 145, Strassburg, 1896).

\textsuperscript{2} ‘Die Zeit, welche die Summe 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, \textit{Handbuch der mathematischen und technischen Chronologie}, 1. 361, Leipzig, 1906). The yāgas śūla (106° 40’–120° 0’) and vyāghāta (160° 0’–173° 20’) correspond to the ninth and thirteenth lunar mansions respectively (ib. p. 362). Tel. ed., ‘in parturitions there is thought of being struck with pangs’; Srirangam text, ‘yōga-exercises.’

\textsuperscript{3} Tel. ed. and Srirangam text omit.

\textsuperscript{4} Tel. ed. and Srirangam text, ‘indications of direction.’

\textsuperscript{5} Tel. ed. omits ‘of poetry.’

\textsuperscript{6} On the grammatical term kvīp see \textit{Pāñini}, 3. 2. 61, 76, 87, 177.

\textsuperscript{7} Tel. ed. and Srirangam text add ‘among the people.’

\textsuperscript{8} Tel. ed., ‘there is lack of Malabar jasmines in garlands, but there is no <loss of caste> in a wicked family’; Srirangam text, ‘in families.’

\textsuperscript{9} Tel. ed. and Srirangam text, ‘earrings.’

\textsuperscript{10} That is, none become widows. Tel. ed. and Srirangam text add ‘there is knowledge of intonation in songs, but there is no knowledge of fainting 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; there are quaver notes in songs, but there are no fickle 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; 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 Anangavati, who has a host of delighted attendants as the ichorous streak on the cheek of the world-elephant has a swarm of delighted bees; who is tender like Parvati with the beautiful Kumara. And in some way, by Heaven's will, there was born

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1 Tel. ed., 'there is lack of toil 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 contumeliam Persarum feminae accepit quam admonere lanae manus.' Even the modern weaver castes of India rank only as 'clean Sudras' (Bhattacharya, Hindu Castes 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 Parvati has the beautiful Kumara 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 kalahamsas, 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 flowers 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 ushoka-trees>; who has <beautiful hair> and a <sweet voice> as the host of Apsarasas has <Sukēśī> and <Mahīghoṣā>.

1 Tel. ed. and Srirangam text add <with an exquisite form> as the slopes of Mount Meru have <beautiful gold>; with <listening pupils> as an autumn night has <glittering stars>; beautified with a <crow of perfect teeth> as an assembly of good men has a <group of faultless Brāhmans>; 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 <beauty> as Mount Vindhyā is adorned with <wadana-trees>; which has innate <loveliness> as the ocean has innate <salinity>; which is beautified with excellent adornments as Indra's pleasure grove is adorned <continually with the kalpa-tree> (Srirangam text, 'which is delighted with <youths of excellent adornment> as Indra's pleasure grove is delighted <continually with the kalpa-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\(^1\) of koels; that makes medlar-trees horripilate from sprinkling\(^2\) with rum in mouthfuls\(^3\) by amorous girls merry with wine; that has hundreds of ushoka\(^{-}\)-trees delighted by the slow\(^4\) stroke of the tremulous lotus feet, beautiful with anklets, of wanton damsels enslaved by amorous delights\(^5\); that has countless hundreds\(^6\) of travellers bewildered\(^7\) with listening to festal songs\(^8\) begun by knaves eager to hear songs full of obscenity sung everywhere\(^9\); \([133]\) that has <red lotuses> as a rascal is <unpleasant to the good>; that has no <Malabar jasmine creepers> as one of low birth has no <origin>; that is honoured with hundreds of <yellowish-red dhak\(^{-}\)-trees> as Rāvana was honoured by hundreds of <demons that had drunk of blood>; that has <sweet breezes> as a great lady-killer has <perfumes>; that has <thriving blue lotuses> as a good king makes the <circle of earth prosper>; \([134]\) that has <full-grown cucumbers> as a realist\(^{10}\) <increases hope of weal>; that has <overcome winter> as the poetic composition of good poets <possesses tu, hi, and na\(^{11}\)>; that is <reed from continuous night> as a good man has <no connexion with the bad>; that <has blue lotuses, azure lotuses, and sal\(^{-}\)-trees> as a fisherman <catches rājīva\(^{-},\) upala\(^{-},\) and śāla-fish\(^{12}\)>; that dislikes\(^{13}\) the <cranes of Maru>.

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

[136] 'When spring-tide is far advanced on earth, who is not transformed,\(^5\) since even an <emancipated ascetic beamed>, for the <mango with its creeper bloomed>? Like a <feather-guard>\(^6\) the swarm of bees shone as a <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 ushoka, 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 ushoka-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 <indrāṇī-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 \(^1\) 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 \(^3\) of Lāṭa damsels, eager for abundance \(^4\) of amorous play; bearing the fragrance of the perfume of saffron-dust on the urn-like bosoms \(^5\) of fair Karnāṭīc beauties, versed in all amorous arts; making the sky re-echo with the sound of the very sweet \(^6\) humming of swarms of bees, collected because of the fragrance inherent in the splendour \(^7\) of the hair of beautiful, artfully expert damsels of Kūntala \(^8\); skilful in gathering perfumes for marks on lovely cheeks of Kērala girls, tremulous with the passion of young adolescence \(^9\);

[140] cunning \(^10\) to touch the round buttocks of large-buttocked Mālava ingle nuanced,\(^11\) versed in all the four-and-sixty arts; cooled by \(^12\) abundant drops of perspiration from the burden of the firm and swelling breasts of Andhra dames, overcome by amorous exhaustion.\(^13\)

\(^1\) Tel. ed., 'round whetstone'; Srirangam text, 'round whetstone for the arrows.'

\(^2\) Cf. the quatrain of Bhartrhari (Böhtlingk, *Indische Sprüche*, 2 ed., No. 6237, St. Petersburg, 1870-1873) thus translated by Jackson (in *Cosmopolitan Magazine*, 26, 276):

'Angling in life's river,
Cupid 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 medlar-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 Mālava damsels.'

\(^12\) Tel. ed., 'cool from.'

\(^13\) On the erotic characteristics of women from the several districts of India see Schmidt, *Beiträge zur indischen Erotik*, 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], Śrīgāraśekhara 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 <Nandighoṣa>.9

'And there stood princes: some <conquered courtesans> as Kalāṅkura <had the adornments of his city conquered by the bird>; [143] others were <blind, swart, and without teachers> as the Pāṇḍavas were <associated with Kṛṣṇa, 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 bdellium and the like.'
9 Tel. ed. and Srirangam text add: 'with gifts of <perched 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 <gods>.'
10 Tel. ed. and Srirangam text, 'there, for an instant, stood.'
11 Tel. ed. and Srirangam text, 'some <new courtesans> as Kalāṅkura <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>; [I44] 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 Jāmīni 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 Sumeru are <made of gold>; [I45] some were <dazzled at the sight of glorious folk> as pools of expanded\(^4\) white lotuses are <closed at the sight of the sun>; [I46] some trusted in the delusion\(^5\) produced by the sight of the <beauty of the universe> as Duryōdhana trusted in the delusion\(^5\) produced by the sight of <Kṛṣṇa>; 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 (Vāsavadattā)> they thought <of a thing not easy to do>; [I47] 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 <Guṇaḍhyas>, authors of <Brhatkathās>, 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>\(^7\);

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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 Guṇaḍhyas follow after <Brhat-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 Drōṇa; 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 Aṅgada; with pearls about his neck as the koel has a sweet note; skilful in attracting the ear 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 Kamṣa?; 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; the elemental seed of the tendrils of knowledge; the chosen spouse of glory; the rival house to Lakṣmī and Sarasvatī; the original abode of proficiency in virtue; the

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1 Tel. ed., 'some showed a knowledge of crows as the troops of the Kurus showed the teaching of Drōṇa.'
2 Tel. ed. and Srirangam text, 'and immediately.'
3 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 Deccan 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 Vāsavadattā, both the hero and the heroine dream of each other).
4 Tel. ed. adds 'with great truthfulness and glory as the ocean has great beasts and the (Vāḍava) fire; composed, as it were, of pure rivers—his hair the Mālinī, for it was garlanded; his nose the Tuṅga bhadrā, for it was aquiline and graceful; his lips the Śūna, for it was red; his voice the Narmāda, for it gave pleasure; his arm the Gōḍā, for it gave the earth; and his fame the Ganges, for it sustained the heavens.' So also the Srirangam text, except for the omission of 'with great truthfulness' and 'great beasts'.
5 Tel. ed. and Srirangam text, 'love.'
6 Tel. ed. and Srirangam text, 'for the multitude of jewels of all the qualities.'
7 Tel. ed. and Srirangam text, 'streams of stories of delightfulsome love.'
8 Tel. ed., 'the mirror of beauty.'
9 Tel. ed., 'Sarasvatī.'
10 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! [152] 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 Damayantī endure the hardship of dwelling in the forest for Nala’s sake. [153] Uselessly did Indumati, even though a queen, become enamoured of Aja. Fruitlessly Śākuntalā suffered the curse of Durvāsas for Duśmanta’s sake. To no purpose Madanamañjarī loved Naravāhana-datta. [154] In vain was Rambā, whose thighs surpassed the plantain, enamoured of Nalakūbara. Fruitlessly did Dhūmōrṇā long for Yama among the thousands of Gandharvas, Gaṇas, and many gods who came to her self-choice.”

[155] ‘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 Vādava 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 Kāthuvanī, 6. 8. This legend is apparently now lost.
9 See Rāmāyaṇa 7. 26. Tel. ed., ‘who surpassed the plantain on the slopes of Mount Mēru by the massiness of her thighs.’
10 Tel. ed. and Srirangam text, ‘among the hosts of gods.’ The allusion is apparently based on Rig-Veda 10. 10.
11 Tel. ed. and Srirangam text add ‘vainly Rddhi found Kubēra among the Gandharvas and Yaksas. Fruitlessly the mind of Pulōmaṇ’s daughter clave to the Lord of the Gods (Indra).’
12 Tel. ed. and Srirangam text add ‘vainly Rddhi found Kubēra among the Gandharvas and Yaksas. Fruitlessly the mind of Pulōmaṇ’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 love, as if shaken by the arrows of the contemplation 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 Madanamañjarī, sprinkle sandal water! Simple Vasanta-sēnā, bind my heavy hair! Fickle Taraṅgavatī, scatter the screw-pines’ pollen! Gauche Madanamālinī, fan me with bits of śāivala! 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 śāivala’; Srirangam text, ‘make a bracelet with a bunch of śāivala!’
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.’
drops! [158] 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' [159] Breeze of Malaya, that teacheth to behold the woe of love, blow as thou wilt; my life is gone"! Thus speaking in phrases manifold, she swooned, together with her friends.

'Straightway, having her life revived by the exertions of her servants, now upon the strand of the bank of a river of exceeding cool camphor water, now on the shore of a stream of most chill sandal-wood water, now in the shade of trees on the banks of pools covered with forests of lotuses, [160] now in plantain groves whose leaves were swayed by the wind, now on couches of flowers, now on beds of lotus-leaves, 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, lifeless (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 Mandara! [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 full 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!'; Srirangam text, 'bits of reed.'
2 Tel. ed. and Srirangam text, 'be thou obedient to one like me!'
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, 'on the bank of a river filled with.'
7 Tel. ed. and Srirangam text, 'sandal-wood trees.'
8 Tel. ed., 'with very red dhak-trees, lotuses, and kadambas'; 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 'devoid 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\textsuperscript{1}! His beauty never seen before, surpassing Kāma\textsuperscript{2}! Those blessed places and people, the pure letters of his name, [162] and the righteous things which have been adorned by him\textsuperscript{3}!

'Over and over thinking thus, as if he were painted on the quarters and sub-quarters\textsuperscript{4} (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.\textsuperscript{5} 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.'\textsuperscript{6}

So speaking, he (the parrot) ceased. Then Makaranda, rising joyfully, told Tamālikā of the affair; and she, courtesying, presented an epistle to Makaranda.\textsuperscript{7} Then he\textsuperscript{8} read it himself:

\textit{[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?\textsuperscript{9}

\textsuperscript{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.'

\textsuperscript{2} Tel. ed., 'his beauty, surpassing Kāma in visible form!'

\textsuperscript{3} Tel. ed. and Srirangam text, 'those blessed places, those pure people, the lucky letters of his name, the things adorned by him!'

\textsuperscript{4} Srirangam text omits 'sub-quarters.'

\textsuperscript{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.


\textsuperscript{7} Tel. ed. and Srirangam text, 'then Kandarpakētu, rising joyfully and calling Tamālikā, made known the state of affairs. She, courtesying, presented him an epistle.'

\textsuperscript{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 Swynerton, \textit{Indian Nights' Entertainment}, pp. 171, 252, London, 1892.

\textsuperscript{9} The literal translation of this stanza is given above, Introduction, p. 26.
Hearing this, Kandarpakētu, 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—Kandarpakētu 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 Brahminy 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 Srirangam text, 'deeming himself, as it were, above all joy.'
2 Tel. ed. and Srirangam text, 'very slowly.'
3 Srirangam text, 'and then, sitting with her, he asked her.'
4 Tel. ed. and Srirangam text, 'Kandarpakētu, with her and his friend, set forth from that place, having passed the day exactly there.'
5 Tel. ed. and Srirangam text, 'this.'
6 Tel. ed. and Srirangam text, 'hearts.'
7 Tel. ed. and Srirangam text, 'coral-tree of the western mount.'
8 Tel. ed. and Srirangam 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 Srirangam text.
10 Srirangam text, 'dish.'
11 Tel. ed., 'delightful as a moist line of lac to a woman at evening.'
12 Tel. ed. omits 'ruddy.'
13 Srirangam 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 Srirangam text, 'the skull, filled with sweet honey, of the Celestial Ascetic.'
flowers; like unto a cluster from the ushoka-tree of heaven; the golden mirror, so to say, of a wanton of the west; with the aspect of a branch of a coral-tree shaken by the motion of the tossing waves.

And gradually, [168] when the trees had their tops melodious with the soft notes of multitudes of sparrows, free from quarrels with each other 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 gave forth the fragrance of the incense of aloes burning constantly; when the old men were angered at interruptions from the confused murmur of young folks eager to hear the poetic tales begun by the sages seated on the banks of the Taṭini, adorned with millet-grass; when the children longed for slumber, soothed with very light hands by old women who told them stories 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 from harlots possessed by their paramours; 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 this wealth and is dejected; with red rays as a Buddhist mendicant has red garments; possessed of understanding as the sun was possessed of Śaṁjña; 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 Harṣaśāratī, Jamnā ed., 1879, pp. 30, 2-36, 4 (tr. Cowell and Thomas, pp. 67-68, London, 1897), by Cartellieri, 'Subandhu and Bāṇa,' in 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 1 had nests filled with multitudes of sleepy crows 2; [170] when the trees of the hermitages 3 had 4 families of monkeys without their monkey tricks 5; 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 6 as if the tips 7 of the rays of the sun had burst into a flame, going forth to affright the darkness; when He 8 whose banner is a fish, who steals the mind of all the world, 9 and who hath a resonant bow, was unceasingly 10 raining a shower of arrows; [171] when the courtesans, lovely in their attire of passion's task 11 and devoted to bawdy talk, were arranging their adornment; when women had their hips resonant with girdle-zones 12 bound on by their attendants; [172] when the courtyards had people hurrying to go to the houses of many folk 13 who were continuing their narration of interrupted tales 14; when the pleasure gardens 15 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 16

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 gardens had flocks of cranes devoid of their noisy cries.'
6 Tel. ed. omits 'forth.'
7 Tel. ed. and Srirangam text, 'branches.'
8 Kïma.
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-adornments.'
13 Tel. ed. and Srirangam text, 'houses of tellers of tales.'
14 On the popularity of telling stories at night in India see Steel and Temple, Wide-Awake Stories, pp. vii, 2–3, Bombay, 1884; Swynnerton, Rôjâ Rasâlu, p. 152, Calcutta, 1884; Day, Folk-Tales of Bengal, p. 176, London, 1883. According to some Oriental traditions (Rohde, Grieischer Roman, 2 ed., p. 593, Leipzig, 1900), telling stories at night was imported from Greece to India by Alexander the Great. But the custom prevails widely, being fonnd, for instance, among the natives of Guiana (Im Thurn, Among the Indians of Guiana, p. 216, London, 1883), the North American Indians (Waitz, Anthropologie der Naturvölker, 3. 234–235, Leipzig, 1862), the Micronesians (ib. 5.2.81, Leipzig, 1870), the Africans (Nassau, Fetichism in West Africa, p. 330, London, 1904; Struyl, 'Aus dem Märchenschatz der Bakongo (Niederkongo),' in Anthropos, 3. 742), and in Europe generally (MacCulloch, Childhood of Fiction, p. ii, London, 1905). It should also be noted that the entire story of the parrot in the Kâdambarî (pp. 101, 614–615, Bombay ed., 1890 (tr. Ridding, pp. 46, 203, London, 1896)) is told at night.
15 Tel. ed. adds 'of the Kirâtas'; Srirangam text, 'of Kirâta 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-creeper of the great ocean of the sky; as if the red lotus of the pool of the heavens; as if the golden lotus 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.

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 lotuses 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 Viṣṇu.
10 Tel. ed. adds 'reddened with buds as a courtesan is addicted to paramours; with liver-red clouds as a beautiful woman has her 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 darkness¹; [I75] while the lotuses, love-lorn through separation from the sun, seemed to wail under the semblance of the cries² of distressed female ospreys³; while the early evening seemed an astrologer <pointing out the houses>, for it <revealed the constellations>—there spread darkness like the blackness of the column⁴ of Śiva's throat; [I76] 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 <Ulūka>⁶; dulling the glory of the <crows> as the prowess of Dhṛṣṭadyumna dulled the glory of <Dṛṇa>⁷; with <owls> moving about as Indra's pleasure garden had <Indra> moving about; <hiding all the quarters of the sky> as fire⁷ consumes all its fuel; [I77] resting its belly, as it were, on the mountain slopes with their very close fragments of stone⁸; with its eye, so to say, on peaks that were red with lustre⁹ from the light of the eyes of sleeping lions¹⁰; 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 smoke¹¹ in adorning the heavy tresses of amorous girls; [I78] seeming to be illumined by spray from the stream of ichor from elephants' temples blackened by swarms of bees clustering right closely together¹²; heaped, if one might say so, in the shadows of clumps¹³ of dense tamāla-trees; apparently

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 demons 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 courtesan; 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; <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; which apparently yielded fruit in forests of clusters of wide-spreading tamāla-trees with exceedingly close and numerous leaves; which trembled, as it were, in the masses of very heavy tresses of dearest sweethearts; which apparently was mingled with rays of sapphire gems; [180] which was like the exceeding dense blackness in pits, on river-banks, and in forests; which was proud, it would seem, of swarms of bees, manifestly cunning, huge, and evidently strong, drunkenly dancing on the boughs of the conessi-bark trees; gleaming with the hoods of serpents, destructive with very thick venom; broken with menacing flashes from the teeth of tuskers, mad with their burden of ichor.

[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, 'courtesans.'
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 calyxes of great expanded flowers on the boughs of many trees in the forests of clusters of wide-spreading tamāla-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 'gems.'
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 calyxes 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 <zone of earth> folded up as the commencement of sunrise has (blue lotuses) folded up; concealing <every fissure> as the high estate of the wicked conceals (all character); 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, ‘broad masses of foam on the edges of the cavities of the mouths of the steeds.’
9 Tel. ed. and Srirangam text, ‘mass of white lotuses.’
11 Tel. ed. and Srirangam text, ‘painted.’
12 Kāma.
13 Tel. ed. and Srirangam text, ‘in desire of conquest over.’
14 Tel. ed. and Srirangam text, ‘scattered globules.’
15 Tel. ed., ‘wide-spread masses.’
16 Tel. ed., ‘in the delimitation of.’
17 Tel. ed., ‘torn-off multitudes of pearls’; Srirangam text, ‘old multitudes of pearls.’
18 Tel. ed. and Srirangam text, ‘entrance.’
19 Tel. ed., ‘from the circle of the pyre of Kāma, burnt by the Destroyer’s (Śiva’s) fire’; similarly the Srirangam text.
parished 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 (deep\(^7\) sighs and skilled in the joining of (bills in delightful contact) as the diction of a good poet\(^8\) is filled with a series of (long\(^9\) chapters and skilled in the joining of (delightful paronomasias and vaktra metres).\(^10\) [185] Separated was the pair of Brahminy 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 Brahminy 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, ‘parished 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’; similarly 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 \(^1\) black darkness spread like a mass of collyrium from the forest of the sky, reduced to ashes by the rays \(^2\) of the sun; blotting out \(\langle\text{the heavens and the sky}\rangle\) as the words of revelation blot out \(\langle\text{the doctrines of the Digambara Jains}\rangle\); a molten \(\text{rājapattra}\) gem, \(^4\) as it were; and as the surge of the ocean. \(^5\) And \(^6\) straightway the Lord of Night ascended with the ruddy disc of his arising; the ball \(^7\) of the princess Night; the \(^8\) 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 \(^9\); [188] like a golden earring of the beautiful sky; a mass of henna, as it were, dropped from the hands of tiring-maids of celestial brides; a golden jar, it would seem, in the stucco of the heavens; a golden \(^10\) dish in motion, it might be termed, for the progress of the God of the Dolphin Banner, setting forth for the conquest \(^11\) 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 \(^12\) jar-like breast, tawny with saffron, of a fair dame of the east; \(\langle\text{occupied by a gazelle}\rangle\) as the milk ocean \(^13\) is \(\langle\text{ruled by Viśṇu}\rangle;\)

\(^1\) Tel. ed. and Srirangam text, ‘then.’
\(^2\) Tel. ed. and Srirangam text, ‘by the forest conflagration of the rays.’
\(^3\) Tel. ed. and Srirangam text add ‘though Kṛṣṇa’, it concealed the distinctive characteristics of ‘Viśṇu’, for it was black and concealed the distinctive characteristics of ‘all forms’.
\(^4\) An inferior sort of diamond.
\(^5\) Tel. ed. and Srirangam text, ‘as running streams of cloth of molten silver.’
\(^6\) Tel. ed. and Srirangam text, ‘then.’
\(^7\) Tel. ed. and Srirangam text, ‘like a patchwork garment.’
\(^8\) Tel. ed. and Srirangam text, ‘like the.’
\(^9\) Tel. ed. and Srirangam text, ‘round as sectarian marks of bandhūka-flowers fastened to the forehead as adornments of eastern damsels.’
\(^10\) Tel. ed. and Srirangam text, ‘auspicious.’
\(^11\) Tel. ed., ‘seeking to conquer.’ Tel. ed. omits the two adjectives following; the Srirangam text omits the second only, having for the first ‘like the mouth of Kāma’s golden quiver.’
\(^12\) Tel. ed. omits ‘single.’
\(^13\) Srirangam text adds ‘a cage, so to say, for the pleasure birds of the female Vidyādhāras that wander in the sky; the lute-gourd, wrapped in red cloth, one might fancy, of a pair of kinnaras resting on the summit of the eastern mount.’
\(^14\) Tel. ed. and Srirangam text, ‘Garuḍa.’
<with distinctive marks> as Rāma was <attended by Lakṣmaṇa>\(^1\); the lord of the <stars> as Sugrīva was the lord of <Tārā>\(^2\); with a <red disc> as a good monarch has a <devoted circle (of attendants)>\(^3\).

Then \(^4\) 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 \(^5\) of female chickores \(^6\); [190] as if licked up by masses of red lotuses.

Straightway the Lord of Planets \(^7\) ascended like a cake of butter \(^8\) exhibited by the neatress Night; a mirror, it would seem, bearing the beautiful face of Him whose banner is of flowers \(^9\); 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 \(^10\) of a Yamunā of the night; the crystal lingā, 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 \(^11\); a monument, one might call it, to Him whose banner is a dolphin and who was consumed by the Foe of Love \(^12\); 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 Rōhinī (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 taxes'; 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 (Caccabis 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 cakravākas.'
\(^7\) 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\(^1\); a silver jar, so to say, spangled with shoots of millet-grass\(^2\); [192] lovely as the wheel of Kāma's chariot\(^3\); the dove, it might be termed, of the palace of the heavens; even as the beauteous crest-jewel of the eastern mount\(^4\); like unto Āirāvata's frontal lobe when deprived of its minium\(^5\); 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,\(^6\) 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\(^7\); like to\(^8\) the sand bank bed of the geese\(^9\) 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\(^10\) conversations, full of innuendoes and broken with emotion,\(^11\) (delivered by the lips) of female messengers sent to sweethearts by hosts of women anxious for a rendezvous. [196] As for example\(^12\): '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,\(^13\) (even though) not one among them that draw and kiss (women and) make (them) run! [Thou utter rascal! Thou art

\(^{1}\) Tel. ed., 'the celestial metallurgist.'
\(^{2}\) Tel. ed. and Srirangam text add 'for the anointing of the Mind-Born God (Kāma).'
\(^{3}\) Tel. ed. and Srirangam text, 'the white wheel, as it were, of Kāma's chariot.'
\(^{4}\) 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.'
\(^{5}\) Tel. ed., 'laved in the river of heaven'; similarly the Srirangam text.
\(^{6}\) Tel. ed. and Srirangam text, 'fan.'
\(^{7}\) Tel. ed. and Srirangam text, 'the eyes of the world.'
\(^{8}\) Tel. ed. and Srirangam text omit 'like to.'
\(^{9}\) Tel. ed. and Srirangam text, 'flamingoes.'
\(^{10}\) Tel. ed. and Srirangam text omit 'jealous.'
\(^{11}\) Tel. ed., 'displacements (of words).'</n
\(^{12}\) The passage following is certainly the most difficult in the entire Vāsavadattā, 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 reproachful translation is placed in brackets.

\(^{13}\) 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.
Lakṣmi 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 Lakṣmi 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?]¹ [208]¹ 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! I⁶ go to her! Therefore let hatred arise from love!]¹ [209]¹ Straightway thou art mightily beloved; why dost thou not perform the lovely rites of love, especially since death standeth immediately near⁷? [Thou art straightway utterly devoid of love, why dost thou not perform the lovely rites of love, especially since death standeth immediately near⁷?]¹ [210]¹ Thou purifier of them that have the minds of false lovers! Thou glorious one! By love is she⁸ 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 Lakṣmi 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?'
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 Lakṣmi.'
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!]'; '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!]'; [211] 'Having inspired confidence of all, attended by Lakṣmī, departing from the rules (of decorum), having obtained one to be obtained, 3 wavering 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 wavering 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!”]'; [212–213] 'What woman was (ever) abandoned by thee that bearest love's burden, with thy beautiful lips, with thy sectorial 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 unparalled 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 sectorial 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 heart² 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?]³; [214] '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, with her breast a ravishing opponent, charming with an eye that steals⁴ 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 steals⁵ the light of sight, desireth thee, the essence of lovelessness, hot,⁶ pitiless, absolutely no lover, (and) bound for utmost woe!].'

Straightway the world rejoiced as if it had entered⁷ 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.⁸ [215] And⁹ in due course Kandarpaketu, accompanied by Tamālikā and Makaranda, went to the city of Vāsavadattā's father,¹⁰ while, like the sighing of the night, most gently blew the evening breeze¹¹ with far horizons tuneful with the murmur of swarms of bees intoxicated and delighted by many drops¹² of nectar in calyxes 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 exhaustion¹³ 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.' ⁸ On the White Islands see Hopkins, The Great Epic of India, p. 116, New York, 1901. ⁹ Tel. ed. and Srirangam text, 'and then.' ¹ Tel. ed. and Srirangam text, 'to the city of Vāsavadattā.' ¹¹ Srirangam text adds 'removing the heat.' ¹² Tel. ed. and Srirangam text, 'swarms of bees delighted with intoxication from the flavour of the abundant dripping of many drops.' ¹³ Tel. ed. omits 'exhaustion.'
[216] Then\(^1\) he, whose power was that of Śiva's joy, saw the mansion of Vāsavadattā surrounded\(^2\) by an encircling wall; with its cloud-touching crest built in a quarter of the capital; white with stucco; with bits of gold,\(^3\) pearls, emeralds, and rubies inserted one after the other like a host of deities staying to see Vāsavadattā\(^4\); [217] adorned with banners that seemed to mock the beauty of the ocean\(^5\) of the sky as if with clusters of the flowers of the cloud-tree disporting in the wind; adorned with very numerous\(^6\) streams flowing through courts with slabs of golden stone, (these streams) bearing the savour of water perfumed with\(^7\) camphor, saffron, cardamom, and cloves, and with palace doves sleeping\(^8\) comfortably perched on slabs of crystal from shores unknown\(^9\); [218] with waters full of the blossoms of the trees near the crumbling banks\(^10\); with seats\(^11\) bedewed by masses of spray moving at the striking of\(^12\) the firm buttocks of wanton\(^13\) damsels incessantly plunging and emerging; with flamingoes whose noise would imply that they had settled near the sand bank formed by the stream of camphor\(^14\); [219] revealing the Brahminy ducks' sudden dread of darkness because of the groves of expanded blue lotuses\(^14\); containing goodly waters as young women have goodly breasts; bathing the lips of the

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\(^1\) Tel. ed. and Srirangam text, 'then, having entered.' Cartellieri, 'Subandhu and Bāpa' in \textit{WZKM}. i. 132, compares with this Candrāpiḍa's first meeting with Kādambarī (\textit{Kādambarī}, 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 \textit{cakravākas} at the darkness because of the expanded blue lotuses.'
pitchers in water> as the battle arts of Sugrīva bathed <Kum-bhakarna 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.

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

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. and Srirangam text omit ‘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 Dāndaka forest, where Śītā was carried off from Rāma.
11 Tel. ed. and Srirangam text, ‘humanity.’
12 Tel. ed. and Srirangam text add ‘adorned with many (walls) as a forest is adorned with many (cōl-trees).’
13 Tel. ed. and Srirangam text, ‘of all wanton sports.’
14 Tel. ed., ‘Kandarpaketu, entering that palace with Makaranda, hearing . . . , saw
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one for the other: 'Thou runnest successfully in thy running, Nigalitā! Capalā standeth unsteadily! What of her? [224] Here is the cluster of flowers fallen from thine own ear!' 'Surekhā, 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' [226] 'My girdle is not the nuisance; it is thou, with thy irrumation and noisiness!' 'This silly Avantīśēnā is afraid lest she fall there in offering flowers' 'Enough of thy tricks, Lavangikā! Thy tremor betrayeth thy state of mind.' [226] 'Thy languid form seemeth to bear the wounds of Love's arrows, Aṇighalēkhā! 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

Vasavādattā,' 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, 'Surekhā, with fair streak of wine on thy cheek, thou art a Laksūmi 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 nāga-flowers, this trembling maid searreth 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, Aṇighalēkhā, and thy pearl necklace is arranged at thy behest! Speak, Uktalikā, doth the moon reach comparison in thy face, filled with anxiety, (despite) the beauty of the lotuses in thine eyes'?
having the hardness of the hundred edges (of Indra's thunderbolt)! 'This braid of hair of thine, Kuntalikā,1 is like a bit of black cloud with a mass of hail with its garland 2 of lovely expanded Arabian jasmines'! 'Near the city gate, Kēralikā, 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 Madananamālinī, 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'?3? [231] 'Kuraṅgikā, prepare a blade of young grass for the antelope fauns'! 'Kīśōrikā, have the young colts looked after'! 'Taralikā, put in motion the mass of smoke from the

1 Tel. ed., 'beautiful Kēralikā'; Srirangam text, 'Kēralikā.'
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'! 'Suratā, 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 Madananamālinī, cause not discontent 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 Srirangam text.
aloes’! ‘Karpūrikā, whiten 1 the burden of thy breasts with camphor-dust’! ‘Mātaṅgikā, have the begging 2 of the young elephants borne in mind’! ‘Saśilekha, draw a digit of the moon 3 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’ 4! ‘Śṛṅgāramaṇjarī, prepare the arrangements 5 of love’! ‘Saṃjivikā, 6 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’! ‘Madanaṇeke, write a love-line of the wind of Malaya’! [233] ‘Mṛṇālikā, 8 give a blade of lotus-fibre to the young flamingoes’! ‘Vīlāsavatī, make the young peacock sport!’ ‘Tamālikā, perfume the palace court 9 with sandal water’! ‘Kāṅcanikā, scatter liquid musk in the gold pavilion’! ‘Pravālikā, sprinkle the grove of young 10 shoots with saffron’!

Entering 11 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 12! [234] This pet parrot confined in a cage of bars made of golden rods’!, he (Kandarpakētu) saw Vāsavadattā brilliant with a pair

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1 Tel. ed., ‘dust.’  
2 Tel. ed. and Srirangam text, ‘washing.’  
3 A digit of the moon is \( \frac{1}{8} \) 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. 103) as the pyre of Kāma. 
4 Tel. ed. and Srirangam text, ‘Madanamaṇjarī, anklet it to the arbour of creepers! Kadalikā, open the plantain house!’ 
5 Tel. ed. and Srirangam text, ‘arrangement.’ 
6 Tel. ed. and Srirangam text, ‘Saṃjivaniṅka.’ 
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.’ 
of legs with <reddened feet> as grammar\(^1\) has <rubricated pādas>; with <goodly joints> as the Bhārata\(^2\) has <a hundred books>; charming with <beautiful ankles> as the Rāmāyaṇa is charming with its <Sundarakāṇḍa>; [235] with a glorious <slender waist> as the Chandōvīciti has the glorious <tanumadhyā metre>\(^3\); with <hands and ears that must be reckoned with> as astronomy has the <hasta and śravaṇa>\(^4\) that may be counted>; <revealing her beauty> as the permanence of the Nyāya system\(^5\) has its <form from Uddyōtakara>; decked with <ornaments> as an assembly of Buddhists\(^6\) is decked with the <Alaṅkāra>; [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 Brāhmaṇs has beautiful <conduct>; with lovely <buttocks> as the beauty of the Vindhya Mountains has lovely <slopes>; beautified with <massy hips> as Tārā\(^8\) was beautified in being the <wife of the Teacher>; with a slender\(^9\) <waist> that might be grasped by the hand as (Indra’s) bolt\(^10\) of a hundred points has a slender\(^9\) <middle> that might be grasped by the hand; with a <lovely face> as the friend of Priyānguṣyāmā was <Priyādarśanā>\(^11\); <glorious as the moon> as Brahmadatta’s queen was <Sōmaprabhā>\(^12\); [237] <incomparable> as the female elephant of the (southwest) quarter was <Anupamā>; 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, Ueber die Metrik der Inder, pp. 365–366, Berlin, 1863, the scheme being — — ो | ो — —.

\(^4\) Two nakṣatras, or lunar mansions, corresponding respectively to δ, γ, ε, α, β Corvi, and α, β, γ Aquilae.

\(^5\) Tel. ed. and Srirangam text, ‘the science of the Nyāya.’ On the importance of this allusion for dating the Vāsavadātā, 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., ‘Rohini.’ 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. Lacôte, Essai sur Gūḍāhya et la Brhatkathā, p. 213, Paris, 1908.

\(^12\) See Kathāsaritsāgara, 17. 114.
is adorned with *tamāla*-leaves; languid with intoxication as Aśvatara's daughter was *Madālasā*.

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

[238] Thereupon a vessel 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 conversation; therefore thou art told only the least part! 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 Brahmā, (and) the narrator the Lord of Serpents. By thee 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 will this daughter of

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1 Tel. ed., 'giving joy' and adorned with a «sectarial mark» as the Rēvā is the Narmadā and is adorned with *tamāla*-leaves; 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 Subandhu, however, seems confused, and may be influenced by paronomasiac requirements. No daughter of Aśvatara is thus far known to be mentioned elsewhere, and Madālasā is usually described as the child of the Gandharva Viśvasu and as abducted by Pātalakētu, a Dāitya prince, from whom she was rescued by Knvalayāśva, who made her one of his wives. She died of grief when she heard that her husband had fallen in battle. See Mārkaṇḍyaapurāṇa, 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 Kleinere Schriften, 3. 293-318, Berlin, 1900; Zacharina, 'Und wenn der Himmel wär Papier,' in Zeitschrift des Vereins für Volkskunde, 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 Vāsavadattā (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

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 Stilte, pp. 54-58, Strassburg, 1896; Schmidt, Beiträge zur indischen Erotik, pp. 645-649, 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 Vāsavadattā.’
⁹ It is, perhaps, worth noting that manōjava occurs as an epithet of horses in Rig-Veda, 6.62.3, as well as in later literature (Böhltingk 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 Vindhya are characterised by <pāul-trees>; who went like <the mind> as a goose goes in <Mānas> [Srirangam text adds ‘who was adorned with <studs> as a forest is adorned with <rhinoceroses>’]; who was decked with <shoulders> as a tree is decked with a <branch>; 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 ganyūti [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.’
eye, many hundred leagues\textsuperscript{1} through the enclosure of a cemetery thronged with flocks of fearless herons assembled in desire of a mouthful of flesh\textsuperscript{2}; [242] horrible with the howls of awful goblins that had \textit{katapūtanas}\textsuperscript{3} quivering with eagerness for the hideous corpses chilling\textsuperscript{4} 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 stakes\textsuperscript{5}; with the horrible sound of the bursting of human skulls slowly crackling as they were burned by fires of straw\textsuperscript{6}; [243] with its contour concealed by rows of skulls, ashes, \textit{jackals}, fires, goblins\textsuperscript{7}, and serpents as \textit{He} who holds the trident in his hand\textsuperscript{7} has his contour concealed by rows of skulls, ashes, \textit{Śīvā}, the element of fire\textsuperscript{8}, and serpents\textsuperscript{8}; frequented by many \textit{dogs} as


\textsuperscript{2} Tel. ed., ‘for the purpose of a mouthful of human flesh’; similarly the Srirangam text.

\textsuperscript{3} Tel. ed., ‘horrible with howls from the awful throats of \textit{katapūtana}.’ The \textit{katapūtana} is the ghost of a renegade Kṣatriya (Manu, 12. 71).

\textsuperscript{4} Tel. ed. and Srirangam text, ‘hideous corpses with the raw odour of their fat chilling.’

\textsuperscript{5} See Jolly, \textit{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, \textit{Indian Folklore}, p. 129, note, Calcutta, 1904).

\textsuperscript{6} Tel. ed., ‘noisy with the dancing of horrible demons at the ends of whose hands were skulls resounding 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 fiends 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.

\textsuperscript{7} \textit{Śīva}.

\textsuperscript{8} Tel. ed. and Srirangam text, ‘with its contour concealed by rows of skulls, \textit{jackals}, many fires, (serpents, and the moon) as \textit{He} who holds the trident in his hand has his contour concealed by rows of skulls, \textit{Śīvā}, many fires, and lordly serpents.’
the leadership of men is courted by many <kingdoms>—he entered the Vindhyā 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 <Indrāni> fit for Him who hath a thousand eyes; with fruitful <gānıkārikās> as the bent of mind of a keeper of courtesans has a fruitful <recourse to harlots>; [245] with expanded <ushokas, chīr-pines, and kamala-trees> as the success of the righteous has noble men joyous, free from sorrow, and upright; containing <emblīc 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 Raghu'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 <aparājīta-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 <crows> 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 Bāna,’ in WZKM. 1. 132) 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, ‘Śūrapāla.’ The basis of the legend connected with him seems to be thus far unknown.

9 Rāma.

10 Tel. ed., ‘form’; Srirangam text, ‘shining with pellucid water’ as the might of Nārāyaṇa was (bright and invincible).
other places as the eloquence of Vālmīki revealed the <lineage of Ikṣvāku>; filled<sup>1</sup> with many <em>dhak</em>-trees as Laṅkā was frequented by many <em>demons</em>; encompassed<sup>1</sup> with clumps of <em>arjuna</em>-trees and pen-reed grass as the army of the Kurus<sup>2</sup> was encompassed with quantities of <em>Arjuna's arrows</em>; with <em>many beasts</em><sup>1</sup> as the form of Nārāyaṇa is <em>manifold</em>; [247] filled<sup>1</sup> with <em>jack</em>-trees, sandal-trees,<sup>9</sup> white lotuses, and reeds as Sugriva's army was attended by <em>Panasa</em>, <em>Candana</em>,<sup>3</sup> <em>Kumuda</em>, and <em>Nala</em>; adorned<sup>1</sup> with <em>sindūras</em> and glory-trees, and decked with <em>fresh buds</em> as an unwidowed woman is adorned with a <em>sectarial mark of minium</em> and is decked with <em>long hair</em>; [248] occupied<sup>1</sup> by <em>owls</em>, <em>crows</em>, and <em>birds</em>, and filled with dhārtarāṣṭra geese as the army of the Kurus was officered by <em>Ulūka</em>, <em>Dṛṇa</em>, and Śakuni, and joined<sup>4</sup> by the sons of Dhṛtarāṣṭra; though adorned with <em>unfaded caste</em>, it had a <em>lineage of no family</em>,<sup>5</sup> for it was adorned with <em>globe-amaranth</em> and Malabar jasmine and had <em>no bamboos clinging to the earth</em><sup>5</sup>; though revealing <em>no terror</em>, it was <em>full of terror</em>, for it revealed <em>hara-nut trees</em> and was <em>full of reeds</em>; though <em>always in perfect health</em>, it had a <em>great abdominal tumour</em>,<sup>6</sup> for it <em>ever contained negroes' olive-wood trees</em> and had <em>high-grown thickets</em>; [249] though filled with <em>dice</em>, it was <em>unmolested by men</em>, for it was filled with <em>bees</em> and was <em>rich in elephants' ichor</em>; though adorned with families of <em>Brāhmans</em>, it had a <em>lineage of no honourable family</em>, for it was adorned with families of <em>birds</em> and had <em>no bamboos clinging to the earth</em>.

Immediately<sup>7</sup> the night passed with slumber of them twain. And by degrees,<sup>8</sup> when, like a mass of live carp, the host of stars

<sup>1</sup> Tel. ed. and Srirangam text add 'in places.'
<sup>2</sup> Tel. ed. and Srirangam text, 'the army of Dhṛtarāṣṭra's sons.'
<sup>3</sup> Tel. ed. and Srirangam text omit 'sandal-trees' and 'Candana.'
<sup>4</sup> Tel. ed. and Srirangam text, 'adorned.'
<sup>5</sup> Tel. ed. and Srirangam text, 'it had a hateful lineage, ... for it had bamboo laden with birds.'
<sup>6</sup> See Jolly, <em>Medicine</em>, pp. 79-80, Strassburg, 1901.
<sup>7</sup> Tel. ed. and Srirangam text, 'meanwhile.'
<sup>8</sup> Tel. ed., 'and then by degrees'; Srirangam text, 'then by degrees.'
had been removed by the black fisherman casting his net\textsuperscript{1} of darkness in the great ocean of the sky;\textsuperscript{250} when the mendicant expanded lotus grove, wearing vestments of red robes\textsuperscript{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,\textsuperscript{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 husbandman, 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\textsuperscript{4};\textsuperscript{251} when the lotus\textsuperscript{5} offered to the Lord whose garland is of rays\textsuperscript{6} a mass of\textsuperscript{7} incense, as it were, in the semblance of high-stalked white lotuses thronged with swarms\textsuperscript{8} of bees with their pollen fire; when the moon\textsuperscript{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\textsuperscript{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\textsuperscript{11} of dawn, had climbed the tree of heaven;\textsuperscript{252} when the cock of day, with the lovely appearance of the new crest\textsuperscript{12} of the glittering Aruṇa, had begun to traverse the court of heaven, variegated with the threshed grain

\textsuperscript{1} Tel. ed., 'launching his boat.'
\textsuperscript{2} Tel. ed. and Srirangam text, 'red robes of twilight.'
\textsuperscript{3} Tel. ed. and Srirangam text, 'by the delightful sounds of the bees.'
\textsuperscript{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.'
\textsuperscript{5} Tel. ed. and Srirangam text, 'lotus hermitess.'
\textsuperscript{6} The sun.
\textsuperscript{7} Tel. ed. and Srirangam text omit 'a mass of,'
\textsuperscript{8} Tel. ed. and Srirangam text, 'filled with smoke of swarms.'
\textsuperscript{9} Tel. ed. and Srirangam text, 'disc of the moon.'
\textsuperscript{10} Tel. ed. and Srirangam text, 'an abundance of flowers.'
\textsuperscript{11} Tel. ed. and Srirangam text, 'that, having the ruddy face.'
\textsuperscript{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 delightsome 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, 'an 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 chowry, 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; 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 of the courtyard of the mighty palace of the sky; like the red entrance-curtain of the actor 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 a beauty of the east, fastened with the ruddy threads of twilight; gathering the stars together as Kumāra destroyed Tāraka; with beautiful dotuses as the Lote-Born God [Viṣṇu] had beautiful Padmā [Laśmi]; beloved of Chāyā as a traveller delights in shade; being the sun as Indra is Gopati; 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 ¹ in consequence of his wakefulness all the night, wearied by roving over many hundred yōjanas,² [256] (and) with every sense benumbed, Kandarpaketu, being seized by slumber which came at that time,³ 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 ⁴ for the perfume of the flowers swayed by the gentle breeze.

Thereupon, when the sun had climbed to noon,⁵ displaying the <sky> as a merchant displays his <cloth>; <lighting up every quarter of heaven> as a mighty forest fire <kindles all its fuel>,⁶ Kandarpaketu,⁷ perceiving, in some way or other, that the bower of creepers lacked his beloved, and starting up and [257] gazing here and there, now on the bushes,⁸ now between the creepers, now on the tree-tops, now in the hidden wells,⁹ now on the heaps of dry leaves, now on the sky, now on the quarters of heaven and ¹⁰ the spaces between them, made lamentation as he wandered about with his heart ceaselessly burning with the fire of separation ¹¹: 'O beloved Vāsavadattā! Let me behold thee! [258] Hast thou disappeared in jest ¹²? Thou knowest what pains are suffered by me ¹³ for thy sake! Dear ¹⁴ Makaranda! Behold the ¹⁵ sorry sport of fate with me! What meritorious deed hath not

¹ Tel. ed., 'which was subject to emptiness of food,'  
² Tel. ed. and Srirangam text, 'a road of many hundred yōjanas.'  
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'  
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, niculas, tamarisks, rattan-canes, 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; with swarms of bees clustering on the stems of young varuna-trees which covered over the wide-spreading masses of rattan creepers; with its trees smeared with liquid showers from

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1 Tel. ed. and Srirangam text, 'what unholy deed hath aforetime 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 'desirous of death.'
9 The passage 'going...he (then) saw' is compared with Harṣacarita, pp. 262-264, Bombay ed., 1892 (tr. Thomas, pp. 233-235, London, 1897), and translated by Thomas, 'Subandhu and Bāna,' 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, niculas, tamarisks, vanjulas, and chir-pines, and with multitudes of poonga-oil plants and Bengal quinces
14 Tel. ed. adds 'poonga-oil plants and Bengal quinces.'
15 Tel. ed. and Srirangam text, 'with many leaf hermitages variously built and with conessi-bark trees.'
16 Tel. ed., 'with swarms of bees clustering on the branches of the varuna-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\textsuperscript{1}; [262] dense with palmyra-palms, marsh date-palms, betel-nut palms, \textit{kamila}-trees, and iron-wood trees\textsuperscript{2}; impenetrable with clumps of camphor-trees, Arabian jasmines, screw-pines, mountain ebony, coral-trees, citrons, basil, and rose-apple trees\textsuperscript{3}; [263] with bowers of river reeds filled with the cries of unhampered gallinules\textsuperscript{4}; with twigs of luxuriant\textsuperscript{5} mangoes inhabited by koels\textsuperscript{6} with their massed, sharp notes; with spreading boughs\textsuperscript{7} pressed by families of cocks in their swaying nests\textsuperscript{8}; with rows of globeamaranth horripilated with hosts of buds; with its ten quarters anointed with the beauty of the red \textit{ushoka} twigs; with masses of dust\textsuperscript{9} from quantities of the pollen of full-blown iron-wood trees\textsuperscript{10}; producing delight for mankind by the sweet humming of bees maddened by clusters of flowers tawny with pollen\textsuperscript{11}; horribly\textsuperscript{12} scratching the temples of fearless elephants rubbed by the boughs of the trunks\textsuperscript{13} of the wingseeds that were darkened with ichor\textsuperscript{14}; [264] with hollow trunks of \textit{conessi}-bark trees turned into homes for the silk-cotton trees\textsuperscript{15} which are propagated

\textsuperscript{1} Tel. ed., 'with the spray of liquid showers of masses of dripping honey broken by monkeys'; similarly the Srirangam text.

\textsuperscript{2} Tel. ed., 'with lofty cocoanut-palms, betel-nut palms, palmyra-palms, \textit{tamāla}-trees, marsh date-palms, \textit{kamila}-trees, iron-wood trees, \textit{nagkassar}-trees, and camphor-trees'; similarly the Srirangam text.

\textsuperscript{3} Tel. ed., 'impenetrable with bushes of Arabian jasmines, screw-pines, mountain ebony, bowstring-hemp, rose-apple trees, citrons, and basil; with branches of many jack-trees rubbed together by the wind'; similarly the Srirangam text.

\textsuperscript{4} Tel. ed., 'with numbers of bowers on the river-banks filled with the cries of gallinules'; similarly the Srirangam text.

\textsuperscript{5} Tel. ed. and Srirangam text omit 'luxuriant.'

\textsuperscript{6} Tel. ed., 'by thronging, eager bees.'

\textsuperscript{7} Tel. ed. and Srirangam text, 'with many spreading boughs.'

\textsuperscript{8} Tel. ed. omits 'in their swaying nests.'

\textsuperscript{9} Tel. ed. and Srirangam text, 'with its edges made gray.'

\textsuperscript{10} Tel. ed., 'pollen of the expanded flowers of iron-wood trees'; similarly the Srirangam text.

\textsuperscript{11} Tel. ed., 'bees glittering from the \textit{sinducāra}-trees, tawny with masses of pollen; with cloves, \textit{champa}s, \textit{mahwa}-trees, purging cassias, wingseeds, and \textit{kadambas}'; similarly the Srirangam text.

\textsuperscript{12} Tel. ed. omits 'horribly.'

\textsuperscript{13} Tel. ed. and Srirangam text omit 'of the trunks.'

\textsuperscript{14} Tel. ed. and Srirangam text, 'scraper the ichor-darkened cheeks.'

\textsuperscript{15} Tel. ed., 'with crooked, hollow trunks of silk-cotton trees.'
within a few days; with delightful sounds made by the tremulous, twittering hen-sparrows mating with the cock-sparrows; famed for clever 1 chickores renowned for going with 2 their mates; with young hares 3 resting comfortably on the surfaces of very smooth 4 mountain rocks; [265] with hosts of lizards dwelling fearlessly in holes in the roots of the indrānīś; with undismayed antelopes 5; with the sport of hosts of 6 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 7 the flapping of the ears of herds of elephants, slow with slumber from 8 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 9 of kinnarīś close by 10; [266] with the edges of the snouts of young boars shining with the flow of crushed greenish-yellow turmeric 11; with multitudes of jālakas humming about masses of coral-bead plants 12; filled with shells of pink insects split open by the tips of the nails of young monkeys that had been angered by their bites 13; with multitudes of lions illumined with beautiful heavy manes smeared with quantities of blood 14 from must elephants' frontal-lobes split open by terrible blows from masses of claws sharp as the tips of the thunderbolt 15; 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, '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, Kāvyālāmkāra-vṛtti, 1. 3. 26.
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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 sakulas; filled with restless timiṅgīlas; with thickets of carambolas, cloves, and citrons 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, ‘Varunā’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 Vāsavadatta forbids us to see in the mention of the moon (jaśiṅka) a reference to the Gaṇḍa king Saṃśānka against whom Harṣa made war (Harṣacarita, tr. Cowell and Thomas, pp. x, 275, London, 1896; Ettinghausen, Harṣa 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-tree 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 timiṅgīlas.’
by the circling mountain of the plantain-trees on its bank\(^1\); with the young śāivāla on the sand banks in its waters\(^2\) trampled by pairs of mermen alarmed by the terrible swaying, produced by wave and wind, of palmyra-palms, marsh date-palms, and taliera-palms\(^3\); with letters on its banks scrawled by the edges of whelks\(^4\) that were distressed 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\(^5\); [269] filled with the goodly delights of drink, one might fancy, because of the perfume of the medlars on its banks\(^6\); angry,\(^7\) so to say, because of its roarings; appearing to be distressed because of its sighings\(^8\); seamed with frowns, it might be thought, because of its waves; resembling an elephant corral because of Rāma’s bridge; the birthplace of <salt> as the womb of Kumbhīnasī was the birthplace of <Lavaṇa>; <lavish in its duties toward the wide-spread\(^9\) rivers that were its spouses> as grammar has <abundant comprehensive feminines, \(i\) and \(u\) declensions, and gerunds>\(^10\); showing a great <bed> as the retinue of a king shows great <ministers>; with <hisses> 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 <ambhōjacāmaras> and fish as the series of Viśvāmitra’s sons was

\(^1\) Tel. ed., ‘impenetrable because of the thickets of cardamoms, carambolas, 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 taliera-palms, terrible, very tremulous, and howling with wave and wind’; similarly the Srirangam text.

\(^4\) Tel. ed., ‘by the noisy, sharp tips of the whelks’; Srirangam text, ‘tips of the sharp nails of the whelks.’

\(^5\) 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.
adorned with lotuses, chowries, and the Matsyas; the refuge of mountains as a good man is the refuge of his family; 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 Karatōyā as a wrathful man has his face covered with water from his hands; sprinkled with the water of the Candana as one separated (from his beloved) is sprinkled with sandal water; followed by the Narmadā as a voluptuary is followed by jesters; though it had cast forth its venom, 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 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 brought within the range of mine eyes! Therefore, abandoning my body here, I shall quench the fire of separation from my love. Even though desertion of the body is not permitted one free from disease, yet it must be done. 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 example: the Lord of the Twice-Born ravished

1 Tel. ed. and Srirangam text, 'adorned with lotuses and beautiful fish' as the series of Viśvamitra's sons was adorned with Ambhōja, Cāru, and Matsya.
2 Tel. ed., 'with superiority in mountains as a good man has superiority in family.'
3 Tel. ed. and Srirangam text, 'with fishes and crabs as the zodiacal signs have Pisces and Cancer; adorned with many pearls as a voluptuary is adorned with many courtesans.'
4 Namely, at the churning of the ocean by the gods and demons.
5 Tel. ed. and Srirangam text, 'hath come.'
6 Tel. ed. and Srirangam text, 'therefore I abandon my body here.'
7 Tel. ed. and Srirangam 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 Srirangam text.
10 A similar list of misdeeds of divine and amous personages is given in the Daśa-K
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 <diving 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. Śarīvarana 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 Brhaspati, by the moon; cf. Harivaṇa, 25; Viṣṇupuruṇa, 4. 6.

2 Cf. Mahābhārata, 1. 75.

3 Tel. ed., 'lusting for Indra's spouse, went to serpenthood (or, 'profligacy')'; similarly the Srirangam 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 Srirangam text add 'in the world'; cf. Mahābhārata, 3. 127-128.

7 Tel. ed., 'despised, as it were.' The legend to which Subandhu here alludes is uncertain, and is perhaps due simply to a popular etymology of Purukutsa as the 'much despised' (cf. kutṣa, 'to despise'). Sāyana, however, on Rig-Veda, 4. 42. 3 (cf. also Sieg, Sagenstoffe des Rgveda, 1. 97, Stuttgart, 1902; Muir, Original Sanskrit Texts, 1. 267, London, 1872), mentions an itihāsa, or legend, which states that Purukutsa was once imprisoned, so that his realm had no ruler. His chief wife then prayed to the seven Rṣis for a son, whereupon, in answer, she gave birth to Trasadasyu.

8 Tel. ed. and Srirangam text, 'went to'; cf. Mārkandeyopuruṇa, 21-22.

9 See Mahābhārata, 13. 70; Harivaṇa, 171.

10 Tel. ed. and Srirangam 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 <cows¹ and Brähmans>. Yudhiṣṭhira deserted truth in the forefront of battle.² Śāntanu wept in the forest on account of excessive affection.³ Thus no one is immaculate.⁴ Therefore, I, too, will abandon my body.'

[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 <kūlas> and the excrement of otters⁵; 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 exceedingly⁷ unsteady flow of the water; which was very cool, being united with the motion of the wind that was generated by quantities of drops⁸ 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 dhārtarāṣṭra geese; [279] with the soil along its waters crushed by the repose of mermen and bright with the rays of the sun¹⁰; delightful with the humming of bees¹¹ that had settled on hundreds of mighty¹² elephants, whose sloping cheeks were flecked with exceedingly copious ichor; with its circumference filled with multitudes of gems¹³ that had fallen in the dance of

¹ Tel. ed. omits 'for a cow' and 'of cows'; cf. Mahābhārata, 3. 115-116.
² Tel. ed. omits this sentence. ⁵ See Mahābhārata, 1. 100-101.
³ Tel. ed. and Srirangam text, 'thus, therefore, no one in the world is immaculate.' ⁶ 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.
⁴ Tel. ed., 'much whitened.' ⁷ Tel. ed. and Srirangam text omit 'exceedingly.' ⁸ Tel. ed. and Srirangam text, 'with its tamālas 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 dhārtarāṣṭra 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, shaken by the right mobile wind; like a strip of slough cast by the serpent of the ocean; the mirror, as it were, of earth; the crystal pavement, so to say, of Varuṇa.

Then, having bathed and the like, he began to descend to the water to abandon his body. Thereupon, while the sharks were kindly, the fish free from envy, the bees not mean, [280] the tortoises affectionate, the crocodiles not cruel, the dolphins not terrible, (and) the Gangetic porpoises not murderous, there came a heavenly voice:

'Noble Kandarpakētu, 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, 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. Then Kandarpakētu passed considerable time wandering here and there, living on fruit and the like in the forest.

Finally, after the lapse of several months, came the rainy season, with <conjoined deep rivers> as he who sings to the kākāli 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 breaknp 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 rubies' as a lotus-grove has a red colour; with branches of coral as a forest district has birds and branches of trees; with mussels as a coward has dear; attended by many pearls as Viśnu 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 <suns>; with <cātakas eager\(^3\) because of the clouds> as an unmolested forest district has <exceedingly curious\(^3\) gazelles>; [282] <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 Lakṣmī\(^7\) 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\(^10\) 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 begemmmed 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 lofty 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 conventions of Sanskrit literature, the cātaka (<i>Cuculus melanoleucus</i>) is supposed to live only on the raindrops which it drinks.

\(^4\) Tel. ed. adds ‘doud-resounding as the lord of Laṅkā [Rāvana] had Čēghanāda; 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 Lakṣmī.’

\(^8\) 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, ‘beauitcous.’

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

\(^12\) Tel. ed., ‘stone pick.’

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

\(^14\) Kāma.

\(^15\) Tel. ed. and Srirangam text, ‘the mass of clouds.’
to be a series of ocean shells that had been drunk down too hastily.2

[284] The rainy season, even the fate of rain, played, as if with chessmen coloured with lac, with yellow and green frogs jumping in the black enclosures 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 from the torch of the sun. The screw-pine was beauteous as a saw of the Flower-Weaponed God to cut 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. The hailstones flashed like pearls from the necklaces of the brides of the several quarters (of the sky); as though they were masses of stars reduced to powder by contact with the cloud grinding-stone that was turned by the violence of the fierce wind; handfuls of grain, so to say, of the setting forth of Him whose banner is a fish, eager to conquer the threefold world.14

Straightway at the beginning of autumn, with its wagtails not lame; with the course of the herons unhampered; [286] with

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1 Tel. ed. and Srirangam text omit 'what appeared to be,'  
2 Tel. ed. and Srirangam text, 'drunk in the impulse of excessive thirst,'  
3 Tel. ed. and Srirangam text, 'the dark lover of the clouds played with the lightning.'  
5 Tel. ed. and Srirangam text, 'young frogs.'  
6 Tel. ed., 'gatherings.'  
7 Tel. ed. and Srirangam text, 'on a touchstone of clouds blackened.'  
8 Tel. ed., 'the rough screw-pine shone'; Srirangam text, 'the screw-pine flower shone.'  
9 Kāma.  
10 Tel. ed., 'made to cut.'  
11 Tel. ed. omits this sentence.  
12 Tel. ed. and Srirangam text, 'masses of pearls.'  
13 Tel. ed., 'whirling from the violence of the wind like masses of stars reduced to powder by contact with banks of clouds.'  
14 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.  
15 Tel. ed. and Srirangam text, 'very beginning.'  
16 Tel. ed., 'with its wagtails well.'  
17 Tel. ed. omits this clause.
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 Kaṁsa’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\(^6\) kasēra; with startled cātaka;\(^7\) causing joy\(^8\) by the sweet sound of flocks of wandering matsya-puri-kā birds; with disdained kadamba; 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 mouthing paddy-birds; with dhārtarāśtra 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 cātaka 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 ‘Kandarpakētu.’
15. Srirangam text omits this phrase.
16. Srirangam text, ‘with peacocks whose tail feathers had fallen out.’
17. Srirangam text ‘with delighted dhārtarāśtra geese.’
the songs 1 of happy 2 female guardians of the rice; with dead yūthikā-jasmines 3; with faded Malabar jasmine-buds; a kinsman to the 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 nalvas 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, 'Śatamakha'; in both cases Indra is meant. 
5 Srirangam text omits 'masses.' 
6 Srirangam text adds 'a kinsman to the bandhūka.' 
7 Tel. ed., 'Kandarpakētu, wandering about here and there, (and) seeing a stone image, touched it with his hand'; similarly the Srirangam text. For instances of turning into stone in modern Indian folk-tales see Knowles, Folk-tales of Kashmir, 2 ed., pp. 191-196, 401-403 (and literature there cited), London, 1893; Frere, Old Deccan Days, 2 ed., pp. 77-78, London, 1870; Natesa Sastrī, Dravidian Nights, p. 85, Madras, 1886; and for a touch restoring to life see Kādambarī, p. 637, Bombay ed., 1890 (tr. Ridding, p. 206, London, 1896). Cf. also Gray, 'Literary Studies on the Sanskrit Novel,' in WZKM. 18. 53-54. The fortunes of Vāsavadattā after leaving her home show, it should be noted, a blending of the Bluebeard (violated tabu) and Sleeping Beauty cycles of folk-tales.
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 Kirāta 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\(^3\) a battle of the two armies\(^4\) as of two vultures eager for one quarry. Then—on the battle's threshing-floor, where the rays of the sun were removed\(^5\) by the shower-clouds of arrows from the hostile bows\(^6\); [294] with Vidyādharas wandering about, embracing their opportunities for brave warriors that had been tossed high by pairs of tusks of elephants skilled in deeds of battle\(^7\); 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 naśva [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 Kirāta 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 Kirāta general, who had gone out to hunt accompanied by a similar army.'

3 Tel. ed. and Srirangam text, 'then there arose,' omitting Vāsavadattā'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 Vidyādharas 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\(^1\); with a welcome appearance caused by headless corpses of bodies occupied by Vētālas\(^2\); greedy for the adornment,\(^3\) 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\(^4\); [295] with laudations in the excessive din that arose\(^5\); (and) with timid jackals\(^6\)—the warriors drew at once the \(<lives>\) 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,\(^7\) or had been bitten by serpents.\(^8\)

'The \(^9\) mighty elephants were like \(<genuine>\) donors that bear not\(^{10}\) meeting with \(<beggars>\), for they \(<shed\ ichor>\) and bore not\(^{10}\) 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\(^{11}\) adorned with garlands of \(<constellations>\), for they had garlands of \(<pearls>\); like days with \(<blossoming\ flowers>\), for they had \(<lashing\ trunk-tips>\).\(^{12}\) [296] And\(^{13}\) the horses seemed like creatures bereft of sense\(^{11}\) \(<abandoning\ patience>\), for they

\(^{1}\) 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 laudations 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.'
A Sanskrit Romance

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 <mallikākṣa breed>; like noble houses charming with very new <furniture>, for they were charming with very new <harness>¹; 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.² Long danced the headless corpse as if with joy at the thought: "I am released³ 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 un- worthyly."⁴

'Then spread the dust⁵ 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>.⁶ 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 indravyṛḍha steeds>; like drunkards diving in dramshops, 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 unpraise- worthy.'

⁵ Tel. ed. and Srirangam text, 'mass of dust.'

⁶ Tel. ed. substitutes for the last two similes '<going in the path of the constella- tions> as an evil prince <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>; <high-raised> as an ill-bred man is <puffed up>; hiding the path of the
posture> as Rāma <bound Rāvaṇa>\(^1\); 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 Suyodhana, fearing the <breaking of his thigh>, plunged into the water\(^6\); a sixth breathed for a long time on a couch of <pen-reed grass> as Bhīṣma\(^6\) breathed for a long time on a couch of <arrows>; \([298]\) a seventh <lost his strength> as Karna, terrified in every limb,\(^7\) <released his spear>.\(^8\) Then, with its banners destroyed, its standards tumbling, its fallen bows and chowries 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>’; 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. Harivaṁśa, 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 <Surāpa> (Srirangam text, ‘the Brāhmaṇṣ Surāpa’).’ The details of the legend of Surāpa 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 <Rāvaṇa>.’

\(^9\) 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 sight, being angered that “this my hermitage hath been broken down because of thee [Vāsamadatā],” I was cursed with the words: “Become a stone image”!’ The folk-tale motif is that of the Bluebeard cycle of punishment in consequence of a violation of tabu (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 had come up, and with Vāsavadattā, went to his own city, and lived enjoying blisses as his heart desired.

girl suffers much distress’—and through pity for my noble lord, this hermit, being entreated.

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 ‘(and) 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 Harṣacarita; the Srirangam text omits the latter interpolation, but here appends the thirteenth introductory stanza of Hall.
పుస్పానం

ప్రామాణిక శాసనాలు సంఘటించిన రాజు మంత్రి జాతి వంటి విభాగాలను ఖాళీ సంఘటించును. 

ప్రామాణిక శాసనాలు నిర్వహించిన రాజు మంత్రి జాతి వంటి విభాగాలను ఖాళీ సంఘటించును.

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ప్రామాణిక శాసనాలు సంఘటించిన రాజు మంత్రి జాతి వంటి విభాగాలను ఖాళీ సంఘటించును.
śubham astu

śrīmān̄nīkhaśurēṃḍrādiśvarāṃditaśūpādakamalā-
śrīvāgdēviṃdattavaraaprasādēṇa
subaṃdhunāmnā kavikulasārvabhaumēṇa
viracitaḥ vāsavadattākhyāḥ caṃpūprabaṃdhō 'yaṃ

dhīmatāṁ arthaparijñānāya
vyākhyaṇēṇa sākaṇṭh

madhurasubbhāṣāśtriṇā saṃsōdhyaṃpariśkrtaḥ
jñānasūryodayamudrākṣarasālāyāṁ

tadadhikaṃ bhuvanagiri raṃgayyaśēṭṭināmnā
vāiśyacūḍāmanāṅī mudrākṣarāir
mudrayitvā prakāṭikṛtaḥ san
bhuvivijayatētarāṁ

1862 saṃvatsaraṃ yēpral nēla 19 tēdi
śrīhāyagrīvāya namāḥ.  
vāsavadattā savyākhyaā.

(1) [2] karabadarasadṛśam akhilaṁ bhuvanatalaṁ yatprāsād-dataḥ kavayaḥ  
apāyanti sūkṣmamamatayas sā jayati sarasvatī dēvī.  
khinno 'si muṃca śāilaṁ bibhṛmō vayam iti vadatsu  
sīthilabhujaḥ  
bharabhugnavi(tatha)bāhuṣu gōpēṣu hasan harir jayati.  
[4] sa jayati himakaralēkhā cakāsti yasyō 'mayō 't(kayā)  
niḥītā  
nayanapradāpakajalajighṛṣayā rajataśuktir i(2)va.  
[3] kaṭhinataradāmavēṣṭanaṁkāṣaṁdēhadāyino yasya  
rājantī valivihāṅgās sa pātu dāmōdarō bhavataḥ.  
[4] bhavati subhagatvam adhikam vistāritaparagunāsya  
sujanasya  
vahati vikāṣitakumudō dvīgūnarucīṁ himakar(ad)yōtaḥ.  
[5] viśadharaṭō 'py ativiṣamaḥ khala iti na mṛṣā vadaṃtī  
vidvāṃsaḥ  
yad ayan nakuladvēṣi sakuladvēṣi punāḥ (punāḥ) pīṣunaḥ.  
[6] atimalinē kartavyē bhavati khaḷānāṁ atīva nipunā dhiḥ  
timireḥ hi kauśikānāṁ rūpaṁ pratipadyate (dṛṣṭiḥ).  
[7] hasta āva bhūṭimalinō yathā yathā laṅghayati khalas  
sujanāṁ  
lokaṇam āva taṁ kurute tathā tathā nirmalaṃcāyaṁ.  
[6] vidhavastaparagunānāṁ bhavati khaḷānāṁ atīva maṇi-  
naṭvam  
antaritaśaśirucāṁ api salilamucāṁ malinīma 'bhya-  
dhikaḥ.  
[7] sa rasavattā vihaṭā navakā (3) vilasaṃti carati nō kaṃ  
kaḥ  
sarasi 'va kīrtiśeṣaṅ gatavati bhuvi vikramādityē.

L
[8] aviditaguna "pi satkavi(paññithi) karṇeṣu vamati madhudhārāṁ
anadhigataparimalā "pi hi harati drṣam mālatimālā.
guṇinām api nijārupratipattiḥ parata eva sambhavati
svamahimadarśanam akṣṇor mukuratalē jāyatē yasmāt.

[9] [sarasvatīdattavaraprasādaś cakrē subandhuh sujanāika-
bandhuh
pratyakṣaraśīlēṣamayaprabandhinvāsavāid agdhya ni-
dhir nibhandham].

[10] abhūd (akharavabhava) sarvōrvīpaṭakra[cāru]cūḍā-
maṇi(śrēṇi)śaṇa[11]kōṇakaśāṇa(vi)malikṛta(pāda)nakhamaṇiḥ ni-
simha īva da(4)rṣītahiranyakasāpiṣṭāpāḍadānāvismayā kṛṣṇa īva
kṛtvāsudēvatarpaṇaḥ [12] nārāyaṇa īva sāukaryasamāsādita-
(dharanī)maṇḍalāḥ kamsārātīr īva jāntayaśōdānadasamāydhī
anakadundubhir īva kṛtakāvyā[13]daraḥ sāgarasāyī "vā 'nantab-
hōgičūḍāmaṇi(śrēṇi)raṇjītapāda(h)[padmō] varuṇa īvā "śa(5)n-
tarakaśaṇaḥ agastya īva dakṣināśaprasādakaḥ jalanidhir īva
vāhinīśataṇyakas samakarapracāraḥ ca hara [14] īva mahāśeṇ-
ānu(yātō nirjita)1māraś ca mērur īva vibudhālayō viśvākarmāś-
rayaś ca ravir īva kṣaṇadānapriyāḥ chāyāsatāpaharaś ca kusum-
(āyudha) īva jāntiniruddhasampad ratisukhapradaś ca vidyā-
dha[15]rō 'pi sumanāḥ dhṛtarāśtrō 'pi guṇapriyaḥ (6) kṣamānu-
gatō 'pi [16] sudharmāśritaḥ 2 brḥannalānubhāvō 'py aṁtassara-
laḥ mahīśisambha[17]vō 'pi vṛṣṭotpādi ataraḷ 'pi mahānāyakah
rājā cintāmaṇiḥ nāma. yatra ca śāsaṭi (dharanī 3)maṇḍalāṁ
chalaniḥgraḥaprayōgō (nyāyaśāstrēśu) [4] [18] nāstikātā cārvākeśu
kaṇṭakaḥyōgō [ni]yōgēśu parīvādō [19] viṇāsu khalasaṃ(pra)yō-
gaś śāliṣu dvijihvasaṃ(graḥitīr ahi)tuṇḍikēṣu karacchēdaḥ (kuṭ-
mala)graḥaḥēṣu nētrōtpātanam muninām (7) [dvija]rājavīru[20]d-
dhatā paṁkajānāṁ sārvabhaumayōgō (diggaṭānām 5) [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., śrīrāyaḥ.
3 Tel. ed. 61, Grantha ed., and Srirangam text, dharām.
4 Cf. nājayikavādēśu in Hall’s manuscript F; Trichinopoly ed., nyāyaśu.
5 So also Hall’s manuscripts A, B, C, D, E, F, G, H, and the commentator
Jagaddhara.
śuddhiḥ suvarṇānāṃ] (sūci)bhēdō maṃśīnāṃ śūlabhamgō yuvati-
(navaprāsavēṣu agntulāśuddhis svarṇānāṃ) duśśāsana[21]darśa-
nāṃ (mahā)bhāratē karapatra(vi)dāraṇāṃ jalajānāṃ (param ēvaṃ
vyavasthitam). maḥāvarāhō gōtrōddharapraprīttō 'pi gōtrōdda-
lanam akarōt. rāghavaḥ pariharann 'pi janakabhuvaṃ janaka-
bhuva saha vanaṃ viveśa. bharatō (rāma)darśītabha[22]ktīr 'pi
rājyē virāmam akarōt. nālasyā damayantyā mīlitasyā 'pi punar-
bhūparigra(8)hō jātaḥ. prthur 'pi gōtrasamutsāranavīstāritabhū-
maṇḍalāh. (tad) itthaṃ nā 'stī vāgavasaraḥ (pūrvanēṣu1) rājasu
(āpi tu vacaniyātāyāḥ). sa punar anyō [ēva] dēvō nyakkṛtasar-
vōrvīpati (cakra)carītah. tathāhi sa parvataḥ kātakaṣamaṅcāriṅo
gandharvān darśītaṣūrgōṇṇatis sukha[23]yan na virārāma. sa
himālayō nāvaśāyōcchalītō nō māyājanmane hitās ca. sa himānī
giri sthitō vṛṣadhvajaṃ (ca). (9) 'sa sadāgatiś (cā) vadhūtākhi-
sa ratnākāro 'na(timayō) [katham a]gādhas sama(10)ryādaḥ
nōdrōkō ['py asya] vīsmayas sadā himakar(a[25]sayō) mṛta-
mayas (satpātras) tasyā 'calō nākro 'dhō maṇhānīnas samudrās
(ca). [26] sa [candra iva] kṣaṇadānaṃdakaraḥ kumudavan(a-
ka)brmduḥ sakalakālākulagṛham natārātibalās (cāndrasa ca. sa
mitrōdayahētuḥ kāṃcanaśobham bibhrada[27]kalādhikalaksāṇ-
(11)s sumēruḥ [iva]. yasya ca rīpuvargas sadāpārthō 'pi na ma-
hābhārataraṇāyogyāḥ bhīṣmō 'py aśaṃtanavēhītāḥ sānucaṛō
'pi na gōtrabhūṣītāḥ. (12) [28] [api ca] sa triśāṃkura (api) na
(nā)kṣatrapatha(cyutahā) śaṃkāro 'pi na viśāḍī pāvako 'pi na
kṛṣṇavartmā (nā) "śrayāśō ['pi] na dahanaś (ca) nā 'mṭaka [29]
ivā 'kasmād apahṛtajivanaḥ na rāhur iva mitrāmāṃḍalagraraṇa-
(sām)vardhītarucidā na nāla iva kalivi(jitavigrahaḥ) na cakrī "va
sṛgālavadhastutisamullasītaḥ namdagōpa iva yāsōdayā ("nvītaḥ 2)
jarāśāṃdha iva ghaṭītasamdhivigrahaḥ bhārgava iva sādāna-
bhōgaḥ daśaratha [30] iva sumitrōpētaḥ sumanātrādhiṣṭhītaḥ
ca dilipa iva sudākṣīnān(vītaḥ 3) rakṣīta(13)guś ca rāma iva jani-
takuṣalavayōṛūpocchṛāyāḥ. tasya ca (rājñāḥ) pārijāta ivā "śrita-

1 Trichinopoly ed. and Srirangam text, pūrvatārēṣu.
2 So also Hall’s manuscripts C, E, F, H, and the commentator Jagaddhara.
3 Cf. anugataḥ in Hall’s manuscript C.
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VĀSAVADATTĀ

नामदानाः हिमालया इव जनि[31]तसिवह मम्दारा इव भोगी-भोगामकिताः कालाः इव महेश्वरोपाभुक्तकोः ठाण्डर इव नानारामानंदाकराः क्षिरोदमानंधाय[32]तामुंदारा इव मुक्तरितभुवानाः राग(14)(राजा) इव 'ल(लसिता)रतिः इसानभूति-संचया इव संभूयोज्ञालिताः सारामेगा इव 'वदाताह्रदयाः [33]विशुनुपदावलंभि इव पार्था इव समरसाहसोचिताः काम्सा इव [34]कुवलयापिदा(भुषाण) तर्क्ष्या इव [विनातानंदाकराः] सुमुखानंदतुर्मा(ह) [कित] विशुनु इव क्रोडिक्षसुतानु मान्तनावा इव स्वावास[ष्ठपिता]काला[35]धर्मां कृरावयुः(15)हा इव सु-सार्माथिष्ठिताः [सुभाः इव रामानंदि सामद्र्ष्टिः अपि महेश्वरो मुक्तामयो 'प्य यतालमद्धयो] जला(धरासमाया) इव [36]विमलातरवारिधारातःसराजाहांसा(मम्दाल) इव स्वावास[ष्ठपिता]काला[35]धर्मां कृरावयुः(15)हा इव सु-सार्माथिष्ठिताः [सुभाः इव रामानंदि सामद्र्ष्टिः अपि महेश्वरो मुक्तामयो 'प्य यतालमद्धयो] वाँम्सा[प्र]दिपो 'प्य अष्टादासाः तनयो (भुंत) कामदर्पकंदुर्मा(ना) येना [कित] गम्त्रेने 'वा सकलालकालुहरा-ग्रहेना सर्वातिहरिना [37] (कैरवावी)बाम्हंधुना रसाधितस्थेना विलोकि(16)ता जालधया इव (सम)उलसितागोऽर सुदुरा[वि 2]वर्धिताजिवानाः प्रसानससत्वाः [38]संतात्म पारम (र्द्धिम) अवापुह. 

यास्या [कि] जानितानिरुद्ध्तिलास्या रतिप्रियास्या कुसुमासरासास्या मकरकेतोर इव दर्शानेन वानिताजनाया ह्रदयाम उललासा. 

यास्मादेनि कायुगतादक्षिणसाधागताय (नेत्रा 3)श्रृतिसुक्ता(प्रदाया) कोभकालिकातुली विकासिताना पल्लावाय तककाः[39]मतारातमग्या सुराभिसुमानोभिरामाया सर्व[ज]नासुबहापद्माया वि- (स्त्रा 4)कंकाः (17)कसामपदी अतिक्रामतदामानकाया वसांताये 'वो (प)वाना[40]लाता इव 'तकलिकासाहससामंकुलाभ भ्रामरसामंगटाच स्रवालहारिन्यो विलादव्यासस्तारुणा यो मध्यम स्पर्हयाम काकुह. 

यास्या (स)माराभुवि [41]भुजादम्भेना कोदांमां कोदांमेना (बानाह बानान) आरिशिराः (आरिशिराः) भुमादांमाः (भुमादांमेना) 'नुभुत्ता(पुरवायकासनरानमृत मरानेना का) किर्तिः किर्तिः का सप्ता सागराः सागराः क्र्तयुगदिराः(सरिता) मरान मरान (सरानेना) स्थायिरम् (स्थायीरे) प्रतिक्षानाम अश्चरयाम असादिताः.

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 vi; Trichinopoly ed., parivardhita.
3 So also Hall's manuscripts A, B, C, D, E, F, H, and the commentators Narasimha and Jagaddhara.
4 Cf. viṣṇyata in Hall's manuscript D.
yasya ca pratāpānaladagdha(dayitānām) ripusūndarīnām karatala(racita)tāḍanabhītā[42]r īva muktāhārīḥ payōdhara(parisarā muktāḥ). yasya ca niśītanārāca(jarjarita)mattamātāmgaṅakum-bhasthalavigaṁtamuktāphala[nikara]1]daṁturitaparīsarē (tarat 2)pattrara(18)ṭhē raktavārī(śamuḍḍiyamānadviradapadakacchape 3 velasad)uptpala(puṇḍarīkē) vāhinīsatasaṁmākule nṛtyatkaṁdha-(bāṁdhubē) sūra(nārī)[43]saṁgaṁotsuka(carad)bhaṭ(ahuṁ)kāra-(bhāṣanārava)bhīṣanē (sāgara īva samaraṁśi) 4 bhinnapadātika-rituragurudhir(ārdrō) jayaḷakṣmīpāḍalaktaṅkarāṅgamanī īva khadgō rārāja. [44] atha kadācid avasannāyāṁ yāmavatōyāṁ dadhi(dhavaḷa)kalakṣapana[krāṣa]piṁḍa 5 īva niśāyamunāpē- na(stabaka) īva mēnakānakhamārjana(sphāṭika)śilāśakalē īva madhucchatrac(chāyā)māṃḍalōdarē paścimācalōpadhānakahu- ni(śaṇṇa)śirāsō rājatatāṭāmka(cakra) 7 īva (śyāmāyāḥ) śeṣamadhu- bhāji [45] caṣaka īva vibhāvarīvadhvaḥ aparajāla(nidhipaya)- saṁkhaṅkāṅkāṁkāma īva maurī synimūnayēkē śiśira(himāśi-kara)kardamita(19)cuṇuda(parāga)madhyabaddhaśaṛacēṣu saṭ- cāraṇēṣu kaḷapralāpaṁbōḍhit[acakis]āḥhisārīkāṣu śārīkāṣu prabud-dhāḍhyayananakarmāṭeṣu maṭheṣu (hāṣa)ṛāgamukhakārpaṭik[a-jan] 9ōpagiṁyānaṁkāvyā(kathyāsū) rathyāsu [46] sakalaniṁpītā- (nāśa)ṭimira(saṃghātām) 10 ataniyastayā (śōḍhum) 11 asamartheśv īva kajjālavyājād udvantat(su) [īva] kāmi(ni)ṇidhuvanaliśdarśa- nārtham ivō 'drīvīkāsātadānakhnēṣu vividha(vilāsacitrasura)-[47]sākṣīṣu śaṅāṅgatam īvā 'dhō(ṇi)līṇām tīmira(saṅgham) avatsu durjana(vacanēṣv) īva dagdhaṁśeṭuṣā maṃdīmaṇām upagatēṣu ativrddhēṣv īva daśāṁtam upagatēṣu (ā)pannaṁsadvī-

1 Hall's manuscripts B, C, D, E, F, G, H also have mughdā.
2 Tel. ed. 61 and Grantha ed., nikuromba.
3 Cf. utsṛjadbhir iva in Hall's manuscripts A, B, C, D, E, F, H.
4 So also Hall's manuscripts D, F, H.
5 Trichinopoly ed., vācalatulākōṭībhīṣ caraṇapalāvāiḥ priyatamagamananirōdham iva kurvatīṣu.
6 Hall's manuscripts C, D, E, F, H also omit bhara.
7 So also Hall's manuscripts A, B, C, F, G, H.
8 Hall's manuscripts A, B, C, D, F, H also have subhagāṣu.
9 So also Hall's manuscripts A, C, D, E, F, H, and the commentators Jagaddhara and Narasimha.
10 So also Hall's manuscripts A, B, D, G, and the commentator Narasimha.
12 So also Hall's manuscript D and the commentator Narasimha.
13 Cf. manmathamandiramahā° in Hall's manuscripts A, B, G.
hanidhi(jaghanakōṣamaṇḍīra) kanakapārākārēṇa rōmā(lirūpa)latā-lavāla(valayēṇa) jaghanacāmḍramaṇḍalaparivēṣēṇa (vitata)tribhuvanajayaprāṣasti(varṇālpaṃkti) kanakapatreṇa (makarakē-toḥ) sakalahṛdaya(baṃḍijana)nivāsa(grha)parikhāvalayēṇa (22) (sakala)jaga[55]llōcanavihaṃgama(jaghanavāsa)lāsaka(kanaka)2-śalākāguṇēṇa [iva] (nava)mēkhalaḍāmāṃ pari(kalītajagahana(sthalām)3) unnatapayōdharabhārāṃṇītāramukhacāmḍradarśanāprāpti(vēdanayē) "va guru(tara)nitabimbapayōdharakumbha(niruddhōbhayaṃśra)[4]piḍājanitāyāsēṇē "va (mama mūrdhni sthitayēr anayōr iyatpramānayōt stanakalasayōḥ katham mayyē "va pātō bhavisyati 'ti cintayē "va grhitagurukalatānūsayēṇē "va vidhātur atiḍā[56]yatō hastapāsajanitāyāsēṇē "va) kṣiṇataratām upagatēna madhyabhāgēṇā 'lāṃkṛtām anurāgaratna(pūrita)kanaka(paruvakābhyaṃ) cūcukamudrāsanāṭhābhyaṃ [atiguruparīṇāhatayā patanabhayaṃ kītīabhyaṃ iva cūcukacchalēṇa] (vidhīṇā girisārē[6] "va cūcukacchalēṇā 'tiguruparīṇāhatayā patanabhayaṃ kītīabhyaṃ iva hṛcchayavilēpanacātārkhivibhāmbhyāṃ) saka[57]lāvayava(nirmiti)śesalāvanypumjaṃjābhyaṃ iva [hṛdayatattāga-kamalābhyaṃ iva hṛcchayakapōlācātārkivibhāmbhyāṃ] rōmāvalilatāphala(bhūtā)bhyaṃ kaṃdarpa(darpakāsīlā)cūrṇa[karpū-ṇa(kanaka)[23]kalaśābhyaṃ iva hṛdayatattākamalamukula-bhyāṃ rōmalatāphalabhūtābhyaṃ 6 ħāralatāmṛṇālōbhana[58]ni-linacakravākābhyaṃ ħāralatārōmāvaligāmgaṃyamunāsamāggama-vyājaprayāgataṭābhyaṃ aśēṣajanahṛdayapatanād iva saṃjāta-gāuravābhyaṃ) tribhuvanajayaparīṣramakhhinnasa makarakē-tōr (viśrama)vijan(āvāṣa)grhābhyaṃ payōdharābhyaṃ samudbhāsamāṇāṃ mukhacāṅdra(satata)7sannihitasaṃdhyaṛāgēṇā (dvīja)8maṇirakṣāsīmūrṇuṃdratānukārīṇā[59] nis(saradā 'bhyām-

1 Cf. vaurarōmōvali in Hall’s manuscripts A, G; and rōnavarōvēvali 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 rōmalatāphalabhūtābhyaṃ.
7 Cf. hitasantaṭa in Hall’s manuscripts A, C, F, G; and hitasantaṭa in manuscript D.
8 So also Hall’s manuscripts A, B, C, D, F, G, H, and the commentators Jagaddhara and Narasimha.
tara) rāgēṇa 'va raṃjītēṇa rāgasaṅgāravidruma(śakalēṇa 1) 'vā 'dharapallavēṇa [upa]śobhamāṇāṁ taruṇa(kālītaka)dālarāghīyasā pakṣmalaṅgatulalasēṇa hṛday(āvāsa)grhāvasthitārcchayavilāsīṇo gavākṣaśaṅkāṁ (uj)janayatā sarāgēṇa 'pi nirvāṇaṁ [60] (jana-yatā 2) gatiprasara(ni)rōdhakaśravāṣaṇa(krodhēṇa) 'vā ('pāṃ-ga)loḥitēṇa dhavaḷayatē 'va jagada(khilaṁ) utphullakamalakā-nanasanāthāna iva gacchan(talam) kurvatā dugdhaṁbhōḍhisahā-sraṇī 'vō'dvamātākumḍa(kusumanilīnī) utpalamāla(m)[lakṣmīm ivō] upahastē nayanayugalēṇa bhūṣitēm daśanaraṅgatulā(ṛu[61]-mḍēṇē) 'vā nayan(āṃrtasimdhu)sētubāṃḍhēṇē (ʿva) yāuvanaman-mathamattavāraṇa(परामढेकेण) 'va nāsāvāṃśēṇa pariśkrētēṁ vilōcana(kuvalayā 3)bhramarapaṅkētiḥbhyām mukhamaṇaṃ-dirātūraṇa(मālikā[24]bhyaṁ) rāgasāgara(vēnikaḥbhyāṁ 4) yāuvanar-takalasīkābhyaṁ bhrūlutābhyaṁ vi(ṛjītām 5) ghanasaṃ-[62]yākāṣaṅkṣīṁ ivō 'llasad(dhāra)payōdhārāṁ jaya[śabda]-ghōṣaṅā'panna(narapati)mūrtim ivō 'llasattalākoṭipratiṣṭhitēṁ suyōdhanaṁdrētīm iva karṇaviśrāṅtalōcanāṁ vāmanalilām iva darśītabalibhaṅgāṁ vṛćkaraśiraṁvīśīthītim ivā 'tikṛmāntanyakā- tulām uṣām ivā 'niru[63]ddhadārasanukhāṁ śacīṁ iva nāṃ-daṅkṣaṅarucīṁ paṃṣuṭatiṁḍavaliṇāṁ ivō 'llasacaksusśravasāṁ (vīmdhyā)ṭavīṁ ivō 'ttumgasaẏāmalau(25)cām vānara[64]śenām iva sugrīvaṁ[ada]rupē[sha]śobhitāṁ bhāsvatālāṁkārēṇa (śvētārōcīṣā smitēṇa 7) loḥiṭēṇa ('dhareṇa 8) sāumyēṇa darśāṅēṇa gurūṇā ni-tabhāniṁbēṇa (sītēṇa hāreṇa 9) śanāiscarēṇa pāḍēṇa [tamasā kēṣapāṣēṇa 10] (vikacēṇa lōcanōtpalēṇa 11) graha(mayām) iva saṃ-sārabhisticitra[65]lēkhām iva trāilōkya(raṃgasya) rasāyanasi-

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, E, 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, E, F, G, and the commentator Narasimha.
6 Cf. jayaghōṣa 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 kēṣapāṣēṇa.
11 So also Hall’s manuscripts A, B, C, E, F, G, H.
ddhim iva (yāuvanasya) samkalpa(vṛttim) iva śṛṅgārasya (saṁ-kētabhūmim iva lāvanyasya) nīdhānam iva [66] kāutukasya [tribhuvana] vijayapatakām iva makaradhvajasya (ājibhūmim) iva [manasō 'bhībhūtim iva] madanasya (sammōhinim) iva (savy)-ēṃdriyānāṃ mōhanaśaktaṁ iva (madanasya) vīhāraśthalim iva sāumdharyasya (mitravilāsālaya)śālām iva sāubhāgyasya [uṭpat-tisthānam iva lāvanyasya] ākā[67]ṛṣṇa(maṃtra) siddhim iva (manasijasya) cakṣuraṃḍha(namahausadhīn) iva manma-thēṃdrajālināṃ tribhuvanavilōbhanaśṛṣṭim iva prajāpatēḥ [kanyākāṃ] aṣṭādaśavāraṃdēśiyyām (kanyām) apāṣyat 6 svapnē. atha tāṃ pritiṣṭyāritēṇa cakṣuṣā pibann iva janīteṣyayē 'va nidrāyā ċīrasēvītayā (sa) mumucē. (atha sa prabuddhas) tu viṣāsarasā iva durja[68]navacasā iva (26) nimagnam ātmānam (ava)dhārayitum na šāsaka. tathāhi kṣaṇam (ākāśe tadālimga-nārthām) prasāritabhūyugalaḥ ēhy ēhi priyatamē (mā gaccha mā gacchē) 10 tī dikṣu (vidikṣu) iva tkīrṇām iva cakṣuṣi nikhātām iva hṛdāyē priyatamām ājūhāva. tatas tatrāi iva śāyātalē (nilīnō) niśiddhāśeṣaparījanō datta(kavāṭah) pa- ri[69]ḥṛtatāṃbūlā[hārā]disakalōpabhōgas tam (divasam) anayat. tathāhi iva niśām api svapnasamāgamēcchayā (katham apy) anāi-ṣit. atha tasya priyasakō makarāṃdē nāma katham api lab-dhapravēśa(darśanaḥ) kaṃḍarpaṇayakapraḥaṇaravasaṃ kaṃ- darpakētum uvāca. sakhe kim i[70]dam asāṃpratam asādhu-janōcitam (ācāram) āśrītō 'si. tavāi "tad[caritam] ēlōkya vitarka-(dōlāsu) nivasāṃti saṃtaḥ. khalaḥ punas (tvadanucītam aniṣṭām ācāram ācaraṃ)niṣṭ(ōṭpādana)rasōttaram hi (bhavati) kha-laḥrdayām. kō nāmā 'syā tattvanirūpaṇe samarthaḥ. tathā hi bhimo 'pi nabakadvēṣī āśrayāsō 'pi mātariśvā ati(katu[7 t]kō) 'pi
mahārāṣaḥ sarṣapasnēha iva kara(yuga)lālītō 'pi śirasā dhṛtō 'pi
na (kāṭavaṁ) jahāti. tālapahalarasa ivā "pāta(27)madhuraḥ (pari-
ṉāmē) virasas tıktaś ca (pādaraja) ivā 'vadhūtō ('pi 9)mūrdhānaṁ
kaśāyayati. viṣatāru(prasūnam) iva yathā yathā 'nubhūyatē
tathā tathā mōḥa[72]m ēva (drṚhayati. nīcādvēsaṇadāyā iva na
vārīvirahō 'sya jāyatē). nidāghadivasa iva bahumatsaras (suma-
naśaṁ saṁtāpaṁ 3) vahati. āmḍhayakārā iva dōṣanubamḍhaca-
turaḥ viṣvamārvalōpanōdyataś ca (rudra iva) virūpākṣaḥ [73]
(visṣur iva) cakradharah śakrāśva ivō 'ccāisravāḥ nadēśrajapra-
śaṁśī ca (sa)śarasyē 'va [vi]bhinnasyā 4 'pi (satatam) snēham
darśa(28)yatō 'pi tākṛta iva hṛdayaṁ [74] vilōdayati. yaksābalir
ivā "tmaghōsamukharō maṁḍala(bhramanakaś) ca [matta]mā-
taṁga iva svavaśālōlāmukhō 'dhārikṛtadānaś ca vrṣabha iva
surabhiyānāvikalaḥ kāmi 'va gōtrakbhalanavi(kalō) vāmādvē-
[75]nuraktaś ca [ā]jirṇa(rōga 5) iva kalēbarē vacasi maṁdīmānām
(ud)vahati. varṇaṅka iva (rakṭaḥ kaṭapalē) vibhāvarīraktaś ca
parē(29)ta iva [76] baṁdhutāpadarśanaḥ paraśur iva bhadaṛ-
riyam api khaṁḍayati. kuddāla iva dāḷitagōtraḥ kṣamābhājaḥ
prānīnaś (ca) nikṛntati. (rati)[77]kīla iva jaghanyakarmalagnō
hṛēpayati sādhūn. duṣṭāṣūrpaśrutir iva kānanaṛcinc anugataṃ
api yavasam (san)tataṁ nā 'numōdatē. abī[78]jāḍ ēva jāyantē
(ca 7) bhavaṁti. asatāṁ [hi] hṛdi praviṣṭo dōṣalavaḥ karālaẏayē
satāṁ tu (hṛdayaṁ) na (pra 8)viṣaty ēva yadi (kathām api 9 pra-
viṣati [79] (tadā 10)pārada iva (kṣaṇam 11) api na (tiṣṭhāti 12).
mṛgā iva vinōdavīṃdōs (śrāmaṅga 13 bhavaṁti sādhavaḥ). sukhaṅ janā
A Sanskrit Romance


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. api punar grhitapathā 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. grhasukhayprasupta in Hall's manuscripts A, C, D, F, G and grhasupta in manuscript B.
12 So also Hall's manuscripts A, B, C, F, H.
rāṣārdra kara ratalā svāda nōta sukaśākhāmṛga (kadaṃbakaḥ 1) pralāmba manānirjhar (ōpāmāntani) viṣṭa 2 jivāṃ (jīvaka) mithuna (liyamaṇa) vividhaphala [85] rasāmōda (gaṃḍha) surabhitaparisaraḥ sa rabhasaṅkēṣarītahasa rakaharanakaharahāvidi rītamattatamāṃga kūṃbhasthalavigalita (sthūla) muktāphala (sabāla 3) sikhara tāyā (sīkharāva) lagnaṃ tārāgaṇam ivō 'dvahan sugrīva iva [86] rūṣa ga vyāsara bhaṅkēsarīkumuda (panasa 4) sēvyamanapādacchāyah paṣupatīr iva nā(32) ganiṣvāsasamūkṣiptabhūtīḥ janārdana iva vi(kaca) vanamālaḥ sahasarākaraṇa iva saptapatrayaṃdanōpētah vi rūpākṣa iva [87] sannihitaku hāḥī śīvāṅgataś ca kāmī 'va kām tārōṣaraśānugataḥ samādanaś ca śrīparvata iva sannihitamallī kārjunah narāvāhanadatta [88] iva priyaṃgusyāṃsānaṇaḥ śīṣur iva kṛtadāhārīḍhabīṃ vāsaraṃbha iva [gārīkā2] ṛuṇaprabhā pāṭalīta (patra) vanarājīḥ kṛṣṇapakṣa iva bahulatāgahanaḥ karṇa iva 'nuhūḥ(33) tāsatakōṭidānāḥ bhīṣma iva śī[89] khaṃḍimuktār ardhacaṃdrārīcita (tanuḥ) kāmaśūtravinyāsa iva malla ni gagan (ghaṭitakāmārā) sāmōdāḥ hiranyakaśipur iva sāmbara kulāśrayah gārīkavyājād (upari 6) ravi rathamārgamārgaṇārtham iva 'ruṇēnō 'pāṣya[90] māṇaḥ śīkharagata sūryācaṃdrastayā vīstārītalōcānō 'gastya mārgam ivō 'dvikṣamānaḥ (kuḷiśaṅkstaraṇdha) sra(34) stāṃtra (nāla 7) iva jaradajagarabrōrāṅgīḥ kūṃbhakarīṇa iva daṃtāntara la (gataīr 8) vānara (vyūhāḥ 8) piṃḍā (lakta [91] kār kapatada) paṅktisūcitasanā (cārā) sa cīpātāv ravi lāsinīśaṁkētakētakimāṃḍapāḥ akulīnō 'pi sadvaṁśa bhūṣītaḥ darśītāh bhāyo 'pi mṛtu phalā (dāyā) suprasthō 'py aparīmānaḥ sana do 'pi niś[92] sābāḥ bhīmō 'pi kīcakasuḥ pihītāmbārō 'pi (vi) lasadaṇṣukāḥ viṁdhīyō (35) nāma [māha 10] girir adṛśyata. [93] yaś ca pravrddha gula matayā (rōgī 'va) dṛṣyamanabahudhātuvīkārah. (yaś ca) sādhur

1 So also Hall's manuscripts D, H.
2 Cf. nirjharakhaṅkharōpāntāpaviṣṭa 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 gārīka.
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. piṃḍālaktaṁkīṭa in Hall's manuscripts A, B, C, D, G, H.
10 Hall's manuscripts D, E, G, H, and the commentator Jagaddhara also omit māha.
iva sānugrahapracāra prakāṣitamahīma mīmāṃsāṇyāya iva pihi-
durghāvarama[94] niyāiḥ rāśibhir iva mīna(makarakūjiramithu-
na)saṃgatāiḥ karaṇāiḥ iva śakunīnāgabhadrabālavakulōpētāiḥ
(36) dēvakhaṭāiḥ upaśōbhīti(āṃtaḥ). yaś ca kusumavicītrābhīh
vaṃśapratipatītiḥ ś̥ubhumārālalitābhiḥ puspī[95] tāgrābhīh
(praharṣiṇiḥ ś̥iṣkharinīḥ) lātabhīḥ darśītānēkavrītta vīlāsaḥ.
yaś ca (samadakalāḥ) haṃsasārāsarasitōdbhṛāṃt(ōtkuṭa)vikaṭa-
(kumjakaṭac) vyādhīta[vikaca] kamala(ṣaṃḍa) gaḷitamakaram-
dabindusamōdha sūhravāḥ sāyāṃtana(samayamajjat) 3-
puḷīṁdarājasumdari [96] (nimna) nābhimaṇḍalā (pāri)pitaśalī-
ā[madamukhararajahasakulakōlāhalamukharitakulāpulināyā]
tatānīkaṭa (sthītavikāṭa) 4) mattāmatāṃgagaṃḍa (sthalaṃvīla[n 5]a-
madadhārā(biṃḍuprakara) stabakitasalīlā pītraprīḍhakētakī-
kānana(patitadhūnīnikurūṃbasaṃjāta) sāikata sūkhopaviṣṭata rasa-
sura[97] mithunanihduvanā iḍāparimaśaṅkūjūpavanāya tātā-
(vatāsthavīghaṭitāmbhōjaṣaṃḍa) maṃḍapāvasṛita jala dēvata(vi-
gāhyamāna(payasa) tīrāpruddhavētasa(vanā) bhyāmtarat(ṇī) līn-
dātyūha (madōtkatākēli) [98] kuḥakuḥārāvākutukākṛṣṭa sūr am-
ithunāsṃstūyamān(ō37)pā bhōgāya upakūlasamjāta(nalina-
pūṃja) 10) kumjapumjita [kulāya] kukkanṭaghaṭāḥguptārābhāravati-
rayā (ātapaśvāsamutsuka) jalamāṇuṣimbhītasukumāra(tarapulī-
nyā) upavana(pavanā) ndō[99] litatarāla(tara) tarāṃgāya (nalini-
nikumjapumjaniṃviṣṭa(duṣṭa granī) 11) kakūṭumāmbinīrinīṣṭasya vīmānat-
dhaśāpharyā (pōṭa) dhanalodbhākōyaṣṭika(skaṃbhana 12) bhīma-

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. sāyāntanasamayōmaṇjāt in Hall’s manuscripts A, B, C, E, F, G, and sāyāntanasamayamajjana in manuscript D.
4 Cf. tattānīkāṭavākṣa in Hall’s manuscripts B, D, F.
5 Cf. gaṇḍānīrāgalā in Hall’s manuscripts A, B, D, E, G.
6 Cf. tattānīkāṭavāghaṭita jambū in Hall’s manuscript D (vighaṭita also in manuscript F, ghaṭita 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. kumijapunjapunjita in Hall’s manuscript D.
11 Cf. naṣṭa in Hall’s manuscripts A, B, and dhīṛṣṭa in manuscripts C, F; Trichinopoly ed. omits duṣṭa.
12 So also Hall’s manuscripts A, E, F, G, and the commentator Narasimha.
vētasavana(latayā) [tarala]taramgāmālā(saṃ(atarad)uddamḍa-
vāla)da[100]ransadhāvadaticapalarājilari (rājītā) pakūlasali-
layā (khaṃjarita)mithuna(nidhuvana)darśanopajātanidhigrahā-
ṇakūtukārītā[sa][101]takhanyamāna(sthapūtica) tirayā krud-
dhayē 'va darśitamukha[vi]?bhaṃgayā mattaye 'va (skhalad)ga-
tyā dinārambhakṣmyē 'va vardhamānāvēlayā bhrātasamaram-
bhūmyē 'va nṛtyatkābhamdhayā prāvṛṣē 'va vijrūṃbhāmāṇaśat-
a[102]tapatrapihita visadharaya (sakāmayē) 'va kṛtabhūḥṛṣē-
vayā rēvayā priyatamayē 'va prasārita(taramga)hastayō 'pagū-
dhāḥ. yaś ca

harikharanakharavidīritakūṃbhasthalavikalavāraṇadhvānāīr
adyā 'pi kūṃbhasaṃbhavaṃ (sam)āhavyati 'vo 'cataīlabhujaḥ.
(tatrāṃtare) makaramāṃ das tam uvāca

[103] paśyō 'dāṃcadaṃcadaṃcitapuḥ (pūrvādhapaścār-
dha)bhāk
stabdhōttāninitaprāṣṭhanisthananāgbhughnāgrāmāṅgulaḥ
bhṛt
dāṃstrākōtivāṃkataṣyakuharahā kurvan satāmuṅkataṃ
(ut)kaṃṭhaḥ kurutē kramaṃ karipatāu krūrākṛtih kēsari.

api ca

utkāṅṇō 'yam akāṃḍaçaṇḍīmapatūs sphaṛasphuratke-
saraḥ
krūrākārakārālavaktra (kuharas) stabdhōrdhvalāṅgula-
ḥṛt

[104] (citrē cā) 'pi na śakyatē (vi)likhitum sarvāṃgasamkōca-
(bhāk?)
(phīt) kurvadgirikūmjakūṃjarasāraḥ[9]kūṃbhasthalasthōha-
rih.

anāmṭaraṃ nicaḍēśanadyē 'va nyagṛdhōpacitayā uttaragō(graḥa-
ṇa)[105]bhūmyē 'va vijrūṃbhāmāṇabhrannalaya (kuru)dēṣa(ṭhak-

1 Trichinopoly ed., mālayā. 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.
4 Hall's manuscripts A, B, C, F, H, and the commentators Jagaddhara and Narasimha 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 Srirangam text, brhat.
A Sanskrit Romance

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kaye

1) 'va ghana(39)sārasārthavāhinyā vidagdha[jana]madhu-
pāna]gōṣṭhyē 'va nāṇāvītāpi[106]tāsavayā nalakūbaraicitattvṛtyē
'va satatadhṛtarambhayā mattamātāṃgagatyē 'va ghamṭāravāvē-
ditamārgayā sādīsvarasēvayē (va) dūrodgatabahupalayā virā-
tālakṣmyē 'va "nāṃditakicakāsatabhayā viṃdhyaṭavyā (katipayadū-
ram adhvānaṃ)" gatvā kāmīna iva madanaśālākāṅkitasya (vikarta-
nasyē 'va (46) snigdhačhāyasā vāikumṭhasyē 'va lakṣmībhṛtaḥ
yātrōdyatanāpateī iva ghanapatraśobhitasya vēdasyē 'va bhūri-
śākhālaṃkṛtasya gāṇīkasyē 'vā 'nēkapallavōjīvalasya 3) jaṃ-
būrkṣasyā ('dhaś) chāyāyāṃ (sa) viśāśrāma. [107] atrāṃtaretā
bhagavān āpi maricimāli ātapaklaṁta(vana)mahiṣālokanapāṭala-
maṃḍalaś caramācalā(śikharam) ārūrōha. tātō maṇḍaramdāḥ
phalamūlāny ādāya [kathāṃ] katham 4 āpi tam abhināṃditāhā-
ra(m)[paricayam] akāṛṣīt. svayam (āpi) tadupabhutkāṭesam
(akarōd āśanam). atha tāṃ ēva priyatamām āṛdayaphalakē
(saṃkalpatūlikayā) likhi[108]tām īvā [va]lōkayan nispāṃdakara-
ṇārāmah kaṃḍarpakētür maṇḍaramda(viracitē) pallavāsāyanē
susvāpa. atha [ardha]yāmaṃtrāvahāṃṃūdētāyēm (yāminyēm)
[tatra] jaṃbūtarusīkharē (mithāḥ kalahāyaṃnayōś śukaśārīka-
yōḥ) kalakalāṃ śrutvā kaṃḍarpakētūr maṇḍaramdām uvāca.
vāyasā sṛṇuvās tāvad (anavyōr) ālā[109]pam iti. tātō (jaṃ-
būṅkumṭaṃsthitā) śārikā (kacit cirād āgataṃ śukaṃ) prakō-
pataralākṣaram uvāca. kitava śārikāṃtaram anviṣya [samā]gatō
'si katham anyathā rātrīr iyati tave 'ti. (atha) tac chrutvā śu-
kas tāṃ avādit. bhadē (muṃca kōpaṃ) apūrvā (bṛhat)kathā
(pratyakṣīkṛtā mayā) tēnā 'yaṃ kālātipāta (iti). atha samupa-
jātakutūha(41)layā śārikāyā (muhur anubadhyaṃnāḥ kathāṃ)
kathayītūm ārēbhē. [110] asti (maṃḍaragirisṁgāir īva pra-

1 Cf. ḍhakkaye 'va in Hall's manuscript F.
2 Cf. katipayam adūram adhvānam in Hall's manuscript E, katipayadūram in
manuscript F, and katipayapadaṭhām adūram in manuscripts A, B.
3 So also Hall's manuscripts B, C, except rājēvasathasyē 'va bhūriśālālaṃkṛtasya
instead of vēdasyē 'va bhūriśākhālaṃkṛtasya.
4 Hall's manuscripts C, D, H also omit the first kathāyē.
5 Hall's manuscripts C, F, G also omit 'va. 6 So also Hall's manuscript F.
7 So also Hall's manuscript D.
8 Cf. mā prakōpaṃ kuru in Hall's manuscripts B, H.
9 So also Hall's manuscript C.
śasta\(^1\) sudhādhavāḷāḥ brhatkathā(lāmbāir\(^2\)) iva sālambhāṁjik(ō-paśobhitāḥ)\(^3\) vṛttāir iva samāṇavakriḍātāḥ kariyūthāir iva samattavāraṇāḥ sugrivasāṇyāir iva sagavāksāḥ balībhavanāir iva sutalasannivēśāḥ vēśmabhī[\(\text{III}\)]r (udbhāsītam\(^4\)) dhanadēṇā 'pi pracētasā (gō)pālēṇā 'pi rāmēṇa priyaṁvadēṇā 'pi pūspakēṭunā bharatēṇā 'pi śatrughnēṇa tī[\(\text{42}\)] thīparēṇā 'py atī[\(\text{112}\)] thisatkāra-(pravanēṇā)\(^5\) asāṃkhyēṇā 'pi sāṃkhyāvataḥ amarmabhēdīnā 'pi viratēṇa aputitēṇā 'pi nānāsavāsaktēṇa sudarśanēṇa 'py acakrēṇa ajāta[\(\text{113}\)] madēṇā 'pi supratikēṇa (hamsēṇa 'py apakṣapātinā) aviditasnē[\(\text{43}\)] hāksyēṇā 'pi kula pradipēṇa agranthinhā 'pi vamśāpōtēṇa (agrahēṇā 'pi kāvyajīvajīnēṇā) nīdāghadivasēṇē 'va vṛṣā[\(\text{vi}\)] vardhitarucinā māghavirāmādivasēṇē 'va tapasyārambhīnā[\(\text{114}\)] (nabhasvatē 'va satpathagāminēṇa vivasvatē 'va gōpātinā mahēśvarēṇē 'va caṃḍrām dadhātā nivāsī)\(^6\) janēṇā 'nugataṁ (ghanāpagaṁeṇē)\(^7\) 'va darśīta khaṁḍābhṛṇē vēlātēṇē 'va pravālā(maṃḍanēṇā)\(^8\) dēvāmga(\(\text{\[44\]}\) nājanēṇē 'vē 'māḍrāniparicayavidagdhēna (gajēmdirēṇē) 'va Pallava[\(\text{115}\)]avo vardhita rucinā kōkīlēṇē 'va parapuṣṭēṇa bhramarēṇē 'va kusumēśulaḥītēṇa jalaṃkāsē 'va rakta-kṛṣṭinipūnēṇa (yāyajūkēṇē)\(^9\) 'va suratārthihā maḥānātābāhu(varēṇē) 'va (baddhabhūjaṁgāṁkēṇā) garudēṇē 'va vīlasīhr[\(\text{116}\)] dayatāpēṇa (kāriṇā amdhakēṇē) 'va sūlānām uparigatēṇa vēṣyājanēṇā 'dhiṣṭhitām kusumapurannāma nagaraṁ. yatra ca surāsuraṃampalalālālācaraṇāravīṃdā [\(\text{su}\[\text{117}\] ] mbhānisūmbhā-(maḥāsurbalā)\(^11\) maḥāvanādāv ānāl\(^12\) ajvālā maḥīṣ[amam] āsuragiri-

\(^1\) Cf. mandaragirīśikharār īva praśasta in Hall’s manuscript A, and mandaragiriṅ-gār īva praśasta in manuscript C.

\(^2\) Cf. lambhibār in Hall’s manuscript F, and the commentator Jagaddhara, and lambhakārī in manuscript D; Trichinopoly ed., lambkārī.

\(^3\) So also Hall’s manuscripts C, D, F.

\(^4\) So also Hall’s manuscripts A, B, C, D, G, H, and the commentators Jagaddhara and Narasimha.

\(^5\) So also Hall’s manuscripts C, F, H.

\(^6\) So also Hall’s manuscripts A, B, C, F.

\(^7\) Cf. ghanipagama in Hall’s manuscripts A, D, and ghani-gamēṇē īva in the commentator Jagaddhara.

\(^8\) So also Hall’s manuscripts C, F, H, and the commentator Jagaddhara.

\(^9\) So also Hall’s manuscript D.

\(^10\) Cf. baddhabhujaṁgāṁkēṇa in Hall’s manuscripts C, D, H.

\(^11\) Trichinopoly ed. omits bala.

\(^12\) So also Hall’s manuscript D; cf. maḥāsuraṃadāvājvālā in manuscript H.
(vara\textsuperscript{1})vajra[sāra\textsuperscript{2}]dhārā praṇayā(kalaha\textsuperscript{3})praṇatagaṅgādhara-
jaṭājūṭa(kōti\textsuperscript{4})skhalitajāhnavjaladhadhāutapādāpadmā bhaga-
vatī kātyāyani (caṃḍā)bhī(45)dhānā svayaṁ (nivasati). yasya ca pariśarē surāsura(majjanagalīta\textsuperscript{5}makuṭa)kumarajōrājiparimal-
ā[118]vāhini pitāmahakamaṃḍaludharadramavadhārā dharāta-
la(patita)sagarasuta[śata]suraṇagarasamarohanapunyarajjuḥ (aīrā-
vatakapōlagharghaṇa\textsuperscript{6})kampitataṭa (gata)haricaṃḍana (syāṃda-
mānarasa\textsuperscript{7})surabhitasalilā salilasurasūndarīnitaṃbabiṃbāhatita-
ralitataranḍā śnānāvatiṃsaptaṛīṣi(maṃḍalavimala\textsuperscript{8})jaṭāṭavipari-
maḷapunyavāṇī (eṇī)tilaka(makuṭavikāta)jaṭājūṭakuharabhrāṃti-
janita(saṃskārī 'vā 'dyā 'pi) kuṭilāvartā dharaṇī 'vā sārvabhau-
makarasparśopabhogakṣamā jaladakālasarasī 'vā gandh(a)[āṇ-
dhō]paribhramad\textsuperscript{9}bhramara[119]māḷānumiyamāṇajala(mūla)ma-
gnakumudapunḍarīkā cchaṃḍōvīcitīr īva mālīnīsānāthā (gra-
hapāṅkīr īva śūyātmājopā sābhīta sārajāhamsā ca\textsuperscript{10}) śaṅktāl-
dinaśīr īvō 'jvalatkoṇanadā prabhuddhapunḍarīkākṣā ca hṛtā)m-
dhatamasā 'pi tamasānvītā (viṣcikalīla\textsuperscript{11}) 'py (46) (avići)durgāmā 
 bhagavatī bhāgirathī (pra\textsuperscript{12})vahati. yac\textsuperscript{13} ca disī disī (saṃṭā- 
 nākatarukusumanikaram īva śikharāvalagnaṃ) tārāgaṇaṃ īva kus-
umanikaram udvahaddhiḥ utta[120]mbhitajaladāī anūru[kara]-
kaśābhīghaṭaparavaśāravirathatuturagagrāvisaṃsit (āgra)pallavāiḥ 
camḍracamācaraṇaṃsamkrāmtāṃrtaṅkanikanarāśaṅkasaṃjāta (ba-
hula)sukmārānavā (kusuma) kisalayaśahasradarśītākālasamdhīyā-
(kāla)vibhramāiḥ bharaṭacaritāīr īva sadārāmaśritāīḥ mahāvīrāīr 
īva nārīkējīdharaīḥ asaṃkṣṛtataruṇāīr īva 'tīdurapra(śraya)(47)-
ksāiḥ (tapasvibhir īva jāpāsaktāīḥ prasādhītāīr īva kṛtamālopaśo-
bhitāīḥ) [matta]mātāṃga[kuṃbhasthala(vi)dāraṇ(ōtsuka)simhāir

\textsuperscript{1} So also Hall's manuscripts C, F, H.
\textsuperscript{2} Hall's manuscripts B, D, E, H also omit sāra.
\textsuperscript{3} So also Hall's manuscripts A, B, D, F, H.
\textsuperscript{4} Cf. jūṭakīṭa in Hall's manuscripts A, B, C, F, H.
\textsuperscript{5} So also Hall's manuscript C.
\textsuperscript{6} Grantha ed., garṣaṇa ; Trichinopoly ed., garṣaṇa.
\textsuperscript{7} So also Hall's manuscript D.
\textsuperscript{8} Cf. vimala in Hall's manuscripts A, B, E, F, G, H.
\textsuperscript{9} Trichinopoly ed., gandhōparibhramad.
\textsuperscript{10} Cf. grahanākīr īva sivāyuvatā sārajāhamsā ca in Hall's manuscript C.
\textsuperscript{11} So also Hall's manuscript H.
\textsuperscript{12} So also Hall's manuscripts A, B, G, H.
\textsuperscript{13} Tel. ed. 6\textsuperscript{1} and Grantha ed., yatra.
ivō (‘tphulla) kēsaraih sārīśtaipīrī apī ciraĵivibhiḥ (muniyutāipīrī apī madanādhīṣhtīṭī) upavananapādapāi[121]r upāsōbhītam aditi-jaṭharam ivā ‘nēkādēvakulādhīṣṭītaipīrī pāṭālaipīrī iva mahābaliśo- bhītam bhujāṃgādhīṣhtītaipīrī ca (sasurālayam) apī pavitraṃ (bhō- giyuktam) apī (anupadrutama2). (tatra3) [ca] surata(rabhasa)-khīnna (pra)suptāśīmāntinirnatatāṭīṃka (mukhā) mākitabāhūdaṃ-daḥ pracaṃdāpratipākṣalakṣīṃkāśāpasākasumamalā[122] mōda- surabhitakarakamalaḥ praśaṭaṅkēdāra iva bahudhānyakārya-saṃpā(48)dakaraoh (pārtha iva subhadraṅvitah sabhīmaśēnaś ca krṣṇa iva satyabhāmānuvraktaḥ sabalaś ca) śrīngāraśēkharāḥ nāma pratīvasati. yō valabhit pāvakō dharmarān niṛṭīḥ pracētās sadāgatir dhanandaśaśāmkara ity aṣṭamūrti(dhrd4) apī anāṣṭa- mūrtiḥ [pārtha iva subhadṛōpētaḥ sabhīmaśēnaś ca krṣṇa iva satyabhāmōpētaḥ sabalaś ca].

[123] surāṇāṃ pātāśau sa punar atīpuniyāikahṛdayō grahas tasyā ’sthāṇē gurur ucitamārgē sa nirataḥ. karaś tasyā ’tyarthaṃ vahati sātakoṭipraṇayitaṃ sa sarvavam dātaḥ tṛṇam iva (49) (surēṃdraṃ) vijayatē.5.

[124] jivākrēṣṭīṃ sa cakrä mṛdhabhuvī dhanuṣaḥ śatruḥ āśīd gatāsura lākṣāptir mārgaṇānām abhavad aribilē (sad6)yaasas tēna labdhām muktā tēna kṣamē ’ti tvarītam aribilāir uttamaṃgāiḥ praviṣṭā paṇcatvaṃ dvēsi(sāinyāir gatam) avanipatir nā ’pa saṃ- khyāṅtaraṃ saḥ.

[125] yatra [ca] rājani7 rājaniticaṭurē catur(āṃbudhi8vēlā)mē- khalāyā bhuvō nāyakē śāsa(50)ti vasumātīṃ pīṭ(kāryēṣu)9 vrōt- sargaḥ šāṣinaḥ kanyātulārōhanām (prasavēṣu) śūlavyāghātacintā

1 So also Hall’s manuscripts A, B, C, H.
2 Cf. nirupadrutam 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., dhrg.
5 So also in Subhāṣītavali 2631, reading rasikō for kṛdayō and atyantarāṃ śṛatlī for atyantarāṃ vahati.
6 So also Hall’s manuscript A, and the commentator Jagaddhara.
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.
[dānacchēḍaḥ karikapōlēṣu] daksiṇavāmakaraṇaṃ diṃ(ṇiṣcayey-su 1) sārabhēḍo dadhiṣu [126] śṛṅkhalābāṃdhō varṇagrathanaṃ utprēkṣā(ākṣēpāv) [kāvya]alaṃkārēṣu lakṣadānacayutis sāyakānāṃ kvipāṃ sarvāvināśaḥ kōṣasaṃkōcaḥ kamalākāreṣu (na janēṣu) jāti(vi)hinatā (mālāṣu na dukṣulē) śṛṅgārahāṇī[127]r jaratkarīṣu na janēṣu durvarṇayōgāḥ (karnīkādiṣu) na kāmini[kānti2]ṣu gām-dhāravicchedo rāgēṣu na pāuravanītāsu (mūrchādhigamō (51) gānēṣu na prajāṣu kāmā)bhāvō nīcāśvakeṣu na pari(dhānēṣu 3) malināṃbratvaṃ niṣāṣu na janēṣu [128] calarāgatā gītēṣu na vidagdhēṣu vṛṣahānīr nīdhuvanavīlāṣu na pāurēṣu bhaṃguravatvaṃ rāgavikrīṭṣu na citteṣu anāṃgatā kāmadēvē na parijanē 4 mārāgamō yāuvan(ōdgamēṣu) na prakṛṭṣu dvijāghātaḥ surateṣu na prajāṣu raṇābāṃdhō ratikalahēṣu na dānānumatī[129]ṣu adha-ra(rāgatā) tarunīṣu na prajīnēṣu (kṛṃtanam) alakēṣu 5 na purāṃ-dhṛīṣu nistrimātvaṃ (asiṣu) na (manassu) karavālaṇāsō (yōdheṣu na janapadēṣu) param 6 (ēvaṃ vyavasthitam, tasya 7 ca 'bhūd ēvaṃbhūtasya rājīnō) (52) maḥiṣi diggajā[kapōla]mada(rēkhē) 'vā 'nāṃditāliganā [130] pārvati 'va sukumārā (caṃdrarēkhalōm-kṛtā ca vanarājir iva navamālikōdbhāsītā sacitrakānanā ca apsarassamhatir iva samhatausūkēṣi samāṃjughōṣā ca) sarvāṃtāhpurapraddhānabhūtā anāṃgavati nāma 8. tayōs ca madhyamōpāṃtē vayasi vartamānayōḥ katham api dāivavasāt tribhuvanavilōbhāniyāṅkṛtī bulōmataṇayē 'vā 'nāṃditasahasranētrā (mērugirmēkhalē 'va sujātarūpā śaraniṣē 'vō 'illasattārā kā satpāṣād ivē 'cchiradvidjaṃktibhūṣītā rākṣasakulaśīrīr iva mālyavatsukēsāsō-bhītā) tanayē ('bhūd) vāsavadattā nāma, atha sā rāvaṇabhuja-(vana 9) ivō 'I(lasitagōtṛē 10 viṃdhyaścala iva ma(53)danāṃkṛtē pāravārā iva samjātalāvanyē nāṃdanavana iva sadākalpa11śō-
bhitē pavana iva sumanūharē 

1 Cf. vindhyācala iva madanādhikīhitē pārāvāra iva sānjātalāvānī madanavana iva sadā kalpatarakrūdhābhīnandītē pavana iva sumanūhārini in Hall's manuscripts B, C.

2 Cf. athā "kāda tu" in Hall's manuscript C.

3 Cf. madakalāahūmkāra in Hall's manuscripts A, D, G.

4 Hall's manuscripts C, G also omit janaśa.

5 Tel. ed. 61 and Grantha ed., kuhākuhārava; Trichinopoly ed., kuhākuhārōva.

6 Tel. ed. 61, kharatrotipāṭita; Grantha ed., kharatrotipāṭita.

7 Hall's manuscripts B, C also omit ā. 8 So also Hall's manuscripts C, E, H.

9 Cf. vicakilavivaragunjatt in Hall's manuscript C.
pallavita(vara)nūpura(raṇitaramaṇīya)taraṇīcaraṇaprahaṇurāṇurāga-
vaśān navakisalayacchalēna tam (ēva) rāgam udavahad aṣōkaḥ.
maḍhuramadhu[pari] pūritakāminimukhakamalagaṃḍūṣa (saṃ-
gād) i(56) va tādrasa(gaṃḍham) ātmakuṣumēṣu bibhrad vaku-
ḷatarī rājā.
āṃtarāṃtarā nipatitamadhukaranaikara(kimmīraḥ) kaṃkēlīgucchōrdhănirvāṇamanōbhavacīcakrāṇukārī pathika-
jana(citta)dāham uvāhā. vikacavi(cīkala)rājir aḷikulasāba[138]lā
(kalīṇḍranilā) muktāvalī 'va madhuśriyō viruruce. viraḥīṇāṃ
hṛdayamathanāya kusumāśarasya (śāṇa)cakram 6 iva nāgākēsara-
kusumam aṣōbhata. pathikajahānṛdayamatsyaṃ grhītum maṇ-
rakētōḥ (pālāvali) iva pāṭalil(kusumam) adṛṣyata.
kaṃdarpakē-
li[sampal] lampatālāṭila[139]lāṭata (lulītālakadhammilabhrā 7-
kusuma)parimalasamṛddhamadhumigunguṇāh kāmakalākalāpā(ni-
pūṇa)kaṅṇāṭasūṃdāri (sūṃdāra 8) stanakalaśa (yugala) ghusrṇadhū-
lī(pāṭala)parimalāmāḍavā (raṇaṇaṇakarasitāpāramṭa)kāṃṭā-
kulantil]kuṇṭatalō (lasita) saṃkrāṃtapaṇiṣambhitātāmālā (maḍhu-
ra)jhaṃkāraraṇamukhāritanabhas(sthalāḥ) navayāuvan(ōddhata)-
kēralīkapōḷapāḷipatāralī[140]paricayacātaraḥ catuṣṣaṭīkālaka-
lāpavidagdhamugṛda(57) (mukhāmāḷavi) [niṭambini 9] niṭamba-
biṃbasaṃvāhana(subhagaḥ) surata(parī)śramaparavaś(āṃdhrā-
purāṇḍhrā 10) niṃdrādhṛapīṇapayōdharabhāraniḍagha jā 
kaṇāni-
kara(śiśīrāḥ) malaya(māruto 11) vavāu. atrāṃtārē vāsavadatta-
sakhijnāt vidita(sutā)bhīprāyaḥ śṛṅgārāsekkharas svasutāyaḥ
svayaṃvarārtham aṣēsa(dharā)talabhājām (rājapūtranām) ēka-
tra (mēlanam) akarōt. tātō dagdhakṛṣṇ(āgarudhūpā) parima-
lōḍamōḥhitamadhu (karaṃlā 12[141]bahuḷaḥhumaghumāyītya 13-
rava)mukharita(dīgarāṃ) atirabhasahāsacchaṭ(āmōḍaparimaḷi-

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. tatassmānagandham in Hall’s manuscripts A, B, C, F, G.
5 Cf. takrāṭacakram in Hall’s manuscripts A, B, and the commentator Narasimha.
6 Trichinopoly ed., jālāvalī.
7 Cf. dhāmmilabhrā 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 niṭambini.
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.
VASAVADATTĀ

taṃ) anēkaparīhāṣa(kathā) lāpavidgāḍha śṛṃgāra[maya] ja-
na(nicaya) samākulaṃ dahiyaṃāna(mahiṣākṣādisugaṃḍhadravya) -
saurabhākṛṣṭapūrṇapavanaṣṭpadakul[asam] ākulaṃ arjunasama-
ram iva namdīghoṣamukharitadiɡmṭaram Ī(npāsthānam iva sa-
rājopahāraṃ tāpasāram iva vitānōdbhāsitam triviṣṭapam iva
sumanōlamkṛtaṃ) maṃcām ārurōha (varārōhā) vāsavadattā. ta-
tra [ca] kēcīt kulāṃkura iva vi(dita) nagaramaṃḍa(58)naḥ [143]
apare pāṃḍavā iva (sadīvyaacaksuṣāḥ) krṣṇaguruparimīliṭās (ca
anyē śaraddīvasaḥ) iva [su ṛd]urapraṃvṛddha(ṣukha) āsāḥ ītārē (pra-
hartum) udyata [144] iva svabārthinaḥ kēcīd vyādhā iva ṣaku-
nāśrāvakaḥ kēcīd ākhētakaḥ(saktā) iva rūpaṇuṣaraṇaṃvṛttāḥ kēcīt
jāiminimatāṃsāriṇa iva tathāgatadhvamśinaḥ kēcīt khaṃjanā
iva (sāṃvatsarika) phaladarśinaḥ kēcīt sumērupa(59)risāra iva
cārtāsvaramayaḥ kēcīt [145] [vikaca] 'kumudākara iva bhāsvad-
darśanamālaḥ kēcīd dhārtarāṣṭra [146] iva viśvarūpāvalokāna-
janīmendrajāl(ādbhut) āpratyaayāḥ kēcīd ātmanī vāraṇaubuddhyā
balavāṃtō 'pi subāhāḥ kēcīt pāṅigrahānārthino [147] 'py asuka-
ram manyāmanāḥ kēcīd adharī(ṛkta) (60) api sthirāḥ kēcīt pām-
ḍuputrā iva 'ksahṛdayājñānahrāṛtaṃkāśāḥ kēcīt bhṛhatkathānū(śa-
riṇa iva) guṇādhyaḥ kēcīt tiriyagataya (iva) sugaṃḍhavāhāḥ
[148] kēcīt kārurasāminīkā iva drōna(śastra)sūcakāḥ kēcīt (kārā-
vā) karārā iva 'sōḍhuṣhārābhāṣāḥ (kṣaṇam ēvaṃ) sthitāḥ rāja-
putṛā (sā ca kṣaṇēna 'tān) ēkāikaśas sam(a)[149] lōkya virakta-
ḥṛdayā (sati) tasmāt (karnaṃrāṭhād) (10) avatārā. atha tasyāṃ ēva rāṭrāu
[svapnē] vālinām iva 'ngadopāśobhitam kuhū(ṃukham) iva
hārikamṭham kanakamṛgam iva rāmahkāraṇanipuṇaṃ jaya[150]m-
tam iva vacanāmṛtāṇamditavṛddhaṃvraṃsaṃ kṛ(61)ṣaṃ iva kaṃ-

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 omīt ca.
4 Cf. divyaacaksuṣāḥ in Hall’s manuscripts A, B, H.
5 Hall’s manuscripts C, D, F also omīt su.
6 Hall’s manuscripts A, B, H also omīt sukha.
7 Hall’s manuscripts A, B, C, D, E, F, H also omīt vikaca.
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.
saḥarsaṃ na kurvaṃtaṃ mahāmēgham iva vilasatkarakam (sam-
mudram iva mahāsatvatējōyuktaṃ mālīṇyā karārikā tuṅga-
bhadrayā nāsikāyā śoṇēṇā 'dhareṇa narmadaya vācā goda-
ṇya svarvāhīnā kīrtā ca puṇyasarinmayam iva) ādikam-
daṃ (śṛṅgāra 1)pādāpasya [ā 2]rōhanagirīṃ (sakalaguṇaratna-
samūhasya 3) prabhavaśāilam suṇḍara(kāṃdarpa)kathānadinām-
surahīmāsaṃ vaidagdhyasahakārasya ādārsatālam (sauṃdarya-
sya prathamamūlam) [151] vidyālataṃṃ svayaṃvarapatiṃ (sa-
rasatyāḥ 5) spardhā(graḥam kīrtalakṣmyōḥ 5 mūla)graḥam śila-
saṃpadām kōsa(graḥam) mahāsauṃdarya(dhanasya) tribhuvana-
(rampaṇīya)kṛtīṃ (kaṃcid) yuvānām dadāra. sa [ca] cintāmaṇ-
nāmnō rājnas tanayaḥ kāṃdarapakētur (iti) svapna ēva (tan)nā-
mādikam (aśṛṅnōt). anāṃtaram ahō prajāpateḥ rūpa(62)nīrmaṇ-
ākāusalam [idaṃ] manyē svasyāi "va [152] nāipuṇyasyāi ("katra) 
darśanōtsukamanasā (vēdhasā) jagatārasamā(vāya)rūpapara-
māṅun ādāya viracīto 'yam (iti) anyathā kathām ēva 'syā kāṃti-
viśeṣa idṛśō bhavati. vrthāi 'va damamāṃtī nalasya kṛtē [153] 
(vanē) [vāsa]vāiśasam [av]āpa. mudhai 've 'ṇḍumatī mahisy ā-
py ajānurāgīṇī babhūva. (vi)phalam ēva duṣyaṃtasya kṛtē 
(durvāsasaś śāpam anubabhūva sakuṃṭalā). nīrarthakam (ēva 6) 
madanamamjāri 7 naravāhanadattām cakamē. [154] nīskāraṇam 
ēva (mērugirinītaṃbē ūrugarīmaṅnirjita)raṃbhā raṃbhā nalākū-
baram acikamata 2. (vyartham) ēva dhūmōrṇā (svayaṃ)svayaṃ-
varārtham (āgatēṣu dēvagānaṇeṣu) [155] dharmarājam (acākāṃkṣē 10). ērdhis tu nisprayōjanam ēva gaṃdhavayakṣēṣu kubēram āsa-
sāda. ahētukam ēva pulōmatanaya dēvendrāsakacittā babhū-
va. iti bahuvidham (cīṃtayitvā) viraha(63)murmur(āgni)ma-
dhyam adhirūdhē 'va (madanadāvā)gniśikhākabaliṭē 'va (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 ā.
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 manuscript D.
7 Trichinopoly ed., madanamāṃjukā.
8 So also Hall's manuscripts C, D, G, H.
9 Tel. ed. 61, Grantha ed., and Hall's manuscript E have acakamata.
वासवादत्ता

सांता)कालाग्नि(सिखाग्रहिते 'वा दाक्षिणामरुता)रुद्रपावाकग्रस्ते 'वा (उमादा)पाठाला(ग्रहम) प्रविष्टे 'वा सुन्याकाराणाग्रमें ('वा वर्तमाना) ह्रदये (विनिकितम इव उत्किर्णम इव प्रत्युप्तम इव किलितम इव निगालितम इव वाज्रा(सारा)घातितम इव अस्थिपाम्जराप्रविष्टम इव (माज्यासाखालितम इव मर्मांतरास्थितम) इव प्राणारपितम इव अम्नरतमान(156)m अधिष्ठितम इव रुद्धिर(ासयें2) द्रविधितम इव पालासाविवहकतम इव कांदरपकेतुम मन्यामयं उम्मते 'वा (मध्ये 'वा) बड़हिरे 'वा मुक्खे 'वा सुन्ये 'वा निरस्त(ेंध्रिया)ग्रामे 'वा मुर्चाग्रहिते 'वा ग्रहाग्रस्ते 'वा यावनासागारा(तराला)ताराम्गापारम्पराम(परिते) 'वा रागरजजुबहिष (परिवर्तिते) 'वा कांदरपकुसमाभानाहि किलिते 'वा श्रीगार्भावाणविषा(रासा)4(64)घुर्णिते 'वा रुपारिब्हाववाणसायला(कीलिते) 'वा मलयालिनलपाहर्ताजिविते 'वा (भावामि सा6 हा प्रियेः) सक्ष्य अनंगलेख्ये वितार ह्रदये मे पांपित्ताम दुसहो 'याम विरा-हसानात्पाल हुगधे मदान(157)मांजरी सिम्मात (से)गानि काम-दाना(वर्तिता) साराले वास्म्तसेनें साम्र्यु ग्ना यसपासा ताराले ताराम्गावती विकिरा (न्गेशु कायाकुलं) धुलिम वामे मदानमालिनी विजया (वालकलपेना) कपले चित्रे (वेदके वीतिरपाते6 विलिखा) चिता (कोराम) जानाम (भामिनी) विलासवती (विक्षिप्त7 'वा) यावेशु) मुक्ताकुम्निनिकारम रागिनी रागलेख्ये श्याग्या नालिनिदला(नीच-येना) यागोदहराभारा(मु) जानाम (सु) काम्ये काम्तिम (मांदम) माम- दाम9 अपानया बासपबिंदुम (युत्तिके युथिकाल्मक्ते सांत्याय कादलिजालाविर्यतेनां 'रद्रवतान)158 एहि भागवती निद्रे अनुग्रहाय मांम धिग इम्रिद्राय अपराहिः किम इती लोकानमालयं एवा (ना क्रण्यं अग्नि) विधिहि भागवान कुमायुधा (तवा10) 'याम अम्जलिर (ते) अनु(वासो) भवा भावावती (माद्र्शे) जाने159 मलयालिन मुरुता(महोत्सवा)11)दिक्षागुरो वाहा यथथे (ेश्तम) अपा- गताम मामा प्राना इती भावुद्धाम भासमाना (वासावदत्ता) सा-

1 So also Hall's manuscripts B, E, F, H.
2 Cf. rudhirasayadavir in Hall's manuscripts C, H.
3 So also Hall's manuscript F.
4 Cf. srngarasabhdhan in Hall's manuscripts D, G, H.
5 Tel. ed. 61, Grantha ed., and Srirangam text omit sii.
6 Trichinopoly ed. and Srirangam text, citrapatē.
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. manadama in Hall's manuscripts A, C, D, F, G, H.
10 Cf. adjali atvam 'nucaro in Hall's manuscripts C, D.
11 So also Hall's manuscript D.

1 Hall’s manuscripts C, D, II also omit satī. 2 So also Hall’s manuscript D.
3 So also Hall’s manuscripts A, B, D, E, F, G, H.
4 So also Hall’s manuscripts A, B, C, E, G, H.
5 Tel. ed. 61 and Grantha ed., pāṇdarā.
6 Srirangam text and Trichinopoly ed., adṛṣṭacaram anaṅgūṭilōyī.
7 Srirangam text and Trichinopoly ed., tāni dhanyāṇi sthānāṇī.
8 Hall’s manuscripts E, G also omit ca.
9 So also Hall’s manuscript D.
10 Trichinopoly ed., pratibimbitām īva lōcanē purōḍarśitaṃ īva citrapatē.
11 So also Hall’s manuscripts A, B, D.
12 So also Hall’s manuscript D.
pratyakṣadṛṣṭabhāva 'py āsthirahṛdayā hi kämini bhavati
svapnānubhūtabhāva dhṛhayati na pratyayaṁ yuvatiḥ.

tac chrutvā kaṃdarpakētur anūṭārṇava(ni)magna(m) iva sarvā-
naṃdaṇāṁ uparivartamāna(m ivā "tmānaṁ manyamānō maṃ-
damaṃdam") utthāya prasāritabāhuryugālas tamālikām ā(liṅgē).
[atha] tayā "va (ca) sārdham kim karoti kim vadati katham āsta
ityādi sakalam vāsavadattāvṛttāntāṁ (sa) pṛchhan [tatra tām ni-
śāṁ] (tām) divasaṁ [api] (tatrāi"vā) 'tivāhya (tasmāt pradēśāt tayā
saḥō 'ccacāla saṣuhrā kaṃdarpakētuh). [165] atmāntarē bhā-
gavān api marīcīmāli [tām] vṛttāntam (imaṁ) kathayītum (iva)
madhyamaṁ lokam avatātāra. atha vāsaratāmṛcūdācūdačakrā-
kāraḥ cakravāka(ḥṛdaya) saṃkrāmitasamāntāpataye 'va maṃdi-
mānam udvahann (astagīri) maṃdārastabakasmāṇādāṃ simūra-
(rājīrāṇijīta) saurarājakumbhikUMBhivbharamāṃ bibhrāṇāḥ tām-
davacāṃdvāgocchalitadhūrjaṭijatājūta (makuṭavikaṭa bada ṛa 7-
baṃdhura [vi [166] kāṭa] vāsukibhōgamanītaṃkasanābhimanda-
laḥ saṃdhyā (simāṃtinī) sa(67) rasayāvaka (patra) cāruḥ vārunī-
vāravilāsīni [aruna]10 maṇīkumādaḷakāntiḥ kālakaravāla (saṃchīn-
na) vāsaramahīṣakaṃdhacakraṅkāraḥ [167] (madhura) maṇḍhu (pu-
ṛṇāṃ kapālam) iva (gagana) kapālināḥ aṃlānakusumastabaka
iva nabhaśriyāḥ (puṣṭapastabaka iva) gaganaśōka (tarōh) [iva] ka-
naka [maya 11] darpaṇa iva pratiĉivilāsīnyāḥ (bhadrā iva vārunī-
saṃgataḥ sarāgaḥ ca durvidagdha iva parityaktavasuḥ savīśāda
ca sākya iva raktāṁsukadharah sūrīr iva saṃjñōpētah) bhagavāṁ
dinamañīr (apaṟākūpāra) payasi tarāḷataraṅgavṛgocchalitavidru-

1 Cf. parivartamānaṁ ātmānaṁ manyamānō in Hall’s manuscript D.
2 So also Hall’s manuscripts A, B.
3 So also Hall’s manuscript D.
4 Trichinopoly ed. and Srirangam text, madhyamaṁ.
5 So also Hall’s manuscript F.
6 Cf. sīnduvarājīta in Hall’s manuscripts A, B.
7 Cf. jūṭamukutakottibandha in Hall’s manuscript D.
8 Cf. sāirandhrik in Hall’s manuscript F, and the variant reading purandhrik recorded
by Śivārāma.
9 Cf. patacāru in Hall’s manuscripts B, C, H, and the commentator Jagaddhara ;
also patacāru in manuscript D, and the commentator Narasiṁha.
10 Hall’s manuscripts B, C, D, H also omit aruṇa.
11 Hall’s manuscripts A, B, C, D, F, H also omit maya.
maviṭapākṛṭir mamajjā. (tataḥ 1) kramēṇa [ca] [168] rajō[vi 2]-lūṭhitōṭhitakulāyārthi [paraspara] kalahavikalakalavimkakulakalaka- lakalavācālaśikharēṣu śikharīṣu vasati(sā 3)kāṃkṣēṣu dhvāṅkṣēṣu anavaratadahyamānākāl(āgaru)dhūparimalōdgārēṣu vāsāgāra- (jālavivarēṣu) dūrvāṃcitataṭītaṇāvivistā(गोष्ठिं 4)vidagdhajana- prastūyamāṇa[kāvyā 5]kathāśravanōtsukāśiṣu janakalakalaka(ravōt- kupitasamārddhēṣu) vṛddfēṣu ālōlikāṭaralaraśanābhiḥ kathits(bahu)kathābhir jaraṭibhir a(68)tilaghū[169]kara(taḍana 6)janita (sukhābhīr 7 anugatē 8) śiṣāyīśamānē śiṣṇu janē viracitakaṃdarpamudrāsu kṣudrāsu kāmukajānaṇubadvāyānādāsijanavividhāślīla-(vaca śrutivirasi(kṛtāsu 9) kāminiṣu) saṃdhīvaṃḍanōpavīṣṭēṣu śiṣṭēṣu rōmaṃṭhamaṃṭhakarukaramga(kuṭum bare)dhāśyamānānrama- diṣṭhagōṣṭhināpṛṣṭhāsv aranyasthaliṣu nīṛdā(vidrāṇa)drōna(kāka)- kula(kalīla 10)kulayēṣu (grāmatarunicayēṣu) [170] kāpēyavikalaka- pikula(kalīlēṣv) āśrama(drumeṣu kalakalavikalabakulēṣv ārā- mataruṣu) nirjigimāṣiṣi jaraṭarukōṭarukūṭumīnī kāuṣikak- kulē timiratarjananirgatāṭu dahanapravīṣṭadīnākara(sākāhāsv 11) iva [pra 12]sphurantiṣu ṅipā(śikhāsv 15) mukharitadhanuṣi varṣati śaranikaram [anavaratas] aṣēṣa(sāṃsār[171]ika)śēmuṣimuṣi ma- karadhvajē surat(ākalpāraṃbha 14)śēbhīni śaṃbhājībhāṣītaḥbhāji bhajati bhūṣām bhujīṣyājanē sāraṃḍhriḥbadhyāyamānāraśan(ākalpā)- jalpāka(jaghaṇāsv 16) janīṣu viśrāṃtakathā(69)nubāmdha[172]tayā- pravartamāṇa(kathaka 16)janagṛhagmanatvarēṣu catvarēṣu samā- (sādita)kukkūṭēṣu (kīrīṭajana)nīṣkuṭēṣu kṛtayaśṭisamārōhānēṣu

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. nibaddhagōṣṭhi kalavidagha in Hall’s manuscripts A, B, C, D, E, F, G, H.
5 Hall’s manuscript D also omits kāvyā.
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, F, G, H.
16 So also Hall’s manuscripts A, B, C, D, E, F, G, H, and the commentator Jagaddhara.
barhiṇeṣu vihitasaṃdhyāsamayavyavasthēṣu gṛhaṣṭheṣu (svapati) saṃkōcōdaṃcad (ucca) kēsarakoṭisaṃkāṭaṃkṣaśṣay (ōdara) kōṭara- kuṭira(kuṭila)śayini śaṭcaraṇaṃacakrē [tha] anēnāi ("va pathā) bha- gavatā (bhāsvatā) [samā]gaṃṭavyam iti (sarvataḥ) paṭṭamayāiṃr vasanāiṃr [iva] maniṃkuttimālīr iva viracītā varuṇēṇa (ravēḥ) [173] kāla(karavāla)krīḍtasya divasamahīṣasya rudhiradhārē 'va vidrumalē 'va (caramā)rṇavasya raktakamalini 'va gagana(tātākasya) kāṃcana(kētur) iva kaṃdara(pathasya) maṃjiṣṭhārāgūrapa- tākē 'va gaganaharmyā(sthalasya) laksāmr iva svayāṃvara[parī] 3-gṛhitapitāṃbarā bhīskūkī 'va tārānu(rāga) raktāṃbaradhārīṇī (vārayōṣīd iva pallavānuraktā kāminī 'va kālēyātāmrapayō(7c)-dharā babhūr iva kapilatārakā 4) bhagavatī saṃdhyā samadrṣyata. (tataḥ) kṣanēna [ca] kṣanad(ānu)rāga[racanā]caturāsu (vēṣyāsv iva saṃdhyāsīṣyāsv iva sphuraṃṭiṣv dipalēkhaṣu) [174] tulādhā- raśūnyāyāṃ panyā(visdhikāyāṃ) iva divī [ghana]ghaṭamānadalapuṭāsu puṭākinoṣu 5 timirapratī(hatēṣv iē 'tas tataḥ) paribhra- matsu kamalasaras madhukara(nikāreṣu) vikalakurarīrutaraccha- lēṇa [175] ravivirahavidhurāsu vilapaṃṭiṣv iva sarōjiniṣu (prati- phalitasaṃdhyāraṇājaṃmānasalilasthitāsu pativināsahṛtpiḍayā dahanapraviṣṭāsv iva kamaliniṣu) gaṇaka iva nakṣatrasūcākē pra- dōṣē harakaṃṭha[kāṇḍa]kālimasanābhi dāityabala[176]m iva pra(kāṭīta)6 tārakaṃ bhārataasamaram iva vardhamānōlūkakalakala- laṃ dṛṣṭadyumnaṃvīryam iva kumṭhitadrōṇapra(bhavaṃ) namda- na[vana]7m iva saṃcaratkāuosikāṃ kṛṣṇavartma(jvalanam) iva (ni)khilakāṭhāpahāraṣāvam sgarbham iva [177] ġhanatarapā- sāṇa(karkaśāsu) giriṭaṭīṣu sacaṣḵur iva supta(prabuddha)simha- nayana(cchavi)cchāṭakapilēṣu sāṇuṣu sajīvaṃ iva taṃmāṇibhibhīṃ saṃvardhitam iva 'gṇihōtradhūma(rēkhabhibhī) māṁsālītam iva kāminikēṣa[pāśa]saṃskāra[aguru](dhūpa)paṭalāiḥ u(71)ddipitam

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 parī; Tel. ed. 61, Grantha ed., and Hall's manuscripts C, F have svayāṃgrīta. 4 So also Hall's manuscript D, except kālīyaka for kālīya, 'and omitting kā- minī'va. 5 Tel. ed. 61 and Grantha ed., putikinīṣu. 6 Cf. prakata in Hall's manuscripts D, F. 7 Hall's manuscripts B, F, H also omit vana.
iva ghanatara(nila)madhukara[178](paṭalaiḥ mēcakītam iva 1) pē-
cakīkapōla(gaḷiṭa)dānadhiṁrāśikaraiḥ puṇḍikṛtam iva vitatattamāla-
(kāṇana2cchāṭa)cchāyāsu (ni)liyāmanānaṁ iva kajjala(rasa 3)śyāma-
bhōgibhōgēṣu prāvaraṇam iva rajānīpamsulāyāḥ pulītāuṣadham iva vrddhāvāra(yōṣītāṁ) apatyam iva rajanyāḥ suḥrād iva [179]
kalikālasya mitram iva durjana(hṛdayānāṁ 4) bāuddha(siddhām-
tam 5) iva prayakṣadravyam apahnuvānam [timirāṁ vyajrmbhata]
muditam iva [ati6]mattamātaṁga(gaṁḍhaṁsthālē) phalitam iva 'tisā-
ṛdrā(bahu)cchada(vitata 7) tamāla(kāṇana8 sphuṭapāṭavāṭkāṭavī-
śaṁkataṁēkavāṭapāṭkāṭa9 sphuṭakusumapuṭapālihitā10 padaṣaṭ-
paḍāvalī11 pari)spuritam iva [atikānta]kāṁtā[jana]ghanatara-
kēśā[paśa12]samḥatau (unmilitam) iūe 'mḍraṁiḷa[maṇi]raśmibhiḥ
ati[180]sayamāṁsālītim iīv 'vata(taṭēsu) sāṭōpam iīv 13 [spuṭa-
pāṭavāṭkāṭapraṇaṇāvāśaṅkatakuṭajavāṭpāṭkāṭavāṇaṭaṣṭapādāliṣu]
('ti)ghanatargarāghasmarāvasadharabhōga(bhāṣuramadabhara-
mattā14 daṁtidaṁta[181]dyutitarjana(jarjharitatamam [tamaḥ]
divākāroḍaṁambrāhmanam) iīv saṁkucat(kuvalayam asatāṁ ma-
hattvam iīv tirākṛṭasakālmāṁtaram nīmilannīlōtpalavāyjaracātī-
jalipūṭēna namad iīv 'gataṁ) tamīṁ (timiram arājata. atha)
saṁeṇ(aī 'va) saṁdhyaṁdaṇḍava(ḍaṁbarō)cchaliṁmamānaṇaṇā(72)
jaṭaṭaṅkaṭaṅkula (skhalana) vivartitaṁkuryāvāridhrāṁdava
iva (pra)kīrṇāḥ dur(bharadharaniḥ)bhāra[ḥaḥabhugnabhiṁadīn-
[mattā15]mātaṁga(gaṁḍa)maṇḍala(vi)mukta[182]ṣikaraṁcchāṭa iīv
(taṭāḥ16) atidavīyōnaḥbhā(ṣthala17)bhramāṇakhīna(raviturāṁgamā-
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 atī.
7 So also Hall’s manuscripts A, B, C, F, G, H.
8 Trichinopoly ed. kāṇanaḥ sāṭōpam iīv.
9 Cf. saṁkataṁēkavāṭapāṭkāṭavī in Hall’s manuscript D.
10 Trichinopoly ed., nihīna.
11 Hall’s manuscripts C, D, G, H, and the commentators Jagaddhara and Narasimha
also have ṛvalīṣu.
12 Hall’s manuscripts D, E, H also omit pāśa.
13 Trichinopoly ed. omits sāṭōpam iīv.
14 Trichinopoly ed., bhāṣuram mattā.
15 Hall’s manuscripts A, B, C, D, F, G, H also omit mattā.
16 So also Hall’s manuscript D.
17 So also Hall’s manuscripts C, D, G, H.
syavivarāṁta) phēnastabaka iva (visīrṇāḥ) gaganamahāsaraḥ ku-
muda(saṃdōha)saṃdēha(dāyinaḥ) viśvaṃ gaṇayatō [vi]dhātuś
śaśikaṭhinihkaṃḍēna tamōmaṣīyāmē ajina iva (viyati) saṃsā-
rasyātiśuṇyatvāt śuṇyabīṃdava iva vi(liṅkhitāḥ) jagatṛayavi(jiṃ-
śa)vinirgatasya makarakētoḥ ratī[183]kara[tala]vikirṇā (iva lā-
jaṃjalayaḥ) gulikā stragulikā iva (vikṣiptāḥ) puṣpa(dhanuṣaḥ)
viyadaṃbursīphēnastabaka iva (vitataḥ) rativrācitā gagan(āṃ-
kaṇē) ātarpanapaṅcāṃgulayā iva vikirṇāḥ vyōma(tala)lakṣmī-
hāramuktāṇikarā iva (vicchinnāḥ harakōpānalaṛadghakāma) citā-
cakrād vātyā(vēśaviprakīrṇāḥ) kāmakikasa[184]khaṃḍa iva ti-
mirōdgama[dhūma] dhūmaḷasamāṃḍhyānalaritaptagagana(mahā-
nasa)sthā[kaṭāha] bharjyamāna(sphūṭita)lāj(āṅkūrās tārā)
vyarājaṃtā. tābhiś (śvitrī) 'va viyad asōbhata. (dirghatar)ōcchvā-
saracanākulaṃ (saṃ) ślēśavaktra(cakra)ghaṭanāpaṭu sat(kāvyā)
viracanam iva ca[73]kravākamithunam atī[185]vā 'khidyata. ka-
malini[vana]saṃcaraṇaḥgagnaṃkaraṃdabīṃdusandōhalaḥbhum-
dhamukharamadhukaramalāśabalagātraṃ kālapāśēṇē 'va (mūrti-
mad)rāmaśāpēnē (vā) 'krṣyamaṇāṃ cakravākamithunāṃ vija-
ghaṭe. ravivirahavīdhumāyāḥ[186] kamalinyā ṣṛdayam iva dvi-
dhā papāṭa cakravākamithunāṃ. āgamiṣyatō himakaraṇayātasya
pārśvē saṃcaramti kumudinyāḥ bhramaramāla dūtī 'vā 'lakṣyata.
tārakā(nayana)jalaḥ[ndu]vyājād astaṃgatasya divākara(dayātasya)
sōkā iva [sthulāsṛubindubhiḥ] kakubhō vyarudan. bhāsvatō
nijadayātasya virahād abhinavakīṃjalkarājivyājēna (śōkānāla)-
murmūrō [iva] (nalina)kōśahṛdayē jajvāla. (tatō) ravirāsmi(dā-
vāgniḥ)bhasmikṛta[187]nabhoṇanamaṣīrāsīr iva śrutivacanam iva
(kṣapita) digaṃbaraḍarāśanāṃ (kṛṣṇam api tiraskṛtaviśvarūpabhā-

1 Cf. śīryā in Hall’s manuscript B.
2 So also Hall’s manuscripts A, B, C, D, F, G, H.
3 Cf. vikirṇā lājāṃjalaya in Hall’s manuscript D.
4 So also Hall’s manuscripts C, D.
5 Trichinopoly ed., cakra candrād.
6 Cf. sphūṭita lājāṃkārā in Hall’s manuscripts B, C, F, H, and the commenta-
tor Jagaddhara.
7 So also Hall’s manuscript D, and the commentators Jagaddhara and Narasīpha.
8 Hall’s manuscripts D, E, H also omit sthulāsṛubindubhiḥ.
9 So also Hall’s manuscripts B, C, G.
10 Cf. kṣata in Hall’s manuscripts A, F, H.
va\'vi\'s\'e\'ṣa\'m) sadyo drāvita(rājatapatādramaprajāvī) iva śārvaram aṁdhakāraṁ [vy]ajrmbhata. (atha) kṣaṇēna [ca] kṣaṇadārāja(kaṁyākaṁtuka iva) kaṁdarpakana kaṅkaṅdarpaṇa[2] (iva) udayagirībālamaṁdārapuṣpaprastabaka (iva) prācī(mahīlā(74)lālāmalālātā)taṭaghatitta-
baṁdhūkakusumati[la]cakraśaṁ kānakakūṁḍalam iva nabhasāryaḥ (dig)vadhūprasādhikāhastrasrastālaktaka(pimḍa[4]) iva gaganaśāudha(talaśātakamuṁ)kumbha iva prasthāna(maṁgaḷa)-
kalāśa iva (makarakeḍōs tribhuvanavicārāṣṭa) [kandarpakāṛta-
svaratūnamukhaṅkāntakaraṇa prācyāśāilaśikharāgra-praṅḍhajā-
pākusumacchavīḥ svacchakunukumapiṅḍapūrṇa[18]pātram iva niśāvilāsīnyāḥ] kuṁkumāruṇ[aik]astanakaḷāśa iva "khaṁḍalāśā-
ṛgaṇāyāḥ (garuḍa) iva hariṇādhīśthitaṁ rāma iva lakṣaṁśaṁvītāḥ (vānāreṇḍra iva 'nuraktatāraḥ vṛṣabha iva rōhiṇīprīyaḥ) surāje iva raktamāṅḍalam (mṛdukarasaṁhitā ca jāṁbavān iva ṭkṣaṇapari-
vṛtaḥ) rajaṇipatiḥ udayam āsāda. [tataḥ] kāṁjinīḥdayasaṁkrā-
mita iva (cakrā)maṅgaṇā(nayanayuga)pṛta[19] iva raktakumuda-
kōṣ(ā)lidha iva kṣiṇatām (gataḥ) kṣaṇadā(karagato) rāgah. anu-
mataram śarvarivrajāṁgaṇaṁviśkarīṣa(nūtana) navaṁtasvastika iva (mṛgačchāyā)muḍrita[mukura][5] iva ("daṁṣaḥ) śvetaṁpatram iva makarakēṭoḥ daṁta(pāli)cakram iva viyamahā(khaḍgasya) śvē-
tacāmaram iva madana[19]mahārājasya (bāla)puḷinam iva niśa-
ymunāyāḥ śhāṭikālmāṃ ganaṁmahātāpāsasya aṁḍam iva kālōgaṁya kāmbur iva nabhoṁmaṁṛṇa(75)vasya cātyām iva [madanaṁraṣṭadhasya makarakēṭoś citṛcakram iva] (kālāṁgāraśa-
balāṁ (bhvanētrāṅgadhasya) saṁkalpanamanāḥ (puṁḍarikam iva gaganagāṁgaṁgaṁyāḥ phēnasamācaya iva gaganamahāmaṁ-
vasya) pāradapiṁḍam iva (gagan)dhaṭuvādinaḥ rājatakālaśa iva dūrva-pravāḷaśabalo (maṁbhavābhīṣekasya[6] śveta-cakram iva) ka[19]mdarpa(rathaṁ suṛēmaṇiṁ ivō 'dayagirināgarajasya śvē-
tapārāvata ivā 'ṛbaramahāpārasādasya ganaganariddhāutakum-bha-
sthalam ivāi "rāvatasya) bhagnāśṛṅgapurāṇa(gōmuṇḍaḥ) khaṁḍa

1 So also Hall’s manuscripts D, F. 2 Trichinopoly ed., daraṇam.
3 Cf. prācīmahīlālātā 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.
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iva (tārā)śvētagōḍhūmaśālinī nabhaḥkṣētrasya malayaajapiṃḍa-
(pāṇḍu)rājata(tālavrētām) iva siddhāṅganāhasrastatsaṃ (kṣiṇa-
rāgo bhagavān udu)patir ujjagāma. [193] yaś ca puṃḍarikaṃ (lō-
ka)lōcanamadhumkarāṇāṁ sāyanīyasāikataṃ [iva1] citta(rāja2)haṃ-
saṇāṃ sphāṭikavyajanaṃ virahavahāṇīnāṃ śvētaśāṇacakram [194]
manmathāsāyakānaṃ. atrāṃtarē 'bhisārikāsārtha(prēśītanāṃ3)
[195] priyatamān4 prati dūtināṃ dvayarthās [sēṣyāḥ] saprapaṃcā
vi(hāra)[196]bhaṃgūras (saṃ)vādā babhūvuh. tathāhi a(76)va-
strīkṛtam ātmānaṃ [197] nā "kalayasi tattvataḥ kāmā. prastara
iva kṛūro 'si na ca "kārsāka[198]cuṃbakadrāvakēśv ēkō 'si bhṛā-
makō 'si paramātma. dharmārthānya[199]prayuktāḥ kṣēpanīka
iva mudhā vāhitataravāris tvam asi. sakhēdam iva (tām) manasa
cintātayasi dur(labhāṃ) [janaṃ]. (77) satvasāra(cittō) yō ripu-
[200]maṃḍalāgratō nirvētīm upētā tiṣṭhāti. sa khalu vīraḥ pra-
tī[201]paksasya yaś samprahārataḥ kūmjarān nayati. dhūtroku-
rāvālasaṃca[202]yō 'pi paramakāṃḍa ēva sampatan mahāpadaṃ
vigrahē(78)na labhatē. [203] rājasēna (rājasē naraḥhitō) rahito dhru-
vaṃ. (asta)viśāradā [vi]sāradābhṛavīśadā viśādātmanīna(mahī-
māna)mahīmānaraṃkṣaṇaṃkṣaṃ kṣamsā[204]tilaka dhīratādhīrata
manasi (bhūtā) 'bhūtatābhūtātā (ca) vacasi. sā 'ha sēna [205] sā
'hasēna kamalā (kamalalāyā yayā) jītā sā tvadaraṇā darpanākā-
ravimalāśayā śayāba[vi5]nirjītakisala(79)yā salayā[206]ṅgulir
(iva) vibhrēmēna vibhrēmēna [prati]gavākṣaśalākāvivaram (prati)-
vilōkayaṃti [207][vi](lōkayaṃtritavinīśa vinā śāpam anubhavati)
dūkhkhāni. jivanīyaka jīvanīyā (kam iva) nā ("śrayaṭī8)
subha-
ظام. anyā[208]śtā 'vadā 'satām (aham ēva) dāsataṃ puratō bha-
jāmi māitryatō mātry atō [209] 'stu. amjāsā ratas sārataḥ kim
api kamḍarpakam darpaṃ na (cēṭ) tanōṣi viśēṣatō (viśēṣataḥ
sthiraṃ7) ēva maraṇāṃ. śaṭhadhiyām śōdhana ya(80)śōdhana
[210] prēmahāryā mahāryā (saṃ sā8) 'tkaṭākṣāiḥ kaṭākṣāiḥ āvi-

1 Hall's manuscripts A, B, C, D, E, F also omit iva.
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., priyatamā.
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., viśēṣatasthiram.
8 Cf. samāsamō in Hall's manuscripts C, D, F, H.
rbhūtadāśyā 'stadāśyāḥ pariṣjanaḥ. kamalakṛtināriṇāṁ kamalā-
kṛti nā 'riṇāṁ [211] bhavatā mukhaḥ ca malinītaṁ. viśvasya
viśvasya vyava(sthāṁ) samāsādyāsamāsā ('dyā) 'nēka(kālaṁ) sa-
mītā(rasika) tanuṣē tanuṣēkam (anaṃgasya) puṣpēṣupuṣpēṣu rujā
tarasā jātarasā māṃdākṣamāṁ[81]dā kṣaṇam (api) [212] bhra-
maṁti muhyati. kā madhurā 'dharēṇa kāmadhurādhārēṇa (yuktā)
rajō(rāja)viśeṣakēṇa viśeṣakēṇa mukhēṇḍunā tava hṛdi lagnā
[213] (mṛdīmā)karēṇa karēṇa svēdāmbīṃḍupayōdhārēṇa payōdha-
reṇa vakṣāḥ phalalakāṃcanēṇa jītā 'nāvilākāṃcanēṇa. kāmadārūṇa
(82) madārūṇanētrā (rasamayaṁtām bhavaṁtām) adayaṁ madayaṁti param akam itāraṁ [214] param akimitāraṁ
vāṃchati hāriṇā hā 'riṇā stanakaṃbhēṇa hāriṇā 'ksirucihāriniśa
cakṣusā [hāriṇā] (ca2). anamṭaram dugdhārṇava(nimagnam) īva
(sphāti)grhpraviśṭam īva śvētadviōp(niviṣṭam) [215] īva jagad
ānumude. (taṭaḥ) kramēṇa ca3 vighaṭamāṇadapañaptakumudakā-
nanākōṣamakaraṃdabīṃḍusāṃdōha (sāṃdralīṣyāṃdāsvāda4 mā-
da)mudita[mudgda] madhukarakulakala(rava)mukharītatīda(amta-
rē5) camāṭrīkāpānābharālasacakārōkāminībhir abhināmāṃdit(āgamē)
suratabhāra[parīśrama6] khinnapuli [216] mandarajasūṃndarīsvēdajala-
akāṇikā(83)pahārīṇi pra(vāti7) sāyaṁtanē tanīyasi nīśāniśvāsanībhē
nabhasvati kaṃḍapakētus tamālikāmakaraṃdāsahāyō vāsava-
dattā[janaka]nagaram ayāṣit. atha (sa praviṣā) kaṭakaika(dēśē
viniḥitam) [abhramliḥaśikharēṇa sudhādhavalēṇaiī 'kāntaranivīṣṭa-
kanakamuktāmarakatapadmarāgēsa[ka]lēna vāsavadattā[217]darśa-
nārtham avasthitādēvatāganeṅē 'va śālavalayēṇa parigatam] (ani-
lōlasita)nabharastu(kusuma8)maṃjarībhir īva tarjayaṁtībibhir īva
gagana(pura9) śriyaṁ patākābhīr upasōbhāmāṇam kanakāśilāpa-
tī(āmkaṇa)prāṣṭābhīḥ karpūraṅkumacāṃdanāilālavaṅga [ga-
ndhōdaka]parimalavāhinībhīḥ [vāhinībhīr ajñāta](taṭaṇiκaṭa-
sphaṭikaśilā¹ sukhaśaṇṇanidrāya[218]mān(ojjāta)prāśāda(svēta²)-
pāravatābhīḥ prabhṛasyattata[nikaṭa]vītapi(suma)stabakitasalilā-
bhīḥ anavaratamajjadunmajjad[mada³]yuvari[jana]ghanajaghaṇ(ā-
spāhānōcchvasita⁴) sīkaranikarasnapita(tīray⁵)vēdikābhīḥ karpūra-
pūra[viracita]pulīna (talaniṇāṇa⁶) niṇadānumiyamāna(rājah aṃśā-
bhīḥ) vika[219]canilōtpala[kānana]darśīta(kāraṃḍava)cakrāvāka-
timiraśaṃkābhīḥ (yuvatibhir) iva supayōdarabṛēḥ sugrīvayuddha-
(vṛttibhir) iva kilālasnapitakuṃbhakarṇābhīḥ sāgarakulabhūmibhir
iva sunārīpā(84)daṇḍ[220]gasabalābhīḥ [nava]npatietavṛtti-
bhir iva (kulyāyamānakarṇībhīḥ naditibhir) upaśōbhitaṃ sīkharagatamukțājālavyājēṇa purayuvari[jana]darśiṇ[akutūhala]gataṃ
tārāganam iṇo 'dvahadbṛēḥ upāṇṭa[221]nīlānībhīḥ kācakalaśa-
kṛtiṃ udvahāṃtibhir śiḥki(saṃhatibhir) udbhāsītiḥ bhī (upaśōbhamāṇaṃ) [kvacid] anavaratadahyamānakṛṣṇ(a garudhū-
apa'maṃḍalā bhīḥ) darśitākālajalada(saṇnāhama⁸) kvacid [ati⁹]gambhī-
ramujārarāvāhūta(samada)nilaṅkāṃtham sāyaṃtanasamayam iva
patītalokālocanam jananayajānsthānaṃ iva dār(otsukita¹⁰)[222]rā-
maṃ (māṇuṣaṃ¹¹) iṇo 'bhīnaṃditasuraṃ(araṇyaṃ iṇo 'nēkasā-
laśōbhitaṃ¹²) nidhānanaṃ iva kātukasya (āsthaṇaṃ) iva śīm迦arasya
kula(graṃha) iṇa (sakalavibhramāṇaṃ) saṃkēasthāna[223]m iṇa
sāumārdasya vāsavadattabhavamāṃ bhavāṇḍamanaprabhāvō da-
da(85)rśa. dravasi drava(siddhēr agadita¹³) capalā capalāyatē kim
ēśa [224]stabakas taba karnaṭaḥ patitō 'yaṃ. surēkēḥ (sukāpo-
larēkēḥ) suraya[ citā¹⁴] suraya(citā¹⁵) śrīṃ tvam asi. (matē) kalahē

¹ So also Hall's manuscript D.
² So also Hall's manuscripts B, C.
³ Hall's manuscripts A, B, C, F, H also omit mada.
⁴ Hall's manuscripts A, B, C, E, F, H also have uccvasita.
⁵ So also Hall's manuscripts A, D, G.
⁶ So also Hall's manuscripts A, B, C, D, F, G, H.
⁷ Hall's manuscripts A, B, D, F, H also have dhūpa, and manuscripts C, E, G dhūpadhūma.
⁸ Cf. utsāham in Hall's manuscript D.
⁹ Hall's manuscripts A, B, C, D, E, F, H also omit ati.
¹⁰ So also Hall's manuscripts A, B, C, D, F, G, H, and the commentator Nasarimha.
¹¹ So also Hall's manuscripts A, B, C, E, F, G, H.
¹² Cf. kāntāram iṇa 'nēkasālaśōbhitaṃ in Hall's manuscript D.
¹³ Cf. nigadīte in Hall's manuscripts A, C, D, F.
¹⁴ Hall's manuscripts A, B, D, F, H also omit citā.
¹⁵ So also Hall's manuscripts A, B, C, D, E, F, G, H.

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 tava yātī.
5 So also Hall's manuscripts A, B, C, D, E, F, G.
6 Trichinopoly ed., ayī. 7 Hall's manuscripts D, E, G also omit tal.
8 Hall's manuscript D and the commentator Narasimha also have viyukta.
9 Tel. ed. 61 and Grantha ed., ucyasē.
10 Hall's manuscripts B, D, G also omit the first dayitī.
11 Srigarotam text and Trichinopoly ed., tava.
12 Tel. ed. 61 and Grantha ed., śīkhebhaya. N 2

1 So also Hall’s manuscripts D, E, G.
2 So also Hall’s manuscripts D, H.
3 So also the commentator Narasiṃha; Trichinopoly ed. and Hall’s manuscripts C, D, F, G, H have marīcā.
4 So also Hall’s manuscripts F, G, H.
5 Hall’s manuscripts A, D also have tad bhavanāṁ.
6 Cf. prasādhikām in Hall’s manuscript D.
7 So also Hall’s manuscript A.
8 Hall’s manuscripts D, E also omit tanū.
somaprabhāṃ [237] diggajakarēṇukām ivā 'nupamāṃ (rēvām) iva (śarmadāṃ) tamālapatrpanasāhītāṃ (ca) āsvatārakanyām iva ma-
dalāsāṃ vāsavadattām dadarśa. atha tāṃ [prīti]visphāritā
caṅkṣuṣā pibataḥ (92) kaṃḍarpakētōḥ jahāra cētaṇāṃ mūrchā[ve-
gah]. tam (anu) vāsavadattā mumūrcha. atha makaraṃḍasa-
khijana(prayatnāt) labhhasamjñāv (ētāv) ēkāsanaṃ alaṃcakraṇaḥ.
[238] (atha'1) vāsavadattāyāḥ prāṇēbhyo 'pi gariyasi (sakhī2) kal-
vāti nāma kaṃḍarpakētum uvāca. āryaputra nā 'yaṅ visrambha-
kathānāṃ3 avasaraḥ (atō4) laghutaram ēvā ('bhidhiyatē5).
 tva-
tkṛtē yā 'nayā (yātanā) 'nubhūtā sā yadi nablāḥ pratṛyatē sāgārō
[239] (mēlāmaṃdāyātē) brahmā[yatē] (lipīkārāyatē bhujagapati-
ārē) vā kathakāyatē tathā) 'py anēkāīr yugasaḥsārāīr abhiliṅkhyatē (vā na) vā. 
tvāyā (ca) rājyam ujjhitam. kim bahunā 'tmā (śyās)
saṃkātē saṃmūpitaḥ [ēvā7]. (yāi) 'śa 'smatsvāmiduhiṁa [pitrā]
(prabhātāyām8 [240] sārvāyām pitrā) yāuvanāti(krama9)saṃkīnā
haṭhēna vidyādhara caṅkvarvartinō vijayākētōḥ putṛyā puspakētāvē
pañī(grahanaṇyā) dātvē yē (niścētā10). anayā (cā 'smābhīs saha
sammaṃtryā)'lōcitaṃ adya yadi tāṃ janaṃ āḍāya (nā "gacchati
tamālikā) tadā 'vaśyam ēvā ("śrayāśa āśrayitavāya) iti. [tad aṣyāḥ
sukṛtavāsēṇā mahābhāgē 'māṃ bhūmim anuprāptaḥ.] tad atra
yat saṃpratām tatra bhavān ēva pramaṇāṁ ity uktvā virārāma.
atha kaṃḍarpakētur (api) bhītabhīta iva (praṇayā11)naṃd(āṃrīta12)-
saṅgaralahārībirhī āpluta iva [bhuṅatrayarājyābhīṣitka iva] vāsa-
va[241]dattāyā saha sammaṃtrya makaraṃḍām (93) vārtānēsa-
ṇāya tatrāī "va nagarē niyujya (bhujagēnē13) 'va sadāgatyabhīm-
khēna (saritpuṇīnē 'va suktīsōbhītēna vīṃḍhyavipinē 'va śrī-
vrīkṣalāṁchitēna haṃsēṇē 'va mānasagatinā vanaspatinē 'va ska-
ṃḍhasōbhītēna vajrēṇē 've 'māṇḍrayudhēnā14) manōjavanāṁnā 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. bhujagapatīr 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. kramadosa in Hall's manuscripts D, H.
10 So also Hall's manuscript D.
11 Cf. sapraṇayama 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. mahōdadhipulinē 'va suktīsōbhītēna vīṃḍhyavipinē 'va śrīvyakṣalāṅkṣitēna
VASAVADATTĀ

gēṇa tayā (vāsavaddattayā) saha (purāṇ niragāt¹) tataḥ² kramēṇa [ca] (gavyūtimātram adhvānaṃ gatvā nara³)jāṃgalakābaḷan (ārtham) milītiṇiśaṃkakaaṃkakau[242]lasaṃkulēṇa ardhadagdhatīcākacrasimāsīmāyamāna (vasāvisā) vikaṭaṭaṭaṭhrṣācaṭulaṭaṭapūtanōttāla(tālu)raṇabhīṣaṇēṇa śūlaśikharārōpitāsāṃkīta[varṇa]kaṛna(nāsā)echēda(patita⁴)rudhirapatāla (patanaṭaṃkāritakarakōṭika- rparakarāḷaṇaṃpuranīramatunumēṇa baṃbhārālīkēlīsāṃbhāra)bhūta- bhūimbhāga(bhībhatsēṇa) kaṭāgnidahayamāna(catula⁵caṭāktāra)-[243]ṁ(karōti)ṭaṃkāra(bhāiravēṇa virīṭolkāṃkhamukhājōjvalite jvalanajvālaṭaṭēṇa āṃtraṭaṃtukalilakapāḷapāḷaṃba(94)dāmarādhākinīganaṃkṛtakaṇapavībhāgaṃkōḷahālēṇa ārdrasīra[racitavīhāmaṃgāḷapratiharṣīcācamithunapradākṣiṇikriyamāṇaṃcaṭāgninā⁶] śūlapāṇīṇe 'va kapāḷāvali[bhasma]śīvā(bahubhūti)bhujaga(rājā)va- ruddhadēṇa puṛuṣāṭiśayēṇē 'vā 'nēkamāṃḍalakṛtāṣeṇē (daṃḍakāranyēṇē 'va kabaṃdhādhiṣṭhitēṇa cakravartinē 'vā 'nēkanarēṃdārapiṛtēṇa trividēṇē 'va saṃcaraṇdālārinē) śmaṇānavāṭēṇa (nirgatya nimiṣa)māṭrād evā 'nēkaṣaṭayōjānam (adhvānaṃ gatvā punar api) pralayakalēvēḷaṃ īva samudīṭaṃrkasamūḥhēm nāga[244]-(rājya⁷)sthitim īva 'naṃṭaṃyūlāṃ sudharmām īva svacchāṃdasthi-ta(95)kāuṣikāṃ satpuruṣāṣeṭvāṃ⁸ īva [bahu⁹]śṛiṇalāḍhyāṃ bhā- ratasamarabhūmim īva dhūraprapūḍhārjunēṃ īva pulomakulaṣthithim īva sahasranēṭroicit(ēṃdṛāṇīṃ śūra)pāḷa[cītta¹⁰]vyttim īva (darṣīta¹¹)-gaṇīkārikāṃ sajj[a²⁴][nasampadēmkīvaṃtāsīśōkasaralapūnna-]

varuṇaḥmahāṃṣēṇē 'va māṇasaṭaṭēṇa 'raṇyēṇē 'va gaṇḍakāśōbhīṭēṇa vajrēṇē 'vē 'nīraṅgadēṇē in Hall’s manuscript D.
¹ Hall’s manuscripts A, B, C, F, H, and the commentator Narasimha also have niragīt.
² So also Hall’s manuscript D.
³ Hall’s manuscript D also has nara ; cf. nava in the commentator Narasimha.
⁴ Cf. chēḍagala in Hall’s manuscript D. ⁵ So also Hall’s manuscripts E, G.
⁶ Cf. virīṭolkāṃkhamukhājōjvalite jvalanajvālaṭaṭēṇē "ntratantrapṛtakaḷiṭakapāḷalakapāḷaṃbīḷaṃbīḷāmaradaṇīganaṃkṛtaraṃpuravībhāgaṃkōḷahālēṇē "draṣaḍācitavīkacraṃkhamukhājōjvalitaprīṣamithunapradākṣiṇikriyamāṇaṃcaṭāgninā in Hall’s manuscript D; Srirangam text and Trichinopoly ed. also have ḍakīṇē and kriyamāṇa.
⁷ So also Hall’s manuscript D. ⁸ Grantha ed., śūvanam.
⁹ Hall’s manuscripts A, B, C, D, F, G, H, and the commentators Narasimha and Jagaddhara also omit bahu.
¹⁰ Hall’s manuscripts A, B, F, G, H also omit cītta.
¹¹ So also Hall’s manuscript D.
gāṃ śāsuanalilāṃ iva kṛtadhātriḍhṛtīṃ kvacid rāghavacittavṛttīṃ iva vāidēhi(mayāṃ) [246] kvacid kṣīrasamudramathanavēlam īvō 'jṛṅbhamaṇāṁṛtāṃ kvacīn nārāyaṇa(mūrtīṃ 1) iva svacchāṃ(96)-dāparājītāṃ kvacid vālmikisarvasatīṃ iva darṣītēkyākuvāṃsāṃ (kvacīl) laṅkāṃ iva bahupalāśāṣēvitāṃ 2 (kvacīd dhārtarāṣṭra)śe- nām iva 'ṛjunaśārānakaraparivārītāṃ (kvacīn) nārāyaṇamūrtīṃ iva bahurūpāṃ [247] (kvacīt) sugrīvasēnāṃ iva panasa(nāla)kumudāṣēvitāṃ (kvacīd) avidhavāṃ iva sīmūratiłakabhuṣītāṃ pravālābharaṇāṃ ca (kvacīnt) kurusēnāṃ 3 īvō 'lukadrō[248]nāsakunīsanāthāṁ dhārtarāṣṭrāṁcitāṁ ca amlā(97) najāti(vi)bhūṣītām iva (viruddha4)-vanāṃsām darśītabhāyām īvā vibhīṣaṇāṃ satatahitāpathyām īvā [249] pravṛddhagulmāṃ śatpadavyā(ptām) īvā dvipadāṇākulāṃ dvi-jakulabhūṣītāṃ īvā (na)kulinaṃvāṃsāṃ vīṃdhyāṭavīṃ (pra5)vivēsa. (atrāṃtare6) tayōr nidrām ādāya (niśā7 jāgāma. tataḥ) kramēna ca kāla(kāivartakēṇa) tamīṣrā(ṅavaṃ) prakṣipya gaganamahāsara-(98)si sajīva[250] (saphara)nīkara īvā [apa8]hriyamāṇē tārāganē (sāṃdhyā) raktāṃsuk[apaṭ]ē visamaparūḍhābhisalātāśara(yaṃṭra)- nugataśatapatrapustakasanāṭhe makaramābdīṃdusamāṃdoñhānīrbhārapānamattamadadukara[sāndramandra](maṃjūravāiḥ) svadharmam īvā paṭhāti vikacakamalākarakabhikṣāu kṛṣīvalēnē 'va kā- lēṇa timirābīja(nikarēṣy) īvā madhukarēṣu [kumudakṣēṭrēṣu] madhurasakardamitaparāgapaṃkēṣu ghanaghaṭamāṇadala(putēṣu9 kumudākarakṣēṭrēṣu) bhramaṇēṣu vyājāt [251] paṅkajēṣu 'pyamā- nēṣu rajōmurmurasanāthamadhukarapataḷa(dhūmā10)nugatōḍda- mḍapumḍarikavyājād dhūpa[paṭalā]ṃ īvā bhagavatē kiraṇamalīnē prayacchaṃtyāṁ kamalini(tāpasyaṃ11) rajanivadhukara[tala12]- dvayōcchalitapatatprabhātamanusālāhātıkṣatāṃtare ulūkhāla īvā ca-

1 So also Hall’s manuscript E.
2 Trichinopoly ed. omits kvacīl . . . 3ēvitām.
3 Trichinopoly ed. omits īvā panasa° . . . kurusēnām.
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.
6 So also Hall’s manuscripts A, B, C, D, F, G, H, and the commentators Jagaddhara and Narasimha.
7 So also Hall’s manuscript D.
8 Hall’s manuscript C also omits apa.
9 So also Hall’s manuscripts A, C.
10 So also Hall’s manuscript A.
11 Cf. kamalini(tāpasyaṃ) in Hall’s manuscripts A, C, F.
12 Hall’s manuscripts D, H also omit tala.
_='ānā geta (māṃḍāle) khaṃḍana (vi) kirṇeṣu [iva] tāṃḍuleṣv (iva) tārāgaṇeśu (ni) mīlatsu saṃḍhyātāmramukhēna [iva] vāśaravaṇāreṇā nabhaṣtarum (āruhya) sākhābhya iva kaṃpitā (99)bhyō digbhyō vīkacamprasūna (nīkara) iva tārāgaṇe (phala ivē 'ṇḍumāṃḍāle) [ca ni] pata [252] ti tārā [gaṇaśāli] taṃḍula (sabajita) nabho 'ṃgaṇaṃ sphuradarunā (kīrana) cūḍā (cakra) cāruvanānē vāsarakṛkavākāu ca ritum avatarați mat (saṃgamā) atipravṛddhō vāruṇī (saṃgamād) dvijapatir ēsa (patati) 'ti hasanntyām ivē 'khaṃḍal (aśāyām) aruṇākēśari (kharanakharapāta) nihaṭāṃdhakārakarīṃdrarudhiradhārābhīr ivō 'dayaḡiriśikhara (gārika) nirjhara [dhāutadhātu] dhārābhīr iva (tvamgat) turaṃgakharahurupatapāṭita padmaragacchatābhīr iva [253] kēsari karatalāhatamattāmāṃgottamāṃgasāngaladasraprasārīṇibhir iva udayācalakūṭa kōṭipraṇāḍhajapākusumakāṃti bhīr iva (pūrvagiri) kēsaricaranātalāhatamattāmāṃgottamāṃgavigaladasrdhārāsārīṇibhir iva) tribhuvanākārya (saṃpādanā) turaṛgarasārīr iva raktamaṃḍāle tāṛakumuda (vana) grahaṇāya prasaṅgitahasta iva kūṃkum (aṛunāiḥ kiraṇāiḥ kanakadarpaṇa) iva prācivilāsīnyāḥ pūrvācalabhōgimāṃdralōpale gaganemāṇilataru [kanaka] [254] kisalayē nabhōnagara (prāgdvāra) kanaka (pūṇa) kuṃbhē taptalohakum bhākārē pračī (kumāri) laḷaṭataṭa (ghaṭītakumā) tilaka bimādu saṃḍhyā (bāla) laṭāikakusu (100) me māṃjiṣṭhā [rakta] paṭṭasūtra (piṃḍa) sadṛśe saṃḍhyā (aṛunāṣṭrgrathita) pračī (vadhū kāṃci) kāṃcana dināracakra iva (kumāra iva saṃhṛta tārakē padmanābha ivō 'ilasa (padmē adhvaga iva cchāyāpriyē śakra iva gōpatau udayaḡirī) dhāturāṅgurūṇādiggajapādālānukārīni

1 So also Hall's manuscript E.
2 So also Hall's manuscript D.
3 Cf. nicāya in Hall's manuscript D.
4 So also Hall's manuscripts D, E, and the commentator Jagaddhara.
5 Cf. tārāgaṇatanāṭula in Hall's manuscripts A, B, C, D, F, G, H.
6 So also Hall's manuscripts D, H.
7 So also Hall's manuscript D.
8 Cf. sampādanaprabhā in Hall's manuscripts D, H.
9 So also Hall's manuscript D.
10 Hall's manuscript D also has kanakadarpaṇī.
11 So also Hall's manuscript A.
12 Cf. taṭakukumāṃbubindū in Hall's manuscripts A, B, C, F, G.
13 Cf. saṃḍhyapravalalātā in Hall's manuscripts E, H.
14 Cf. śacīvadhukāṇcana in Hall's manuscript A.
15 Tel. ed. 61, Grantha ed., and Srirangam text, 'illasīta.'
(prabhūta)timirataskarē (sam)uyadām ārōḥati (bhagavati bhāsvati) maṃṣṭīṅhā(ṅikara)1 iva diggajēṣu mahābhārata[samarabhūmi]ru-
dhirōḍgāra iva kurukṣetrēṣu [255] sura(dhanuḥ)kāṃṭhi(vi)lēpā iva ja-
lada(echadēṣu) kāśāyapāta iva śākyāśrama(śākhāsu) kāusumbhar-
rāga iva dhvajapāṭapallavēṣu phalāpāka iva karkaṃdhūṣu kumk-
ma[cchāṭa]rasa iva vyōmamahāsāudh(āṃganē)2 saṃcaradarupa-
(yavanikā)paṭa iva kāla(mahānaṭasya)3 [bāla]4pravāla(bhāgā)ruṇē
prasaratī bālātāpē kṣaṇēṇa [ca] cātucaṭulacakravākāhṛdaya(kōśa-
saṅtāpaharaṇād iva dahana(pratāpa)pravēśād iva dinanāthakā-
ṃtōpal[ānal]asamgād ivō 'ṣnīmānam uṣṇaraśmēr ārayati raśmi-
asćayē kaṃḍarpakētus sarvarātrājāgarana(vaśād) āhāraśūnya-
(paravaśa)saṅiratayā nīścētanō 'nēkayōjanaśa[256]t(ādhva)bhrama-
ṅkhinnō vāsavadattayā 'py ēvaṃvīchāhā saha latā(graḥē) maṃ-
damārutāṃḍoḷitaṃkasumaparīma (101)aluḍbhamugdhā(mukha-
paribhramatbhairajhamkāramanōhāre tatkāla(sulabhāy5) nī-
drayā grīḥītō niśpaṃdakaranagrāmās svuṣṭā. tātō vaṇi jī 'va pra-
sāritāṃbārē mahādāvānāl īvā sakalakāṣṭhāḍhdipīṇī (kalpavrīṣa iva
sarvāśāprasādhakā) pataṃgamaṃḍalē (madhyaṃ nabhasthālasyā6)
'rūḍhē [katham api] kaṃḍarpakētuḥ (prabuddhā7) priyāvā vinā-
kṛtam latā(graḥam) avalōkya (cō) 'tthāya [257] [ca] tata itō datta-
dṛṣṭīḥ kṣaṇāṃ (vītāpiṣu) kṣaṇāṃ latāṃṭarēṣu kṣaṇāṃ [taruṣikharēṣu
kṣaṇāṃ] (adhaḥ)kuḍēṣu kṣaṇāṃ (ūrdhvataruṣikharēṣu) kṣaṇāṃ su-
śkaparṇārāsiṣu kṣaṇāṃ ākāsā(talēṣu) kṣaṇāṃ dīkṣu (kṣaṇāṃ8) vid-
kṣuca bhraman anavaratā[virahānala9]dahyamānahṛdayāvīlālāpā.
(hā) priyē vāsavadattē ēdhē mē dārsānāṃ [258] (kṛtam) parihasēna
āṃtarhitā 'si tvatkṛtē yānī [mayā] duḥkhēnā anubhūtāni tēśāṁ
tvam ēva pramānaṃ. hā priyā(sakha10) makaraṃḍa paṣyē (daṃ
dāivadvurvilasitaṃ kīṃ (pūrvā mayā kṛtam anavadātām) karma.
ahō (vipākō niyatēḥ) ahō duratikramā kālagatiḥ ahō grahaḥām

1 Tel. ed. 61 and Grantha ed. omit nikara.
2 So also Hall’s manuscript B.
3 Cf. kāḷanāṭakasya in Hall’s manuscript D.
4 Hall’s manuscripts D, E, H also omit bāla.
5 So also Hall’s manuscripts D, E.
6 Cf. nabhōmaḥyam in Hall’s manuscript E.
7 Cf. pṛaviḥōḍhaḥ 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 virahānala.
10 So also Hall’s manuscripts A, B, C, E, F, G.
atikaṭu kaṭākṣa(pañtanam\(^1\)) aḥo visa(drśatā) gurujaṁśiśāṁ aḥo
dussvapnānāṁ durnīmīttānāṁ ca (phalaṁ) sarvathā na (kaścid\(^2\))
agocarō [259] (bhavitavyānāṁ). kim na samyag āgamitā (vidyā)
kim [na] yathāvad (anārdhitā) guravaḥ kin nō ’pāsitā vahnyaḥ
[kim adhikṣiptā bhūdevāḥ\(^3\)] kin na pradakṣinikṛtās surabhayaḥ
kin na kṛtam [260] (saraṇyēṣv) abhayam. (102) iti bahuvidham
vilapan (maranecchuh\(^4\)) daksinēṇa kānanaṁ nirgatyā navya(nāla-
naladānālininīcūla[picula](vidalajvakula(ciribilvabahuḷena\(^5\) pracu-
viracitavidhō)ṭajakutajaruddhōpakaṁṭhēna sōtkamṭhabhṛṅga-
[261]rāja[rasitasundara]sūrdari(kṛtāsvāda) vītata (cūtavratati) vṛa-
tāvaraṇa[tarunā]vartuṇa\(^6\)(taru) saṁdhahasannaddhabhṛṅga (gōḷēna)
gōḷāṃgūlabhagnagālanmadhu[ccha[262]tramadhu]pataḷarasaśāra-
(śikara)śīktarutalēṇa (pravṛddha’nārikēlaḵaṁkēlaḷījaḷaḷīla-
taḷmāla\(^8\)) hiṃṭalapunnāgākēsara(nāgākēsaragahnāraṇēṇa) mallaḵā(ke-
taki)kövīḍā(ārkaparṇaṇaṁbū)bi[263]apurājaṁbāra[jambū]gulma-
gahanēṇa (pavanasaṁvāhitānēkapanasaviṭapivīṭapēṇa) [aprtyū-
ha]dātyūḥa(kuhaḥkuhārāva) bharitanadi(taṇanikumjapumjēṇa) pu-
mjit (ōt)kaṁṭha kalakāṁ (103) ṭhāḍhyāsīt[ōddām] asahakārapaḷavē-
[ca]palakulāya kukkūṭakutoṃṅbasāṃ(vāsīṭo)tkaṭ(āṅēka)vīṭapēṇa
kōrakenikurumbarōmāṃcitakuravakarājanī raktāśokapālava-
nya(vi)lipiyamānaṇaṣadiśā pravikasitakēsara(kusumā\(^9\)) rajōvisara-
(dhūsaretaparīṣāreṇa) parāga(pumja)pimjara(sīṁdvāra\(^10\) rajyamā-
na)madhukaramaṁjuṣmījaṭajajanitayamudā (lavaṅgacāmpakama-
dhūkakṛtaṅgā[11]ōdhrakāṁkēraṇaṁbakaṇdaṁbakaṇkēna) madajal-
mečakita (gaṁdakāṣa) mucukumḍa[ska[264]ndha]kāṁḍa (kathya-
maṇa\(^12\)) niśśaṅkakarikaṭa\(^13\)[vikaṭa]kaṁḍūtinā katiyayadivasaprasū-
\(^1\) 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 _kim adhikṣiptā bhūdevāḥ_.
\(^4\) So also Hall's manuscript D.
\(^5\) Hall's manuscripts C, D, G also have _bahuḷena_.
\(^6\) Tel. ed. 61 and Grantha ed., _vīṭaṇa_.
\(^8\) Tel. ed. 61 and Grantha ed. omit _pravṛddha_.
\(^8\) Cf. _nārikēlaḵaṁkēlaḷījaḷaḷīla_ in Hall's manuscript D.
\(^9\) Cf. _pravikasitakṣumakēsara_ in Hall's manuscripts A, B.
\(^11\) So also Hall's Manuscript A.
\(^10\) Tel. ed. 61 and Grantha ed., _madhukatamāla_.
\(^12\) Cf. _mathyamaṇa_ in Hall's manuscripts A, B, F.
\(^13\) Tel. ed. 61 and Grantha ed., _niśśaṅkakaraṭa_.
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takukkuti(kuṭṭa[kuṭṭa])kōṭarēna caṭakasaṃcāryamāṇapacātulavacāṭacātirakriyamāṇacāṭunā sahacarī( sahacaranaṃcuira)ca-kōra(caṃcuṇā) śāilēya(sugamdhi)śīlatalasū[265]khaśayīta(śaśaśisu-raśinā) śēphālikāśipāvivaravisrabdhavartamāna(gaudhēya)rāśinā nirātarkaraṃku(nikarēṇa). nirākulanakula[kula]kēlinā kalakēkila-kulakabalīta(cūta)kalikōdgamēna sahaçārārāmaṃthāyamāna-(camara)yūṭhēna śraṇāhārisa(nīda5) girīritambanirjharinīnāda-(śraṇaṅītsukanidrānāmāda)3maṇḍāyamānakarikulakarnatālādum-dubhi(dhvanīnā) samāsannakinnarīgīta(śraṇaṇaramamāṇa)ruruvisarēṇa [266] (kuharī(104)ta)haridrādravarajamānavarāhapōtātrapālinā guṃjā(kuṃja4)pumjaguhijahakajātēṇa5 daṃṣa)daṃśanakupīta(kapi4)pōta(pēṭacapētaka7)pāṭīta(pāṭalipūṭakītāsamghēna) kuliśaśikharakharanakharapracyapracyaṃdačapēt(a)pāṭītamaṇta-mātānta(mada)chatācchuritacārūkēsara(bhara)bhāsurakēsarika-dāṃbēna mahāsāgarakacchōpāṃtēna katipayudūram (adhvānma9) gatvā aticapala(vāiraprayatprahapatrapātata) tāṃḍa[267]vō-ddāṃḍa(dōḍsaṃḍa9)khaṃḍaparaśuvidambānāpamāḍitaṃ vūruṇi10-vijayapatākābhīr iva śēṣakulanimōka[maṃju]maṃjarībhīr iva (su-dhāsahacarībhīr iva jyōtsnāsahōdārībhīr iva) śaṃkā(maṃḍā)-paramāṇu(samṭatībhīr) iva lākṣmīlīlā(darpanadhārinībhīr) iva jala-dēvatā(kuca11)caṃdāna(dhārātarpaṇa)vicchittībhīr iva pēnārajībhīr upāṃta(rāmaṇīyaṃ) apramā iva gagana(talam) avan(ītam) avatīrṇaṃ [arṇava](acchajalā)ducchalacchikara(nikarēṇa) nabha-scārān muktaḥphalārī iva vilōbhyamentaṃ abhayābhhyarthanāgātēnēka(pakṣati)kṣitidharbhahitakuskībhāgaṃ sagarasuta(visarasamud)khaṭaṃ (vārijatamukhōdbhāsītapārījatāma) abhijatamanīratanākaraṃ kari(105)makara[ku268]la)sāṃkulaṃ (ṣakuni)kulakab-

1 So also Hall's manuscript C, and the commentator Jagadīśhara.
2 So also Hall's manuscripts C, D.
3 Hall's manuscripts A, B, C, D, F, G also have niḍrānanda.
4 So also Hall's manuscripts A, B, C, E, F, G, H; cf. guṇjāpūṃjakaṭa in Hall's manuscript D.
5 Hall's manuscripts D, E, F also have jāhakajātēṇa.
6 So also Hall's manuscript C, D.
7 Hall's manuscript D also has capētaka.
8 Cf. katiḥpayādhvōnām in Hall's manuscript E.
9 Cf. dōṭkhaṭa in Hall's manuscripts A, C, D, E, F.
10 Srirangam text and Trichinopoly ed., vārūna.
11 So also Hall's manuscripts B, C, F.
VĀSAVADATTĀ

لانābhilaśasāṃcarānādakrāṇaḥ (stimitatim)timimgilakulaṃ (ka-dālivanavāta) vilulit (ālā) lavalilavamga (mātuluṅga) gulma (gahanaṃ) urmimāruta(mmaritarataratataro) ttala (tāli2 vanacarita3) jalamaṇuṣamithunāṃḍita [salila] puļinabālasāvālāṃ pravālāṃkarakō- tipāṭītamukhahhināsāṃkhianakha (mukhakharasīkharavi) likhi- tataṭa (rēkham) khageśvarogottrapratratapaṭalakalilasililam adyā ’py anirmuktamaṇḍaramathananasāṃṣākāram ivā "vartabhrāṇṭibhiḥ sāpa[269]sāram iva (sitaphēṇasaṃcayāḥ) sasurā (gaṃdham) ivai (”lāparimalāśiḥ saghōṣaṃ) iva garjitāḥ sakhēdam iva (nāganiśvā- sāḥ) sabhrum (bhamgam) iva taramgānī sālānaṭam iva rāma- sētiṇāṃ kūṁbhīnāsikukiṣum iva lāvaṇōtpattisthānāṃ vyākaranāṃ iva [vitata5] strinadikṛtyabahulam rājakulam iva dṛṣyāmānāma- hāpātraṃ ṣtitaḥ labhitaḥ iṣṭiḥ labhitaḥ iṣṭiḥ labhitaḥ iṣṭiḥ labhitaḥ. acintaya ca āhoh mere kṛtāpakārēṇā 'pi vidhinā upakṣit eva ikta yad ayaṃ lōcanagōcaratām (gatas) samudraḥ tad atra dēhāṃ (tyajāmi) [priyāvirahāṃ nīrvāpayāmi]. yady apy anā- turasyā ("tma) tyāgō na vihitāḥ tathā ’pi (khalu naḥ kāryam) na [khalu] sarvas (sarvam) kāryam (ēva) karoty [ity] asāre saṃ- sārē. kēna kin [273] (nāma11) na kṛtaṃ. tathāhī guruḍāra(hara-

1 So also Hall’s manuscripts E, F, H, and the commentator Jagaddhara.
2 Srirangam text and Trichinopoly ed., tāli.
3 Hall’s manuscript D also has carita.
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. parītvopakṣaḥ 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., iha.
11 So also Hall’s manuscripts C, D, H.
A SANSKRIT ROMANCE

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, 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., Trichinopoly ed., and Srirangam text, tulita.
10 This reading is also recorded by Sivarāma, ad loc.
11 So also Hall’s manuscripts A, B, F.
dēsam iva savidrumalatam kātaram1 iva sadaraṃ viṣṇum ivā 'nē-
 kamukttōpētaṃ) puḷīna(talam) āsasāda. tataḥ kṛtasnāṇādi(sakala-
kṛtyō jalanidhi)jalam avataritum ārēbhē śariratyāgāya. atha sā-
nugrahēṣu grāhēṣu nirmatsārē(109)ṣu matsyēṣu aksudrēṣu kṣudr(ā-
ṃēṣu anīchēṣu) [28c] kacchapeṣu akrūrēṣu nakrēṣu abhayāṃ-
karēṣu makarēṣu amārēṣu (śiṃśumārēṣu ākāśāt)2 sarasvati samu-
dacarat. ārya kamḍarpakētō punar api tava (priyāsamāgamo) bhavīṣyaty acirēṇa tad vīrama marañṇavyavasāyād iti. (sō 'pi) tad upaśrutya marañṇārambhād) virārāma3. [punāḥ priyayā samā-
gamēcchhayā śarīrasthitihētum āhāraṃ cikīrṣur mahāśagaracakcō-
pāntabhuvam jagāma.] atha tata itāḥ paribhraman phalamūlā-
dinā vanē (vartayan4) [kiyantamā] kālam (ānēkaṃ) nīnāya [ka-
ndarpakētuh]. ēkādā (tu5) katipaya(divasā6)pagamē kākalīgā-
yana ivō [281] (pasamṛḍdha7)nīnagnānādaḥ (śāyaṃtana)samaya iva
nartitinalakamṭhaḥ kumāramayūra iva (samāruḍha)śarajamā
[mahā]tapasvi 'va prasamitarajaḥ prasarahtēpasa iva dūrtajalada-
karakaḥ prālayakāla iva darśitānēkataranīvibhramah nirupa(dra-
va)kānana(pra8)dēśa iva ghanōt(śe[282]kita)sāraṃgah rēvatīkara-
pallava iva halīdhr(110)tikaraḥ (laṃkēśvara iva samēghanādaḥ
vimdhya iva ghanāsyāmah9 sam)ājagāma varṣāsamaṃyah. (vi-
bhīnna[mēgha]nilōtpalakānana(nīle) kriḍāsarasī 'va nabhasi sma-
rasya (kanaka)ratna(nāur) iva jalada(kāla)lakṣmīmātayyagānāya-
nartanaraju[283]r iva nabhassāudhatōrāṇa(ratna)mālikē 'va prā-
vasatā nidāgha(kālaḵāṃtēna dyustī)payōdhare datt[ā sarna-
nay10] (anakhanpād)āvalīr iva gaganalakśmi(bamdhura)raṇānāmēlē
'va nabhōmaṃdāra[11]sumḍarakali[kāmālē] 'va ratinakhamārja-
naratna(sīlā)ṣālēkē 'va ratna(saktīr) iva12 (vilāsayaṣṭīr iva) kusu-

1 Trichinopoly ed., kāntāram.
2 So also Hall’s manuscripts A, B, D, F, H.
3 Cf. virārāma marañṇārāmabhāt 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.
7 Cf. samṛddha in Hall’s manuscripts A, B, C, D, E, F, G, H, Trichinopoly ed., and
Srirangam text.
8 So also Hall’s manuscripts F, G.
9 Cf. rēvaya iva samēghanādā vimdhyaśīrī iva sāghana in Hall’s manuscript C.
10 Hall’s manuscripts C, D, E, F also omit smaranāya.
11 Hall’s manuscripts C, D, E, G, H also omit taru.
12 Trichinopoly ed. omits ratnakākti iva.
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maṅkētōr iṃdradhanurātā rārājā. atī(trṣṇā)vēga[ni]pitajalā(ni)-
dhijalāṃkhamālāṃ [iva] ba[284]lākācchalād udvamān (iva) adṛṣyata jala(dharanikarahe). pitaharūṭāh (krṣṇakēdārikāgōṣṭhīṣu) samutpatadbhīh (jātusādurōdarāir) iva dardura(śīṣukāir) naya-
dyūṭāir iva cikṛīḍa (vidyutā samaṃ ghanakālakāṃtaḥ). ravid-
īpa(kajjalītamēgha)nīkāṣōpalē [iva] mēghasamaya(svarṇa)kāra-
(gharṣitasvaranēkē) iva (taṭī) aṣōbhata. virahiṃṇ ārdayaṃ (vidāritum) [285] karapatram iva (kṛtaṃ) kusumāyudhāsa (kṛu-
(ī)raķātika)ecchadam (abhāṣa). [jaladādrūṇi lōlataḍillātā-
karapatradārīte pavanaṃvājindhūtaś cūrṇacayā iva jalarēṇavō
babhuḥ.] viĉchinnadīgvaḍhūhāramukta(nikārā) iva kharapavan-
vēga(bhraṃtī) ghanā(gaṭā)gaṭṭhasanasmīcūrṇītattārānīkarā iva tri-
bhovanavijīgīṣor makaradhvajayaṣ prasthānalājāṃjalaya iva ka-
rākā vyaraṇānta. (navasāvalaṃ sēmdrakōpamahīmahīyā lā-
kṣārasmīkitam stāntāṭīrayam iva 'lakṣyata. mēghakūṃbhasali-
līḥ pṛthīvīnāyīkāṃ snāpayitvā prārtcēṭīkāyāṃ gatāyāṃ svac-
cham ambaraṃ dārāyaṃti śaracēṭīkā saṃjāgāma) anāṃta-
ram (sukhamjanē) nīrbhara[286](bhara)dvājadviavacēta(vitapi)-
viṭāpe (paṭutaraṇapāhāprahātō 'd)bhrāṃtasukakulakaḷaṃ(kēdā-
ra)pravēṣit(āvēs)a rājāhamsē kāmārātīdēhadyutidyutēla haṃsa-
(kula)̃)tulītā(rājaṃ) jalamucī sēmdriṅkṛt(ēṃdumahasi) kāmūka(jana-
[287]mudīta)madhura)mahdhuṭnaṅvīruḍhi (sarasa)ārasarasasati-
rakāsērē [śōbhanē] kaśērukaṃḍadalubdhapōṭripōṭroḍ (għatasaras-
ātābḥāga) cakitācātakē [saṃcaramatsyasuprīkṛāpātīpātaladhumadh-
radhvanivhitamūdi kardārhitakadambē kambudvīṣi prastabisa-

1 Trichinopoly ed., makara.
2 Hall's manuscripts A, B, D, F, H, and the commentator Jagaddhara also have jātusā; cf. the reading jātusār recorded by Śivarāma, ad loc.
3 So also Hall's manuscripts C, E, and the commentator Jagaddhara.
4 Trichinopoly ed., krūraṃ.
5 Cf. navasāvalaṃ sēnāraṇagāpanā mahīmahīyāṃ sukāyānaṃ lākṣārasaḷānīgī-
tastanāṭīrayaṃ iva 'lakṣyata. mēghakūṃmasaḷānīḥ pṛthīvīnāyīkāṃ snāpayitvā prārtcēṭīkāyāṃ totah svaccham ambaraṃ dārāyaṃti śarannī samājāgāma in Hall's manuscript C; Trichinopoly ed. also has lāvalaṃ and kōpanā.
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 śōbhaṇa.

1 Trichinopoly ed., svādurasāvīkalasphurita6.
2 Hall's manuscripts A, D, H also omit gandhi.
3 Hall's manuscripts D, H also omit punar.
4 Srirangam text and Trichinopoly ed., paribhraman prakṛtajana.
5 Hall's manuscripts A, B, D also omit atha.
6 Cf. nīdraṁte in Hall's manuscript D.
7 Cf. phalamūḷādikam in Hall's manuscripts C, D.
8 So also Hall's manuscripts E, F.
A Sanskrit Romance

māṃ [prati] cārakahiti(ōdaṃtō dūrāt kirātasēnapatiḥ dhāvati sma). tato ('nyaḥ) kirātasēnapatiḥ tāḍaśā ēva (tathābhūtāyā sēnayā) 'nvitō (mrgayāṃ) gataḥ1 sö 'pi (tac chrutvā dhāvati sma. [293] athāi "kāmēśaludhāyor guḍhrayōr īva tayōr yuddham āsit.) tataḥ (prabhṛti) [prati]ṣarāsāradurdina(sthagita)dinakarakirāṇe ṛaṇa[294]karmavīṣārada(karadūr3)ōtkṣipta(khadga3dhā(113)ṝadā-līta)subhat(āsīlisyamāṇavidyādhari)vibhrame samaradarṣan(āgata)-ṣaṁcaradarśanabhaścārāṇa(caranaprakaraviracitātōraṇa)cakravāle [vētālasamākrāṇaskandhabandhacakrakriyamāṇacāru-pracārē4] (carac)cārubhāṭakhadgagāmḍīta(dvipapada)samāptā (piśācikā)ka[295]rūlūkhāḷ(abharāṇe) kāṭut(kṛṣṭajana5samudvalannāṃdikē) kāṃḍiśikabhūrṇi (praskannakālibānē raṇōdyatajit-takāsini6) raṇakhalē (sṛgālikā)sṛgālaprārthaniyēsv āmīṣapimēdev sv a i jhmagadasēśsv īva (śvitrādurbhāgēsv īva) sārīrēsv (nāsthāṃ) kalayāṃta samaṃ (dvīṣatāṃ) dhānuśāṃ ca jīv(ākaraṃsēn1) yō-dhāś cakṛu. (tatra) tyāgīna īva dānavaṃtō mārgaṇasampātām (sahāṃtaḥ) samṛddhavilāsīna īva śṛṃgār(ōp)aśōbhitāḥ sahēma-(kakṣyāś ca sadarāmā īva kādalirājitāḥ sādvijās ca niśā(ṇivāhā8) īva nakṣatramālopaśōbhitāḥ (śaṇad)divasā [296] īva (sam)ullasat(padmāḥ) mahāmrghā babhuh. ut(kuptā) īva kṣamāṃ muṃcaṃtāḥ payōdhaśa īva 'varta(śōbhināḥ) sōrmayaś ca udyan(ōd)de-śā īva samallikākāśā (kulāla)grīhā īva 'bhinaubhāṃda(bhārīṇāḥ) ratnākāra īva sadēvamaṇāyaḥ lēkāḥ īva sēṃdra(vṛddhayāḥ kṣibā īva pāṇa(114)bhusīśtaḥ) turaṃ(gamā) [ca] virējuh9. kāṅābhyāṃ śrutapar(āpavādā)bhyaṃ khalodāyasādhuhipattisākṣibhyāṃ aṣṭhābhyāṃ (aṣṭhānē 'pi namātā mūrdhνa kīrtayē tā ca 'kīrtaniyān āṣyēna ca viyuktō) 'haṃ (diṣṭyē10) 'ti harṣād īva (ciraṃ nanartā) kabaṃdhaḥ. tataḥ [krṭa11](pariḥāsakēnē) 'va caksuḥ pidadhatā

1 Trichinopoly ed., mrgayārtham āgatah.
2 Cf. dviradakaradūrotkṣipta in Hall's manuscript C and dviradakaradūratarotkṣipta in Hall's manuscripts D, H.
3 Hall's manuscripts C, D also have khadga.
4 Hall's manuscripts E, F, H also omit vētāla°...°pracārē.
5 Trichinopoly ed. omits kāṭut(kṛṣṭajana.
6 Cf. praskannakālibānē janāpāgāhanajitakōsini 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 So also Hall's manuscript A, and the commentator Jagaddhara.
10 So also Hall's manuscript A, and the commentator Jagaddhara.
11 Hall's manuscripts C, G also omit kṛta.
VĀSAVADATTĀ
parāpavādaśravana[297]bhūrṇe 'va śrōtravṛttim sthagayāt sōn-
mādēnē 'va vāyuvēgavīkṣiptēnā1 palitaṃkaraṇēnē 'va surayōsītām
aṃdhāṃkaraṇēnē 'va yōdhānām timīrṇēnē 'va samaraṇapradōṣasya
patitēnē 'va vimuktāgotēnā (kunrpatine 'va naksatrapathagāminā
kṛtakalāhēnē 'va kṛtadūmyārūcīnā rājasēnē 'va vyavahitasatvēnā
avīnītēnē 'vō 'dhatēnē asajjanēnē 'va pihitasatpathēnā2) raṇājēnā
(rajōjātēnē vijjṛmbhē3. anaṃtaraṃ ca nārāyaṇā iva) [rāvaṇa-
dham akarōt] kaścit [kṛṣṇa iva] narakacchedam akārṣit. kaścit
bāuddhasiddhāṁtēnē iva kṣapitaśrutivacanadārśanō 'bhavat. kaścit
kṣapanaaka iva katāvṛta(vigrāhō 'bhavat). kaścit (surāpa iva pa-
pātā4. kaścit suyōdhana iva śaṃkītōrubhaṅgāḥ sarōjālām) vi-
vēsā. kaścit śaratalpā(śayyā5)gataḥ bhīṣma iva [298] (gataīyus
cīrām) śvasanē āsīt. kaścit karna iva (vīklababhūtāṃgha6) sakti-
mōkṣaṇam akarōt. (kaści(1 1 5)d rāghava iva rāvaṇavadham akar-
ōt.) tātō vi(hasta)dvajapātēm patatpātēm (vyūha-cāribhāta-
kaṃpitaḥcaḍgadhēnukanētēn tataṃstam ubhayaṃ mithō jagām
hananaṃ) sāinyaṃ7. (tataḥ ca) yasyā "śramas tēna munīnā pu-
śpādikam ādāyā "gatēnā8 (yōgadṛṣṭā9) pratīpavṛttaṁtēnā tva-
tkṛtē mamā 'yam āśramō bhagna (iti10 kupiteṇā11) śīlā[299](mayā
putrikā12) bhavē 'tī śaptē ('smy) aham. (tataḥ) kṣaṇēn(āi 'vē 'yaṃ
varāki) bahuḍuḥkham (anubhavati 'ty anugrahād āryaputrākaru-
ṇayā ca sa munīr yācyamānā13) āryaputra(hasta)spars(āvadhīkaṃ)
śāp[ānt]am akarōt. tataḥ kaṃdarpaṇētē (śrutāvṛttaṁtēna) sa-
māgatēnē makaramdhēnē (tayā) vāsaavadattaya ca [300] (samaṃ14)

[2] Cf. kunrpatine 'va naksatrapathagāminā kalīṅgēnē 'va kṛtadūmyārūcīnā rāja-
sēnē 'va vyavahitasatvēnā vinītēnē 'va samuddhatēnā 'sojanēnē 'va katāntarēnā in
Hall's manuscript C.
[3] Cf. viñjṛmbhē in Hall's manuscript D, Tel. ed. 61, Grantha ed., Trichinopoly ed.,
and Srirangam text.
[4] Cf. kaścit surāpādviya iva papātā in Hall's manuscript B.
Jagaddhara.
[6] Cf. vīklabāhita in Hall's manuscript D.
[7] Cf. tat samastam ihāśramē mitōhī mīdhanaṃ jagāma sāinyaṃ in Hall's manuscript
D and tataḥ samastasāinyaṃ anyōnyaṃ mīdhanaṃ avōpā in Hall's manuscripts A, B.
[9] So also Hall's manuscript C.
[10] So also Hall's manuscripts C, D.
[12] So also Hall's manuscripts A, B.
[13] Cf. varaṅkitēva bahuḍuḥkham anubhavati 'ti karunākṛṣṭō munīr in Hall's manu-
script D.
[14] So also Hall's manuscript A.
svapuraṁ (pāṭaliputraṁ) gatvā [yathā\(^1\)]ḥṛdayābhilāṣītāni (suralō-kadurlabhāni\(^2\)) sukhāni (tābhyāṁ sahā) 'nubhavan kālam (anēkaṁ) nināya\(^3\).

(sarasvatīdattavaraprasādaś cakrē subaṃdhus sujanāikabaṃ-
dhuh
pratyakṣaraślēṣamayaprapaṃcavīṇyāśsavāidagdhyanidhiṁ pra-
baṃdhāṃ.
kavinām agaḷad darpō nūnaṁ\(^4\) vāsavadattayā śaktye ’va pāṃḍuputṛṇāṁ gataya karṇagōcaraṁ\(^5\).

iti śrikāvisārvabhāumasaubaṃdhuviracitā
vāsavadattā samāptā\(^6\).)

\(^1\) Hall’s manuscripts C, D, E, F, G also omit yathā.
\(^2\) Cf. surataśukhāni in Hall’s manuscripts A, B, C, D, E, F, G.
\(^3\) Tel. ed. 61 and Grantha ed. add iti vāsavadattākhyāḥ grāntahas samāptah.
\(^4\) Tel. ed. 61 and Grantha ed., nityāṇi.

\(^5\) Srirangam text and Trichinopoly ed. omit this interpolation from the Harṣacarita.
\(^6\) Trichinopoly ed., sampūrṇā; Tel. ed. 61 and Grantha ed., vāsavadattā savyākhyā samāptā; Srirangam text, iti vāsavadattā samāptā; cf. ākhyāyikā in Hall’s manuscripts A, B, C, D, E, F, G, H.
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In the following bibliography of the Vasavadattā mere allusions to Subandhu and his romance in the general histories of Sanskrit literature are intentionally omitted.

Manuscripts.

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

Editions.


śṛhayagrīvīya namaḥ. śrimatā subandhunāṁmā mahākāvīṁā viracīte "yaṁ vāsavadattākhyāḥ mahākhyāyikā śṛipaṭappāṭhasālāyāṁ saṃskṛtan-

ḥrōpādhyāyāṁ vinjimūrkuṇṣṇamācāryāṁ śodhitā ogguṭuruvēṇugōpālanā-
yākēṇa sūryalokamudrākṣarasālāyāṁ mudritā ’sit 1861 saṃvatsarē dēsam-

bārē mārsīthiḥ. Telugu script. 126 pp. (2 pp. with 22 distichs in honour of Hayagrīva [Viṣṇu], 1 p. of kösas used in the commentary, 4 pp. of summary of story, 119 pp. of text and commentary).1

subham astu. śrīmanṇikhilasurēndrādīvamāndlapādakamalāśrivāgdevī-
dattavaraprasādēṇa subandhunāṁmā kavikutāravābhāmēṇa viracīte vā-
savadattākhyāḥ campūprabāṃdḥo ’yaṁ dhimatām arthaparijñānāya vyā-

khyanēṇa sākṣam madhurasubhāṣāstrīṇa saṃskṛtyariṣṭīkṣaḥ jñānasūryō-
dayamudrākṣarasālāyāṁ tadadhikārinā bhūtanagiri rāngavyāśeṭṭhināmānānā

vāśyacūḍāmaṇīṇā madrākṣarāir mudrāiyīvā prakāśitīras san dhūvīviyāva-
lētērāṁ 1862 saṃvatsaram yēpral nēla 19 lēdi. Telugu script. 115 + 1 pp.

(the last page occupied by a Rahasyatrayakārtīka). [For the transcription of this edition see above, pp. 145–195.]2

śṛhayagrīvīya namaḥ. śrimatā subandhunāṁmā mahākāvīṁā viracīte "yaṁ vāsavadattākhyāḥ mahākhyāyikā vāvīḷarāmāmasvāmīkāstrīṇa sarasvatitī-

ruvēnkāṭācāryāṇa ca samyak pariṣṭīśa śrīmacchānapūryābharaṇāyamānā-
yāṁ hindhubhāsasāṃjīviniṇāmudrākṣarasālāyāṁ ogguṭuruvēṇugōpālanāyaka-

prabhṛtiḥ ētānudrākṣarasālāsāmājīkāḥ mudritā satī vijayatētērām. [Device containing the name of the press in English, Telugu, Grantha,

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. Ramasawmy Sastry, O. Vanoogopalo. N. and Co.’] 1870 sam janvari. Grantha script. 134 pp. (1 p. of kōsas 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


Translations.

Vāsabdattā. Translated into Bangāli by Madun Mohun Tarkālaṅkār. 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 translation 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.


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.


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Gray, ‘Lexicographical Addenda to the St. Petersburg Lexicons from the Vāsavadattā of Subandhu,’ in ZDMG. 60. 355-368.


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Śāstrī, ‘Some Notes on the Dates of Subandhu and Diñ-nāga,’ in JRASBe. 1. 253-255.


Telang, ‘Subandhu and Kumārīla,’ in JRASBe. 18. 147-167.

Thomas, ‘Subandhu and Bāṇa,’ 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 It should be noted in this connexion that a complete index to the Vāsavadattā was prepared by Aufrecht and placed for a time at the disposal of Böhtlingk, who excerpted from it what he deemed most important for his dictionary (Sanskrit-Wörterbuch in kürzerer Fassung, 5. Introd., p. 1, St. Petersburg, 1884).

2 Similar lists of words and meanings supplementary to those given in the St. Petersburg lexicons have recently been prepared by Meyer for the Kuṭṭāṇimata and Samaya-mātrkā (in his Altindische Schelmenbücher, 2. 151-156, Leipzig, 1903), by Schmidt for Appayyadikṣita's Kuvalayāṇandakārikā in his translation of the work (p. 147, Leipzig, 1907), by Jahn for the Sāurāpurāṇa (Das Saurapurāṇa, pp. 194-195, Strassburg, 1908), by Schmidt and Hertel for Amitagati's Subhāṣīṭasamālōka (ZDMG. 59. 266-267), by Schmidt for Rāma's Manmathōnmathana (ZDMG. 63. 411), by Oster for the Bhōja-prabandha (in his Die Recensionen des Bhaja-prabandha, pp. 15-17, Darmstadt, 1911), by myself for Rājasēkhara's Viḍḍhāsālabhāṇjikā (JaOS. 27. 7), and by Hertel for Hemacandra's Pariśīta-parvan (ZDMG. 62. 361-369) and the Pāñcatantra (Pāñcatantra, ed. Hertel, pp. 291-295, 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. 495-517, a list closely analogous to the one here presented from the Vāsavadattā. A similar study of the lexicography of Bāna's Kādambarī is still a desideratum.

3 Professor Otto Franke (card of Oct. 14, 1906) kindly calls my attention to Bhagavadgītā, 10. 33, where Kṛṣṇa (Viṣṇu) says: aksaraṇām aksarō 'smi, 'of letters I am the A.'
akirianiya (M 114, 3; S 354, 6): *unpraiseworthy.
aksā (H 72, 3): *conduct.
*agaru (M 57, 6; 67, 10; 84, 5; 89, 1; S 213, 4; 287, 4; 298, 4): "Amyris Agallocha, aloes-wood (also in Pañcatantra, 46, 5).
agādha (H 24, 2): *free from greed.
*agranthin (H 113, 2): "pure-hearted.
agresara (H 23, 3): "friend.
ahkana (M 72, 9; 83, 5; S 283, 4): "court (faulty writing for angaṇa).
acakra (H 112, 2): *without guile.
ajāpāla (H 111, 1): (1) *goatherd; (2) *elder brother of Rāma; (3) *clinging to passion.
°aṅc + ava [avāncan] (H 172, 3): to bend down.
āṇcana (H 213, 2): *going, movement.
°atilaniyastā (H 46, 1): excessive thinness.
atimuktata (H 136, 2): (1) *completely emancipated; (2) *Gaertnera racemosa, Roxb., a beautiful and hardy creeper, distinguished for the fragrance and beauty of its blossoms.
anahgatā (H 128, 2): *lack of allegiance.
anatimaya (M 9, 2): (1) without tīmi-fishes; (2) unbending.
ananta (H 13, 1): *many.
anahībhaya (S 32, 2): (1) having no fear of one's subjects; (2) having no fear of serpents (cf. *ahībhaya: fear of one's subjects).
°anubandhatd (H 117, 3): *series.
anubandhin (H 147, 2): *author of a book.
andhaṅkaraṇa (H 297, 2): *cause of blindness.
apadarśana (H 76, 1): deprived of sight.
aparājīta (H 246, 2): "*Clitoria ternatea, Linn., a cultivated flowering plant, chiefly blue and white in colour.
°abhisamāra (H 280, 1): *not murderous.
°ambaratva (H 127, 3): (1) cloudiness; (2) clothing.
ambojā (M 106, 1; S 335, 2): *name of a son of Viśvamitra.
ambojācaṁara (H 270, 1): "Blyxa octandra, Linn., an aquatic, grass-like plant, with large, white blossoms.
°amradiman (H 213, 1): *hardness.
amālana (H 135, 2; 248, 1): *Gomphraena globosa, Linn., globe-amaranth.
arkaparna (M 102, 7): *Asclepias gigantea, Willd., a large, ramous shrub.
°ardh + upasam [upasamṛddha] (M 109, 7): to be constant, to last.
ardhacandra (H 89, 1): *eye in the plume of a peacock.
"ardhasaphara (H 99, 2): demi-carp, a sort of fish of uncertain identification.

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

"avakāta (H 99, 1): crane.

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

avalōpana (H 72, 3): sunset.

avaśyāya (H 23, 1): pride.

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

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

"asākhya (H 112, 1): weapon, arrow.

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

"asútimita (H 268, 1): restless, tremulous.

"ahasa (H 33, 1): sorrow.

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

"ahimakara (H 278, 3): sun.

ā

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

"āghrāṭuka (H 161, 3): breathing forth.

ādaṃbara (H 181, 3): beginning, commencement.

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

ātmaghōsa (H 74, 1): self-praise.

ānanda (M 91, 1): Brāhma.

ārikā (H 244, 4): recourse, summons.

"āvirbhūti (H 66, 1): manifestation.

āśā (H 13, 2): west.

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

i

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

"indrākīrṇa (M 111, 4): cochineal (faulty writing for īndragōpa).

indrajalin (H 67, 1): enchanting, bewitching.

"indravṛddhi (M 113, 14): sort of horse (cf. īndravṛddhika: sort of horse).

"indrānīkā (H 244, 3): (1) wife of Indra; (2) Asparagus racemosus, Willd., racemose asparagus.

indrāyī (H 114, 3; 135, 1): (1) mode of coitus (cf. Schmidt, Beiträge
zur indischen Erotik, pp. 530–531, 564, 570, Leipzig, 1902); (2) *Vitex negundo, Linn., a small tree.

u

*uccalāla (H 102, 4): *lofty height.
uccāhāravas (H 73, 1): *deaf.
ujjvala (M 40, 3; S 121, 2): *passion, love.
uttalikā (M 86, 4; S 294, 1): *name of a girl.
*utkuta (M 36, 4): *sort of fish.
uptala (H 42, 4; 134, 3): (1) *fleshless; (2) *sort of fish of uncertain identification.

°ussēkita (M 109, 11; S 344, 1): proud, haughty.
*uddandapāla (H 99, 3): sort of fish of uncertain identification.
°uddandāvāla (M 37, 6; S 112, 5): sort of fish of uncertain identification (variant spelling of the preceding word).

udrōka (H 24, 2): *light on an elevated place.
ullalana (S 168, 3): *act of swinging.

ē

*ēkabandhu (H 9, 1): only brother.

k

ka (H 77, 2): *hair.
*kamsārāti (H 286, 2): Kṛṣṇa.
kaccha (M 36, 4): *bristle.
kaṇcukin (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 germanischen Gutturale, p. 107, Berlin, 1896).
kaṭaka (H 216, 4): *capital, metropolis.
°kaṭapala (H 75, 2): (1) flesh of a corpse; (2) breaking of an agreement.

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

°kathakāy [kathakāyate] (M 92, 7; S 306, 5): to become a narrator.
kadalikā (M 89, 6; S 300, 1): *name of a girl.
*kadali (H 295, 6): banner borne on an elephant.
kanaka (M 64, 17; S 199, 1): *Butea frondosa, dhak-tree.
°kapika (H 266, 2): monkey.
karbandha (H 42, 3; 101, 3): *water.
°kabarikā (M 61, 2; S 186, 1): hair.
kamala (H 205, 1): *receptacle of bliss (ka: joy + *mal(l)a: receptacle).
karaka (H 150, 2): *hand.
karaṇa (H 125, 4): ो cleavage.
*kartana (H 129, 1): spinning (cf. kṛntana below).
karpara (H 277, 3): *skull.
°karma (M 51, 1): silk (cf. kṛmi: worm).
*kalaya (H 131, 3; 263, 2): Eudynamis orientalis, koel, Indian cuckoo.
kalatrata (H 236, 2): ो possession of hips and loins (cf. kalatra: hips, pudenda, Kuṭānīmatabhī, 295).
*kalānkura (H 142, 4): name of a man.
kalinga (S 355, 7): *fork-tailed shrike.
kānta (H 267, 1): *destroyer of bliss (ka: joy + anta: end).
kāntāra (H 23, 3): ो famine.
kālēya (M 69, 11; S 222, 2): (1) ो saffron; (2) ो liver.
kāvyā (H 12, 2): *epithet of a female demon.
kāśīha (H 176, 3): ो eminence, prosperity.
°kimmira (M 56, 2): variegated (Prakritism for kimbira).
*kīlāla (H 219, 2): water.
ku (H 201, 1): ो wife.
kuṇja (M 36, 4; S 109, 2): *jaw (cf. Zachariae, Beiträge zur indischen Lexikographie, p. 32, Berlin, 1883).
kuṇjara (H 201, 1): *hair.
kutikrta (M 103, 7; S 329, 5): ो crooked.
°kup + ud [utkupita] (M 67, 12; 113, 11; S 354, 1): to be angry.
*kuruta (M 88, 1; S 296, 3): ो unseemly noise.
°kulagroha (M 84, 9): palace (Prakritism for kulagṛha).
°kukukuhaśrava (M 102, 9; Trichinopoly ed., 83, 5): confused noise.
°kukukuhaśrava (Tel. ed. 61, 58, 8; Grantha ed., 58, 5): confused noise (variant spelling of the preceding word).
°kukumukha (M 60, 7; S 185, 1): Eudynamis orientalis, koel, Indian cuckoo.
°kṛkalasatā (H 275, 1): lizardhood.
krīt (H 210, 2): ो wealth (cf. Zachariae, op. cit. p. 33, on krta: fruit, reward).
krntana (M 51, 6): ो spinning (cf. *kartana above).
krṣṇavartman (H 28, 2; 176, 3): *rascally.
°kēṭakikā (H 231, 5): name of a girl.
°kēṭārikākōśṭikā (H 284, 2): enclosure of a field.
°kōkapriyatamā (H 53, 3): female of the Cascara rutila, Pallas, the Brahminy or ruddy duck.
°kōṇapa (M 93, 9): ो sort of demon (faulty writing for kauṇapa).

ksaṇa (H 173, 5; 229, 3): "night.

ksanaḍēśa (H 229, 3): "husband.

ksiniatarā (H 56, 3): extreme emaciation.

ksudrā (H 169, 2): "courtisan (also in Kuṭilaniṃata, 439).

ksudrāṇḍa (M 109, 1): shoal of fish.

kh

*khagēśvara (H 268, 6): "Garuḍa.


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

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

g

*gaṇaniya (H 235, 2): that should be reckoned.

*gaṇikārikā (H 244, 4): Premna spinosa, Roxb., a small tree.

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

garghaṇa (Grantha ed., 48, 12): rubbing (variant spelling of ghar-gaṇa, M 45, 4).

gaṅga (S 253, 1): to drip.

*gaṇikya (M 40, 2; S 121, 2): group of courtesans.

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

*gaṇumka (S 348, 4): *traveler.

gūṇa (H 15, 1): *Bhima.

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

*guhin (M 104, 2): forest.

gōcaratā (H 272, 2): *range.

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

gōdhūmakā (M 111, 15): *wheat.

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

gōpāla (M 41, 5; S 125, 1): *eloquent.

gāudhēya (M 103, 11): *lizard.

*gāudhēra (H 265, 2): lizard (variant spelling of the preceding word).

gāurika (H 88, 2; 89, 3): *ruddy.

gh

ghaṇṭāravā (H 106, 2): *a variety of Crotularia.

ghanasāra (H 262, 2): *a sort of tree.

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

catākāra (M 93, 11; S 311, 2): crackling noise (variant spelling of *catatkāra).
candrarēkhā (M 52, 1; S 150, 2): golden diadem.
capālā (H 223, 2): name of a girl.
capalīy [capalīyati] (H 223, 2): to tremble.
carāṇa (H 278, 3): ray, beam of light.
căturikā (H 57, 2): pillow, cushion.
cāraṇa (H 264, 3): passage.
cārībhaṭa (M 115, 2; S 356, 8): soldier (variant spelling of *cārubhaṭa).
cāru (M 106, 1; S 335, 2): name of a son of Viśvamitra.
cārubhaṭa (H 43, 1; 294, 4): (1) a sort of fish of uncertain identification; (2) soldier (variant spelling of *cārubhaṭa).
citra (M 52, 2; S 150, 3): *Jonesia Asoca, ushoka-tree.
citraka (M 52, 2; S 150, 3): sectarial mark on the forehead.
cirajīvin (H 120, 6): probably *Terminalia tormentosa, Roxb., saj-tree.
cuṇicura (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

jaghanya (H 77, 1): *membrum virile.
jarjharīta (M 17, 9): broken, shattered (variant spelling of jharjharīta).
jalanakula (H 277, 2): otter.
jalamamuna (H 279, 1): merman.
jivā (H 295, 4): *bow-string.

jh

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

ç

tāṅkārin (S 310, 4): hissing (cf. tāṅkarin: making the sound ā, in Harṣacarita, 161, 3).
d

°dī + samud [samuḍḍiyamāṇa, samuḍḍayamāṇa] (M 18, 1; S 55, 1): to fly up together.

dī
dh

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

t

tāṭā (H 218, 4): °proximity.
°taṭṭil (M 110, 12): lightning (faulty spelling for taṭṭil).
*taṭa (H 77, 2): °sound of the lute and similar instruments.

tāṭhāgata (H 114, 3): (1) °homeny; (2) °customary.

*tiṭkin (H 111, 2): lover.

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

†ulādhāra (H 174, 1): *merchant (cf. †ulādhara: merchant, Samayamāṭrkā, 7. 21; 8. 45).

°†ulīra (M 108, 5): meaning unknown (H lulīta; S tulīta).

*droṭi (M 53, 8; S 154, 3): beak.

°da (H 199, 1): wife.

°dattakapāṭha (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.

dānavantu (H 295, 5): °shedding ichor (also in Harṣacarita, 200, 18).

dāra (H 221, 5): °love (cf. dārikā: courtesan, Subhāsitasamādha, 24. I4).

dāsī (H 169, 2): *courtesan.

dīvyaṅkaṣu (H 143, 1): (1) °Kṛṣṇa; (2) °blind.

°dunākramāta (S 326, 3): state of being hard to overcome.

duḥsasana (H 20, 2): °evil instruction.

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

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

*dravaka (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.

dvijapati (H 252, 3): *moon.
**dvijarājan (H 273, 1):** Brāhman of superior excellence.
**dvyaarth (H 195, 1):** uncertain, hesitating.

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

**n**
*nagaramandana (H 142, 4):* adornment of a city.
*natimant (H 181, 2):* bowed, bent.
*nada (H 91, 3):* sound, noise.
*nadīna (H 25, 1):* lord of rivers, ocean (also in *Pariśīta-parvan*, 7.138).


*nabhaścara (H 267, 6):* bird.
*nabhōga (H 23, 3):* god, deity.
*naya (H 284, 2):* sort of game, chess (?) or backgammon (?) (cf. Thomas, *‘The Indian Game of Chess,’* in *ZDMG*. 53, 364).

*narakaśaṇa (M 78, 3; S 264, 1):* destruction.
*naruka (M 111, 14):* vulture.
*narmada (H 271, 1):* jester, buffoon.
*nava (H 27, 3):* praise, glory.
*navaka (H 7, 4):* (1) despised; (2) unknown.
*nāndika (M 113, 4):* shout of praise.
*nāndika (H 295, 1):* possessed of laudations.
*nārikēli (S 137, 6):* cocoanut-tree.
*nāstikātā (H 18, 1):* poverty.
*nīrṛti (H 122, 3):* devoid of envy.
*nirbarha (H 288, 5):* with fallen or drooping plumes.
*nirlakṣa (S 80, 4):* aimless.
*nīśātana (M 88, 1):* paring, sharpening.
*nīstrimśatva (H 129, 2):* (1) swordship; (2) cruelty.

**P**
*pāncāṅgulaya (H 183, 3):* handful.
*pāṭakuti (H 291, 1):* tent.
*pāṭuprabha (H 286, 1):* beautiful.
*pānyavidhikā (M 70, 3):* shop (faulty writing for *pānyavīthikā*).
*pattararatha (H 42, 3):* arrow.
*pattrikā (S 205, 1): leaf letter.

pathya (H 248, 2): °health.

padma (M 113, 11; S 353, 5): °drop of water.

*payōja (M 86, 5; S 294, 1): lotus.

*parandaκa (M 23, 16): barrier to separate elephants (misprint for varaṇḍaka?).

*parimalay [parimalaya] (H 233, 2): to perfume.

*parihāsaka (M 114, 4; S 355, 3): smiling.

*paruvakā (M 22, 8; S 69, 4): casket.

palala (H 156, 1): °flesh, meat.

pālāśa (H 133, 2; 246, 3): °demon.

dallava (H 38, 4; 114, 3): (1) °love; (2) °paramour.

pallavita (H 137, 1): °reddened.

*pāmsulay [pāmsulaya] (M 89, 2): to make dusty.

pātra (H 47, 3): °body.

*pālavati (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.

puṣṭakēlu (H 111, 2): °mass of flowers.

*pūrvatana (M 8, 2): former, ancient.

*pēcakin (H 178, 1): elephant.

pēta (M 104, 2): °open hand with outstretched fingers.

*pracayata (H 266, 6): mass, quantity.

*prapātalā (M 104, 6; S 331, 6): state of having a shore (cf. *prapīṭa: °shore).

prabāla (H 114, 2; 247, 2): °long hair.


*prasūna (M 27, 2; S 84, 2): °fruit.

*phalatā (H 258, 5): fruition.

ph

b

bandhura (H 165, 5): °undiform, wavelike.

balāri (M 94, 5): °owl (cf. kākavārin, vāyasūntaka: owl, foe of crows).

bahulatā (H 88, 3): °blackness.

bh

bhāṅgurātva (H 128, 2): (1) break; (2) crookedness.
bhadra (H 94, 2): *Cyperus rotundus, Linn., galangal.
ṃbhībhāsa (M 93, 10): loathsome (faulty writing for bhīhatsa).
bhīru (H 295, 2): *jackal.
ṃbhujāngatā (H 273, 2): (1) serpenthood; (2) profligacy (also in Harṣacarita, 88, 2).
ṃbhujāngapati (M 92, 7): prince of serpents, the cosmic serpent Śeśa.
ṃbhujisyā (H 171, 2): *courtesan (also in Kuṭūṇīmata, 332, 420).
bhuvana (H 32, 1; S 301, 5): (1) *water; (2) *house, palace.
ṃbhūtatā (H 204, 1): truth.
ṃbhūragrājan (H 260, 3): *sort of large bee.
ṃbhramaṇaka (M 28, 2; S 86, 3): wandering, roaming about.
ṃbhramara (H 40, 1): (1) *lover; (2) *curl on the forehead.
ṃbhramaṇaka (H 198, 1): (1) *magnet; (2) *seducer of women.

m

ma (H 224, 3): *Śiva.
ṃmakarāṅka (M 89, 11; S 300, 6): Kāma, the god of love.
ṃmakarikā (M 89, 11; S 300, 5): *name of a girl.
ṃmañjīray [mañjīraya] (H 89, 6; S 299, 4): to anklet it, hasten, go.
ṃmañjūghōṣā (M 52, 3; S 150, 4): *name of an Apsaras.
ṃmañḍalāgra (H 200, 1): *crooked sword.
ṃmaṭsara (H 72, 2): *fly.
ṃmaṭṣyā (M 106, 2; S 335, 3): *name of a son of Viśvamitra.
ṃmaṭṣyaputrikā (H 287, 3): sort of bird.
ṃmaṭdana (H 87, 2): *Datura metel, Roxb., white thorn-apple.
ṃmaṭdanaṇalaka (H 106, 4): *aphrodisiac.
ṃmaṭdayant (H 213, 3): intoxicated.
ṃmaṭduṣṭṛīya (H 139, 1): vernal beauty.
ṃmaṭrici (M 89, 8): *black pepper.
ṃmaṭuvaka (H 135, 1): (1) probably *Ocimum basilicum, Linn., common basil; (2) *crane from the district of Maru.
ṃmaṭrman (H 112, 1): *secret, mystery.
ṃmaṭlaya (H 224, 3): (1) *love; (2) *moon.
ṃmaṭlanāga (H 89, 1): *sort of elephant.
ṃmaṭṭapavīn (H 281, 2): *great ascetic.
*maḥānaṭa (H 181, 3): Śiva (cf. Zachariae, Beiträge zur indischen Lexikographie, p. 68, Berlin, 1883).
*maḥīsākṣa (M 57, 9; S 172, 1): sort of bdellium.
mā (H 122, 5; 211, 1; M 78, 2; S 264, 1): (1) Lakṣmī; (2) utter, entire.

māmsalay [māmsalita] (H 177, 3): to make stout or strong.

mālāngikā (H 231, 3): name of a girl.

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

mālāya (H 23, 2): *red lotus.

mukta (H 89, 1): *missile.

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

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

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

mud [amumude] (H 215, 1): to rejoice exceedingly.


mūrchāgrhita (H 156, 3): seized with faintness.

mrtyuphala (H 91, 3): fruit of the Trichosanthes palmeta, Roxb., or of the Musa sapientum, Willd.

mrdiman (M 81, 3): softness.

mēlāmandāy [mēlāmandāyate] (M 92, 7): to become an inkwell (de-nominative from *mēlāmandā: inkwell).

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

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

yavasa (H 77, 2): *skill.

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

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

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

ralita (M 86, 7): beautiful (by-form of lalita).

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

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

rāgilā (H 129, 1): *redness.

rājasa (H 203, 1): *passionateness.

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

ripu (H 199, 2): *cowife.

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

rūpa (H 144, 2): *wild beast.

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

v

*val + samud [samudvalan] (M 113, 4): to rise up together.
*vārī (H 199, 1): speech, eloquence.
vārṇa (H 267, 1): *water.
vāstuka (S 158, 2): *inhabitant of a city.
vikaca (H 64, 3): *the planet Venus.
*vicikila (M 55, 5; 56, 4; S 164, 1; 166, 3): Jasminum Sambac, Arabian jasmine (variant spelling of vicakila).

vidagdha (H 128, 1): *libertine.
vidyādhara (H 14, 3): *receptacle of wisdom.
vinirmōka (M 20, 8; S 63, 3): liberation, emancipation.
*vimalikṛta (M 3, 6): cleansed.
virāma (H 22, 1): *absence of Rāma.
*vilokayant (H 207, 1): solitary.
viṣāda (M 67, 5; S 212, 1): *cloud.
viṣēṣaka (H 212, 2): *without auspicious signs.
*visadyaśalā (M 101, 14): inequality, unlikeness.
*vīthaśīka (M 54, 1; S 156, 1): buffoon, jester.

śl

śakuna (H 144, 1): *festival song, Holi song.
śaṅkilakarna (M 93, 8): thief.
śarana (H 260, 1): *refugee.
śarmada (M 91, 6): name of a river (faulty writing for narmada).
śalāka (H 55, 1): *maina bird.
śalabhaṇjīka (H 110, 1): *a Vidyādhari (less probably, a class of heroine; see Lacôte, Essai sur Guṇāḍhya et la Brhadkathā, pp. 222-225, Paris, 1908).
*śikharagalasūryācandramastā (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.
*śīhu (Trichinopoly ed., 84, 3): spirituous liquor (faulty writing for śidhu, sīhu).
śūrapāla (M 95, 3; S 314, 3): name of a certain Vāisyā.
śoḍhana (H 209, 2): °teacher.
śyāmā (M 18, 8; S 58, 1): °night (also in Kalāvilāsakāvya, 1. 33; see Meyer, Altindische Schelmenbücher, 2. 155, Leipzig, 1903).
śravas (H 150, 1): *ear.
śvitrāya [śvitrīta] (H 184, 4): to make leprous.
śvēlarōcīś (M 25, 2; S 77, 2): moon.

satpada (H 249, 1): *louse.

sa (H 296, 4): *lord.
sanīśīśa (M 72, 15): °paronomasia.
saṅgrahīti (M 6, 5): capture, seizure.
saṅjīvanīkā (M 89, 7; S 300, 2): name of a girl.
satpatha (M 43, 3; 114, 10; S 130, 1; 355, 9): °path of the planets.
sad + samā [samāsāditā] (H 12, 1): °to uphold.
sadarāma (H 295, 6): goodly garden.
saniḍa (M 103, 13; S 330, 5): *neighbouring, near.
sant (S 303, 3): °Brāhma.
samāvatā (H 165, 3): grief, sorrow.
sandhyārāga (H 58, 4): *sort of redness, red lead.
saprapāṇca (H 195, 1): °full of innuendo.
samāsādyya (H 211, 2): attainable, desirable (cf. sad + samā above).
samudaya (M 100, 5; S 323, 4): *rising (of the sun).
sammōhinī (M 25, 7): confusion.
sāgaraśāyin (H 13, 1): Nārāyaṇa.
silatvo (H 197, 1): bondage.
sindūra (H 247, 2): *a sort of tree.
sugandhavāha (H 147, 3): (1) bearing perfume; (2) goodly breeze.
sumukha (H 34, 1): *learned, wise.
suratā (M 87, 4; S 295, 6): °name of a girl.
surasundarī (H 42, 3): °a sort of fish.
sūri (M 67, 6; S 212, 2): *sun.
sūryātmajā (M 45, 10; S 135, 4): the River Yamunā (Jumna).
sṛgāla (H 29, 2): °coward.
sāutrāma (H 288, 8): relating to Sutrāman (Indra).
srimaya (H 274, 1): °loving women, addicted to women.
sihaṇḍay [sihaṇḍīta] (M 37, 8; S 113, 2): to make uneven.
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h

hamsa (H 36, 1; 113, 1): (1) °slaying, murderous; (2) °pure.

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

hārin (H 214, 2): °wrathful.

hāsa (M 19, 2): °a certain rāga, or musical mode.

°himānin (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, Altindische Nominalbildung, pp. 72-75, Jena, 1878) [not in]; acikamata (H 154, 1), aorist of kam: to love [only Brāhmaṇas cited for this form]; acakāṅkṣat (H 155, 1), aorist of kāṅkṣ: to desire [only lexicographers cited for this form]; papāta (H 186, 1), perfect of pat: to burst [not in]; and hamsa (H 36, 1), primary derivative from han: to kill (cf. Lindner, op. cit. pp. 110-111) [not in].
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