

**Upaniṣads of the Non-Dualism of Love:  
Govardhana's *Āryāsaptaśatī***

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## Zusammenfassung der Dissertation

Titel: Upaniṣads of the Non-Dualism of Love: Govardhana's *Āryāsaptaśatī*

Der indische Dichter Govardhana (ca. 1200 AD) war Hofdichter des bengalischen Königs Lakṣmaṇasena. Govardhanas Berühmtheit gründet auf seinem umfangreichen Gedicht, die *Āryāsaptaśatī*, eine Sammlung von etwa 700 Sanskritstrophen (*muktakas*), die im Āryā-Versmaß verfasst und zum größten Teil einem erotischen Thema gewidmet sind.

Meine Dissertation ist eine literarische Studie des Dichters und seiner *Āryāsaptaśatī*. Der erste Teil der Dissertation widmet sich dem Kontext des Gedichts und erforscht die Bedeutung der *Āryāsaptaśatī*, wie auch ihre Beziehung zu anderen Texten der Sanskrit- und Prakrit-Literatur. Obwohl das Werk in großem Maße von der älteren prakritischen *Gāhāsattasāī* inspiriert ist, vertritt die Dissertation die These, dass die *Āryāsaptaśatī* ein einzigartiges Beispiel darstellt, um die Evolution der sanskritischen *muktaka*-Poesie während der Entwicklung des Genres aufzuzeigen.

Der zweite Teil der Dissertation bietet einen Text und Übersetzung der gesamten *Āryāsaptaśatī*. Der Text ist auf der Grundlage von mehreren Handschriften und früheren Druckausgaben editiert worden. Die Übersetzung ist keine poetische Übersetzung, sondern eine wissenschaftliche, die aus den veröffentlichten und unveröffentlichten Sanskritkommentaren der *Āryāsaptaśatī* Nutzen gezogen hat. Gleichzeitig versucht die Übersetzung, das Wortspiel und die Schönheit von Govardhanas Dichtkunst aufzuzeigen.

## Abstract

Title: Upaniṣads of the Non-Dualism of Love: Govardhana's *Āryāsaptaśatī*

The Indian poet Govardhana (c. 1200 AD) was a poet at the court of the Bengali king Lakṣmaṇasena. He is most famous for his massive work, the *Āryāsaptaśatī*, a collection of about 700 Sanskrit single-stanza poems (*muktakas*) in Āryā meter, mostly with an erotic theme.

My dissertation is a literary study of Govardhana and his *Āryāsaptaśatī*. The first part of the dissertation presents the context of the poetry and explores the importance of the *Āryāsaptaśatī* and its relationship with other Sanskrit and Prākṛit literary texts. Although the work takes much of its inspiration from the earlier Prākṛit *Gāhāsattasāī*, the thesis presents the *Āryāsaptaśatī* itself as a unique example of the evolution of Sanskrit *muktaka* poetry throughout the development of the genre.

The second part of the dissertation presents a text and translation of the entire *Āryāsaptaśatī*. The text has been edited on the basis of a number of manuscripts and earlier printed editions. The translation is a scholarly, rather than a poetic one, and has benefited from the consultation of both published and unpublished Sanskrit commentaries. At the same time, it attempts to showcase the wordplay and beauty of Govardhana's poetry.

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## INTRODUCTION

### I. THE *ĀRYĀSAPTAŚATĪ* AND ITS ENVIRONMENT

In the later years of the 12<sup>th</sup> century AD, or in the early 13<sup>th</sup> century, the writer Govardhana, a poet at the Bengali court of king Lakṣmaṇasena, wrote a massive collection of single-stanza poems, titled the *Āryāsaptaśatī* (“seven hundred [verses] in Āryā [meter]”). Obviously taking its cue from the earlier Prākṛit collection of poetry, the *Gāhāsattasāī* (in Sanskrit, *Gāhāsaptaśatī*, literally “seven hundred [verses] in Gāhā [the same meter as Āryā]”), supposedly compiled by Hāla centuries before, Govardhana’s collection of verses is an impressive example of Sanskrit literature. In total, it holds seven hundred fifty-six verses, all in Āryā meter, most of them devoted to the subject of erotic love, although many verses deal with morality, ethics, and appropriate behavior. Many of the verses depend strongly on *anyokti* [lit. “other speech”], or indirect expression/allegory, with dense puns and plays on words—one verse can have two different meanings depending on how it is read, due to the poet’s sophisticated use of language. The *Āryāsaptaśatī* begins with 54 verses of introduction, in which Govardhana praises gods, poets, and poetry before confidently introducing his own poetry. After this section, the work is divided alphabetically into sections called *vrajyās*, although within the individual sections there is no particular order—alphabetical or otherwise—followed.

Because of the *Āryāsaptaśatī*’s close structural similarity to the *Gāhāsattasāī*, in Western scholarship throughout the years, Govardhana generally has been held to be a poor imitator of Hāla—although most admire the fact that he actually *wrote* all of his seven hundred verses, as opposed to Hāla—and his work. However, upon a closer

reading and exploration of his *Āryāsaptaśatī*, it is clear that Govardhana’s work deserves its own place in the unofficial canon of Sanskrit literature, an example of which he himself presents in the introduction to his work.<sup>1</sup> The writer’s awareness and acknowledgement of his literary predecessors also merits attention, as well as the environmental/geographical setting of many of his poems. Although Hāla’s<sup>2</sup> poems are mostly set in the context of the village, no doubt to match the “rustic” Prākṛit<sup>3</sup> in which they were written, in the centuries following the appearance of the *Gāhāsattasāī*, Sanskrit poetry—especially erotic *muktakas* [single-stanza verses] such as these—shifted in setting, placing the amorous situations more squarely in an urban environment. Nevertheless, apart from paying tribute to the *Gāhāsattasāī* in structure, meter, and subject, the *Āryāsaptaśatī*, quite surprisingly for such relatively late Sanskrit poetry, also finds many of its situations taking place in the village, moving away from the courtly/urban culture seen in earlier *muktakas*.

The world of classical secular Sanskrit poetry is inextricably linked with that of the premodern Indian court. Many of the greatest writers of the ages were patronized by royal personages and earned their livings as court poets. For example, in the case of Kālidāsa’s *Meghadūta*, Leonard Nathan posits that this poem, “like most classical Indian

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<sup>1</sup> As will be seen later in this section, in verses 1.30 to 1.37 of the *Āryāsaptaśatī*, Govardhana pays tributes to some of the great writers and works of Sanskrit literature: Vālmīki (author of the *Rāmāyaṇa*), Vyāsa’s *Mahābhārata*, the *Rāmāyaṇa* itself, Guṇāḍhya (author of the *Bṛhatkathā*), the three great epics (the *Rāmāyaṇa*, *Mahābhārata*, and *Bṛhatkathā*), Kālidāsa, Bhavabhūti—with a reference to the *Uttararāmacarita*, and Bāṇa. The following two verses pay tribute to a poet named Nīlāmbara, who seems to be Govardhana’s father, and to the king Lakṣmaṇasena, respectively.

<sup>2</sup> Although Hāla is the compiler, rather than the sole author, of the *Gāhāsattasāī*, for simplicity’s sake throughout this work, I will use his name as shorthand for when I mean the author of a particular stanza found in the collection of poetry.

<sup>3</sup> The vernacular spoken language, as opposed to the polished literary language that was. A further exploration of the dichotomy between Sanskrit and Prākṛit in literature is to be found in a later section.



poems of any length, is an affirmation of its author’s culture.”<sup>4</sup> While in Nathan’s example, he is referring to Kālidāsa’s exuberant mythological, natural, and geographic descriptions of the outside world, one may stretch his argument further and remark that the poets of the court, in their writing, “affirmed” not only their geographic culture, but, quite literally, also their narrower environmental space—namely, the court. On a quite broad general scheme, in the case of classical erotic Sanskrit *muktakas*, on which I am focusing, there is little or no specific action set in a rustic or overly nature-laden environment as such; the characters tend to be stock characters: a hero (the *nāyaka*), a heroine (the *nāyikā*), a messenger between the lovers (*dūta/dūtī*), and the female friend of one or both of the lovers (*sakhī*), to name just a few. Because there is little specificity in these poems, they portray love affairs amidst universal scenarios. And within these scenarios, there is a very distinct courtly/urban feeling in most of the traditional Sanskrit *muktakas*, although “the court” or “the city” may not be a space to which is specifically alluded. Daud Ali, in his exploration of courtly culture in medieval India, declares that courtly and urban environments can, for all intents and purposes, be viewed as the same: “There was...no strong distinction between the culture of the court and the city as in some medieval and early modern European contexts. Rather, the ways of the town mirrored those of the court.”<sup>5</sup> The classical poems and *muktakas* to which I refer are generally removed from the village environment of Hāla’s *Gāhāsattasāi*, the first example of an anthology of *muktakas*—written in a Prākṛit language—or many of the verses in Govardhana’s *Āryāsaptaśatī*, both of which are of course courtly works,

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<sup>4</sup> Leonard Nathan, *The Transport of Love: The Meghadūta of Kālidāsa* (Berkeley: University of California Press, 1976), p. 1.

<sup>5</sup> Daud Ali, *Courtly Culture and Political Life in Early Medieval India* (Cambridge: Cambridge University Press, 2004), pp. 60-61.

although ones in which much of the action takes place far away from the city. Ali also makes the distinction between village and city, writing, “If the worlds of the city and the court were linked together culturally and materially, they tended to counterpose their own lifestyles not against one another, but against that of the village.”<sup>6</sup> While one might argue this in the face of the enormous popularity of the *Gāhāsattasāi* among connoisseurs, one must be reminded that this is a poetic anthology *about* the village written *in* a courtly environment: Hāla, the named author, was also a king (or so it is traditionally said). Govardhana, writing centuries later, was a documented court poet of Lakṣmaṇasena of Bengal.

In the third verse of his *Gītagovinda*, the poet Jayadeva (a contemporary of Govardhana and also a court poet of Lakṣmaṇasena) pays tribute to the writers of the court of Lakṣmaṇasena:

vācaḥ pallavayaty umāpatidharaḥ saṃdarbhaśuddhiṃ girām  
 jānīte jayadeva eva śaraṇaḥ ślāghyo durūhadrute |  
 śṛṅgārottarasatprameyaracanair ācāryagovardhana-  
 spardhī ko’pi na viśrutaḥ śrutidharo dhoyī kavikṣmāpatiḥ ||<sup>7</sup>

Umāpatidhara causes speech to blossom; only Jayadeva knows the clearness of arrangement of words; Śaraṇa is praiseworthy in his flow of abstruse [writing]; no one can rival the teacher Govardhana with his arrangements of true topics of superior erotic sentiment; Dhoyī, who remembers all he hears, is famous as king of poets.<sup>8</sup>

From this verse, it is clear that Govardhana (here called *ācāryagovardhana*) was not only considered the greatest poet at court with respect to erotic poetry, but was also considered a figure to be respected, as even today he is still given the honorific title *ācārya*

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<sup>6</sup> Ali, p. 67.

<sup>7</sup> *Gītagovinda* 1.3.

<sup>8</sup> My translation.

[“teacher/learned”] by scholars and writers. Sukumar Sen, in his translation of Halāyudha Miśra’s *Sekaśubhodayā*, a collection of stories that take place at Lakṣmaṇasena’s court, says that in these accounts, Govardhana does appear every so often: “Govardhana Ācārya is called *jagadguru* and he appears as an upright, pious brahman of somewhat irritable temper.”<sup>9</sup> Leaving aside this tantalizing description of the poet’s temper, it is clear that Govardhana was regarded by his contemporaries as a venerable, learned character. The *Sekaśubhodayā* also includes depictions of the king and other court figures, such as Jayadeva and other poets. The five poets mentioned in Jayadeva’s verse above were all court poets of Lakṣmaṇasena, a member of the Sena family dynasty; the verse shows, with its mention of so many patronized poets, that the court was indeed a place of great culture and sophistication. As Abdul Momin Chowdhury says,

Lakṣmaṇasena’s reign saw both the height and the decline of Sena power in Bengal. At his accession the Senas had the paramountcy over the whole of Bengal, and their greatness found expression in the numerous literary works that were produced in his reign. The patronage of the king, who himself was the author of prose and poetry, must have given an impetus to the learned men in his court.<sup>10</sup>

Along with these *ratnas* of the literary world, Lakṣmaṇasena’s court also boasted the scholar Halāyudha, who served as chief minister as well as chief judge.<sup>11</sup> The king himself, as well as members of his family, was also said to be an educated man—a writer and a scholar—as evidenced in the inclusion of some of his and his family’s verses in the *Saduktikarṇāmṛta*, an anthology of poetry produced in Lakṣmaṇasena’s time; the king

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<sup>9</sup> Sukumar Sen, *Sekasubhodaya of Halāyudha Miśra* (Kolkata, The Asiatic Society, 2002), p. xiv.

<sup>10</sup> Abdul Momin Chowdhury, *The Dynastic History of Bengal* (Dacca: The Asiatic Society of Pakistan, 1967), p. 261

<sup>11</sup> R. C. Majumdar, *History of Ancient Bengal* (Calcutta: G. Bharadwaj and Co., 1971), p. 231. According to Sen, this is not the same Halāyudha who wrote the *Sekaśubhodayā*.

also completed an astronomical work begun by his father, the *Adbhutasāgara*.<sup>12</sup>

Govardhana writes about his king and patron in the introductory section of the

*Āryāsaptasatī*:

The only one capable of creating all  
Arts Digits  
of of  
composition the moon  
Is the king,  
the forehead-mark of the Sena family Evening of the full-moon night.<sup>13</sup>

Lakṣmaṇasena, called the *senakulatilaka* [*tilaka* of the Sena family] by Govardhana, reigned in Bengal from 1179 to 1206 AD. He was the son of Ballālasena, also an educated man, and, as mentioned earlier, a member of the Sena dynasty of Bengal, originally perhaps from Karṇāṭa in South India. It is not known exactly how the family arrived at the Bengal area, but it is believed that either the Senas travelled north and joined in the service of the Pālas [the dynastic family in Bengal before the Senas] or that they arrived in Bengal in the wake of foreign invaders and took advantage of the situations at hand.<sup>14</sup> The first great mover and shaker of the Senas, which was the first dynasty to control the whole of Bengal, was Vijayasena, who destroyed the supremacy of the earlier, Buddhist Pāla<sup>15</sup> dynasty. By the middle of the 12<sup>th</sup> century AD, the Sena power “was firmly established in almost the whole of Bengal.”<sup>16</sup> Vijayasena vanquished

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<sup>12</sup> *Ibid.*

<sup>13</sup> *Āryāsaptasatī* 1.39, my translation. The unusual spacing of the translation will be explained in a later section.

<sup>14</sup> Chowdhury, p. 211

<sup>15</sup> For a more complete history of the Pāla dynasty’s Buddhism and its engagement with Śaivism, see pp. 87-115 of Alexis Sanderson’s essay ‘The Śaiva Age—The Rise and Dominance of Śaivism during the Early Medieval Period,’ pp. 41-350, in Shingo Einoo (ed.), *Genesis and Development of Tantrism* (Tokyo: Institute of Oriental Culture, 2009).

<sup>16</sup> Majumdar, H. C. Raichaudhuri, Kalikinkar Datta, *An Advanced History of India* (London: Macmillan and Co., Limited, 1948), p. 168.

Gaur, as well as North Bihar, Assam, and Orissa.<sup>17</sup> It is traditionally believed that Vijayasena's son, Ballālasena, conquered Magadha and Mithilā, although his reign was chiefly associated with “peaceful pursuits.”<sup>18</sup> His son, Lakṣmaṇasena, expanded the empire even further, even claiming to have reached and conquered Benares,<sup>19</sup> although this is often said to have happened before his actual reign, as he was supposedly quite old upon his ascent to the Bengali throne. Although Lakṣmaṇasena's predecessors—father and grandfather—were traditionally Śaivas, Lakṣmaṇasena himself was a staunch Vaiṣṇava, which can be seen, for example, in the appearance of the *Gītagovinda*—a collection of poetry in praise of the love of Kṛṣṇa and Rādhā—written by a poet he patronized under his rule.<sup>20</sup> The end of Lakṣmaṇasena's reign was marked by upheaval: as early as 1196, the chieftain Ḍommaṇapāla set himself up as an independent ruler in the region of Khāḍī, an important stronghold of the Sena dominions.<sup>21</sup> There is also evidence of an independent kingdom in the Comilla region starting in about 1204. Furthermore, another family of rulers sprung up on the eastern bank of the Meghnā River: the Devas.<sup>22</sup> As Chowdhury says, “All these instances are no doubt indicative of the disruption of the Sena empire towards the close of the reign of Lakṣmaṇasena. The rise of these independent chiefs in different parts of the kingdom broke the solidarity of the empire and hastened the process of decline.”<sup>23</sup> In 1205, in what Chowdhury calls “the death-

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<sup>17</sup> *Ibid.*, p. 187.

<sup>18</sup> Majumdar, p. 229.

<sup>19</sup> Majumdar, Raichaudhuri, and Datta, p. 188.

<sup>20</sup> Majumdar, p. 231.

<sup>21</sup> *Ibid.*, p. 234.

<sup>22</sup> Chowdhury, p. 247.

<sup>23</sup> *Ibid.*, p. 248.

blow to the Sena dynasty,<sup>24</sup> the kingdom was invaded by the Turkic general Muhammad Bakhtiyar Khalji.<sup>25</sup> It is reported that the old Bengali king, surprised by the advancing invaders, fled, leaving behind his half-eaten lunch. However, his sons, Viśvarūpasena and Keśavasena, continued to struggle against the Muslim conquerors and “preserved their independence in Eastern Bengal till the latter half of the thirteenth century.”<sup>26</sup>

It is clear that Lakṣmaṇasena’s rule in the late 12<sup>th</sup> and early 13<sup>th</sup> centuries AD marks an extremely prolific period in Sanskrit literature. Apart from Govardhana’s *Āryāsaptaśatī* and Jayadeva’s *Gītagovinda*, many other literary works came to fruition. Dhoyī, one of the poets mentioned in the Jayadeva verse cited above, was the writer of the *Pavanadūta* (lit. “wind messenger”).<sup>27</sup> In this poem, a semi-divine *gandharva* maid, a *gandharvī*, falls in love with the king, Lakṣmaṇasena himself, and urges the wind to act as her messenger and to go to Bengal to declare her love for him.<sup>28</sup> Umāpatidhara wrote praise poems in inscriptions of Lakṣmaṇasena’s grandfather Vijayasena;<sup>29</sup> he also has the most poems ascribed to him in the poetic anthology the *Saduktikarṇāmrta*.<sup>30</sup> Śaraṇa also contributed to the *Saduktikarṇāmrta* (as did all the poets mentioned in Jayadeva’s verse, including the author), but there seems to be no other evidence of his work available.<sup>31</sup>

The often-mentioned *Saduktikarṇāmrta* (lit. “nectar of good words for the ears”) was also

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<sup>24</sup> *Ibid.*

<sup>25</sup> Knutson, Jesse, *The Consolidation of Literary Registers in the World of the Senas and the Beginnings of its Afterlife: Sanskrit and Bengali Social Poetics, 12<sup>th</sup>-14<sup>th</sup> Century* (University of Chicago dissertation), p. 5.

<sup>26</sup> Majumdar, Raichaudhuri, and Datta, p. 188.

<sup>27</sup> Said to be the oldest surviving imitation of Kālidāsa’s *Meghadūta* [“cloud messenger”], a poem which was imitated by several later writers.

<sup>28</sup> Knutson, pp. 63-83.

<sup>29</sup> See Knutson for a full translation of the Deopara Inscription of Vijayasena.

<sup>30</sup> *Ibid.*, p. 58. Umāpatidhara has 85 verses ascribed to him in the anthology.

<sup>31</sup> Prasanta Kumar Dasgupta, *Jayadeva and Some of His Contemporaries* (Calcutta: Sanskrit Book Depot, 1982), p. 14

a product of Lakṣmaṇasena's court, a massive anthology of poetry consisting of 2,380 verses compiled by Śrīdharadāsa, son of Vaṭudāsa. The *Saduktikarṇāmr̥ta* was said to be completed in 1205, just months before the Turkic invasion.<sup>32</sup> As mentioned earlier, the anthology contains some verses by Lakṣmaṇasena as well as other members of the royal family.<sup>33</sup> All the poets mentioned in Jayadeva's poem of praise contributed verses to the *Saduktikarṇāmr̥ta*: Umāpatidhara has eighty-five verses ascribed to him, Jayadeva has thirty, Śaraṇa twenty, Dhoyī twenty,<sup>34</sup> and Govardhana just six, none of which are in Āryā meter (nor, obviously, do they correspond with any verses in the *Āryāsaptaśatī*).<sup>35</sup> Govardhana's verses are:

niryantṛaṇaṃ vihara mā ciraya prasīda  
 kiṃ vepase pavanavellitavallarīva |  
 kṣīrodacañcaladr̥gañcalapātamātraiḥ  
 kṛte jane ka iva saṃbhramasaṃnirodhaḥ ||<sup>36</sup>

Take away restraint! Do not linger! Be happy! Why do you tremble like a creeper shaken from the wind? What is this confinement of (your) agitation when a man has been bought with a mere sidelong glance, throbbing like the sea of milk?!<sup>37</sup>

hāro yatra vyavadhiračanā tvaṃ tu yenāparādho<sup>38</sup>  
 romodbhedo'py aśithilatarāliṅganeṣv antarāyaḥ |  
 yasmin vāñchā viramati mitho nārdhanārīśvaratve  
 taddāmpatyam vibhajatu kathaṃkāram anyā mṛgākṣī ||<sup>39</sup>

Where (wearing) a necklace is concealing, where (wearing just) a [sacred] string is a sin, and even (where merely the

<sup>32</sup> Knutson, p. 5.

<sup>33</sup> Majumdar, p. 231.

<sup>34</sup> Knutson, p. 58.

<sup>35</sup> Dasgupta, p. 14.

<sup>36</sup> *Saduktikarṇāmr̥ta* 513.

<sup>37</sup> My translation.

<sup>38</sup> Here, Harunaga Isaacson posits that perhaps the text is corrupted and his suggestion is that instead of "tvaṃ tu yenāparādho," perhaps we could read "tantur yatrāparādho."

<sup>39</sup> *Saduktikarṇāmr̥ta* 875.

hair standing up on end is an obstacle to the tightest of embraces, where a mutual wish to become half-man, half-woman [a form of Śiva] doesn't end...let another deer-eyed woman *try* to break *that* union!<sup>40</sup>

nāthānaṅga nideśavartini jane kas te'bhyasūyārasāś  
cāpāropitasāyakasya bhavataḥ ko nāma pātraṃ ruṣaḥ |  
viśrāmyantu śarā niṣīdatu dhanuḥ śiñjāpi saṃyamyatām  
mākandāṃkurakomale manasi naḥ ko bāṇamokṣagrahaḥ ||<sup>41</sup>

Lord Anaṅga! What is (this) disfavor of yours toward a man who obeys your commands?! Who indeed is the recipient of your anger—you with your arrows raised on your bow?! Stop your arrows! Set down your bow! Restrain your bowstring! What is the purpose in discharging your arrow on our heart, tender as a mango shoot?!<sup>42</sup>

vapustimyaccīnāṃśukanibiḍapīnorujaghana-  
stanānāṃ niścyotaccikurapayasām pakṣmaladrśām |  
nimagnottīrṇānāṃ pramadavanavāpītaṭajuṣām  
didṛkṣābhir devo ravir atha rathaṃ mantharayati ||<sup>43</sup>

Now the sun god stops his chariot with wishes to see the women with dense, plump thighs, hips, and breasts; bodies wet (under) silk clothes, their long eyelashes sprinkling water from their hair; plunged into and come out—enjoying the well in the pleasure garden!<sup>44</sup>

uddhūtā dhūmadhārā virahijanamanomāthino manmathāgneḥ  
kastūrīpatramālā timiratatir aho dikpurandhrīmukhānām |  
nirvāṇāṅgāralekhā divasahutabhujāḥ saṃcaraccañcarīka-  
śreṇīyaṃ bhāti bhāsvatkaralulitanabhaḥkandarendīvarasya ||<sup>45</sup>

Oh! A streak of darkness appears as a stream of smoke tossed up from the fire of Love that churns the minds of men separated (from their lovers); as a garland of leaves (made of) musk on the faces of the respectable matrons

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<sup>40</sup> My translation, with the help of Harunaga Isaacson: see his suggestions on the reading in the above footnote.

<sup>41</sup> *Saduktikarṇāmrta* 986.

<sup>42</sup> My translation.

<sup>43</sup> *Saduktikarṇāmrta* 1195.

<sup>44</sup> My translation.

<sup>45</sup> *Saduktikarṇāmrta* 1210.



who are the directions; as a row of extinguished charcoal  
from the oblation fire of the day; as a moving row of bees  
of the blue lotus that is the valley of the sky, touched by the  
rays of the sun.<sup>46</sup>

luṭhadvīcīmauliḥ paripatati pūrvam caraṇayor  
athorū grhṇāti sprśati jaghanābhogam abhitaḥ |  
karau dhatte madhyam kalayati samāśliṣyati kucā  
kacān apy ādatte priya iva taḍāgo mṛgadṛśām ||<sup>47</sup>

A head of rolloving waves whirls before their feet; now it  
grasps their thighs; it touches the curve of their hips on all  
sides; it places its hands, grasps their waists, squeezes their  
breasts, pulls their hair, even! The pond is like a lover for  
the deer-eyed ones.<sup>48</sup>

As we can see, these verses are generally erotic, like many of the *muktakas* in the *Saptaśatī* (and we must remember that, according to Jayadeva, Govardhana was the master of erotic poetry). However, as mentioned before, none of the above poems are in Āryā meter; additionally, their language is quite different from those of Govardhana’s anthology, lacking the dense play on words’ differing meanings that the *Saptaśatī* so often showcases. Dasgupta posits that there are two possible reasons for which there is no overlap between Govardhana’s verses in the *Saduktikarṇāmṛta* and the verses of the *Āryāsaptaśatī*: firstly, it is possible that the *Āryāsaptaśatī* was composed *after* the compilation of the *Saduktikarṇāmṛta*, therefore making it impossible for any of the Āryā verses to make their way into the larger anthology. Secondly, perhaps “Govardhana or Śrīdharadāsa wanted to include verses in different metres except āryā, which are abundantly available in *Āryāsaptaśatī*.”<sup>49</sup>

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<sup>46</sup> My translation, with the help of Harunaga Isaacson.

<sup>47</sup> *Saduktikarṇāmṛta* 2059.

<sup>48</sup> My translation.

<sup>49</sup> Dasgupta, p. 62.

A verse attributed to Govardhana also appears in the mid-fourteenth-century anthology, the *Śārṅgadharapaddhati*. The verse is included in the compilation's section on the description of what is said by separated lovers:

astamitaviṣayasaṅgā mukulitanayanotpalā muhuḥ śvasitā |  
dhyāyati kimapy alakṣyaṃ bālā yogābhiyukteva ||<sup>50</sup>

The young girl—her attachment to objects of the senses stopped, the blue lotuses of her eyes half-shut, sighing repeatedly—contemplates something unseen, as if totally absorbed in meditation.<sup>51</sup>

The *Śārṅgadharapaddhati* is attributed to Śārṅgadhara, a writer at a Rajasthani court about a hundred and fifty years after the time of the court of Lakṣmaṇasena in Bengal. Leaving aside the mystery of the contact between the two courts in two distinct geographical and chronological areas,<sup>52</sup> this verse attributed to Govardhana, along with the six from the *Saduktikarṇāmṛta* and the entirety of the *Āryāsaptaśatī*, represent the total sum of the poet's literary output.

The poetry produced at the court of Lakṣmaṇasena, like the poetry generally produced at any court, was a reflection of the authors' culture, especially in regard to the royal court. In an environment as prolific as this particular one, where Lakṣmaṇasena not only patronized poets and wrote his own poetry, but also starred in a literary work (such as the *Pavanadūta*), as Knutson rightly says: "There was no king without *kāvya* in this world and no *kāvya* without a king."<sup>53</sup> The creation of Sanskrit poetry and the locus of the royal court were engaged in a symbiotic relationship. At the most basic level,

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<sup>50</sup> *Śārṅgadharapaddhati* 3400.

<sup>51</sup> My translation.

<sup>52</sup> This is brought up in Knutson, p. 45. This text (along with the *Saduktikarṇāmṛta*) also includes the sole verse attributed to Ballālasena.

<sup>53</sup> Knutson, p. 44.

naturally, the court poet was patronized by his king: he could not produce without the support of the royal. But what of the claim of Leonard Nathan, of the poets' works affirming their author's culture? David Smith claims that, "Although part of the general culture, [*kāvya*] is a special product of the court for the court's special benefit."<sup>54</sup> This is especially pertinent in the case of the *Gītagovinda*, where Jayadeva writes a poem in praise of Kṛṣṇa for his Vaiṣṇava patron; or with Dhoyī's *Pavanadūta*, a poem in praise of the king: but what of Govardhana? How is his enormous work—a collection of 756 verses!—an affirmation of Lakṣmaṇasena's court, produced for that court's special benefit? Daud Ali writes, on court poetry:

The aestheticised lifestyles of the court have been attested most volubly by literary texts, which were produced and heard widely at the households of men of rank. This literature, known as *kāvya* ('ornate poetry' as either verse, prose or dramatic performance), became widespread at Indian courts during the Gupta period, and was to remain a great preoccupation in courtly circles for at least a millennium.<sup>55</sup>

We have seen that writers such as Ali, Nathan, and Smith agree to *kāvya*'s special position in affirming (to use Nathan's language) or attesting (in the words of Ali) the court culture and lifestyle. Again, though, the question is to be asked: how does Govardhana's *Āryāsaptaśatī* fit into this scope? How does this work of literature—where the city/court every so often seems far away and the village, deemed "unsuitable for the pursuit of refined activities, particularly courtship in love"<sup>56</sup> sometimes takes center stage—reflect the courtly culture of Lakṣmaṇasena's Bengal, centuries after Hāla's

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<sup>54</sup> David Smith, *Ratnākara's Haravijaya: An Introduction to the Sanskrit Court Epic* (Delhi: Oxford University Press, 1985), p. 102.

<sup>55</sup> Ali, p. 78.

<sup>56</sup> *Ibid.*, p. 67.

*Sattasaī*, and—even more tellingly—after the so-called classical era of such poets as Kālidāsa, Bhartṛhari, and Amaru, whose works directly allude to courtly and/or urban culture, even without explicitly mentioning their respective patrons?

Jesse Knutson, in his 2009 dissertation, claims that the poets of the Sena court in the early 13<sup>th</sup> century, such as Govardhana and Jayadeva, were creating new literary registers in their works, that not only was Lakṣmaṇasena’s rule marked by great changes in the Bengali political realm, but also by innovations in literature. Knutson writes:

Govardhana...conducted a consolidation of literary registers alongside sustained metapoetic commentary, elaborately characterizing his new composite register. Govardhana’s colleague Jayadeva built a consolidation of registers into the prosody of his *Gītagovinda*...and into its architectonics.<sup>57</sup>

Knutson goes on to explore, in a chapter dedicated to the *Āryāsaptaśatī*, the dichotomy of “high” and “low” in Govardhana’s poetry and its combination into forming a highly original work of literature. However, it is on Govardhana’s so-called “metapoetic commentary” and his allusion to and recognition of his literary predecessors on which I would like to focus now in this exploration of his work and his patron’s courtly culture. Lakṣmaṇasena’s kingdom was an expanding and shifting world, with the Sena kingdom successfully growing into an enormous geographical space, yet with the end of the ruler’s reign being brought about by the Muslim invasion. Furthermore, Lakṣmaṇasena’s court was one of an enormous literary production, what with the five court poets named by Jayadeva in *Gītagovinda* 1.3, their output, and the *Saduktikarṇāmṛta*, to name just a few examples. According to the historian R. C. Majumdar, Dhoyī compared his king with

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<sup>57</sup> Knutson, p. 1.

Vikramāditya<sup>58</sup> [Candragupta II] whose court ushered the so-called “Golden Age” of India with its *navaratnas* [“nine jewels”], which traditionally included, of course, Kālidāsa. Govardhana’s opus, especially his fifty-four-verse-long introduction to the main body of the poetry, shows the writer’s keen awareness of the great Sanskrit poets and of his place among these writers. In verses 1.30 through 1.38 of the *Āryāsaptasatī* [verse 1.39 is the one in praise of Lakṣmaṇasena], Govardhana systematically praises earlier great and famous poets, creating an awareness of a kind of Sanskrit literary canon even as he names some of the writers that came before him. In verse 1.30, Govardhana praises the traditional “first poet” of Sanskrit poetry, Vālmīki, author of the *Rāmāyaṇa*. Next is a verse in praise of the *Mahābhārata*, traditionally attributed to Vyāsa. Verse 1.32 praises the other great Sanskrit epic, focusing on Vālmīki’s famous work, the *Rāmāyaṇa*. Verse 1.33 has Govardhana praising Guṇāḍhya, the traditional author of the lost Pāisāci *Bṛhatkathā*. In the next verse, the poet praises the three great epics whose authors he has just celebrated: the *Rāmāyaṇa*, *Mahābhārata*, and *Bṛhatkathā*. Verse 1.35 moves a bit forward chronologically with an ode to Kālidāsa and his poetry. The next verse praises Bhavabhūti and alludes to one of his most famous passages in the *Uttararāmacarita*. Verse 1.37 puts the author Bāṇa on the same plane as the goddess of speech herself.<sup>59</sup> The next verse makes a few punning and astrological twists and turns in its praise to Govardhana’s father (so he says) Nilāmbara, whom he compares to Kavi Uśanas, a Vedic figure—regent of the planet Venus—whose title was “*Kāvya*,” due to his wisdom. Finally, as we’ve seen earlier in the section, Govardhana

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<sup>58</sup> Majumdar, p. 357.

<sup>59</sup> Interestingly enough, Bāṇa himself praises the *Sattasatī* in the introduction to his *Harṣacarita*:  
avināśinam agrāmyam akarot sātavāhanaḥ | viśuddhajātibhiḥ kośaṃ ratnair iva subhāṣitaiḥ || (1.13).

praises his king, Lakṣmaṇasena, for his contributions to the arts; we know, too, that the king was a writer and we could technically count the verse dedicated to him as the last one in Govardhana's praise of poets and poetry, an interesting way of linking the king/court and literature on the very written page itself. Alongside the poetic tribute paid to some of the poets that preceded him, on a more literal level Govardhana is also quite aware of the legacy that he is creating with the production of the *Āryāsaptaśatī*: the work itself is quite obviously a reinterpretation<sup>60</sup> of Hāla's earlier, *Gāhāsattasāī*, an extremely well-known piece of literature whose importance will be explored in the next section.

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<sup>60</sup> It is so hard to find a word that adequately expresses the relationship of Govardhana's *Āryāsaptaśatī* with regards to Hāla's *Sattasāī*: "translation" isn't quite accurate, and "transliteration" strikes me as too fanciful. "Reinterpretation" (or maybe "reworking?") will have to do for now, although it is not as satisfying as one would wish.

## II. THE *GĀHĀSATTASĀI*

The *Gāhāsattasāi* is a collection of about seven hundred short, single-stanza verses supposedly compiled by King Hāla of the Sātavāhana dynasty. Said to have sat on the throne for about five years, Hāla's reign occurred during the years surrounding 50 AD.<sup>61</sup> The verses, mostly engaging with the theme of love, are written in Āryā metre in Māhārāṣṭrī, the “lyrical Prākṛit par excellence.”<sup>62</sup> The *Gāhāsattasāi* is the oldest anthology of *muktakas* of this sort to be preserved and its place as the precursor of later Sanskrit *muktakas* is not to be doubted. Despite usually portraying the lives of non-urban villagers and being written in what is and was considered by some a lower language than Sanskrit due to its universal quality as a spoken vernacular, the *Sattasāi* is an extremely sophisticated work, hugely influential in the South Asian literary context and was seen as such by writers and theorists long before Govardhana came upon the scene to reinterpret it:

The reputation of the *Sattasāi* as a model of refined lyrical poetry remained untarnished throughout the ages. Not only were a multitude of examples chosen just from Hāla by a number of famous critics and theorists, particularly of the dhvani and rasa schools; the great fame of the work is also attested to by the rich crop of books of comment that has sprung up round Hāla's anthology in the course of time.<sup>63</sup>

It is clear that the poetry of the *Sattasāi* was indeed both popular and linguistically intricate, showing up, as Lienhard points out, in examples of how to correctly portray suggestion and subtlety by Sanskrit experts on poetics.<sup>64</sup>

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<sup>61</sup> See Siegfried Lienhard, *A History of Classical Poetry: Sanskrit—Pali—Prakrit* (Wiesbaden: Otto Harrassowitz, 1984), p. 81. The dates of the *Sattasāi* are often disputed.

<sup>62</sup> *Ibid.*

<sup>63</sup> *Ibid.*, p. 82.

<sup>64</sup> The text's importance to later experts on *alamkāra* will be revisited in more detail later in this section.

The situations and settings in the verses of the *Sattasaī* are sometimes difficult to identify unless read with practice and/or with one of the text's many commentaries. For example, the fourth verse, one of the most famous of the collection, appears to describe a simple country scene, perhaps described by one lover to another:

ua ṅicalaṅippandā bhisīṅīpattammi rahai balāā |  
ṅimmalamaragaabhāṅaparitṭhiā saṅkhasutti vva ||<sup>65</sup>

O, look! A crane, motionless, silent, shines on a lotus leaf,  
like a mother-of-pearl shell lying on a vessel of pure  
emerald.<sup>66</sup>

In fact, however, this verse is not at all to be interpreted at face value as a simple description of a natural element or as an observation of natural life, but rather as something far more subtle. As Martha Selby writes:

[In] the *Kāvyaṅprakāśa*, Mammaṭa cites [the verse] as an example of *dhvani* in 2.7: “Here, by [the crane’s] quietude, a state of confidence [is suggested], and by that [state of confidence], that the place is devoid of people. So, some woman indicates to some man that the spot is suitable for trysting....Or, [the meaning] ‘you’re lying, you didn’t show up for our tryst’ is suggested.”<sup>67</sup>

As we can see, Mammaṭa, the writer of the above-mentioned text on poetics, suggests that in the poem a woman is either showing to her lover a quiet place for a later assignation—as there is nothing there but a motionless crane—or accusing her lover of not showing up for an earlier-planned assignation, as there is, again, nothing there but a motionless crane.<sup>68</sup> There are many verses like this to be found in the *Sattasaī*, perhaps

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<sup>65</sup> *Gāhāsattasaī* 4.

<sup>66</sup> My translation.

<sup>67</sup> Martha Ann Selby, *Grow Long, Blessed Night: Love Poems from Classical India* (Oxford: Oxford University Press, 2000), p. 94, brackets her own.

<sup>68</sup> For another reading on this, and other verses, see Selby 2000, pp. 95-on.



not portraying graphic sex or even milder erotic scenarios to a reader upon a first glance, but rather infusing a deceptively simple natural scene with hidden eroticism.

While many of the stock similes and metaphors seen throughout Sanskrit *kāvya* are present in the *Sattasaī* (as a simple example, the first verse of the whole collection describes Pārvaṭī's "moon(-like) face"), the verses tend to depict a rural environment quite outside the city limits of the urbane characters inhabiting the *muktakas* of, say, later famous Sanskrit poets like Bhartṛhari and Amaru. As Lienhard writes:

[In] the *Sattasaī* we constantly come across the village headman (gāmaṇī), his beautiful daughter (gāmaṇidhūā), the huntsman (vāha), his seductive wife (vāhavahū), the farmer (halia), the woman who makes garlands (mālārī), the (female) cowherd (govī) and others.<sup>69</sup>

While the rustic themes might hint at the poems being written by similarly rustic authors, the poets of the *Sattasaī* were in fact, "like all *kāvya*...written by poets...whose audiences were...an educated, mainly urban, often aristocratic public."<sup>70</sup> King Hāla himself composed forty of the verses, leading one to suspect that the rest of the writers were similarly entrenched in the world of the court. Actually, it has been suggested that the writers were in fact "poets with rural background who had migrated to the King's court"<sup>71</sup> bringing with them their traditional folk songs. However, this assertion seems rather arbitrary, merely based on the rustic setting of the *gāthās* themselves, and cannot be supported satisfactorily, especially considering the sophistication and artistry of the actual *muktakas*. Siegfried Lienhard maintains:

Even if several kinds of poetry originated in oral tradition and must once have been of a popular nature, the majority

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<sup>69</sup> Lienhard, p. 84.

<sup>70</sup> *Ibid.*

<sup>71</sup> See Daya Krishna, in the introduction to David Ray, *Not Far From the River: Poems from the Gāthā Saptasatī* (New Delhi: Pooja Press, 1983), p. xxiii.

of the poems in Hāla are far removed from folksongs and popular presentation. ...it would be an error to suppose that because the background and the themes are of village life the poetry is of a rural nature. These poems...are by no means simple and unconventional; on the contrary, they are frequently examples of exceedingly sophisticated verbal art: they follow set patterns, obey strict literary rules which are the product of a long period of development, and show a sure sense of taste.<sup>72</sup>

We can then confidently say that it would be simplistic to assume that—because of taking place in a rural environment—the verses themselves are necessarily the product of rural poets. In fact, as Lienhard insists upon constantly in his work, we must remember that, despite its themes and setting, the poetry of the *Sattasaī* is the product of the culture of the court. Another theory on the background of the poets of this work supposes that the writers were indeed courtly sophisticates who were trying their hand at writing in Prākṛit.<sup>73</sup> Similarly, Herman Tieken, a major scholar on the *Gāhāsattasaī*, contends that the poets were indeed a sophisticated bunch, but who used the rustic setting in order to mock the rural characters that appear in their verses. Tieken explains:

The *Sattasaī* offers examples of both superbly clever and completely foolish, or even self-destructive reactions [to the situations presented in the verses]. As a whole...this poetry was clearly aimed at a sophisticated audience, or reading public, consisting of quick-witted people who were able at a glance to grasp the implications of the scenes and to discriminate between the deft reaction and the foolish one.<sup>74</sup>

Tieken's hypothesis seems an unusually harsh one, especially when viewed in the context of the text's overwhelming popularity and influence, to which I shall return later in this

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<sup>72</sup> Lienhard, p. 84.

<sup>73</sup> Krishna in the introduction to Ray, p. xxii.

<sup>74</sup> Herman Tieken, "Prākṛt Poetry: Hāla's *Sattasaī*," from *Indian Horizons* 44, no. 4, 1995, pp. 61-71, p. 62.

section. The tone of the stanzas, as well as the stanzas' sly difficulties, also seem to refute Tieken's theory. Later in his article, Tieken tackles the verses' language itself:

[Why] then has this particular Prākṛt dialect been used, which of all Prākṛts appears to be the one removed furthest away from Sanskrit? In this connection it should be noted that the *Sattasaī* is the very first text which was composed in this dialect, which means that the origin of Mahārāṣṭrī as a literary dialect is, most likely, directly connected with this particular type of poetry. Given the fact that the scenes are set in the village among simple people it might well be possible that we have to do with an imitation of a rustic dialect. If so, it is interesting to see its subsequent career: this "rustic" dialect has become the most dominant of Prākṛt dialects, in that it has come to be used for epic poetry, as in the *Setubandha* and *Gauḍavaho*, and for narrative literature, notably by the Jainas.<sup>75</sup>

Here Tieken gives us plenty to analyze, especially with regards to the language and setting of the *Gāhāsattasaī*, which of course will lead to the later *Āryāsaptaśatī*. Tieken raises the question of the rustic language, Prākṛit, versus the sophisticated language, Sanskrit, implying a hierarchy between the two in terms of seemingly "low" (Prākṛit) and "high" (Sanskrit), something which Govardhana himself will revisit in his all-Sanskrit *Āryāsaptaśatī* and that I will analyze in more detail. As far as Prākṛit being a "low" language, and Māhārāṣṭrī being an approximation of a laughable country-bumpkin dialect, the very authors of the *Gāhāsattasaī* have something to say about that as well. In the second verse of the work, the *muktaka*'s writer proclaims:

amiam pāuakavvaṃ paḍhiuṃ souṃ a je ṇa āṇanti |  
kāmassa tattatantiṃ kuṇanti te kahaṃ ṇa lajjanti ||<sup>76</sup>

How are those engaged in trying to understand love—  
unable to read or listen to the nectar that is Prākṛit poetry—  
not ashamed?<sup>77</sup>

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<sup>75</sup> *Ibid.*, p. 70.

<sup>76</sup> *Gāhāsattasaī* 2.

It can be safely assumed that this author believes that Prākṛit is *the* language for love poetry. The verse seems to suggest that one should *not* underestimate or dismiss Prākṛit as an important poetic language, especially in the erotic genre, but rather, see it as the true language for a love setting. It is interesting to note that Govardhana also seems to hold this view, which he states in *Āryāsaptasatī* 1.52.<sup>78</sup>

As Ticken says in the above-quoted passage, the language of the *Sattasāī* became the most dominant of the Prākṛit dialects, used both in epic poetry and in Jain literature. The text itself became extremely influential, in terms of its theme, setting, meter, and general aesthetic; the *Gāhāsattasāī* is considered the precursor to Sanskrit *muktaka* poetry in general. Certainly many of the tropes in the Prākṛit work are revisited in later Sanskrit compositions, and not just in the more obvious example of the *Āryāsaptasatī*. Martha Selby quite convincingly describes acts of “translation” in subject matter occurring between the *Gāhāsattasāī* and the later (c. 7<sup>th</sup> century AD) *Amaruśataka*. She writes that some of the Prākṛit *gāthās* “generously allow themselves to be ‘read backward’ off similar poetry in Sanskrit,”<sup>79</sup> drawing our attention to some extremely similar verses found in the two texts. She gives the example of *Gāhāsattasāī* 140:

ratthāpaiṇṇaṇaṇaṇuppālā tumamaṇ sā paicchae eantaṇ |  
dāraṇihiehiṇ dohiṇ vi maṅgalakalasehiṇ va thaṇehiṇ ||<sup>80</sup>

And presents her own translation:

She scatters  
the lotuses of her eyes  
up the street,

<sup>77</sup> My translation.

<sup>78</sup> This verse, one of the most intriguing poems in the text, will be returned to and analyzed in a later section.

<sup>79</sup> Selby 2000, p. 84.

<sup>80</sup> *Gāhāsattasāī* 140.

waiting for you to come,  
resting her breasts on the gate  
like a pair of auspicious pots.<sup>81</sup>

She then compares the verse with a *muktaka* of Amaru's:

dīrghā vandanamālikā viracitā dr̥ṣṭyaiva nendīvaraiḥ  
puṣpāṇām prakaraḥ smitena racito no kundajātyādibhiḥ |  
dattaḥ svedamucā payodharabhareṇārdho na kumbhāmbhasā  
svair evāvayavaiḥ priyasya viśatas tanvyā kṛtaṃ maṅgalam ||<sup>82</sup>

And again gives us her translation of the stanza:

She made a long garland of welcome  
with her eyes alone,  
not with blue lotus blossoms.

She scattered the flowers  
with a single smile,  
not with jasmine and such.

She gave the water offering  
with drops of sweat from her full breasts,  
not with water from a pot.

With her own parts alone,  
the slender girl  
bade her entering lover  
auspicious greetings.<sup>83</sup>

While the Amaru verse is far more drawn out than the Prākṛit equivalent, both in the original and in translation, the similarities in theme and context are indeed striking. As

Selby points out:

These two verses employ a similar device, that of the *nāyikā*...using her own body to welcome her lover, and not the usual implements of a decorous and more “formal” greeting (i.e., flower petals, sprinklings of water, etc.). Her body and gestures actually become those implements. The

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<sup>81</sup> Selby 2000, p. 84.

<sup>82</sup> *Amaruśataka* 45.

<sup>83</sup> Selby 2000, pp. 84-85.

only real difference in the above two poems is a temporal one; they offer “before” and “after” descriptions of the same situation and employ the same trope.... The *gāthā* allows itself to be “translated” into a Sanskrit interpretive scheme with no trouble at all<sup>84</sup>

Through this and other examples, we can see that Amaru probably took a great deal of inspiration from the earlier Prākṛit poems, something that Selby explores more deeply in her work.<sup>85</sup>

Other poets have also been said to have drawn inspiration from the Prākṛit verses, such as Bhāsa and Bhavabhūti. V. M. Kulkarni draws parallels between a verse from the *Gāhāsattasāi* and later Sanskrit works. He cites *Gāhāsattasāi* 142:

samasokkhadukkhaparivaḍḍhiññaṃ kāleṇa rūḍhapemmāṇaṃ |  
mihunāṇaṃ sarai jaṃ taṃ khu jiai iaraṃ muaṃ hoi ||<sup>86</sup>

His translation of the verse is as follows:

When of the two who have long shared joys and sorrows  
together, one dies, the one that dies is really alive, the other  
is dead.<sup>87</sup>

Kulkarni compares this to two similar themes in later poetry, one from the play *Svapnavāsavadatta* by Bhāsa, and the other from the play *Mālatīmādhava* by Bhavabhūti. In the first example, the line is given as follows: “uparatāpy anuparatā mahāsenaputrī evam anukampyamānāryaputreṇa,”<sup>88</sup> and is translated by Kulkarni as “Vāsavadattā...who is dead is not dead if the King (Udayana) has such a soft feeling for

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<sup>84</sup> *Ibid.*, p. 85.

<sup>85</sup> For further examples, see *ibid.*, pp. 85-86, et al.

<sup>86</sup> *Gāhāsattasāi* 142.

<sup>87</sup> V. M. Kularni, *Prakrit Verses in Sanskrit Works on Poetics*, Volume II, (Delhi: B. L. Institute of Indology, 1994), p. 40 [introduction].

<sup>88</sup> *Svapnavāsavadatta* VI. 9-10.

her.”<sup>89</sup> The other example, also in Prākṛit, reads: “ṇa hu so uvarado jassa vallaho sumaredi;”<sup>90</sup> Kulkarni’s translation is ““He is not dead of whom a beloved thinks,[?] in other words, surely he is not dead who lives in the memory of a loved person.”<sup>91</sup> While these examples are distant parallels, especially compared to the examples from Amaru, it is nonetheless striking to see how similar tropes have lived on from the earlier Prākṛit to later Sanskrit literature.

While in the earlier examples concerning Amaru we can see the similarities between the Prākṛit *gāthās* and the *Amaruśataka muktakas*, there are also cases where the “translation” across time and language also leads to a more nuanced change. The main difference, of course, is the shift in venue, from the rustic in Hāla’s compilation (which, of course, Govardhana revisits) to the city streets in Amaru’s. While the world of the *Sattasaī* is solidly grounded in the village—with references to hunters, villagers, and so on—the environment of later Sanskrit *muktakas* is subtly rooted in a more urban environment, even when no obvious clue is given as to the actual locus of the poetry; perhaps it would be more correct to say that the *muktakas* of Amaru and others rely less on the surrounding environment for poetic contextualization than the Prākṛit stanzas. Martha Selby also explores this phenomenon, again contrasting the *Sattasaī* with the *Amaruśataka*. She draws our attention once more to certain similarities in verses from the two texts. The Prākṛit verse reads:

acchau dāva maṇaharaṃ piāi muhadamaṣaṇaṃ aimahagghaṃ |  
taggāmachettasīmā vi jhatti diṭṭhā suhāvei ||<sup>92</sup>

<sup>89</sup> Kulkarni, p. 40 [intro].

<sup>90</sup> *Mālatīmādhava* V. 24-25.

<sup>91</sup> Kulkarni, p. 40 [intro].

<sup>92</sup> *Gāhāsattasaī* 168.

Selby's translation is given:

Forget about the precious sight  
of my lover's face  
that steals away my heart.  
Just seeing the borders  
of the fields on the borders  
of her village  
gives me instant joy.<sup>93</sup>

Similarly, the *muktaka* from Amaru's compilation reads as follows:

cakṣuḥpṛītiprasakte manasi paricaye cintyamānābhyupāye  
rāge yāte'tibhūmiṃ vikasati sutarāṃ gocare dūtikāyāḥ |  
āstāṃ dūreṇa tāvat sarabhasadayitāliṅganānandalābhas  
tadgehopāntarathyābhramaṇam api parāṃ nirvṛttiṃ saṃtanoti ||<sup>94</sup>

And Selby's translation of this verse reads:

When my heart was obsessed with her  
from love at first sight  
and I thought of a way to win her,  
  
when my passion skyrocketed  
and the need for a go-between  
became greater and greater,  
  
never mind the pleasure I'd get  
from eagerly embracing that woman.  
  
Just roaming the streets near her house  
evokes supreme delight.<sup>95</sup>

Just by looking at the language of the two verses, even without their translations, one can see the definite similarities again in theme, not to mention language and wording.

However, Selby further argues that the "translation" from Prākṛit to Sanskrit has also brought about that shift in locus, as evidenced by the subtle changes in wording at the end of each poem:

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<sup>93</sup> Selby 2000, p. 7.

<sup>94</sup> *Amaruśataka* 100.

<sup>95</sup> Selby 2000, pp. 7-8.



It is not enough to say that these two bodies of poetry shared motifs. If we look at the poems in their original languages, it is easy to see that the Sanskrit poet has taken the second line of the Prākṛit *gāthā* and has further elaborated on the scenario (in both cases, that of a *nāyaka*, or “hero,” who is confiding to a male companion). the last line of the Prākṛit couplet reads *tag-gāma-chetta-sīmā vi jhatti ditṭhā suhāveī*, while the last line of the Amaru poem reads *tad-geha-upānta-rathyā-bhramaṇam-  
api parāṃ nirvṛtiṃ samtanoti*, a reworked, urbanized version of the Prākṛit line: there is a subtle change from the “rural” to the “urban”; the *gāthā* speaks of borders of fields and villages, while the Sanskrit poem is talking of city streets and houses.<sup>96</sup>

According to Selby, then, there can be no question of influence and/or inspiration from the part of the Prākṛit poets to their later Sanskrit successors. Amaru uses similar language and wording in his far later poem to denote a similar theme. On top of this, though, Selby persuasively further argues that a process of urbanization has taken place from the village of the Prākṛit poems to the roads and houses—an overall more cosmopolitan environment—of the Sanskrit verses. I have focused on the particular text of the *Amaruśataka* not only because this is the main text that Selby focuses on in her work, but also because in the realm of Sanskritic poetry, it is considered one of the finest (and foremost) examples of a compilation of erotic *muktakas* and a fitting successor to the *Sattasaī*. As Siegfried Lienhard says, “Amaru’s Śataka is really a continuation in Sanskrit of the Prākṛit tradition of love poetry begun in Hāla’s *Sattasaī*; with the exception of a few interpolated poems by other authors, it is the first anthology of short erotic poems in Sanskrit.”<sup>97</sup> Until the appearance of the *Āryāsaptaśatī* of Govardhana

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<sup>96</sup> *Ibid.*, p. 8.

<sup>97</sup> Lienhard, p. 94.

further down the line, one could even consider the *Amaruśataka* to be a true counterpart to the *Gāhāsattasāī*.

With this emphasis on the rural aspect of the *Sattasāī* and the hints of the urbane in Amaru’s work, as well as my later investigation into the rural aspects of the *Saptaśatī*, I by no means wish to imply that premodern Indian/Sanskrit poetry does not engage with nature at all. Sanskrit *kāvya* is full of descriptions of the natural world, as seen in the works of, most notably, Kālidāsa, among others. However, with regard to Hāla’s poetry, Tieken notes: “[It] should...be noted that the imagery in the verses is almost exclusively derived from nature, not as something known only from a distance, but as part of the immediate surroundings.”<sup>98</sup> When classical Sanskrit literature engaged with the natural world, it tended to do so within an observational, rather than experienced, context; Sanskrit erotic *muktakas* do not tend to deal with a rustic view of nature as the backdrop—that is, the village—as much as the Prākṛit verses. While the natural world is commonly described in *kāvya*, it does not usually intertwine or engage with the action in the poem in quite the same way that Hāla’s couplets do (and later, Govardhana’s *muktakas*). As mentioned above, Kālidāsa is a poet who comes to mind when thinking of Sanskrit descriptions of the natural world, by virtue of his *Meghadūta*, with its exuberant descriptions of the Indian landscape, alone. S. V. Sohoni argues that this poet—long considered the greatest master of Sanskrit literature—was deeply aware of Hāla, both as king and compiler. Sohoni writes:

There is evidence that Kālidāsa not only weeded and raked the rich literary field of the Gāhāsaptasati but also fertilized the soil and brilliantly replanted it, to achieve a landscape which could hardly have been ever envisaged by

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<sup>98</sup> Tieken, p. 63.

any but an extra-ordinarily clever student of that unique anthology in Maharashtri Prakrit. Climbing on the Vindhya, as it were, he achieved the Himalayan heights.<sup>99</sup>

Sohoni claims that the landscape of Kālidāsa's *Ṛtusamhāra* is "identical with the flora and the geography of the Gāthāsaptasati" and that the *Meghadūta* is again "a repetition of what was referred to in the Ritusamhāram and the Gāthāsaptasati."<sup>100</sup> Sohoni's theory is that Kālidāsa studied the *Sattasaī* in his youth and assimilated it when he himself started writing his own work. Sohoni further claims that *all* of the Prākṛit verses that describe Śiva and Pārvatī were the "raw materials" of Kālidāsa's "literary workshop,"<sup>101</sup> pointing out similarities between specific Śiva-Pārvatī episodes in the *Sattasaī* and stanzas from Kālidāsa's *Kumārasambhava*. It is Sohoni's opinion that episodes in the *Kumārasambhava* were suggested by specific moments portrayed in the *Sattasaī*. He goes on to point out specific examples of inspiration (and, in his opinion, improvement) starting from the Prākṛit anthology and culminating in the work of the one of the "greats" of Sanskrit poetry. Sohoni compares a verse from the *Sattasaī* with one from the *Meghadūta*. The Prākṛit verse reads:

pāṇiggahaṇe vvia pavvaīeṃ ṇāaṃ sahīhiṃ sohaggaṃ |  
pasuvaīṇā vāsuikaṅkaṇāmmi osārie dūraṃ ||<sup>102</sup>

When Śiva cast off Vāsuki, the king of serpents, and seized her hand, Pārvatī's friends realized her good fortune.<sup>103</sup>

The verse from the *Meghadūta* is given below:

hitvā nīlaṃ bhujagavalayaṃ śambhunā dattahastā

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<sup>99</sup> S. V. Sohoni, "Kālidāsa, Hala Sātavāhana and Candragupta II," from *The Journal of the Bihar Research Society*, Vol. XLI Part II, June 1955, pp. 229-244, p. 239.

<sup>100</sup> *Ibid.*

<sup>101</sup> *Ibid.*

<sup>102</sup> *Gāthāsattasaī* 69. This verse will be revisited in a later section.

<sup>103</sup> My translation.

krīḍāśaile yadi ca vicaret pādacāreṇa gaurī |  
bhaṅgībhaktyā viracitavapuḥ stambhitāntarjalaughāḥ  
sopānatvaṃ kuru maṇitaṭārohaṇāyāgrayāyī ||<sup>104</sup>

And if Gaurī—from whose outstretched hand Śiva took the dark snake-bracelet—should walk on foot on the pleasure hill, you—with your body arranged into a wavy staircase, your flood of water within stopped—should become a staircase, for her ascent up the jeweled slope.<sup>105</sup>

I believe that Sohoni here is being a bit far-fetched in claiming that the entirety of the sport between the gods in both *Kumārasambhava* and *Meghadūta* is directly inspired by the verses in the *Gāhāsattasāi*, but he actually goes on to make an even more surprising claim. According to him, the line of inspiration that began with the *Sattasāi* and pervades the work of Kālidāsa culminates in Govardhana's *Āryāsaptaśatī* (he cites Govardhana's famous verse on switching from Prākṛit to Sanskrit in the latter anthology<sup>106</sup>). Sohoni claims that Kālidāsa actually cites his sources and inspiration in *Meghadūta*:

etasmān mām kuśalinam abhijñānadānād veditvā  
mā kaulīnād asitanayane madhyaviśvāsini bhūḥ |  
snehān āhuḥ kim api virahe dhvaṃsinas te tv abhogā-  
diṣṭe vastuny upacitarasā premarāśībhavanti ||<sup>107</sup>

Therefore, o, black-eyed one, having known that I am all right from the giving of a token, do not put your trust in evil reports! The destroying ones speak of terrible things with regard to loves in separation, but from non-fulfillment in the wished-for matter, the increased emotions become a mass of love!<sup>108</sup>

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<sup>104</sup> *Meghadūta*, 1.63.

<sup>105</sup> My translation.

<sup>106</sup> That same verse mentioned before, *Āryāsaptaśatī* 1.52, which will be discussed in detail in a later section.

<sup>107</sup> *Meghadūta* 2.52

<sup>108</sup> My translation.

Sohoni argues that with the use of the word “āhuḥ” [“they say”] the poet is actually “quoting somebody else’s views...and I submit that he is referring to certain views expressed on this subject in Hala’s *Gāthāsaptasati*.”<sup>109</sup> He points to *Gāhāsattasāi* 236:

addaṃsaṇeṇa puttaa suṭṭhuvi ṇehāṇubandhaghāḍiāiṃ |  
hatthauḍapāṇiāiṃ va kāleṇa galanti pemmāiṃ ||<sup>110</sup>

O, son! Truly, when not seeing [the beloved], with time  
loves—even if joined in a bond of affection—trickle  
(away) like water in the space in the hands.<sup>111</sup>

Sohoni’s opinion is that the Kālidāsa verse, stating the opposite of the Prākṛit example, shows a literary conversation that may have occurred between Kālidāsa and the *Sattasāi* poet, with the later poet responding to what was written in the earlier text. Finally, Sohoni suggests that Govardhana’s often-cited verse on the forcing of Prākṛit speech into Sanskrit (*Āryāsaptasāi* 1.52) is also literary response to preceding poets. Improbably, he concludes:

Govardhanacharya says that just as Balarāma lifted the water of the Yamunā which was flowing down-stream, a reference to his exploit under influence of wine, the Prakrit poetry was translated into Sanskrit, but not without effort. Balarāma’s marriage with Revati had followed this incident; and his non-participation in the Kurukshetra war had followed his marriage. The poetry of the Cloud Messenger is very clever condensation.<sup>112</sup>

We, of course, cannot be sure of the depth of familiarity that each author had with the author before (i.e., Kālidāsa with Hāla and Govardhana with Kālidāsa). It is certainly likely that Kālidāsa was familiar with Hāla’s work, due to its popularity, but we cannot know for sure and I find Sohoni’s claims shaky at best. Similarly, in the case of

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<sup>109</sup> Sohoni, p. 242.

<sup>110</sup> *Gāhāsattasāi* 236.

<sup>111</sup> My translation.

<sup>112</sup> Sohoni, p. 243.

Govardhana (who was obviously influenced by Hāla), we know that he is aware of Kālidāsa due to his verse in tribute to him in the introduction of the *Āryāsaptasatī*,<sup>113</sup> but it is of course difficult to declare with any sense of certainty that the three authors were all actively engaged in the intertextual conversation.

Shifting our area of focus from setting to meter, the meter of the *Gāhāsattasatī* was also greatly influential. The Prākṛit *gāthās* are written in Āryā meter (a common meter in Prākṛit poetry)<sup>114</sup>, which is, of course, also the meter of the *muktakas* in the *Āryāsaptasatī*. Friedhelm Hardy writes:

The influence of this vernacular *āryā* poetry on the development of Sanskrit lyrics was enormous. For example, in the three dramas of Kālidāsa, the *āryā* metre is employed in more than a quarter of all verses. But almost all of them are now in Sanskrit and are spoken by kings; from its rustic origins, the *āryā* poem has moved up and acquired ‘refinement.’<sup>115</sup>

Here we can see that, according to Hardy, the mere fact that Āryā survived—in such élite surroundings, no less—is one of the many legacies that Prākṛit poetry, including Hāla’s *Sattasatī*, has brought forward into the world of Sanskrit literature. Indeed there has been a strong, unbroken tradition of Sanskrit poetry in this meter, as seen in the works of Sandhyākara Nandin (c. 11<sup>th</sup>/12<sup>th</sup> centuries AD), who wrote the *Rāmapālacarita* in Āryā<sup>116</sup> and Dāmodaragupta (c. 8<sup>th</sup>/9<sup>th</sup> centuries AD), author of the *Kuṭṭanīmata*, also in Āryā; furthermore, Siegfried Lienhard avers that the writers of Indian hymnal literature used a variety of meters, with Āryā, especially, favored, among others.<sup>117</sup>

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<sup>113</sup> *Āryāsaptasatī* 1.35.

<sup>114</sup> Lienhard, p. 83.

<sup>115</sup> Friedhelm Hardy, “Give and Take: Sanskrit Poetry in Context,” from *Indian Horizons* 44, no. 4, 1995, pp. 147-160, p. 153.

<sup>116</sup> Lienhard, p. 224.

<sup>117</sup> *Ibid.*, p. 131.

The *Gāhāsattasāī*'s overall aesthetic legacy has been a long and fruitful one, as is obvious from the examples presented. Many later Sanskrit poets and writers on poetics have also had much to say about Hāla's anthology. Kulkarni writes that: "The popularity of *Gāhāsattasāī* can...be seen from the large number of commentaries it gave rise to and the vast number of quotations from it found in later works on Sanskrit poetics,"<sup>118</sup> finishing the sentence, of course, with "...it is worth noting that Govardhanācārya modelled his *Āryāsaptaśatī* in Sanskrit on Hāla's *Gāhāsattasāī* in Prakrit."<sup>119</sup> It seems likely that, based on the secondary literature around the *Sattasāī*, as well as literary borrowings and imitations, this work is to be considered a singularly important text, read by educated people and commented upon, in some way or another, by many. In discussing writers of poetics, Kulkarni explains that "This anthology [the *Sattasāī*] is highly popular with the writers on Sanskrit poetics beginning with Ānandavardhana. It is, however, Bhoja, the author of *Sarasvatīkaṇṭhābharaṇa* and *Śṛṅgāraprakāśa*, who most amply quotes the *gāthās* from this anthology."<sup>120</sup> One can indeed see the breadth of allusions to the anthology in the writings on poetics. One of the most famous verses to be cited is *Gāhāsattasāī* 175:

bhama dhammia vīsatto so suṇao ajja mārio teṇa |  
golāḍviḍakūḍaṅgavāsiṇā dariasīheṇa ||<sup>121</sup>

Kulkarni's translation reads as follows:

O pious man, move about confidently. That dog has been  
today killed by the wild...lion that dwells in the dense  
bushes on the bank of the river Godāvarī.<sup>122</sup>

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<sup>118</sup> Kulkarni, p. 27 [intro].

<sup>119</sup> *Ibid.*

<sup>120</sup> *Ibid.*, p. 39.

<sup>121</sup> *Gāhāsattasāī* 175.

<sup>122</sup> Kulkarni, p. 2.

This verse is one of the most famously cited examples of *dhvani*, or, aesthetic suggestion,<sup>123</sup> as it was referenced by Ānandavardhana (c. 9<sup>th</sup> century AD) as his first example in the *Dhvanyāloka*, a text on poetics that focuses especially on *dhvani*. As Paul Dundas explains,

This is one of the best known Māhārāṣṭrī verses owing to Ānandavardhana quoting it (*Dhvanyāloka* 1.4) as his first example of *dhvani*, thus ensuring that the later *alaṃkārika* tradition would also take account of it.<sup>124</sup>

As we can see, the *Sattasāī* is indeed an important text, being passed down not merely of its inclusion in texts on poetics, but because of its prominent place in these texts. In the *Dhvanyāloka*, Ānandavardhana explains the context (and how it exemplifies *dhvani*):

Ānandavardhana states quite simply that this verse is a prohibition appearing in the form of a command. Abhinavagupta expands: «a woman speaks thus to protect the rendezvous spot, which has become the essence of her life, from the sinful interference of a mendicant who is moving about in it, and to stop him from destroying its shade by plucking the leaves and flowers, etc.»<sup>125</sup>

Kulkarni expands upon this:

Ānandavardhana...cites this *gāthā* to point out how the *Vastu-dhvani* (the suggestion of a fact, idea) is totally different from the *vācya* (the expressed or denoted sense). Here the *vācya* is of the nature of injunction or affirmation (*vidhi-rūpa*) whereas the suggested sense is of the nature of prohibition or negation (*niṣeda-rūpa*). The context is: An unchaste woman who has fixed an appointment with her paramour at the grove on the bank of the river Godāvarī does not want the pious man, who usually goes there to collect flowers, to disturb their secret meeting. But openly she cannot ask him not to visit that grove. Therefore she

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<sup>123</sup> As coined by Sheldon Pollock in “The Social Aesthetic and Sanskrit Literary Theory,” from *Journal of Indian Philosophy*, 29, 2001, pp. 197-229.

<sup>124</sup> Paul Dundas, “The Sattasāī and its Commentators,” from *Pubblicazioni di ‘Indologica Taurinensia’* XVII, 1985, pp. 5-39, p. 17.

<sup>125</sup> *Ibid.*



cleverly suggests to him: “O, pious man, you may now wander freely as the *dog of whom you were afraid* is killed today by the *lion dwelling in the woods on the bank of the river Godā*.”<sup>126</sup>

Similarly, this verse is also singled out by Bhoja, the eleventh-century author of the *Śṛṅgāraprakāśa*; Sheldon Pollock elucidates:

[Bhoja] explains the difference between the implied and the suggested meanings: “In this poem, whereas the statement of command, ‘You are free to wander’ is explicit, a prohibition is understood: ‘There is a lion in that thicket, and since you are afraid even of a dog, don’t go there.’ The prohibition implicit in the express command suggests [another] meaning, i.e., about [the speaker’s] rendezvous with someone in a thicket at the river,” a suggestion that, obviously, only the reader understands.<sup>127</sup>

As we can see, the verse, in its guise as an invitation, is actually a cautioning to the mendicant, warning him to stay away: the threat before was a dog, and now it’s been killed by a much worse threat. We have already explored Mammaṭa’s (c. 12<sup>th</sup> century AD) reaction in the case of the famous *Gāhāsattasāi* verse cited above (4), as cited by Martha Selby. Bhoja, who cited over 1500 Prākṛit verses in his works, cites another *Sattasāi* verse, 335:

bahalatamā haarāi ajja paḍattho paī gharaṃ sunṇaṃ |  
taha jaggesu saajjia ṇa jahā amhe musijjāmo ||<sup>128</sup>

The accursed night is thick with darkness. My husband has set out on a journey just today. There is no one in the house. O neighbor, remain awake in the night so that we are not surprised.<sup>129</sup>

<sup>126</sup> Kulkarni, p. 290, emphasis his.

<sup>127</sup> Pollock 2001, p. 204, his brackets. See *Śṛṅgāraprakāśa*, Chapter 7.

<sup>128</sup> *Gāhāsattasāi* 335.

<sup>129</sup> Kulkarni, p. 19.

When accustomed to reading these Prākṛit poems, a reader can easily see that this verse is another example as the one cited above, where an innocent request reveals a not-so-innocent motive. In his *Śṛṅgāraprakāśa*, Bhoja writes: “Here the hidden command—‘The night is extremely dark; my husband has gone abroad; the house is empty, so you are safe to come to me!’—is given while saying the command ‘Stay awake so that we are not robbed/ravished!’”<sup>130</sup> And Kulkarni confirms: “The suggested sense is: O, neighbour, keep awake throughout the night, visit my house fearlessly, as the husband is absent abroad, I am alone in the house and the night is pitchy dark. Let us then enjoy the delights of love to our hearts’ content.”<sup>131</sup> In the rest of his exploration of *dhvani* in the 7<sup>th</sup> *prakāśa* of his work, Bhoja continues to cite the *Sattasāī* in order to exemplify the suggestions implicit in commands and prohibitions that Hāla so subtly exploits.

About the *Sattasāī*’s weighty influence, Lienhard comments:

The reputation of the *Sattasāī* as a model of refined lyrical poetry remained untarnished throughout the ages. Not only were a multitude of examples chosen just from Hāla by a number of famous critics and theorists, particularly of the *dhvani* and *rasa* schools; the great fame of the work is also attested to by the rich crop of books of comment that has sprung up round Hāla’s anthology in the course of time.<sup>132</sup>

We can see from the few examples above, that Lienhard’s reaction is correct: the Prākṛit verses from the *Sattasāī* were very often used as examples of exemplary, subtle poetry by scholars and writers who devoted their lives to explaining the charm of poetry. Finally, Lienhard efficiently encapsulates the work’s importance: “There can be no doubt that

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<sup>130</sup> *Śṛṅgāraprakāśa*, Chapter 7.

<sup>131</sup> Kulkarni, p. 325.

<sup>132</sup> Lienhard, p. 82.

Hāla's *Sattasaī* marks one of the highest points of lyrical poetry,<sup>133</sup> going on to explain that the anthology also provides the reader with cultural detail about life in the village in premodern India.

As we can see, the *Gāhāsattasaī* compiled by Hāla never lost momentum from the time it was first collected. Commented upon by many different scholars, analyzed and discussed by the major philosophers of *alaṃkāraśāstra*, imitated by Govardhana, and recognized (and even beloved) by modern Indologists, this text has been read and taught for centuries. Its importance—both as a text of beautiful love poetry in its own right and for its position as precursor to the Sanskrit *muktaka*—has not waned throughout the years.

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<sup>133</sup> *Ibid.*, p. 86.

### III. THE SEARCH FOR GOVARDHANA’S ORIGIN

Although the majority of Govardhana’s verses contain several of the commonly seen universal elements familiar to the experienced reader of Sanskrit poetry—bickering between men and women in love, messengers trying to inveigle a lover to their friend’s side, jealousy between rival co-wives, adulterous dalliance, and general outpourings of love by a man to his beloved (or vice versa)—many other of his verses are startling due to their more rural environment, far removed from the urban/courtly life hinted at in more so-called traditional *muktakas*, but closer to the picture of village life painted by the poems in Hāla’s Prākṛit compilation. Take, for example, the allegorical verse 100 from my reading of the *Āryāsaptaśatī*:

ānāyati pathikataruṇaṃ hariṇa iha prāpayann ivātmānam |  
upakalamagopi komalakalamāvalikavalanottaralaḥ ||<sup>134</sup>

Here the deer leads a young traveller to woman guarding  
the rice field as if surrendering himself, anxious for a  
mouthful from the row of tender rice.<sup>135</sup>

In this verse, we are presented with a clear rural context, with a deer and a woman working in the rice field. While on the surface, it is a simple poem describing a natural scene—much in the same vein as *Gāhāsattasāī* 4, as we saw in the preceding section—it has an allegorical meaning of a message being passed about a potential meeting, as in many of Hāla’s other natural scenes.<sup>136</sup> As we have seen with the examples analyzed earlier of Hāla and Amaru as explained by Selby, while the genesis of erotic *muktakas* had its base in the *Gāhāsattasāī* and its rural environment, the Sanskrit literary

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<sup>134</sup> *Āryāsaptaśatī* 100.

<sup>135</sup> My translation.

<sup>136</sup> Much like, for example, *Sattasāī* 9: kiṃ ruasi oṇāamuhī dhavalāantesu sālichettesu | hariālamāṇḍiamuhī ṇaḍi vva saṇavāḍiā jāā ||, a verse which consoles the listener about the lack of the former good trysting place and suggests another.

counterpart could be considered rather more urban, as we can clearly surmise by Amaru’s “translation” of the earlier Prākṛit verse. How, then, do we fit Govardhana—much of whose poetry (but not all) moves away from the city and back into the everyday life of the village—into the lineage of Sanskrit *muktaka* poetry? Is he only an anomaly and is his *Saptaśatī* then to be relegated as a mere partial imitation of the *Sattasāī*, or is there something more to it?

In his charting of what he calls the Sanskrit cosmopolis, Sheldon Pollock writes about the symbiotic relationship between literature and community. He writes, “To choose a language for literature, then—to commit to writing expressive texts as defined according to dominant-culture models—is at the same time to choose a community...”<sup>137</sup> One wonders if perhaps Govardhana—although choosing the language of Sanskrit but some of the more rural themes (a kind of poetic language, perhaps?) of the vernacular *Sattasāī*—perhaps was choosing his own community, as it were, choosing the genre/text with which he wanted to be associated. Much like Govardhana’s relationship to the Prākṛit world, to be explored in a later section, his relationship with the subject matter in these village-centered verses—and his choice to use Sanskrit to express it—seems ambiguous. Could Govardhana be making a conscious choice in some cases to reject the “classical” urban/courtly environment of his direct predecessors by focusing rather on the village (although, strangely, still writing in Sanskrit) and thereby choosing a very specific and older literary model? It is tempting to think so, of course, but I am hesitant to ascribe to Govardhana a motive that is pure speculation; Pollock finishes the citation quoted above by saying, “...[the community’s] precise meaning and the nature of the identity

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<sup>137</sup> Sheldon Pollock, ‘The Cosmopolitan Vernacular,’ from *The Journal of Asian Studies*, Vol. 57, No. 1 (Feb. 1998), pp. 6-37, p. 9.

that literature constructs for it need to be investigated, and not imagined, for the world before modernity.”<sup>138</sup>

It is just as easy to say that Govardhana merely created a literary experiment in reinterpreting the 700-odd verses in Āryā meter originally written in Māhārāṣṭrī into 700-odd verses in Āryā meter written in Sanskrit—without reinterpreting the themes or environment of the earlier text too much. After all, Amaru’s “translation” of *Gāhāsattasāī* 168 (*Amaruśataka* 100), as seen in the previous section, is a much more compelling example of a verse reworked successfully: the themes and language are much the same, but the environment has been cleverly transferred from the village to the city. Again, as one is unwilling to speculate on the centuries-old motives of Govardhana, it is impossible to know if his *Saptaśatī* just sprang out of a desire to revamp the Prākṛit work or he just took the name, meter, and structure and reworked it for his own use. Friedhelm Hardy, who devoted much of his professional life to the *Āryāsaptaśatī*, has given some thought to the charting of Govardhana’s origin, especially in combination with the particular status of the Sanskrit language in the Indian literary world (where, as he writes, it was nobody’s mother tongue<sup>139</sup>). In his article, ‘Give and Take: Sanskrit Poetry in Context,’ Hardy ponders the distinctive nature of Sanskrit, asking how “was it able to remain ‘alive’ by developing and enriching itself and by having recourse to new areas of observation?”<sup>140</sup> He traces the stylistic manipulation on the language by poets and notes what he calls the “deification” of the Sanskrit language, before arriving at the case of the Prākṛit *Sattasāī* and Govardhana’s *Saptaśatī*. Hardy here traces allusions to the *kurabaka*

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<sup>138</sup> *Ibid.*

<sup>139</sup> Hardy 1995, p. 147.

<sup>140</sup> *Ibid.*, p. 148.

tree (which is associated with the red amaranth) in Prākṛit and Sanskrit poetry. He cites

*Gāhāsattasāī* 6:

nohaliaṃ appaṇo kiṃ ṇa maggase maggase kuravaassa |  
eaṃ khu tuha hasai suhaa valia-muha-paṃkaaṃ jāā ||<sup>141</sup>

He translates the verse in the following manner:

‘Why are you so interested in the blossoming of the  
*kurabaka* tree, but not in your own?’ In this way, dear boy,  
your wife, her face turned sideways, is laughing at you...<sup>142</sup>

From there, Hardy goes on to note another *Sattasāī muktaka* that mentions the same plant  
(verse 219<sup>143</sup>), and then shows how Āryā meter has attained refinement with a verse from

Kālidāsa’s *Mālavikāgnimitra*:

voḍhā kurabaka-rajāsāṃ kisalaya-puta-bheda-śikarānugataḥ |  
animittam utkaṅṭham api janayati malaya-vāto ‘yam ||<sup>144</sup>

This southern breeze, which carries *kurabaka* pollen and is  
accompanied by the moisture [issuing] from the unfoldings  
[sic] petals of tender buds, causes a longing that need not  
have a specific object.<sup>145</sup>

After noting these various examples in which the *kurabaka* (a tree said to flower when it  
has been embraced by a young woman) is mentioned, Hardy brings us to his next  
example, seen in Govardhana’s poetry, though not before stating: “A universalised and  
abstract influence of the fragrant *kurabaka* tree on the emotions replaces the specific and  
overtly erotic associations expressed in the Prākṛt stanzas; an almost gnomic comment is

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<sup>141</sup> *Gāhāsattasāī* 6, cited in *ibid.*, p. 152.

<sup>142</sup> *Ibid.*

<sup>143</sup> saccam bhaṇāmi vālaa ṇa tthi asakkaṃ vasaṇta-māsassa | gaṃdheṇa kuravaāṇaṃ maṇaṃ asaittaṇaṃ  
ṇa gaā || cited in *ibid.*, p. 153.

<sup>144</sup> Kālidāsa’s *Mālavikāgnimitra*, Stanza 9 of Act III, cited in *ibid.*

<sup>145</sup> *Ibid.*

made, instead of a reproduction of a real-life conversation.”<sup>146</sup> By focusing on this one particular plant, Hardy has charted the progression from the earthier Prākṛit *muktakas* to the more abstract (and perhaps seemingly more sophisticated) expression written by Kālidāsa; indeed, Hardy simplifies, “To a considerable extent, Sanskrit court poetry...develops along such lines.”<sup>147</sup> However, an inevitable twist appears when Govardhana’s work is analyzed: Hardy cites the *Āryāsaptaśatī*:

nakhalikhitastani kurabakamayapṛṣṭhe bhūmilulitavirasāṅgi |  
hṛdayavidāraṇaniḥsṛtakusumāstraśareva harasi manaḥ ||<sup>148</sup>

Because Hardy’s translation of this verse engages with a dense explanation of the simile involved, I give my own translation:

O, (girl) with breasts scratched by nails, with your back full  
of kurabaka flowers, with limbs sapless from tossing about  
on the ground! You capture the heart like the arrow of  
Kāma, shooting out (the back) after piercing the heart!<sup>149</sup>

As we can see, Govardhana, writing centuries after Hāla, returns to the *kurabaka* in a very familiar manner, celebrating the overt eroticism witnessed in the earlier Māhārāṣṭrī verses. As Hardy writes,

Here now, almost a thousand years after Hāla, we are back  
in a rural and real landscape, in which the *kurabaka* tree  
invites secretive dalliance. It is the world of ordinary  
people of north-eastern India described by Govardhana....  
His recourse to Hāla is explicit: all his poems use the *āryā*  
metre, and his collection is, once again, called *Seven-*  
*Hundred*. Once again, snatches of witty conversation, full  
of double meanings, are reproduced. Yet he writes in  
Sanskrit, and makes use of much of the arsenal of figures of

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<sup>146</sup> *Ibid.*, pp. 153-154.

<sup>147</sup> *Ibid.*, p. 154.

<sup>148</sup> *Āryāsaptaśatī* 323 [which Hardy cites as 324, due to my variant reading].

<sup>149</sup> My translation.



speech and linguistic manipulation developed by the court-poets<sup>150</sup>

As we can see here, Hardy is explaining the often-mentioned obvious point: Govardhana is transferring some of the setting and expression of the *Gāhāsattasāī* into a similar Sanskrit context. However, this transfer is not the only virtue of Govardhana's reinterpretation: indeed, he built upon the original work with his use of double meanings, learned from hundreds of years of Sanskritic court poetry. This might suggest that Govardhana is playing a literary game of updating the *Sattasāī* into a more contemporary context, but it does not comfortably explain the entirety of Govardhana's aesthetic. Overall, perhaps, the poet was tempted to seek out a more rural setting in some of his poetry, not just in imitation of the *Sattasāī*, but because of the literary trends occurring and culminating in King Lakṣmaṇasena's court. Certainly Jesse Knutson makes a persuasive claim that the literary registers and genres were going through a sea change by the late 12<sup>th</sup> century in Bengal; furthermore, Hardy quotes two verses from the *Saduktikarṇāmṛta* that engage with a very unusual subject in the Sanskritic context: poverty (a theme also brought up from time to time by Govardhana). Hardy cites verses 1339 (an anonymous stanza, in the section about "the farmer in winter") and 2237 (attributed to Vasukalpa, in the section about "the poor householder"):

āhūto hālikenāśrutam iva vacanaṃ tasya kṛtvā kṣaṇaīkaṃ  
tiṣṭhāsuḥ stabdha-romā katham api viṭapaṃ niḥsamīraṃ vihāya |  
dorbhyaṃ āvṛtya vakṣaḥ-sthalaṃ alasa-gatir dīna-pāda-pracaraḥ  
śītkārōtkampa-bhinna-sphuṭad-adhara-putaḥ pāmarāḥ kṣetram eti ||<sup>151</sup>

Beckoned by the farmer, the farm-hand pretends not to hear  
his call. Shivering in the cold and eager to rest for a while  
longer, he drags himself away from the tree that has

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<sup>150</sup> Hardy 1995, p. 154.

<sup>151</sup> *Saduktikarṇāmṛta* 1339, cited in *ibid.*, p. 160.

sheltered him against the wind, and folding his arms across the chest and hissing through his pouted, trembling and cracked lips, he slinks off to the field, slowly, taking small steps.<sup>152</sup>

uttīṣṭha kṣaṇa-mātram udvaha sakhe dāridrya-bhāraṃ mama  
śrāntas tāvad ahaṃ cirān maraṇa-jaṃ seve tvadīyaṃ sukham |  
ity ukto dhana-varjitenā bahudhā gatvā śmaśānaṃ śavo  
dāridryān maraṇaṃ varam sukham iti dhyātvēva tūṣṇīm [sic] sthitaḥ ||<sup>153</sup>

“Get up just for a while, my friend, and carry the burden of my poverty! Exhausted as I have been for a long time, let me enjoy your happiness that comes from being dead.” Although entreated thus in many ways by the poor man, who had gone to the cremation ground, the corpse remained still, as if he thought that death is greater happiness than being [alive but] poor.<sup>154</sup>

Although not written by Govardhana, these verses do help us see that by the time that the *Āryāsaptasatī* appeared, Sanskrit poetry was not perhaps as staid as it might have appeared in earlier ages; poverty and rural life were not too far away from the traditionally acceptable tropes allowed in lyric poetry. And, as Hardy proposes, the topics engaging with the earthier aspects of life did not have their root only in the *Gāhāsattasatī*; indeed there was a later model from whom Govardhana could have drawn inspiration:

...Govardhana’s background is not only Hāla and Sanskrit court poetry. Some centuries before him, in the same part of India, a very specific and unique genre of Sanskrit poetry flourished which made realism its primary objective. A whole group of poets is involved in this, but we know nothing about them, other than that they lived probably between 800 and 1000 CE and belonged to northeastern India....Rural life forms the subject-matter, particularly its animals and people, but outside any amorous contexts. Seemingly totally insignificant episodes of everyday life are described in minute detail.<sup>155</sup>

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<sup>152</sup> *Ibid.*, p. 155.

<sup>153</sup> *Saduktikarṇāmṛta* 2237, cited in *ibid.*, p. 160.

<sup>154</sup> *Ibid.*, p. 155.

<sup>155</sup> *Ibid.*

Friedhelm Hardy then brings us to the writings of Daniel H. H. Ingalls, much of whose scholarly work focuses on these same earlier poets, whom he calls the “Pāla poets,” whose work was included in the 12<sup>th</sup>-century *Subhāṣitaratnakośa* as well as the *Saduktikarṇāmṛta*.

The *Subhāṣitaratnakośa*, compiled by the Buddhist scholar Vidyākara, was compiled in northern Bengal in the late eleventh or early twelfth century.<sup>156</sup> Drawn from a wide gamut of Sanskrit poetry ranging from the 2<sup>nd</sup> through 11<sup>th</sup> centuries AD, the majority of verses engage on the usual themes seen in these types of collections: *śṛṅgāra*, both in union and in separation. However, as Ingalls notes, a number of verses—written by relatively unknown authors—belong to what he calls “the poems of village and field.” The main poet of this type was Yogeśvara (from the late 9<sup>th</sup> century AD<sup>157</sup>); other poets include Abhinanda, Śatānanda, and Vāgura—all Bengalis, probably all working at the Pāla court.<sup>158</sup> The relationship that Govardhana might have had with these poets—none mentioned in his introductory section of the *Āryāsaptaśatī*—or, more precisely, with this genre of poetry is fascinating, as—as becomes usual, with him—his poetry seems to both fit with and defy this genre at the same time. As I mentioned earlier, and Ingalls is quick to mention, the argument is not that the major Sanskrit poets such as Kālidāsa and Bhavabhūti did not write about nature: that is not true at all! Rather, it is that the focus of these other poets does not engage fully with the rural quality of nature and the village—with the fields, the harvest, or the villagers themselves, but rather with idealistic

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<sup>156</sup> Daniel H. H. Ingalls, “A Sanskrit Poetry of Village and Field: Yogeśvara and His Fellow Poets,” from *Journal of the American Oriental Society*, Vol. 74, No. 3 (Jul. – Sept., 1954), pp. 119-131, p. 119.

<sup>157</sup> *Ibid.*, p. 121.

<sup>158</sup> As explained in the first section, the Pāla dynasty preceded the Sena dynasty in Bengal.

descriptions of the country. What is so interesting and intriguing about the Pāla poets, and Govardhana, is that they emphasized more the natural landscape than the ideal beauty of nature. As Ingalls writes about the more traditional poets, "...the nature they saw was limited to certain areas, chiefly to gardens and to the forest. Farms and grazinglands must have stretched across India in their day...but this part of India the poets of the grand tradition ignore."<sup>159</sup> To give an example of the kind of poetry to which Ingalls is referring, below is his translation of *Subhāṣitaratnakośa* 282:

The wagon track is juicy with crushed sugarcane and a flag of thick dust rises behind. A line of parrots sits on the ears of rice already heavy with grain. A school of minnows swims along the ditch from paddy field to tank; and on the bank of the river the good mud cools the cattle boy from the sun.<sup>160</sup>

For a reader used to reading the court poetry of, say, Amaru, Bilhaṇa, or even Kālidāsa, this *muktaka* has a quite different and unique effect. However, this is quite common to these Pāla poets whom Ingalls analyzes, and—in its way—to some of the earthier *Āryāsaptaśatī* poems.<sup>161</sup> Ingalls writes, on the Pāla poets:

The major tradition of Sanskrit concentrates on types rather than individuals; it draws its picture of man and the cosmos and its rules of ethics, virtue and decency from an ancient past. What fails to conform to this picture and these rules it overlooks. An unhappy ending to a literary work is not permitted. One may not represent on the stage the revolt of a kingdom or province. One may write of drinking parties but one may not use the word vomit except in a metaphorical sense. It is needless to accumulate examples. Now, in contrast to this idealist tradition, the poetry of which I am here speaking seeks out the individual,

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<sup>159</sup> Ingalls, p. 120.

<sup>160</sup> *Subhāṣitaratnakośa* 282, cited in *ibid.*, p. 119.

<sup>161</sup> Generally, I find Govardhana's verses less explicitly rural than the ones exemplified by Ingalls, although many are still more village-oriented than traditional classical Sanskrit *muktakas*. For an example, see the allegorical *Āryāsaptaśatī* 3: ayi kūlaniculumālocchedanaduṣīlavīcivācāle | bakavighasapañkasārā na cirāt kāveri bhavitāsi ||.

transgresses the ancient rules, and pictures the world as it appears when we look at it without overmuch thinking and spiritualizing. We have tragedy..., we have keen individual sketches..., and in a few verses... a coarseness that no idealist would have allowed.<sup>162</sup>

In this description of many of the Pāla poets of the *Subhāṣitaratnakośa*, one is hard-pressed to see exactly where we could place Govardhana among them. On the one hand, Govardhana may be seen to transgress, as it were, the classical poetry that came before him by referring again and again to village and field scenarios (like these Pāla poets), but on the other hand, many of his verses *do* hearken back to the idealist tradition of classical Sanskrit poetry: there is often a *nāyaka* and his *nāyikā*, many times brought together by a *dūtī*—all of these the traditional “types” that we see in *śṛṅgārarasa muktakas*. A question that comes up, then, in reading and studying the *Āryāsaptaśatī* is: is Govardhana transgressing the seemingly classical progression of Sanskrit literature in perhaps following and expanding upon a genre of a handful of poets that wrote before him, or is he just returning to earlier poetic roots in imitation of the *Sattasatī*?<sup>163</sup>

Ingalls makes another point about the Pāla poets that would seem to be quite removed from Govardhana’s aesthetic and poetry: “...the usual obstacle to the translation of Sanskrit verse—the double and multiple meanings, the subtle use of rhetorical figures, the utterly untranslatable suggestiveness (*dhvani*)—these elements are generally lacking.”<sup>164</sup> As anyone who has attempted to translate the *Āryāsaptaśatī* can attest, Govardhana’s verses are singularly difficult to translate precisely because of the elements that Ingalls claims the Pāla poets do not overuse: multiple meanings, allegory, and *dhvani*

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<sup>162</sup> Ingalls, p. 120.

<sup>163</sup> Another question that arises with these two questions is: are the two things (defying the classical “natural order” of Sanskritic poetry and returning to the earlier roots of the *muktaka*) mutually exclusive?

<sup>164</sup> *Ibid.*, p. 122.

are par for the course in any given *muktaka* from the *Saptaśatī*, even the earthier ones!<sup>165</sup> Siegfried Lienhard seems to agree; as he writes about the *Āryāsaptaśatī*, “It is not always easy reading for...[Govardhana] loves paronomasia and makes frequent use of *dhvani* in accordance with the tradition of erotic *muktaka* poetry.”<sup>166</sup> When reading and attempting to translate Govardhana’s work, it seems as if almost every poem has a secondary meaning that also must be winkled out. As Hardy claims in his translation of the *Āryāsaptaśatī* [cited in the footnote below], Govardhana’s verses that describe a natural scene (like the one cited in the beginning of this section), unlike those of the *Sattasatī* (according to Hardy, although I wouldn’t necessarily agree with this statement as a universal truth)<sup>167</sup>—and, now we know, the poems of village and field of the *Subhāṣitaratnakośa*—are rarely just that, a natural scene, but rather a suggestion or an allegory between the speaker of the verse and its listener.

Again, one must remember that, while many of Govardhana’s verses take place in the village—a fact mentioned wonderingly again and again by so many scholars—it would be a mistake (one that many scholars, including myself at times, are in danger of making) to claim that he is a rural poet only preoccupied with the village. On the contrary: there is a separation of rural village and city that is analyzed in depth by Jesse Knutson in his dissertation. Indeed, Knutson explains, “The prominence of the courtly household in the *Āryāsaptaśatī* is...the most conspicuous contrast the poem present’s to

<sup>165</sup> Take, for example, the baffling *Āryāsaptaśatī* 93 (āmraṅkuro’yam aruṇaśyāmalarucir asthinirgataḥ sutanu | navakamaṭhakarparapuṭān mūrdhevordhvaṃ gataḥ sphurati ||), which leaves the reader with a bit of doubt as to what exactly is being said. As Hardy writes, “A most mysterious poem! Unlike Hāla, Govardhana does not usually content himself with mere descriptions of nature, however charmingly phrased. Even a commentator’s suggestion that it suggests the imminent arrival of the rainy season...looks rather tame. But surely Govardhana is not hinting at an erection?” (Hardy (trans.), *Seven Hundred Elegant Verses* (New York: Clay Sanskrit Library, 2009), p 308, in the note to verse 93 [which he has as 94]).

<sup>166</sup> Lienhard, p. 98.

<sup>167</sup> Indeed, as mentioned earlier, much of Hāla’s poetry relies heavily on *dhvani*, as is evidenced by the writer of the *Dhvanyāloka* himself.

Hāla’s *Sattasaī*. Here Govardhana most claimed a connection to the classical style of the *Amaruśataka* and other works.”<sup>168</sup> As Hardy reminds us, it is not just the Prākṛit *gāthās* and poems of the Pāla poets that prefaced the *Āryāsaptaśatī*: centuries of classical Sanskrit court poetry also had a hand in inspiring Govardhana. Indeed, it is his dual relationship with and comfort within both the “traditional” urban setting as well as the village environment that makes him such a unique poet on whom to focus. Knutson further writes: “...Govardhana’s rural scenes are also distinctive. They thematize the contradiction between the courtly urbane and the rural other in a way that Hāla never dreamt of. This explicit and elaborate thematization of contradiction forces us to acknowledge the *Āryāsaptaśatī*’s profound originality.”<sup>169</sup> It is true that Govardhana sometimes spectacularly acknowledges the difference in appropriate conduct within the context of both city and country, as evidenced in verse 139, which Knutson also cites and analyzes in detail:

ṛjunā nidhehi caraṇau parihara sakhi nikhilanāgarācāram |  
iha ḍākinīti pallīpatiḥ kaṭākṣe’pi daṇḍayati ||<sup>170</sup>

O, friend! Set your feet straight! Avoid all the customs of city people! Here the chief of the village punishes even a sidelong glance, calling [a woman who casts such a glance] a ḍākinī [a sort of female imp or goblin].<sup>171</sup>

Here we have one woman admonishing another into giving up her flirtatious, urban ways (e.g., the casting of sidelong glances) because they will not be recognized as flirtation in the village, but rather as aggressive threats. It is on this verse that Knutson writes:

“[Govardhana] shows us, in stark contrast, an incommensurability between city and

<sup>168</sup> Knutson, p. 96.

<sup>169</sup> *Ibid.*

<sup>170</sup> *Āryāsaptaśatī* 139 [in my reading].

<sup>171</sup> My translation.

country pregnant with potentials for cultural... violence.”<sup>172</sup> It is true that what is traditionally seen as charming and erotic in classical court poetry [i.e., sidelong glances, bite/scratch marks from sexual intercourse, etc.] often infringe upon the relative perceived simplicity of village life, showcasing the difference between the two and the awareness of Govardhana in being able to accurately depict both environments. This also, naturally, adds to the difficulty of categorizing the poet, as he is neither one who specializes in the description of urban life, nor one who focuses solely on the rural world.

It is difficult, of course, to trace the root of Govardhana’s inspiration to create the *Āryāsaptasatī*. While it is easy to claim that he was merely recreating his own version of a 700-strong collection of verses, one can’t help but feel that there is more to the *Āryāsaptasatī* than mere imitation. As for the aesthetics and or specific genre of the work, it is hard to pinpoint Govardhana in that sphere as well. Hardy claims that the roots of the *Āryāsaptasatī* grow from hundreds of years of Indian poetic tradition, starting, obviously, with the *Gāhāsattasatī*, encompassing centuries of Sanskrit courtly literature and including the influence from the more rural output of the Pāla poets. As Ingalls writes—not about Govardhana, but the statement is especially valid about him: “One might trace many channels to this source [in speaking of Indian art] and show how the same water quickens different fields.”<sup>173</sup> On a close study of the *Āryāsaptasatī*, it is extremely hard to characterize this sprawling work of literature. Govardhana writes mostly about erotic love between couples, but also writes about poverty, morals, and greatness of spirit. Many of his *muktakas* occur in the village between traditional characters of the village, but many of his poems also occur between the timeless, generic personas of the *nāyaka* and

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<sup>172</sup> Knutson, p. 100.

<sup>173</sup> Ingalls, p. 122.



*nāyikā*—which could take place anywhere, in city or village, and have no particular rural context. Furthermore, as seen above, he sometimes compares the city and village environments, demonstrating relative ease in both poetic traditions. In comparing him with the Pāla poets as per Ingalls’ analysis, he stands just on the edge of being categorized with them: true, he focuses a great deal on the village as opposed to the city, like these earlier poets, but he employs a great deal of the so-called artificiality that Ingalls claims these poets eschewed. In fact, the one particular trait that the majority of Govardhana’s *muktakas* share is the prevalence of suggestion (*dhvani*), double meanings and puns. It is obvious that Govardhana was a well-educated man: in the introductory section of the *Āryāsaptasatī*, he makes reference to the great poets that came before him, tempting the reader to think in terms of canon, despite the complications often associated with this word. Furthermore, in his introduction, Govardhana refers quite obviously (although implicitly) to Hāla’s *Gāhāsattasatī* and his own relationship to Prākṛit as opposed to Sanskrit.<sup>174</sup> Perhaps, when it comes to tracing Govardhana’s origins and placing him in a specific categorical genre, it is easier to say that he was no doubt influenced by the vast amount of literature—in Sanskrit *and* in other languages—that came before, something fairly particular to the Indian literary world, as Hardy concludes: “Sanskrit poets may well utilize the opportunities offered by the multi-linguistic situation of Indian society and play their own games with it.”<sup>175</sup> This may very well bring us to the statements issued by Sheldon Pollock near the beginning of this section, touching upon the choosing of a community by an author’s choice of language: in a multi-lingual area such as India—in the time of Govardhana *and* today—the choices offered to an educated

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<sup>174</sup> This particular verse will be analyzed more fully in the section on the place of Prākṛit in literature and in Govardhana’s poems.

<sup>175</sup> Hardy 1995, p. 156.

writer are endless and Govardhana *was* undoubtedly educated, making explicit mention of the greats of Sanskrit literature that preceded him.<sup>176</sup> It is impossible to fully plot the elements that may have influenced Govardhana in the writing of his masterpiece, but there is no doubt that he had an *embarras de richesse* from which to choose.

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<sup>176</sup> It is tempting to wonder which other of the “greats” Govardhana may have been exposed to. For example, *Āryāsaptasatī* 92 (āvarjitālakāli śvāsotkampastanārpitaikabhujam | śayanaṃ rativivaśatanoḥ smarāmi śithilāṃśukaṃ tasyāḥ ||) and 366 (patite’ṃśuke stanārpitahastāṃ tām nibiḍajaghanapihitorum | radapadavikalitaphūtkṛtiśatadhutadīpāṃ manaḥ smarati ||) among others irresistibly call Bilhaṇa’s *Caurapañcāśikā* to mind, a collection of fifty verses that all start with the phrase “adyāpi” and remember an aspect of the poet’s beloved.

#### IV. HINTS OF THE *SATTASAĪ* IN THE *SAPTAŚATĪ*

It is universally agreed—and has repeatedly been emphasized in this introduction alone—that Govardhana got his inspiration to create the *Āryāsaptasatī* from the centuries-older Prākṛit *Gāhāsattasāī*: indeed, his magnum opus is generally regarded in secondary scholarship as a poor imitation of the earlier compilation. Indeed—again, as has been constantly written—Govardhana did not change the title of his own compilation to a great degree and even composed his *muktakas* in the same meter as the earlier verses. However, apart from these similarities and Govardhana’s own ambivalent relationship with Prākṛit (explored in the next section), what other echoes of the *Sattasāī* can be discerned in the *Saptaśatī*? Does Govardhana look to any of the earlier poems specifically for inspiration or is his imitation limited to the structural aspect?

While it is difficult to analyze for certain which poems are inspired from which others, it is certainly the case that there are some echoes of the Prākṛit *gāthās* in Govardhana’s verses. The most apparent one is *Āryāsaptasatī* 93 [in my reading], which the commentator Ananta points out is related to *Gāhāsattasāī* 62. First, let us examine the Hāla verse:

daraphuḍiasippisampuḍaṇilukkahālāhalaggacheppaṇiham |  
pakkambaṭṭhiviṇiggaakomalamambaṅkuraṃ uaha ||<sup>177</sup>

Look!

A tender shoot has sprouted from the stone of a ripe mango.  
It looks like an eel hiding in a half-opened oyster shell.<sup>178</sup>

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<sup>177</sup> *Gāhāsattasāī* 62.

<sup>178</sup> Peter Khoroché and Herman Tieken, *Poems on Life and Love in Ancient India: Hāla’s Sattasāī* (Albany: State University of New York Press, 2009), p. 194. This compilation is the first complete poetic translation of the *Sattasāī* into English, but it is not without its own problems and mysteries. See Yigal Bronner and J.C. Wright’s respective reviews of the book.

This is again one of those deceptively simple Prākṛit verses that seem to be a description of a natural phenomenon, but is truly another sort of message. One interpretation that could be taken is that young lady presumably speaking this verse is pointing out to her lover that the rainy season has begun and that he should stay at home and *not* go on a journey (usually the rainy season is to be a time for lovers to be together). Govardhana’s *muktaka* is indeed quite similar:

āmrāṅkuro’yam aruṇaśyāmalarucir asthinirgataḥ sutanu |  
navakamaṭhakarparapuṭān mūrdhevordhvaṃ gataḥ sphurati ||<sup>179</sup>

O, lovely-bodied one! The mango blossom—dark red in color, come out from the pit—quivers like the head of a young turtle come out from a bit of shell.<sup>180</sup>

Upon just a quick glance, it is quite obvious that these two verses are related, even sharing the same nominative subject: *ambāṅkuraṃ* in the Prākṛit and *āmrāṅkuro* in the Sanskrit (*āṅkura* can be a neuter or masculine noun). Similarly, in his *Vyaṅgyārthadīpanā* commentary, Ananta explains that the *nāyaka* is telling the *nāyikā* that the rainy season is coming and that therefore she should let go of her anger toward him.<sup>181</sup> Ananta finishes the commentary on this verse by saying “evaṃ ‘daraphuia’ ityādiṇiprākṛtagāthāpi yojyā.”<sup>182</sup> This is probably the most blatant example of Govardhana’s reinterpretation/transference of the *Sattasāi* into his own work. Knutson also claims that this is the only verse that Govardhana “adapted/translated” from the

<sup>179</sup> *Āryāsaptasāi* 93 [in my reading]: Ananta precedes this verse by explaining that a *nāyaka* is saying this to a *nāyikā*.

<sup>180</sup> My translation.

<sup>181</sup> As cited in an earlier footnote, Friedhelm Hardy questions this interpretation, wonders if there could be a graphically sexual suggestion, yet never mentions Ananta’s connection of this verse with the earlier *gāthā*.

<sup>182</sup> “So the Prākṛit verse beginning “daraphuia” is also to be connected [to this one].”

earlier compilation.<sup>183</sup> However, upon a closer look at both texts, the reader can certainly see some other—albeit more subtle—hints, or echoes, of Hāla’s work in some of Govardhana’s poetry.

In a nice show of symmetry, opening verses of the *Saptaśatī* also seem to have a source in the opening verse of the *Sattasaī*, given below:

pasubaiṇo rosāruṇapaḍimāsaṃkantagorimuhaandam |  
gahiagghapaṅkaam̐ via saṃjñāsālilāñjalim̐ ṇamaha ||<sup>184</sup>

Bow before Śiva’s offering to Twilight,  
The water held in his cupped hand.  
Reflecting Gaurī’s moonlike face,  
Now flushed with jealous anger,  
It looks more like a crimson lotus.<sup>185</sup>

Let us contrast this verse with one from the *Āryāsaptaśatī*:

pratibimbitagaurīmukhavidlokanotkampaśithilakaragalitaḥ |  
svedabharapūryamāṇaḥ śambhoḥ salilāñjalir̥ jayati ||<sup>186</sup>

The water offering of Śambhu is victorious—fallen from a hand loosened from trembling at the sight of Gaurī’s face reflected in it, (then) filled by sweat.<sup>187</sup>

While the only words that are shared across the centuries are *salilāñjali* [*salilāñjali* in *Māhārāṣṭrī*] and *gaurīmukha* [*gorimuha* in *Māhārāṣṭrī*], and the two situations involve differing emotions between the god and goddess, the overall trope is similar enough for the *Sattasaī* verse to come easily to mind while reading the *Saptaśatī* stanza. In the earlier poem, the scene is perhaps more of marital discord, with Gaurī jealous over her husband’s offering to the feminine *saṃdhyā* and her normally moon-like face turning

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<sup>183</sup> Knutson, p. 97.

<sup>184</sup> *Gāhāsattasaī* 1.

<sup>185</sup> Khoroché and Ticken, p. 176.

<sup>186</sup> *Āryāsaptaśatī* 1.7

<sup>187</sup> My translation.

red—like a lotus—in anger, reflected in Śiva’s water *añjali*. On the other hand, centuries later, the Sanskrit verse depicts Śiva in love, his wife’s pretty face reflected in the liquid in his cupped hands, which was originally water, but—due to his physical reaction to Pārvatī—is now perspiration. Indeed, the marital themes are quite opposed in the two verses, but, as we can clearly see in reading the two examples, it is the theme of Pārvatī’s face reflected within Śiva’s hands that is identical, leading to an obvious association between the two poems.<sup>188</sup> While this example isn’t as obviously visible as the first one cited, it exemplifies what I call the hints or echoes of Hāla scattered throughout Govardhana’s work.

Another such echo is possibly visible with respect to *Gāhāsattasāi* 69. This verse, quoted in an earlier section, depicts Śiva and Pārvatī again, this time at their wedding:

pāṇiggahaṇe vvia pavvaīe ṇāam saḥīhi sohaggam |  
pasuvaiṇā vāsuikaṅkaṇammi osārie dūram ||<sup>189</sup>

When Śiva cast off Vāsuki, the king of serpents, and seized her hand, Pārvatī’s friends realized her good fortune.<sup>190</sup>

Vāsuki<sup>191</sup> is the king of serpents, who was also used as the churning stick of the gods when they churned the ocean of milk, and Śiva is prone to wearing him around his wrist. However, upon seeing his bride’s presumed fear at his frightening ornament, Śiva immediately tosses off the snake, leading the goddess’ friends to conjecture that this is to be a happy matrimony due to the husband’s concern for his bride’s mental well being.

<sup>188</sup> Similarly, although Gaurī’s face does not figure prominently in it, *Āryāsaptasāi* 1.6 (saṃdhyāsālilāñjalim api kaṅkaṇaphaṇipīyamānam avijānan | gaurīmukhārpitamanā<sup>188</sup> vijayāhasitaḥ śivo jayati ||) also calls *Gāhāsattasāi* 1 to mind, with even the same compound (*saṃdhyāsālilāñjalim*) used in both verses!

<sup>189</sup> *Gāhāsattasāi* 69.

<sup>190</sup> My translation, also seen in the earlier section on the *Sattasāi* and its literary influence.

<sup>191</sup> See George M. Williams, *Handbook of Hindu Mythology* (Oxford: Oxford University Press, 2003), p. 294.

There are at least two *muktakas* in the *Āryāsaptaśatī* that describe the actual wedding of Śiva and Pārvatī, including the verse that introduces the whole work:<sup>192</sup>

pāṇigrahe pulakitaṃ vapur aiśaṃ bhūtibhūṣitaṃ jayati |  
aṅkurita iva manobhūr yasmin bhasmāvaśeṣo'pi ||<sup>193</sup>

The ash-adorned body of Śiva is victorious: thrilled when he grasps his new bride's hand, on which Kāma—even though his remains are only ashes—seems to have sprouted.<sup>194</sup>

In regarding these two verses, there are some obvious differences, but also certain undeniable similarities. Namely, both poems occur in the same context: the wedding of Śiva and Pārvatī; it is, however, what happens *at* the wedding that differs in the two verses. In the *Sattasaī* stanza, the focus is on the goddess' matrimonial good fortune in that her bridegroom tears off the snake bracelet that is causing her distress. However, in Govardhana's verse, the focus is, as we've seen before, on Śiva's physical reaction upon taking his bride's hand. Tellingly enough, though, both verses hinge upon the same action: that of the groom taking the bride's hand. Also, both verses begin with a similar phrase structure: *pāṇiggahaṇe* in Māhārāṣṭrī (*pāṇigrahaṇ[e]* in the *chāyā*) and *pāṇigrahe* in the Sanskrit.<sup>195</sup> There is, of course, no evidence that Govardhana had this particular

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<sup>192</sup> The other verse is 440, which also describes the god's trembling reaction to his wife: *menām ullāsayati smerayati hariṃ giriṃ ca vimukhayati | kṛtakarabandhaviṅgaḥ pariṇayane giriśakarakampaḥ ||*

<sup>193</sup> *Āryāsaptaśatī* 1.1. There is also something tellingly symmetrical about the fact that Govardhana's work, like Hāla's, begins with a depiction of the same deities.

<sup>194</sup> My translation; the symbolism of Kāma being reborn on Śiva's body will be explored in a later section of this introduction. There are also traces of Kālidāsa in this verse, which are also noted in the actual translation section. Verses 7.76 and 7.77 describe the marriage of Śiva and Pārvatī in similar detail: *tasyāḥ karaṃ śailagurūpanītaṃ jagrāha tāmrāṅgulim aṣṭamūrtiliḥ | umātmanā gūḍhatanoḥ smarasya tacchaṅkinaḥ pūrvam iva praroham ||; romodgamaḥ prādurabhūd umāyāḥ svinnāṅguliḥ puṅgavaketur āsīt | vṛttis tayoh pāṇisamāgamena samaṃ vibhakteva manobhavasya ||* Because of the noteworthy similarity in these verses and Govardhana's opening verse, one is tempted to think that the latter poet had the earlier one in mind while composing this *muktaka*.

<sup>195</sup> Looking at the collections of verses more from afar, upon examining the last two examples, one can also note that both compilations begin with a verse about Śiva and Pārvatī, which reinforces the structural similarity between the two texts.

*Sattasaī muktaka* in mind when he wrote this first verse of the *Saptaśatī*, but the traces of the earlier work are still there, echoing throughout centuries.

Another incident where echoes of the *Sattasaī* seem to be present in the newer *Āryāsaptaśatī* occurs with one of my favorite Prākṛit *gāthās*:

sihipicchaluliakese vevantoru viṇimīliaddhacchi |  
darapurisāiri visumari jāṇasu purisāṇāṃ jaṃ duḥkham ||<sup>196</sup>

Your long hair sways like a peacock's fan,  
Your thighs quiver, your eyes half close,  
With long pauses you sort of play the man.  
Now do you see what hard work it is  
For a man?<sup>197</sup>

In this verse, addressed to a woman desultorily “playing the man” (that is, on top of her lover during intercourse), we are given a humorous complaint from a man of how fatiguing sex is, especially when on top. Govardhana takes up this theme in two of his verses in the *Āryāsaptaśatī*. The first one is verse 362 (in my reading), which engages with a slightly different scenario:

parivṛttanābhi luptatrivali śyāmastanāgram alasākṣi |  
bahudhavalajaghanarekhaṃ vapur na puruṣāyitaṃ sahate ||<sup>198</sup>

O, indolent-eyed one! Your body—where the navel is turned in, deprived of the three folds, with dark tips on the breasts, where lines on the hips are very white—cannot bear being on top!<sup>199</sup>

In this poem, which Ananta presents as a female friend instructing [*śikṣayati*] the *nāyikā*, we have a (semi-?) serious conversation between two women, where one is informing the other that her body—although so beautiful in the most ideal ways, as described—is not

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<sup>196</sup> *Gāhāsattasaī* 52.

<sup>197</sup> Khoroché and Tieken, p. 72.

<sup>198</sup> *Āryāsaptaśatī* 362 (my reading).

<sup>199</sup> My translation.



able to take the burden of playing the man during love-making. While this poem does not actually have as much in common with the Prākṛit verse as the next one will, there is still the overall similarity of theme: that of the woman’s body unable to endure the physical exertion of being on top during sex. While the Prākṛit verse and this one describe two very different female bodies—the earlier poem focusing on the signs of exhaustion in the girl and the later one noting her body’s fine qualities—both poems share a lovingly detailed attention to the female form. It is, however, another poem of Govardhana’s that most certainly brings to mind this particular *Sattasāī* verse—and much more blantly:

vakṣaḥpraṇayini sāndraśvāse vāñmātrasubhaṭi ghanagharme |  
sutanu lalāṭaniveśitalalāṭike tiṣṭha vijitāsi ||<sup>200</sup>

O, lovely bodied-one! Attached to my chest, panting  
intensely, heroic merely in your words, slippery with sweat,  
with your forehead ornament placed on my forehead—  
stop! You are overcome!<sup>201</sup>

Here we have a poem much more similar to the spirit of *Sattasāī* 52. Here, too, a *nāyaka* speaks to a *nāyikā* about *puruṣāyita*. While the *Sattasāī* verse has more of a tone of mocking complaint, this one reads more as wry amusement at the lady’s exertion. However, like in the original verse, there is a detailed description of the woman’s exhaustion, although the final message differs. In the Prākṛit verse, there is a sense of vindication—“Now do you see what we have to go through?!”—while in the Sanskrit version, as I said, there is more a sense of amused urging: “Stop before you hurt yourself!” Again, it is difficult to prove that Govardhana definitely had *Sattasāī* 52 in mind when he penned this *muktaka*, but the similarities between the two poems make that conjecture a tempting one.

<sup>200</sup> *Āryāsaptaśatī* 528 (my reading).

<sup>201</sup> My translation.

We only have proof of a sort (Ananta’s commentary) of one Māhārāṣṭrī stanza that Govardhana reinterpreted into the context of his own work. However, we know that he was a well-read poet, an intellectual, if his introductory verses in praise of poets are to be believed. Furthermore, Govardhana was acutely aware of the *Sattasāī* and the role it played in the creation of his own work, as evidenced by his assertion in verse 1.52.<sup>202</sup> However, upon a close reading of the *Saptaśatī*, it does not seem amiss to declare that some echoes of the *Sattasāī* remain in the later work. I have outlined several examples, some more subtle than others, which seem to point to Govardhana’s own deep knowledge of the earlier compilation and his reworking (or tribute) of some of the Prākṛit stanzas. Perhaps there are more numerous and definitive examples of echoes of the *Sattasāī* come to light in the *Saptaśatī* that I haven’t mentioned and perhaps someone with a better working knowledge of the *Sattasāī* will bring those to attention. Of course, the entirety of the *Āryāsaptaśatī* is a reinterpretation of the *Gāhāsattasāī*, the number of stanzas and the title being a direct allusion to, if not—in the case of the title—a true translation of the earlier compilation. In that sense, we can perhaps say that the *Sattasāī*’s echoes permeate throughout the *Saptaśatī* in the latter’s very creation and existence, so that as we read the later work, we are consistently reminded of the earlier one in a structural sense, if not in always a true translational one.

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<sup>202</sup> vāṇī prākṛitasamucitarasā balenaiva saṃskṛtaṃ nītā | nimnānurūpanīrā kalindakanyeva gaganatalam ||: this verse—tantalizingly mentioned before—is of special interest to Jesse Knutson, and he analyzes it at length in his dissertation; a more detailed exploration of this verse is to be found in the next section.

## V. PRĀKRIT IN SANSKRIT LITERATURE AND IN THE *ĀRYĀSAPTAŚATĪ*

The Prākṛit languages, by which are usually meant the vernacular languages derived from and similar to the Sanskrit language,<sup>203</sup> have a large—but sometimes ambiguous—role to play in classical Indian literature, even within literary works in Sanskrit. These vernacular languages, which were actually spoken, stand in direct contrast to Sanskrit, a literary language from its inception, a language whose very name means “polished” or “refined.” We have explored in earlier sections the enormous popularity of the first-century AD Māhārāṣṭrī *Sattasaī* and the huge influence it had over later (Sanskritic) *kāvya* as the first collection of erotic *muktakas*. However, according to Sheldon Pollock, when Sanskrit became used for inscriptional literature in the second to third centuries AD, it became *the* language to use in other contexts as well: “Prakrit disappeared from the epigraphical record throughout India in the space of a century, never to be revived for inscriptions thereafter, and retained only a residual status in the literary-cultural order.”<sup>204</sup> Pollock’s statement about Prākṛit’s general residual status might be too extreme: Prākṛit’s status may have definitely differed from community to community in early India, but it retained a great deal of prestige to some. There is certainly a tradition of Prākṛit literature, including Pāli Buddhist scriptures and stories as well as Jain texts written in Ardhamāghadhī, as has been mentioned in the earlier section on the *Gāhāsattasaī*. Apart from the spotlighted *Sattasaī*, secular Prākṛit literature boasts Jayavallabha’s *Vajjālagga*, Pravarasena’s *Setubandha* (traditionally ascribed to Kālidāsa), and Bappairāa’s *Gauḍavaha*, not to mention the epic *Bṛhatkathā* (by

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<sup>203</sup> George Cardona, from whom I learned what Prākṛit I know, preferred to distinguish Sanskrit and Prākṛit as Old Indo-Aryan and Middle Indo-Aryan, respectively.

<sup>204</sup> Pollock 1998, p. 11.

Guṇāḍhya, paid tribute to by Govardhana in his introduction), Ānandavardhana's *Viśambāṇalīlā*, and Rājaśekhara's *Karpūramañjarī*, the oldest extant play (*sattaka*) written exclusively in Prākṛit.<sup>205</sup> However, it seems to be the case that generally, with the rise of the Sanskrit literary tradition, the Prākṛit languages were regarded by some communities and genres as merely low dialects of Sanskrit and a lesser language; this is especially seen in some aspects of Sanskrit literature—primarily drama—in which Prākṛit's presumably lesser status and the tension between these vernacular languages and Sanskrit are showcased. J. A. B. van Buitenen remarks that,

in the classical Sanskrit drama it is clear that [the Prākṛit languages] were literary dialects, and mutually intelligible, for...in that drama each person speaks a language appropriate to his character and various Prākṛits are used. ... Apart from Pāli and Ardhamāgadhī...the Prākṛits were neither languages of high culture nor of religion.<sup>206</sup>

Van Buitenen is here regarding these languages purely with regard to their position as the languages of the non-élite in Sanskrit plays. With a broader view of premodern Indian literature, it is indeed difficult to recocile van Buitenen's last statement in that citation with what we know just of the *Gāhāsattasāi*'s literary prestige, reputation, and legacy; it is also true, however, that in drama, only characters of high rank and noble birth spoke Sanskrit, while the rest generally spoke a Prākṛit language. Furthermore, it is also clear that, according to van Buitenen and his somewhat narrow viewpoint, the Prākṛits were not considered autonomous and individual languages, but rather dialects that could be understood by any other speaker of Prākṛit/Sanskrit, the speaking of which, furthermore,

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<sup>205</sup> See Sten Konow and C. R. Lanman, *Rāja-Çekhara's Karpūra-Mañjarī* (Delhi: Motilal Banarsidass, 1963 [second issue]), pp. 192-195.

<sup>206</sup> J. A. B. van Buitenen in Edward C. Dimock, Jr., Edwin Gerow, C. M. Naim, A. K. Ramanujan, Gordan Roadarmel, J. A. B. van Buitenen, *The Literatures of India: An Introduction* (Chicago: The University of Chicago Press, 1974), p. 12.

pointed to a character who was not of the highest standing. While it is indeed true that different characters in Indian drama may speak to other characters in one Prākṛit and be responded to in another, it is facile to assume that for this reason alone the Prākṛits are to be considered dialects, rather than individual languages. The concept of language versus dialect is a thorny one in many cultures, but it must be remembered, as stated earlier, that India was (and continues to be) a vast area with many languages spoken; an average person would easily be able to speak and understand at least two languages and hold the type of conversation given in this example, where one speaker speaks in one and the other replies in a different Prākṛit. Nevertheless, it is the conscious use of different languages in Sanskrit theatre and the implication of the usage by different characters, as mentioned by van Buitenen, that showcases a tension between the speakers of the two groups of languages (or the general perception of these speakers) and one with which Govardhana also engages.<sup>207</sup>

In Sanskrit theatre, as said earlier, the speaking of Sanskrit itself was reserved only for élite characters, such as noblemen: “Tous les autres s’expriment dans des patois spéciaux, qui varient avec le rang, les fonctions ou la profession de chacun d’eux.”<sup>208</sup> Therefore, while noble and/or royal males spoke the polished Sanskrit that showed their education and breeding, other characters—including women and non-Brahmans—spoke a seemingly lower language, which itself varied according to the character’s station. As Lévi enumerates,

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<sup>207</sup> Although I would argue that, rather than mere “high” Sanskrit versus “low” Prākṛit, Govardhana highlights rustic versus urban/courtly.

<sup>208</sup> Sylvain Lévi, *Le théâtre indien* (Paris: Collège de France, 1963), pp. 129-130: “All the other [characters] express themselves in specific dialects which vary according to each one’s rank, function, or profession.”

Le sanscrit est parlé presque exclusivement par les personnages mâles de rang supérieur, dieux, rois, ascètes, savants, religieux, moines bouddhistes, ministres, généraux, marchands, poètes de cour, écuyers royaux, et en general par ceux qui ont reçu une éducation cultivée.<sup>209</sup>

As we can see, the privilege of speaking in Sanskrit in a play was reserved for those characters of superior status, class, or education: gods, royals, high-ranking men, etc. But what of the others? Characters of lesser status—those of lower caste, people in disguise, the bumbling *vidūṣaka* (although a Brahman figure, he is regarded much as a clown/jester and is the butt of many jokes), and, of course, women—spoke in various Prākritis. In his *Nāṭyaśāstra*, one of the definitive treatises on Sanskrit drama, the sage Bharata devotes some space to categorizing the different languages used in theatre. He recognizes and lists seven Prākrit languages: Māgadhī, Avantijā, Prācyā, Śaurasenī, Ardhamāgadhī, Bāhlikā, and Dākṣiṇāṭyā. Bharata categorizes these languages as belonging to the *bhāṣā* group.<sup>210</sup> His commentator, Abhinavagupta, dismisses the regional languages (*deśabhāṣā*) as corruption of Sanskrit (*bhāṣā saṃskṛtāpabhraṃśah*).<sup>211</sup> Bharata also counts some lower variants of these Prākritis (*vibhāṣās*), which both he and his commentator dismiss as being spoken by forest-dwellers; Abhinava explains that a *vibhāṣā* is a corruption of a *bhāṣā*.<sup>212</sup> Bharata in his treatise then goes on to match the languages with their stock characters. Dhanañjaya, author of the *Daśarūpa*, another treatise on drama, also went into detail as to who could or could not speak Sanskrit; among those that could were: men, of course, those of high rank, those purified in mind

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<sup>209</sup> *Ibid.*, p. 130: Sanskrit is spoken almost exclusively by high-ranking male characters: gods, kings, ascetics, sages, priests, Buddhist monks, ministers, generals, merchants, court poets, royal riders, and generally those (people) who have received a high education.

<sup>210</sup> See Bharata's *Nāṭyaśāstra* 17.48.

<sup>211</sup> See Abhinavagupta's *Abhinavabharatī* commentary on the same verse, 17.48.

<sup>212</sup> Bharata (and Abhinava), 17.49.

(i.e., well-educated), female ascetics, great queens, and ministers and courtesans.<sup>213</sup> The four essential Prākritis of drama were: Śaurasenī, Māghadhī, Paiśācī, and Māhārāṣṭrī (which Bharata does not count in his list of seven). Even these languages were strictly ranked:

Le plus élevé des prākritis, celui qu'emploient couramment les femmes de haut rang, est la Çaurasenī; l'heroïne et ses amies et toutes celles en général qui sont nées dans les limites du territoire Ārya, entre l'Océan Oriental, l'Océan Occidental, l'Himālaya et le Vindhya, quelle que soit leur condition, s'expriment dans ce dialecte. Le Daça-Rūpa attribue encore cette langue aux hommes de classe vile; il ne mentionne nominativement que deux autres dialectes: la paiçâcī et la mâghadhī, qui sont le parler des démons (Piçâcas) et des gens infimes.<sup>214</sup>

As we can see with these guidelines outlined so precisely, the use of a particular Prākrit would imply immediately to an audience member the origin, social standing, and even moral character of that speaker:

The character who speaks the Prākrit of the western part of the subcontinent can be identified as a “nice” person; he who speaks that of the east is an undesirable. And the lowliest characters, such as outcast executioners, speak a language that cannot even be dignified by the term “natural”; their language is qualified as *apabhraṣṭa*, “corrupt.”<sup>215</sup>

We can see that in these dramas the use of a certain Prākrit denoted specific elements about a character, all of which pointed to something lesser than the Sanskrit-speaking

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<sup>213</sup> Dhanañjaya's *Daśarūpa* 2.59: pāṭhyaṃ tu saṃskṛtaṃ nṛṇāṃ anīcānāṃ kṛtātmanām | liṅginīnām mahādevyā mantriḥāveśyayoḥ kvacit ||.

<sup>214</sup> Lévi, p. 130: “The highest of the Prākritis, usually used by high-ranking women, is Śaurasenī; the heroine and her friends and generally all the women born within the limits of the Āryā territory—between the Eastern Ocean, the Western Ocean, the Himālayas, and the Vindhya—whatever their circumstances express themselves in this dialect. The *Daśarūpa* also attributes this language to men of low class; it only mentions two other dialects: Paiśācī and Māghadhī, which are the speech of demons (Piśacas) and low people.” Along with these examples, Māghadhī was also used by men who worked in a king's harem.

<sup>215</sup> van Buitenen in Dimock, Gerow, Naim, Ramanujan, Roadarmel, and van Buitenen, pp. 84-85.

élite character. Interestingly enough, it was also possible for a Prākṛit-speaking character to switch into Sanskrit, but there had to be a justification for it in the plot.<sup>216</sup> The Māhārāṣṭrī language—the language of the *Sattasāī* and a most important literary Prākṛit, as we’ve seen—does not have much of a place in Sanskritic theatre, except in song.<sup>217</sup> Again, I believe that it is important to remember that theatre is perhaps the most extreme of the genres of *kāvya* with respect to the literary and cultural value of the Prākṛit languages: the same guidelines seen in Sanskritic theatre did not necessarily hold true in other types of literature. Thus, despite the so-called residual status of Prākṛit as a relatively lowly language in what Pollock calls the Sanskrit cosmopolis, Māhārāṣṭrī (as well as Paīśācī, the language of the *Bṛhatkathā*) retains status as a purely literary language and as a Prākṛit “*par excellence*,”<sup>218</sup> according to Lévi. Pollock explains in his 1998 article, ‘The Cosmopolitan Vernacular,’ that starting in the seventh century (AD) onwards, *kāvya*

was something that could be composed only in a highly restricted set of languages Chief of these was of course Sanskrit; far behind both in theory and in actual literary production were Māhārāṣṭrī Prakrit and Apabhraṃśa, two languages that under the influence of Sanskrit had been turned into cosmopolitan idioms, and which therefore could be and were used for literary composition anywhere in the Sanskrit cosmopolis.<sup>219</sup>

According to Pollock, if we regard the issue of Prākṛit in Sanskrit literature within a wide spectrum, we can see that—once Sanskrit became commonplace—the range of languages under the category of Prākṛit may have enjoyed a relatively low status, following his

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<sup>216</sup> Lévi, p. 130: “Tous les personnages parlant prākṛit peuvent également à l’occasion s’exprimer en sanscrit... mais il faut que ce changement de langue soit justifié.”

<sup>217</sup> *Ibid.*, p. 332.

<sup>218</sup> *Ibid.*, pp. 330-331.

<sup>219</sup> Pollock 1998, p. 11.



hypothesis, as seen in the categorization of characters that spoke these languages in drama.<sup>220</sup> However, within that scale, Māhārāṣṭrī itself enjoyed a high status as a literary language in its own right, due no doubt in part to the widespread popularity of Hāla's *Gāhāsattasāī*.

In the realm of *alaṃkāraśāstra* (poetics), there appear to be no works written in Prākṛit, although we know that such writers as Bhoja, Mammaṭa, and Ānandavardhana used stanzas from the *Sattasāī* as examples in their treatises. V. M. Kulkarni posits, “Notwithstanding the difference in language the *alaṃkārikas* (literary thinkers) made no difference between Sanskrit and Prakrit literatures.”<sup>221</sup> This would also point to Prākṛit's status being rather more than “residual,” to use Pollock's words, but rather a usual literary language in its own right. This class of theorists, connoisseurs and harsh critics of poetry, would no doubt have never used a Prākṛit verse as an example if it were *not* considered a valid literary language. Indeed, as mentioned earlier, Ānandavardhana used *Gāhāsattasāī* 4 as his first example of *dhvani* in his *Dhvanyāloka*. Kulkarni goes on to explain that even some of the great *alaṃkārikas* were also known to dabble in Prākṛit literature as writers: “Ānandavardhana...has written a Prakrit poem called *Viṣambāṇalīlā* and Rājaśekhara [author of the *Kāvyaṃimāṃsā*]...has written, among other plays, *Karpūramañjarī*...which is cited as a model of the type of plays called *Saṭṭaka* [a genre of short plays in Prākṛit].”<sup>222</sup> Furthermore, interestingly enough, Kulkarni points out that the majority of Prākṛit poetry cited in texts of *alaṃkāraśāstra*

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<sup>220</sup> Again, Pollock is generalizing a fair amount by disregarding the importance that Prākṛit retained to various communities.

<sup>221</sup> Kulkarni, p. 34.

<sup>222</sup> *Ibid.*, brackets mine.

deal with the erotic, much like the *Sattasaī*.<sup>223</sup> It is clear that to the writers of poetics, Prākṛit literature seemed to be centered on *śṛṅgārarasa* and that the rules it had to follow were not different from those of Sanskrit poetry. While Prākṛit may have symbolized lowliness in Sanskrit drama—and, perhaps, to later scholars—there is no doubt that in non-theatrical *kāvya*, there was little to warrant its lower reputation.

There is also one particular literary phenomenon that engages with both Prākṛit and Sanskrit, something perhaps only possible in a multi-language environment such as that of early South Asia which has been pointed to earlier in this section: *bhāṣāśleṣa*, or multilingual punning. Yigal Bronner, in his work on *śleṣa*,<sup>224</sup> points out the example of Ratnākara’s (c. 9<sup>th</sup> century AD) narrative poem, the *Haravijaya*, where the writer “inserted into this work several bilingual and even multilingual *śleṣas*—verses conveying meaning in two or more languages—a fact that he proudly highlights,<sup>225</sup> showing us that this kind of multilingual manipulation—where a verse or two could be read in both Sanskrit and at least one other language—was something that obviously pointed to an author’s dexterity with his craft. Ratnākara’s contemporary, the *alaṃkārika* Rudraṭa, seems to have been the only theorist to write at some length on this multilingual punning, calling it *vakrokti* (“distorted talk,” as Bronner translates it<sup>226</sup>), in his treatise, the *Kāvyaālaṃkāra*. On *bhāṣāśleṣa*, Rudraṭa writes:

yasminn uccāryante suvyaktaviviktabhinnabhāṣāṇi |

<sup>223</sup> *Ibid.*, p. 43.

<sup>224</sup> See Yigal Bronner, *Extreme Poetry: The South Asian Movement of Simultaneous Narration* (New York: Columbia University Press, 2010).

<sup>225</sup> *Ibid.*, p. 122.

<sup>226</sup> *Ibid.*, p. 294n3. This is not the only way of looking at the concept and/or definition of *vakrokti*. For example, the later theorist Kuntaka (c. 10<sup>th</sup> century AD) describes *vakrokti* more generally as indirect speech—which transcends the ordinary—and, as such, the main purpose of poetry, to which a poet should aspire (see his *Vakroktijīvitā*).

vākyāni yāvadarthaṃ bhāṣāśleṣaḥ sa vijñeyaḥ ||<sup>227</sup>

It is to be considered *bhāṣāśleṣa* when the words—their separate languages very clearly distinguished—are uttered with all their meanings.<sup>228</sup>

The theorist goes on to give examples of Sanskrit with various Prākṛit varieties,<sup>229</sup> showing us the skill needed for this literary phenomenon. According to Bronner, these *bhāṣāśleṣas* are of two types:

One is when a poem is constructed in such a way that it appears to be in more than one language. The most famous and possibly earliest example of this is in canto 13 of Bhaṭṭi's epic poem the *Rāvaṇavadha* (*Bhaṭṭikāvya*). The second kind is where two (or more) meanings are simultaneously uttered, each in a different language. Such examples are rare.<sup>230</sup>

The earlier scholar Arthur Berriedale Keith also had something to say about this form of punning, explaining,

we may have cases in which the same words can be read, for instance, both as Sanskrit and Prākṛit with one and the same meaning; or, again, a verse may be made up of distinct parts in different languages, or different languages may simply be mixed together, giving a consecutive sense, or they may be written consecutively without such a sense, or degraded forms of Prākṛit or Apabhraṅga may be used in parody or in imitation.<sup>231</sup>

As can be seen, Keith agrees with Bronner as to what the latter deems the most common example of multilingual punning, that in which the same meaning can be read from the same words in both Sanskrit and Prākṛit. However, Keith goes on to explain that one can

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<sup>227</sup> Rudraṭa's *Kāvyaḷamkāra*, 4.10.

<sup>228</sup> My translation.

<sup>229</sup> See *Kāvyaḷamkāra* 4.11-4.21.

<sup>230</sup> Bronner, p. 294n3. Bronner goes on to question Michael Hahn's claim that the 19<sup>th</sup> canto of *Kapphiṇābhyudaya* (c. 850 AD, by Śivāsvamin) is an example of the second type of multilingual punning because of the text's corruption. Furthermore, Bronner writes in the same section, "There is also an anonymous Sanskrit-Kannada *śleṣa* poem from the Mysore court of the mid-eighteenth century."

<sup>231</sup> A. B. Keith, *A History of Sanskrit Literature* (London: Oxford University Press, 1953 [reprint]), p. 398.

also come across verses in which the languages are actually mixed within the verse, although he sadly does not provide any examples. The writer cited by both Bronner and Keith is the poet Bhaṭṭi (c. 6<sup>th</sup> century AD), who wrote the *mahākāvya Rāvaṇavadha* (popularly known as the *Bhaṭṭikāvya*) as a *śāstrakāvya*, that is, a work of poetry that is also instructive in a number of topics, in this case, grammar and *alaṃkāra*. The entire thirteenth *khaṇḍa* of the work is written in such a way that it can be read in both Sanskrit and Prākṛit. In Bhaṭṭi’s case, the words chosen by the poet were carefully selected so as to be common to both languages,<sup>232</sup> in the way cited by Keith above.<sup>233</sup> While contemplating work of such ingeniousness—that a poem can actually appear to be in *two different* languages—one realizes the extraordinary talent and erudition that it must have required. In regarding this phenomenon, it would be safe to assume that in these cases Prākṛit did not have a lower status, nor did it at all imply a defect in character; rather, its very appearance pointed to a sophistication and manipulation of language and poetry difficult to conceive for a modern thinker.<sup>234</sup>

Govardhana, in the composition of his work of poetry, is in a unique position in Sanskrit literature, in his reinterpretation of the earlier Māhārāṣṭrī collection of *muktakas*: he is obviously composing his own Sanskrit verses in the context of a literary throwback to the far earlier work. In a careful reading of Govardhana’s text, one can see some subtle references to Prākṛit language and even its speakers’ culture, perhaps pointing to

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<sup>232</sup> For example, verse 13.1 reads: *cārusamīraṇaramaṇe hariṇakalaṅkakraṇāvalīsavilāsā | ābaddharāmamohā velāmūle vibhāvarī parihīṇā ||* This is read exactly the same in both Sanskrit and Prākṛit.

<sup>233</sup> Keith, always amusing, on the *Bhaṭṭikāvya*, writes: “There is little to be said for these absurdities, though occasional instances of happy adoption of these devices can be cited” (*A History of Sanskrit Literature*, p. 398).

<sup>234</sup> Indeed, Rudraṭa seems to be encouraging poets to show a *mélange* of languages in their work in *Kāvyaālaṃkāra* 4.22: *evaṃ sarvāsām api kurvīta kaviḥ parasparam śleṣam | anayaiva diśā bhāṣās tryādī racayed yathāśakti ||*

Govardhana’s own ambiguity toward the subject of the “high,” ultra-literary Sanskrit versus the “low,” vernacular Prākṛit spoken by everyday people.<sup>235</sup> In two verses of the introduction to the *Āryāsaptasatī* (neither of which mention anything about language), Govardhana praises Guṇāḍhya, the author of the Paiśācī *Bṛhatkathā* and the epic itself, respectively:

atidīrghajīvidoṣād vyāsenā yaśo’pahāritaṃ hanta |  
kair nocyeta guṇāḍhyaḥ sa eva janmāntarāpannaḥ ||<sup>236</sup>

śrīrāmāyaṇabhāratabṛhatkathānāṃ kavīn namaskurmaḥ |  
trisrotā iva sarasā sarasvatī sphurati yair bhinnā ||<sup>237</sup>

Alas! Vyāsa has had his own glory stolen from his fault of living too long! Who would not say that Guṇāḍhya/the one full of virtues was just that same Vyāsa reincarnated?

We make salutations to the poets of the illustrious *Rāmāyaṇa*,  
*Bhārata*, and *Bṛhatkathā*—  
by which poetic speech appears to be split into three streams  
the watery Sarasvatī river like the Ganges.<sup>238</sup>

Although the issue of Sanskrit versus Prākṛit—in this case, Paiśācī—is not brought up by the writer, it is nonetheless significant that Govardhana chooses to include Guṇāḍhya in his tribute to former great poets of the past, including Bāṇa, Vyāsa, and Kālidāsa, who all—except for Guṇāḍhya—wrote in Sanskrit; in this section, Hāla, to whom Govardhana naturally owes a great deal, is not mentioned. Furthermore, Govardhana—as, indeed, do most of us—places the *Bṛhatkathā* on the same high plane as the other two great Indian epics, the *Mahābhārata* and the *Rāmāyaṇa*. Again, of the three epics, the latter two are in

<sup>235</sup> I myself am uncomfortable characterizing either language as high or low, as seen earlier in the section, but for the sake of convenience, I am using Knutson’s language here to show Govardhana’s own ambiguity toward the two groups of languages.

<sup>236</sup> *Āryāsaptasatī* 1.33

<sup>237</sup> *Āryāsaptasatī* 1.34

<sup>238</sup> Both my translations.

Sanskrit, but Guṇāḍhya’s work is written in what was held to be a less refined language than Sanskrit.<sup>239</sup> And nowhere in the two poems is there any outright mention of the “different” language of Guṇāḍhya’s opus, or of its humble origins according to mythology, but the author and his work take a natural, unusual, logical place in the homage to poems and poets that Govardhana writes in his introduction. This very non-mention of the *Bṛhatkathā*’s difference from the other epics also would give credence to the fact that in Govardhana’s world, Prākṛit continued to hold status as a literary language.

Later in the introduction, near the end of that section, however, Govardhana makes a bold statement about his own work:

vāṇī prākṛitasamucitarasā balenaiva saṃskṛtaṃ nītā |  
nimmānurūpanīrā kalindakanyeva gaganatalam ||<sup>240</sup>

Speech, whose flavor was suited to Prākṛit, was by force led to Sanskrit, like the Yamunā—whose water is suited for the depths—was by Balarāma to the sky.<sup>241</sup>

This particular verse, repeatedly cited by Jesse Knutson in his dissertation, is an astonishing assertion on a number of levels. It is quite obviously a direct reference to the *Sattasāī*, the only place in the work where such a marked reference to the earlier text exists. Among the many things that are interesting about this verse is the fact that Govardhana admits to speech being “*prākṛitasamucitarasā*,” that is, with its *rasa* well suited or proper to the Prākṛit language; this characterization of the nature of speech (presumably erotic *muktakas* in this context) is in direct agreement with the statement of

<sup>239</sup> Among others, see Pollock’s introduction to *Literary Cultures in History: Reconstructions from South Asia* [edited by Pollock] (Berkeley: University of California Press, 2003), p. 1 for the mythological story behind the *Bṛhatkathā*.

<sup>240</sup> *Āryāsaptaśatī* 1.52.

<sup>241</sup> My translation.

the author of *Gāhāsattasāi* 2!<sup>242</sup> Indeed, Govardhana goes on to say that he had to transform *vāṇī* into its Sanskrit iteration *balena*, “by force” (or, in the punning meaning engaging with the rivers, the way the Yamunā was taken to the sky [forcibly] by Bala[rāma]). The use of the word *balena* implies that speech had to be hammered into a Sanskrit context by force, as *vāṇī* indeed was something more suited to Prākṛit. Perhaps this is finally Govardhana’s tribute to Hāla’s *Sattasāi*, his acknowledgement that the work that he is transforming was natural to Prākṛit, and therefore unnatural to Sanskrit. Interestingly enough, much of the criticism or indifference to Govardhana’s work in contemporary studies is that it is a poor imitation of the much more innovative *Gāhāsattasāi*. Even A.B. Keith, writing in 1923, well known for his pro-Sanskrit bias, writes about the *Āryāsaptasāi*: “In poetic value the work is indubitably inferior to Hāla’s, despite the superior beauty of Sanskrit as a language.”<sup>243</sup> Leaving aside the issue of the *Āryāsaptasāi*’s alleged inferiority with regard to the earlier work, Govardhana in this verse seems to refute this assertion with his own statement, that the verses’ *rasa* is more proper to a Prākṛit paradigm, which he had to shift forcibly in order to recreate it in Sanskrit. On the other hand, though, despite the perhaps unnatural use of Sanskrit for this kind of poetry, Govardhana is also showing us a great deal about what Knutson refers to as the traditional high or low literary registers with regard to Sanskrit and Prākṛit, where Sanskrit is regarded as the high and Prākṛit as the low. Knutson writes: “Govardhana tells us he has reversed gravity; he has taken something low and made it high.”<sup>244</sup> How is Govardhana telling us this at all in the verse? Indeed, the verse seems to be in praise of

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<sup>242</sup> The verse which mocks those who cannot read love poetry in Prākṛit.

<sup>243</sup> A. B. Keith, *Classical Sanskrit Literature* (Calcutta: Association Press, 1923), p. 116.

<sup>244</sup> Knutson, p. 78.

Prākṛit, showing it to have a natural quality suited for the scenes that Hāla shows and Govardhana reimagines, that its natural quality has to be forced onto the more ornate Sanskrit. However, in the simile of this *muktaka*, Govardhana evokes a story of the Yamunā River and Balarāma. The story is simple: Balarāma, the older brother of Kṛṣṇa, was drunk one day and decided that he wanted to bathe in the waters of the Yamunā without wishing to go to the actual river, so with his plough, he forcibly dragged the waters to where he was when the river quite naturally refused to accommodate him.<sup>245</sup> On a basic level, this little story fits well enough as a parallel story to the main story of Govardhana’s verse: the river—which, naturally, belongs on the ground—was forcibly brought to the metaphorical sky against its will by a mere human; the dual plots converge nicely, with Yamunā’s natural place being equaled to Speech’s natural eloquence in Prākṛit, with both of those things being taken to somewhere where they do not belong. So how can Govardhana justify his poetic reinterpretation? For one thing, there is more to the story than meets the eye. The Yamunā River is famously muddy, turbid, and described as black. Despite its high status in Hindu tradition, it is very much an earthly and earthy river, unlike its ‘twin,’ the heavenly Ganges. Taking this into account, we might conjecture that Govardhana—despite his admiration for the Prākṛit poetry on which his own opus is based—is also showing his own belief that the presumed muddiness of the original poetry will become celestial through his Sanskrit creations. In continuation to his claim that Govardhana has taken something low and made it high, Knutson explains, “When Govardhana contrasts the turbid (the Yamunā river is conventionally pictured murky), downward flowing river of Prakrit with the sky of

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<sup>245</sup> See Vettam Mani, *Purāṇic Encyclopaedia* (Delhi: Motilal Banarsidass Publishers, 1979 [reprint]), p. 375 [under Kālindī].



Sanskrit, he is using the same vertical spatial metaphor we use when we speak of ‘levels of style.’”<sup>246</sup> Therefore, despite his admiration, Govardhana is definitively showing us that he has perhaps improved the literary register of the *Gāhāsattasāī* by reworking it. Friedhelm Hardy, who began a translation of the *Āryāsaptaśatī* for the Clay Sanskrit Library before his untimely death, also gives his interpretation to this verse:

The poet presents himself as the saviour of traditional poetry: the Prākṛts were in the process of ‘running downwards’ and thus Hāla’s poetry was becoming increasingly vulgur. He took the essence of Hāla and infused it into a sophisticated new type of poetry. On the other hand, by comparing himself to Balarāma and his violent, irrational behaviour due to drunkenness, he suggests the violence he has been inflicting on the Sanskrit language.<sup>247</sup>

While I would argue that the violence that Govardhana is inflicting is on *speech*, for forcing it *into* Sanskrit rather than on Sanskrit itself, there is no denying the puzzling attitude in the verse to which Hardy points. Perhaps, then, the reader can only interpret verse 1.52 of the *Āryāsaptaśatī* as one where the author shows us an ambiguous attitude at best toward Prākṛit, acknowledging its importance in the poetry that came before his, but at the same time placing it on a lower register than Sanskrit, although without the same vitriol as Keith shows centuries later. This particular verse, located as it is in the introductory section of the compilation, might also foretell Govardhana’s overall attitude toward Prākṛit and toward his own relationship with the Māhārāṣṭrī *Sattasāī* in the creation of his own poetic œuvre.

Despite the role that the *Sattasāī* obviously played in his poetry, Govardhana engages very little with Prākṛit in his writing: the verse analyzed above is the only one

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<sup>246</sup> Knutson, p. 78.

<sup>247</sup> Hardy 2009, pp. 298-299, in the note to verse 1.52.

where he even literally hints at the work that came before—and directly inspired—his.<sup>248</sup> However, upon a careful reading of the *Āryāsaptaśatī*, some other mentions of allegedly baser languages do catch the reader’s eye and attention. The next instance in which a vernacular, “peasant” language is cited is in verse 214 (in my reading):

granthilatayā kim ikṣoḥ kim apabhraṃśena bhavati gītasya |  
kim anārjavena śaśinaḥ kim dāridryeṇa dayitasya ||<sup>249</sup>

Does it matter if the sugarcane has a knotted creeper? Does  
it matter if a song is in a peasant language? Does it matter  
if the moon is crooked? Does it matter if a lover is poor?!<sup>250</sup>

While in verse 1.52, Govardhana’s attitude toward Prākṛit as a whole seemed ambivalent at best, here he is much more forgiving. According to the commentator Ananta, the scene is of a woman responding haughtily to a friend’s asking in disbelief why on earth she would fall in love with a poor man. The speaker puts forth examples of things that cannot be ruined despite perceptible flaws, which are not actually flaws at all, culminating in a defense of a poor lover. Among the other examples the reader gives are a sugarcane with a gnarled shoot and the crookedness of the moon, itself a common poetic trope. As for a song “in a peasant language,” Govardhana is more precise here than in his earlier verse, moving away from Prākṛit as a whole and specifying the particular language in this case as Apabhraṃśa, itself one of the more literary Prākṛits, as named by Pollock, considered, according to Apte, “one of the lowest forms of the Prākṛita dialect used by cow-herds &c.”<sup>251</sup> According to van Buitenen, though, the term ‘Apabhraṃśa’ [its literal name meaning “corruption”] denoted “a general stage of development between the Prākṛit and

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<sup>248</sup> As opposed, of course, to the *literary* echoes of the earlier text in Govardhana’s work.

<sup>249</sup> *Āryāsaptaśatī* 214 in my reading.

<sup>250</sup> My translation.

<sup>251</sup> Vaman Shivaram Apte, *The Practical Sanskrit-English Dictionary* (Kyoto: Rinsen Book Company, 1998 [reprint]), p. 143.

the modern vernaculars.”<sup>252</sup> As is obvious by the translation of its name, this language suggests a dialect that falls short of the rigid rules of Sanskrit grammar. However, in this verse, Apabhraṃśa is seen as a language *suitable* for a song (and therefore poetry?), much as we have seen earlier in the case of Māhārāṣṭrī in the theatrical context. And in this situation it is considered no great fault by Govardhana or by the *muktaka*’s female protagonist for a song to be in Apabhraṃśa—in fact, it is of no real concern and, most importantly, it does not take away from the song’s beauty, just as the crookedness of the sugarcane does not take away from the sweetness of the sugar, nor the crookedness of the moon from the moon’s beauty, nor even the lover’s poverty from his overall worth.

While in the verse just mentioned above, Govardhana specifies the language as Apabhraṃśa, in the following verse, the notion of Prākṛit is not mentioned at all, but rather the rustic context versus the more urban one, which is of course often implied when talking about Prākṛit, a spoken language, in opposition to Sanskrit, the literary language of the court:

nāgara gītir ivāsau grāmasthityāpi bhūṣitā sutanuḥ |  
kastūrī na mṛgodaravāsavaśād visratām eti ||<sup>253</sup>

O, city-dweller! This lovely-bodied one, like a song, is ornamented even if rustic: musk does not become foul-smelling from dwelling in a deer’s belly!<sup>254</sup>

According to Ananta, the situation here is of a man doubting a woman’s worth due to her living in a village. The verse is presumed to be the woman’s friend replying to the man.

Again, like the previous *muktaka*, the theme is of a song being beautiful and ornamented even its origins are rustic and, presumably, non-Sanskritic. Although musk has its origins

<sup>252</sup> van Buitenen in Dimock, Gerow, Naim, Ramanujan, Roadarmel, and van Buitenen, p. 13.

<sup>253</sup> *Āryāsaptaśatī* 322.

<sup>254</sup> My translation.

in the abdomen of a male musk deer, it is still an ingredient coveted for its good smell and its usage in perfume making; similarly, a song—like this particular woman—which is *grāmasthiti* [lit. “residing/staying/being in the village”] can still have poetic worth no matter what its origins. The philosophy of this *muktaka* is very similar to that of verse 214, analyzed above. Interestingly enough, though, no language is mentioned here: rather, it is the whole rustic aspect which is defended in this poem—noteworthy in a Sanskrit compilation that takes much of its thematic inspiration from a Prākṛit work set mostly in a village context.

Govardhana once again mentions the Apabhraṃśa language in the last verse that we will be examining. This verse is not as simple to analyze as the others, as will become clear upon reading it:

na savarṇo na ca rūpaṃ na saṃskriyā kāpi naiva sā prakṛtiḥ |  
bālā tvadvirahāpadi jātāpabhraṃśabhāṣeva ||<sup>255</sup>

There is no complexion,  
(class)  
nor beauty,  
(inflection)  
nor any decoration,  
(purity)  
nor (even) disposition  
(stems)  
at all—in the calamity of separation from you, the girl is like  
the Apabhraṃśa language.<sup>256</sup>

As we can see, unlike in the last two *muktakas*, there is no defense of a lover and/or song because of rustic, Prākṛit roots: rather, here a girl in distress is compared to Apabhraṃśa itself due to what she is lacking—compared to how the particular language is *also* lacking, especially in comparison to Sanskrit. On top of all this, this verse has more

<sup>255</sup> *Āryāsaptasatī* 341.

<sup>256</sup> My translation.

double meanings and puns than the others that we have considered so far: each term that qualifies the girl in her misery (*savarṇo*, *rūpam*, *saṃskriyā*, *prakṛtiḥ*) is also a term that has a specific linguistic meaning, as I have attempted to show in my translation. *Savarṇo*, meaning literally “of the same color” or “resembling,”<sup>257</sup> also means, according to Apte, “Belonging to the same class of letters, requiring the same effort (of the organs of speech) in pronunciation.”<sup>258</sup> *Rūpam*, usually meaning “form” or “beauty,” also means “An inflected form, the form of a noun or a verb derived from inflection (declension or conjugation).”<sup>259</sup> *Saṃskriyā*, derived from the verb *saṃskṛ*, meaning “to polish,” “to prepare,” or “to decorate” (from which the word Sanskrit is derived), means, simply, “preparation,”<sup>260</sup> and in this sense could take the meaning of “decoration” in the case of the girl and “polish” and/or “purity,” as I have translated it, in the case of the language. Finally, *prakṛtiḥ* means “natural form” or “natural disposition/temper,” as well as “The radical or crude form of a word in which case-terminations and other affixes are applied,”<sup>261</sup> or, “stem(s)” as I have translated it in this case. As we can see from looking carefully at the definitions of the words used to describe both the sad girl and the Apabhraṃśa language, the choice of these words paints an unambiguously chaotic picture of both qualified objects. In the case of a girl, we see a girl in mourning from separation from her beloved (according to Ananta, the girl’s *dūtī* is relaying this information to the lover) who has been reduced to a poor state: she has a dull complexion, her beauty is dimmed, she wears no make-up, and even her temper has

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<sup>257</sup> The word *varṇa*, related to this word, means “color” or “complexion,” or, in a linguistic sense, a letter or syllable.

<sup>258</sup> See Apte, p. 1658.

<sup>259</sup> *Ibid.*, p. 1346.

<sup>260</sup> *Ibid.*, pp. 1595-1596.

<sup>261</sup> *Ibid.*, p. 1054.

suffered! Without having a lover to primp for, she is in a sorry state indeed. In the case of Apabhraṃśa, we are given a picture of a language which—unlike Sanskrit—does not seem to have any rules of grammar and is itself quite a chaotic state, making it a fit comparison for a girl who has lost everything because of being separated from her lover. The frenzied view of Apabhraṃśa shown here by Govardhana was one shared by others: “The name Apabhraṃśa was given by Sanskrit authors who considered language to be so rigidly defined that any change in it could only be thought of as deterioration.”<sup>262</sup> Similarly, Govardhana’s attitude to Apabhraṃśa in this verse is less forgiving, as this Prākṛit [as defined by Apte, although van Buitenen differentiates Apabhraṃśa from the Prākṛits] is described as a chaotic grammatical wasteland, as it were, only important in what it *isn’t*, that is to say, Sanskrit. Just as a girl who is all dressed up and ornamented for her lover would be the equivalent of the polished Sanskrit language, the opposite of that is presented to us as Prākṛit; and in this verse, it is a pitiful thing to have become Apabhraṃśa, a state of chaos and wanting indeed.

As we can see from the examples analyzed above, Govardhana’s attitude toward the classification of Prākṛit languages is ambivalent at best and—as in the case of much of his work—hard to classify. Oftentimes, he seems to project a general disdain for the Prākṛits as “low” dialects, an attitude seen most vividly in Sanskrit drama, where they were reserved for characters who were not suitable to speak Sanskrit. In verse 341 of the *Āryāsaptaśatī*, Govardhana clearly presents Apabhraṃśa as a wild language without rhyme, reason, or grammar—as something unequivocally opposed and opposite to

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<sup>262</sup> van Buitenen in Dimock, Gerow, Naim, Ramanujan, Roadarmel, and van Buitenen, p. 13. The author also explains that Apabhraṃśa was the link between late classical Sanskrit and modern Indian languages such as Hindi and Bengali.

Sanskrit's polished, refined quality. However, in verses 214 and 322, Govardhana seems to defend the Prākritis' literary and aesthetic value, the verses' protagonists pleading with their companions (and the reader?) to not disregard the quality of a song because of its rustic origins and language: the songs' language does not detract from their beauty, or, indeed, their worth. It is verse 1.52 of the introductory section of the *Āryāsaptasatī* where Govardhana seems to defend Prākrit (presumably Māhārāṣṭrī) in his assertion that *vāṇī*—in this case, perhaps, *muktakas* in an overall sense—is more suited, naturally, to Prākrit. Nevertheless, in this same verse, the author boasts of his ability to have “forcibly” brought *vāṇī* from the low to heavenly—that is, Sanskritic—heights by his ability. In the examining of these specific verses, the only four in the *Āryāsaptasatī* in which Prākrit is mentioned or strongly implied, we can see that Govardhana had a complicated relationship with this group of so-called lower languages. Instead of characterizing the dichotomy as “high” versus “low,” as is the easiest and most convenient classification, he seems to have rather differentiated the use of Prākrit and Sanskrit as rustic versus urban—an interesting characterization in light of the *Āryāsaptasatī*'s own situation as a Sanskrit collection of poetry which takes place in both urban and rural environments as inspired by a Prākrit collection of poetry which takes place mostly in the village. Govardhana seems to share the overall literary attitude of Sanskrit's absolute superiority and refinement, but also seems to realize that he has a great debt that he owes Prākrit and its literature.

## VI. DIVINE TRANSFORMATION IN THE *ĀRYĀSAPTAŚATĪ*

The *Āryāsaptaśatī* is rife with the theme of transformation throughout its opening section. Unlike many other Sanskrit works, which are headed by some two or even three *maṅgala* verses of blessing, this collection of erotic *muktakas* is introduced by a fifty-four-verse-long opening section that praises gods, poets, poetry, and the wisdom to appreciate the latter, not to mention, naturally, Govardhana's praise of his own poetry. Many of the verses in this opening section deal with traditional tropes seen in the usual *maṅgala* verses of love poetry: for example, the love play of Śiva and Pārvaṭī. However, both well-known and mysterious transformations seem to be at the heart of this section, with gods' properties reinvented as well as gods actually seeming to turn into something else (in this case, other gods) due to the power of passion. Transformation is also the crux of the entire *Āryāsaptaśatī*, itself the Sanskritic reinvention of a Prākṛit work. Govardhana's opening section engages with transformation on various different levels: the first is a subtle and almost static transformation, where we encounter well-known tropes—here, symbols common to Viṣṇu and Śiva—reinvented by Govardhana in order ways to focus on the transformative effect of love upon their very manifestation. In other words, there is no transformation showcased in the action of the verses, but rather a transformative effect, where the reader is given a new way of engaging with the formerly familiar. The second level is a full, literal transformation, where gods actually become other gods (or seem to be like other gods) due to the transformative properties of love. Finally, these two levels operate within the greater context of the poetic work itself, a compilation of love poetry whose very name reflects the transformation from a



Mahārāṣṭrī collection of poems into a Sanskrit one due to the transformative property of language, which in this case lies within the context of erotica and passion.

The *Āryāsaptaśatī* begins with a story of static transformation in its very first verse, where the ordinary is presented in an extraordinary way by Govardhana:

pāṇigrahe pulakitaṃ vapur aiśaṃ bhūtibhūṣitaṃ jayati |  
aṅkurita iva manobhūr yasmin bhasmāvaśeṣo'pi ||<sup>263</sup>

The ash-adorned body of Śiva is victorious: thrilled when he grasps his new bride's hand, on which Kāma—even though his remains are only ashes—seems to have sprouted.<sup>264</sup>

At its simplest level, this *muktaka* (also analyzed in an earlier section with respect to its similarity with the opening verse of the *Gāhāsattasāī*), a verse in praise of Śiva, is describing a moment at Śiva and Pārvatī's wedding when the divine groom takes the hand of his bride, thrilling at her touch. Śiva is portrayed in one of his usual fashions, that is to say, covered in ashes. However, Govardhana utilizes these very ashes to represent a manifestation of the love god Kāma, who himself was burnt to ashes by Śiva. As it was earlier ordained that a son of Śiva and Pārvatī would conquer an evil demon terrorizing the gods, Kāma was sent to interrupt Śiva from his ascetic austerities in order to make him notice the goddess. Furious at being distracted from his mediation, the great god burnt the love god to a crisp by the opening of his third eye. The transformation taking place in Govardhana's verse is of Kāma coming back to a sort of existence, ironically as the ashes traditionally smeared on his destroyer's body—and therefore becoming the true

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<sup>263</sup> *Āryāsaptaśatī* 1.1. See the section on the *Sattasāī/Saptaśatī* for additional comments. It is interesting to note here that the expression *bhasmāvaśeṣo* is also seen in *Kumārasaṃbhava* 3.72, when Śiva burns Kāma to a crisp: *krodhaṃ prabho saṃhara saṃhareti yāvad giraḥ khe marutāṃ caranti | tāvat sa vahnir bhavanetrajanmā bhasmāvaśeṣaṃ madanaṃ cakāra ||* As noted before, it is tempting to believe that Govardhana was thinking of Kālidāsa when writing this opening verse.

<sup>264</sup> My translation.

praiseworthy entity in the picture depicted by this *muktaka*, in which he attains his goal to unite the gods. While the trope of Śiva being covered in ashes is a well-known one in Indian literature and iconography, Govardhana reinvents the reason behind trope: the ashes are not ordinary ashes but rather the remnants of the love god. It is the transformative mode itself upon which Govardhana focuses in this verse, where he takes something well known and molds it into an unusual setting, brought about by the power of *śṛṅgārarasa*, the emotion to which the majority of this work is dedicated.

Similarly, nine verses later, Govardhana presents us with a reinvention of Viṣṇu's lotus navel in the first *muktaka* in praise of Viṣṇu:<sup>265</sup>

śrīkarapihitam cakṣuḥ sukhayatu vaḥ puṇḍarīkanayanasya |  
jaghanam ivekṣitum āgatam abjanibham nābhisuṣireṇa ||<sup>266</sup>

May the lotus-like eye of the lotus-eyed one delight you:  
when covered by Śrī's hand, it comes out through the  
hollow of his navel as if in order to look at her hips.<sup>267</sup>

Viṣṇu is well known for the lotus springing from his navel, on which traditionally the creator god Brahmā sits on his throne. The myth is that when Viṣṇu contemplated the creation of humanity, his navel sprang forth a lotus upon which the four-faced creator god was sitting.<sup>268</sup> However, Govardhana again transforms the familiar trope by reinventing the existence of the lotus at the god's navel. In this case, the lotus at the navel is actually a version of the lotus eyes of Viṣṇu, covered originally during a love game by his consort Lakṣmī (Śrī); as his eyes are covered by his lover's hands, they reroute through the god's navel in order to sneak a look at the goddess' beautiful body. Again,

<sup>265</sup> As noted earlier, King Lakṣmaṇasena was said to be a devotee of Viṣṇu, unlike his Śaiva forbears.

<sup>266</sup> *Āryāsaptaśatī* 1.10.

<sup>267</sup> My translation.

<sup>268</sup> Williams, p. 87.

through the transformative properties of love and sex, a familiar aspect of Viṣṇu is reinvented as a tool of love, creating—as with Śiva and his ashes—a new explanation behind the old symbol.

On the next level of transformation, we have a more overt change—examples of something, or some character, becoming another—for the same reason as the examples given above, the transforming quality and aspect of love and lovemaking. In verse 1.13, Lakṣmī is metaphorically transformed into Viṣṇu during a tickling session:

kelicalāṅgulilambhitalakṣmīnābhir muradviṣaś caraṇaḥ |  
sa jayati yena kṛtā śrīr anurūpā padmanābhasya ||<sup>269</sup>

That foot of Viṣṇu is victorious, which reaches the navel of Lakṣmī with its toes wiggling playfully, making her similar to the one with the lotus navel.<sup>270</sup>

While this example is not as literal as the next one I will examine, it is still noteworthy with respect to the goddess' sudden physical identification with her lover. Again, as in verse 1.10, Govardhana makes a play on the location of lotuses with regard to Viṣṇu's traditionally lotus feet. In this *muktaka*, the reader is presented with a domestic love scene between the two gods. In a verse ostensibly dedicated to the god's foot, we see the actions of that foot as its toes try to tickle Lakṣmī's stomach. As the toes reach the goddess' navel, she in turn becomes a kind of manifestation of Viṣṇu, as she now sports a lotus at her navel (the lotus being his foot), the traditional domain of Viṣṇu. While the goddess is not literally transformed into her consort, she becomes something very like him, taking on some of his trademarks in order to become “similar to the one with the lotus navel.” I repeat, Lakṣmī's transformation is not a literal one, but rather a symbolic

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<sup>269</sup> *Āryāsaptasatī* 1.13.

<sup>270</sup> My translation.

one: she has become *like* Viṣṇu due to the simple act of playing love games with him.

Again, it is due to erotic situations that these transformations even do occur.

Similarly, in verse 1.19, we are presented with another metaphorical transformation, in which one deity *seems* to be like another:

unnālanābhipaṅkeruha iva yenāvabhāti śaṃbhur api |  
jayati puruṣāyitāyās tad ānanam śailakanyāyāḥ ||<sup>271</sup>

That face of the daughter of the mountain, playing the man,  
is victorious, by which Śambhu himself seems to have a  
lotus navel of upraised stalk.<sup>272</sup>

In this *muktaka*, there are a number of elements involved that need explanation in order to visualize the final image presented by the author. The context of the verse is that of a love scene between the god Śiva and his consort Pārvaṭī (“the daughter of the mountain,” i.e., Himālaya); in this case, the poet calls for praise to the goddess’ face. In this scene, Pārvaṭī is described as *puruṣāyitā*, making love on top of her husband, as we’ve seen before. Her face is subtly compared to a lotus—a very common trope in Indian poetry—in that, due to her positioning over her husband’s body, Śiva is presented as having an erect lotus navel—but the lotus navel is not the property of Śiva, but rather of Viṣṇu! To wit, lovemaking with his wife has transformed Śiva into Viṣṇu, or at least into looking like him, a transformation of far greater breadth than any other we have seen as yet in the introductory section of this work. Again, sex and love, according to Govardhana, have qualities far stronger than anyone can guess—where goddesses can seem like gods and gods like other gods.

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<sup>271</sup> *Āryāsaptaśatī* 1.19.

<sup>272</sup> My translation.

But why *is* transformation so important and so noteworthy in this particular work of poetry? As mentioned before, while one should always hesitate to speculate upon a writer’s intention—especially with a writer so far removed from the present day—one can see that change/transformation is at the very heart of the *Āryāsaptaśatī*. Apart from the verses analyzed above that describe mythological and religious figures’ transformations, Govardhana also continues to engage with the subject of change in the more self-aware and self-conscious *muktakas*. For example, in verse 1.37 of the introduction, in the section in praise of other writers and their works, Govardhana pays tribute to Bāṇa:

jātā śikhaṇḍinī prāg yathā śikhaṇḍī tathāvagacchāmi |  
prāgalbhyam adhikam āptuṃ vāṇī bāṇo babhūveti ||<sup>273</sup>

Just as in the past Śikhaṇḍinī became Śikhaṇḍin, in the same way, I understand, to obtain more arrogant eloquence, speech—Vāṇī—became Bāṇa!<sup>274</sup>

Although this verse moves us away slightly from the main course of this section, it is important to see how Govardhana inserts his theme of transformation into this poem of homage toward another great writer. Drawing upon the mythological story from the *Mahābhārata* of Śikhaṇḍinī (Ambā in her previous life), a daughter born to King Drupada (an ally of the Kauravas), born as a woman but raised as and transformed into a man (Śikhaṇḍin) in order to kill Bhīṣma,<sup>275</sup> Govardhana creates another, similar, transformation which also depends upon a linguistic play on words and their gender. Just as Śikhaṇḍinī is the feminine version of the name Śikhaṇḍin, *vāṇī* (speech) is, in the

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<sup>273</sup> *Āryāsaptaśatī* 1.37.

<sup>274</sup> My translation.

<sup>275</sup> Williams, p. 264.

poem, nearly the feminine form of the name Bāṇa.<sup>276</sup> That is to say, that just as the mythological character needed to become a man in order to kill her opponent, speech needed to *become* Bāṇa to be infused with more strength: it is, obviously, a great tribute to the writer in the equation of his name with speech itself. So, although this verse depends more on a linguistic transformation rather than a literal one, it perhaps shows us that for Govardhana, change is not only the domain of deities, but rather that it also occurs within literature. Nowhere is this more apparent than in the verse 1.52 of the introductory section, where Govardhana boasts of his forcing of speech from the more natural Prākṛit into the more celestial Sanskrit.<sup>277</sup> Just as Balarāma forced the Yamunā to change course, Govardhana shows that he forced *vāṇī*'s more natural inclination to Prākṛit to transform into the seven hundred verses we have before us, all in Sanskrit. To put it simply, transformation is at the heart of the *Āryāsaptaśatī*, as Govardhana shows us in this *muktaka*: the earlier Māhārāṣṭrī *Gāhāsattasaī* has been transformed (translated, reinterpreted) into the Sanskrit *Āryāsaptaśatī*—a work that is not a direct translation of the Prākṛit compilation, but, perhaps, a transformative version of it.

There are, of course, other examples of unnatural changes in the introductory section of the *Āryāsaptaśatī*. Apart from the examples given above, there are also verses that contain well documented stories of mythological transformation and transformed aspects: for example, three of the verses portray Viṣṇu in myriad manifestations (apart from the famed *avatāras*): 1.15 shows us Viṣṇu in his incarnation as Hayagrīva, a horse-

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<sup>276</sup> Furthermore, the v and b sounds—very close to each other in pronunciation as it is—are virtually indistinguishable from each other in Bengali/Eastern Indian pronunciation, so the difference between *vāṇī* and *Bāṇa* really comes down to that final vowel.

<sup>277</sup> See the earlier section on Prākṛits in literature.

headed being;<sup>278</sup> the next verse, 1.16, portrays the god in his boar *avatāra* (Varāha, the third incarnation) and praises his strength; and, finally, the next *muktaka* praises Viṣṇu as a divine, cosmic creator-snake who supports the earth. Another known story that is referred to in this section of the *Āryāsaptasatī* is one that takes place at the conclusion of the churning of the ocean of milk. Verse 1.22 shows us Lakṣmī—herself a product of the churning—at her *svayaṃvara*, placing the garland of her choice upon Viṣṇu—who immediately transforms into Mohinī (a seductive female who distracted the demons from getting their fair share of the nectar) and embarrasses Lakṣmī. Similarly, the next verse also praises Hari, specifically in this provocative, feminine form, for getting the *asuras* to abandon the *amṛta*. In looking at these verses and the ones analyzed above, it is clear to see that there is an important theme of transformation in this introduction to Govardhana’s work. I posit that it has to do with transformation being at the base of the entirety of the *Āryāsaptasatī* and its relationship with its earlier Prākṛit counterpart. Significantly enough, love seems to be the catalyst of the majority of the changes experienced by the characters in the *muktakas*. The love god himself becomes the ashes on Śiva’s body in the very first verse and the action of making love has the power to transform beings into what they do not seem to be. Seduction is the catalyst for Viṣṇu’s transformation into Mohinī, and, finally, language is forced from its first manifestation of *śṛṅgārarasa* (the dominant emotion of this text) in *muktaka* form by way of the *Sattasatī* into Sanskrit by the very author’s own efforts.

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<sup>278</sup> See Williams, pp. 151-152

## VII. CONCLUSION

It would not be an exaggeration to say that traditionally the *Āryāsaptaśatī* has been unfairly ignored in Sanskrit scholarship. As I've mentioned before, it is usually exemplified as a mediocre Sanskrit version of the *Sattasaī*, notable mainly for its allusion to and relationship with the older text and not for any of its own literary merits. As seen earlier, even A. B. Keith—despite his preference for Sanskrit over Prākritis—calls the *Saptaśatī* “indubitably inferior” to the *Sattasaī*.<sup>279</sup> The kinder criticism that Govardhana has usually elicited is that he has not contributed anything substantial to Sanskrit literature, that he is not original, especially in view of one of his other famous contemporary authors:

It is astonishing that while Dhoyī and Govardhana write traditional poetry which, in spite of all its refinements, particularly in the *Āryāsaptaśatī*, never strays outside the accepted bounds of classical writing, their contemporary Jayadeva becomes a pioneer in *kāvya*, successfully opening up new paths both in form and in expression.<sup>280</sup>

I should note that in my own defense of Govardhana's work, I am in no means ignoring Jayadeva's contribution to Indian literature. It is truly the case that this poet created something novel, exciting, and never before seen in literature with his production of the *Gītagovinda*; however, I believe it would be a mistake—and a disservice—to claim that Jayadeva was the only original at Lakṣmaṇasena's court. I would argue that Govardhana too should be looked upon as an innovative and exciting author and not merely an imitator of an earlier work. It would be more correct, perhaps, to see in Govardhana the

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<sup>279</sup> Keith, p. 116; Keith follows this statement with the words “despite the superior beauty of Sanskrit as a language,” as cited in an earlier section here.

<sup>280</sup> Lienhard, pp. 205-206.



culmination of an enormous literary background, where different elements in the torrent of South Asian poetry come full circle.

Happily, in recent scholarship, there seems to have been a wave of renewed interest in and exploration of Govardhana's work. Jesse Knutson's dissertation on the new literary movements being produced in Lakṣmaṇasena's court—in which Govardhana's work is specifically exemplified—was presented in March of 2009. And, after several years of work on the text because of translator Friedhelm Hardy's untimely death, the Clay Sanskrit Library published a translation of the *Āryāsaptaśatī* in August of 2009. In his thesis, Knutson argues that Govardhana's work is not a mere bad imitation of Hāla in the least—on the contrary, Knutson cites the *Āryāsaptaśatī* as an example of a totally revolutionary kind of literature, where high and low marry, and a new sort of literary register is born. He writes about the text: “In the handful of words and images of a single verse, the *Āryāsaptaśatī* offers a novel mode of picturing and assessing the world; the consolidation of literary registers introduced new kinds of sentiments, new vistas of irony and oxymoron.”<sup>281</sup> With this rather lofty statement about the value of Govardhana's work, Knutson makes a persuasive argument about the truly important contribution that the poet made to Sanskrit literature, citing his fusing of literary “high”—the use of the Sanskrit language as his vehicle in the text—and “low”—the focus on the earthy and even bawdy previously seen in a Prākṛit literary model—as reasons for his poetic worth.

It is true that Govardhana has a great deal of this poetic worth to offer the Sanskrit reader and critic. However, I believe that there is more to be seen in his work beyond

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<sup>281</sup> Knutson, p. 80.

his clever mixing of high and low, urban and rural, sophisticated and bawdy. In fact, the *Āryāsaptaśatī* could even be imagined as a textual time capsule containing a studied history and directional flow of love poetry and *muktaka* tradition. As mentioned throughout this introduction, the *Saptaśatī* is consciously based on the *Gāhāsattasāī*, the first collection of love *muktakas* preserved for us to this day. Lienhard, who maintains that *kāvya* begins with the *muktaka*<sup>282</sup> (and the *muktaka*, of course, begins with Hāla), does (rather grudgingly!) point out that “we must recognize the *Āryāsaptaśatī* as being the finest counterpart in Sanskrit to Hāla’s *Sattasāī*.”<sup>283</sup> Not only does Govardhana model his compilation on the same lines as Hāla modeled his—in terms of number of verses (more or less), meter, title, and separation of sections into *vrajaśās*—but he also consciously pays tribute to the *Sattasāī* and at the same time boasts of his plan to outdo and revolutionize it by writing in Sanskrit with his verse 1.52. Although it is unlikely that Govardhana modeled his text on the earlier one through an accidental twist of fate, it is worth mentioning that he was obviously aware of what he was doing and chooses to show the reader his intentions with that verse, bragging of his ability to “force” speech (in this case, *kāvya/muktaka*) into Sanskrit although it was more naturally suited to Prākṛit. With Govardhana, the tradition of the *muktaka*—begun in Māhārāṣṭrī by Hāla, and strengthened and perfected by centuries of Sanskrit poetic tradition—has come full circle...and the poet is highly cognizant of the fact.

Govardhana does not showcase his awareness of only the Prākṛit tradition that so influenced him, but also pays tribute to some of the greats of Indian and Sanskrit literature that came before him, again firmly establishing himself as a member of a

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<sup>282</sup> Lienhard, p. 67.

<sup>283</sup> *Ibid.*, p. 97.

literary canon that he himself defines. As explored earlier, after verses in praise of Śiva, Viṣṇu, their respective consorts, and Kāmadeva in the introductory section of the *Āryāsaptaśatī*, Govardhana mentions by name the authors and texts that have come before him and that have shaped the course of Sanskrit poetry, to which of course he adds himself and his own œuvre. The authors are: Vālmīki (whose *Rāmāyaṇa* is also praised), Vyāsa/the *Mahābhārata*, Guṇaḍhya (the three great epics of these three writers are also praised in a separate verse), Kālidāsa, Bhavabhūti, and Bāṇa. On a more personal note, Govardhana also salutes his father, Nīlāmbara, and, finally, his king (also an accomplished writer, although one presumes that his inclusion in this group owes more to political protocol than overwhelming poetic talent). The six great poets mentioned specifically by name—and their works—are among the greatest in early South Asian literature: Govardhana has, for all intents and purposes, created a reading list for his audience to savor before coming upon his own *real* poetry (that is, beyond the introductory section of the *Āryāsaptaśatī*). It is common for poets of this sort to pay tribute to one another, usually by allusion or borrowing; as Lienhard points out,

Authors of literary texts were quite accustomed to borrowing material, constructions, the treatment of attributes, themes and other details from contemporary or earlier poets, neither did they hesitate to make use of artistic ideas, devices or formulations they found elsewhere.<sup>284</sup>

However, Govardhana’s meticulous listing of the great poets who came before him, this self-conscious creation of a canon—albeit incomplete—of influential Indian “classical” literature, is something not often seen in traditional Sanskrit court poetry. As a reader, I am used to seeing some commentator or other, or an expert in poetics, seeking out and

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<sup>284</sup> *Ibid.*, p. 43.

explaining allusions made by a writer, but I am not accustomed to seeing a writer pay homage in such an open way—in his very lyrics!—to his predecessors. In this way also does Indian poetry as a whole come full circle, again, in Govardhana’s work. Just as the poet makes a conscious reference to the first compilation of *muktakas* ever collected, he also—in a distinct way—refers to the great authors (of other genres, not just single-stanza lyrics) that preceded him, at the same time putting together a literary canon and including himself in it. In the *Āryāsaptaśatī*, after the ten poems that salute the poets and their poetry, come a number of poems devoted to the art of poetry itself: the themes include how to tell good poetry from bad and the importance of different poetic devices. It is as if, after naming some of the traditional great poets, Govardhana goes on to explain how he himself views poetry and how he feels it should be viewed by other connoisseurs. After this collection of verses, Govardhana goes on to praise his own work (including the always interesting verse 1.52), finally including himself in the canon that he listed earlier. The first verse of this nature is 1.51:

masṛṇapadarītīgatayaḥ sajjanahr̥dayābhisārikāḥ surasāḥ |  
 madanād̥vayopaniṣado viśadā govardhanasyāryāḥ ||<sup>285</sup>

Govardhana’s

clear āryā verses  
 have the flow  
 of smooth wording;  
 approach the  
 minds of  
 connoisseurs;  
 have good *rasa*;  
 are Upaniṣads of the  
 non-dualism of love.

beautiful noble ladies  
 walk with  
 charming gait;  
 are trysting women  
 going to the heart of  
 noble men;  
 are full of love;  
 know the Upaniṣads of the  
 non-dualism of love.<sup>286</sup>

<sup>285</sup> *Āryāsaptaśatī* 1.51.

<sup>286</sup> My translation; for an explanation of the “dueling translations” seen in this example, see the next section.

In a way, it seems that Govardhana has laid out the introduction to his compilation as a carefully planned guide to reading poetry: after the normal verses in praise of gods and deities, he devotes the rest of his prelude to the art of poetry, with a guide to understanding good literature between the poems of praise to his elders and those in praise of himself. Govardhana himself seems to be consciously pointing out to the reader how his *Āryāsaptasatī* is a natural progression of centuries of poetic development.

It is quite probable that Govardhana, being no doubt an educated man, drew upon the centuries of courtly poetry with which he was familiar in order to bring about the *Āryāsaptasatī*. While the text is mainly based on the *Gāhāsattasatī* and pays tribute to the earlier collection in many ways, the *Saptasatī* is more than just a Sanskrit equivalent of the earlier Prākṛit work: it is more advanced and sophisticated, with ornamentation and plays on words that are not apparent in the *Sattasatī*—obviously, due to Govardhana’s distance from Hāla. As Lienhard points out,

Govardhana uses a far more advanced poetic technique than the oldest of the poets in Hāla, from whom he is separated by almost a thousand years. The large number of nāyikā types, the care with which they are portrayed, the wealth of different scenes which are either directly described or revealed to the reader in dialogue form, the profusion of studied details, all show the degree of refinement attained by Sanskrit poetry, which was fully developed long before the 11<sup>th</sup> century.<sup>287</sup>

Separated by about a millennium from the poets of Hāla’s collection,<sup>288</sup> Govardhana had a wealth of resources at his disposal from which to cull his own poetic development and writing style. It was impossible that Hāla’s *Sattasatī* was Govardhana’s *only* inspiration due to the simple fact of the disparate times within which each poet lived. Apart from

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<sup>287</sup> Lienhard, p. 98.

<sup>288</sup> Knutson reminds us in his dissertation with a phrase that always strikes me, “more time separated Govardhana from Hāla...than separates Govardhana from us.” Knutson, p. 96.

Hāla and the writers Govardhana himself names in his introduction, there are no doubt many unsung inspirations flowing throughout the *Āryāsaptasatī*, such as some of the Pāla poets, whose works were gathered in the *Subhāṣitaratnakośa*, who wrote about such themes as poverty and village life. Friedhelm Hardy, in ‘Give and Take: Sanskrit Poetry in Context,’ persuasively argues that these poets, along with the poetry of the *Sattasatī*, may also have inspired Govardhana to turn his eye to the everyday life of rural folk and not merely the sophisticated love affairs of the urbane. It is certainly tempting to think that perhaps Govardhana also drew upon this group of poets—writing on topics unusual in Sanskrit poetry—for further inspiration with his more rustic scenes in the *Āryāsaptasatī*, as we have explored in an earlier section. However, if Ingalls’ characterization of the Pāla poets is to be taken in comparison with Govardhana, there seem to be as many differences as there are similarities between the poets: on the one hand, these writers wrote about topics that few other Sanskrit poets have—except for Govardhana, showing an identification on the latter’s part with this type of genre. On the other hand, though, Ingalls claims that the Pāla poets wrote in a more simple language than their contemporaries, generally bypassing the very difficulties that make Govardhana so challenging to translate. As I have mentioned before, in almost any given verse from the *Āryāsaptasatī* one can find multiple layers of meaning and suggestion. Could one, then, claim that—like with the other poets from whom Govardhana culled inspiration, named and unnamed—Govardhana also took and “perfected” (or polished) the themes and tropes of the Pāla poets? Did he take their topics and embellish and develop the language in order to make it new? Is the inclusion of the little known Pāla

poets in the list of Govardhana's potential inspiration another example of how the development of Indian poetry comes to a climax in the *Saptaśatī*?

It is this very uncategorizable quality of Govardhana that makes him such an interesting and original writer and one in whose verses, perhaps, Indian poetic development up to the late 12<sup>th</sup> century comes to full maturity. For, although the *Āryāsaptaśatī* is primarily a work of erotic poetry, there are many ambiguous verses that engage more with the philosophical or the moral. For example, shortly after the introductory section, *Āryāsaptaśatī* 9 mocks the idea of flaunting one's learning before a group of fools.

ayi koṣakāra kuruṣe vanecarāṇāṃ puro guṇodgāram |  
yan na vidārya vicāritajaṭharas tvaṃ sa khalu te lābhaḥ ||<sup>289</sup>

O, silkworm! You spin your threads in front of the  
inhabitants of the forest—you were lucky that your innards  
weren't torn open and investigated!<sup>290</sup>

This allegorical couplet, with its terse dismissal of fools (here compared to ignorant forest-dwellers), brings to mind many of Bhartṛhari's poems from the *Nītiśataka*.<sup>291</sup> Furthermore, there are several such *muktakas*, with topics ranging from morals and duties to wisdom to service, interspersed throughout the poems one would be more likely to find in traditional *śṛṅgāra* poetry. With the inclusion of these poems, it is sometimes hard to qualify the *Āryāsaptaśatī* only as a collection of erotic poetry, which adds another (albeit to a lesser degree) element of difficulty in the categorization of Govardhana and his poetry, the majority of which does admittedly focus on the erotic. In any case, the

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<sup>289</sup> *Āryāsaptaśatī* 9.

<sup>290</sup> My translation.

<sup>291</sup> For example, this verse by Bhartṛhari comes to mind: prasahya maṇim uddharen  
makaravaktradaṃṣṭrāṅkurāt samudram api saṃtaret pracaladūrmimālākulam | bhujaṅgam api kopitaṃ  
śirasi puṣpavad dhārayen na tu pratiniviṣṭamūrkhajanacittam ārādhayet ||, *Nītiśataka* 1.4.

development of centuries of traditional courtly love poetry comes to fruition in many of Govardhana's verses and he portrays poems with situations and characters in traditional courtly/urban scenarios that rival Amaru's and Kālidāsa's. However, many of his most memorable verses portray the village and field, reminiscent of the Pāla poets and the contributors to the *Sattasaī*. The framework and many of the themes and verses of Govardhana's work are tributes to the earlier Prākṛit compilation, as we all know and I continue to repeat, but the language of the poetry does not only pay homage to Hāla, but also to Kālidāsa, Bharṭṛhari, and Bilhaṇa and perhaps to countless other writers. I have cited this passage from Ingalls in an earlier section, but the quotation bears repeating: "Deeper than this [the common ground of language, grammar, and metrics between the poverty-themed verses and the polished ones of the *Subhāṣitaratnakośa*] is the common well of Indian art. One might trace many channels to this source and show how the same water quickens different fields."<sup>292</sup> As Lienhard makes plain when he writes about the sources of inspiration and imitation that Sanskrit poets had, which Ingalls states more poetically here, there is an innumerable quantity of inspirations and sources with which Govardhana might have worked in the creation of his great work of literature. And with each source that he used, he polished it and created something exciting and, yes, new in the finished result. Jayadeva, Govardhana's contemporary, universally considered the real literary innovator of the time, pays tribute to Govardhana, calling him by a respectful title ("*ācārya*") and saying that no poet is his equal when it comes to writing erotic poetry. It would be preferable to remember Govardhana with the words that Jayadeva used to describe him, and not as an inadequate imitator of Hāla—so much more than imitation

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<sup>292</sup> Ingalls, p. 122.



takes place in these *muktakas*. While perhaps Govardhana did not invent a totally new type of literature, the way Jayadeva is considered to have done, his *Āryāsaptaśatī* can truly be seen as a culmination of the literature that preceded and inspired it, making his collection, perhaps, even the last truly great collection of *muktakas* in Sanskrit literature.

## A NOTE ON TRANSLATION

The poems of the *Āryāsaptaśatī* are not simple verses. They showcase Govardhana’s mastery of the Sanskrit language with extremely complex puns and double meanings that are almost necessarily lost in translation. For this reason, the translation of these *muktakas* has been an incredibly challenging project and one that has made me rethink some of my views on translating Sanskrit poetry, especially when dealing with wordplay.

When I am translating a work, especially Sanskrit poetry, I tend to hold on to the personal opinion that—even for poetry—literal translation<sup>293</sup> is the most responsible way for a translator to approach a translation if his aim is to present a text as undiluted as possible to a reader ignorant of the source language. Although Walter Benjamin approaches translation from a less pragmatic standpoint than this one, even in his search for an overarching truth, he argues for literalness of translation, saying:

...the significance of fidelity as ensured by literalness is that the work reflects the great longing for linguistic complementation. A real translation is transparent; it does not cover the original, does not black its light, but allows the pure language, as though reinforced by its own medium to shine upon the original all the more fully.<sup>294</sup>

If one is to accept the model of Roland Barthes’ essay ‘The Death of the Author’—which I do mostly exclusively in the case of translation—one can find a justification for literal translation. Barthes argues that for too long, the author has been the focus of reading and literary interpretation. He says that only when the author enters his own death writing

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<sup>293</sup> By which I mean an idiomatic literal translation: word-for-word classroom “translatorese” is, I find, sometimes as difficult to read as an extremely stylized translation.

<sup>294</sup> Walter Benjamin, ‘The Task of the Translator,’ trans. Harry Zohn, from Lawrence Venuti, *The Translation Studies Reader* (New York: Routledge, 2004), p. 81.

begins. The text, then, is geared toward the reader, who can then bring his own experiences and interpretive ideas to the text. Barthes writes:

Thus is revealed the total existence of writing: a text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused and that place is the reader, not, as was hitherto said, the author. The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text's unity lies not in its origin but in its destination. Yet this destination cannot any longer be personal: the reader is without history, biography, psychology; he is simply that *someone* who holds together in a single field all the traces by which the written text is constituted.<sup>295</sup>

With this philosophy, the locus on which the text is fixed is the reader, the destination of the literary work. If the author is to experience a death in order for this process to take place, I argue that a translator must be even more “dead,” or invisible, than the author. Often in translations of poetry, the translator presents his own translation not only in poetic form, but even in verse (which is also sometimes the case in Sanskrit poetry, unfortunately). In this case, the reader must deal with the translator's tyranny, to use Barthes' rhetoric, as opposed to the author's. If one should try not to be conscious of an author's tyranny, one should certainly not be conscious of the translator's process. Indeed, the translator must consciously enter into his own death (or, to be less dramatic, invisibility) so that he may become as clear a conduit as possible between the source-language original and the target-language translation. In this way, the text (which is what the reader—its destination—responds to) shines through the translation in as unadulterated a manner as possible, although, of course, true equivalence is impossible.

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<sup>295</sup> Roland Barthes, ‘The Death of the Author’ from Barthes, Richard Miller, trans., *Image, Music, Text* (New York: Hill and Wang, 1977), p. 148.

This is my usual method of translation, and the way in which Govardhana's less complicated verses tend to be translated in this project, although I am sure that some Sanskrit grammatical forms have been compromised in order to produce readable English syntax.

However, this theory of translation becomes difficult to maintain in translating the majority of Govardhana's work. His language has so many plays on words and is so nuanced that a literal translation, even the simple kind described earlier, can degenerate into a difficult classroom gloss. Working with puns in Sanskrit calls for a more measured effort in translation. The Clay Sanskrit Series has its own philosophy with puns and double meanings, showing on the page with slanted font and a triple colon in the English translation when there can be two meanings to a word or compound. This is an excellent way of handling the problem, as it has the added advantage of showing the reader the issues being faced in the original language, showing as it does both the English translation and the Sanskrit in transliteration (with puns highlighted in italics, again). However, it can lead to some confusion in reading. Below is how the editors of the Clay edition handled verse 115 of the *Āryāsaptaśatī*. The Sanskrit is given on the left page:

*īśvara/parigrah'/'ōcita/  
moho'syâṃ madhupa kiṃ mudhā patasi  
kanak'/'ābhidhāna/sārā  
vīta/rasā kitava/kalik'' ēyam<sup>296</sup>*

As mentioned, the italics symbolize where in the Sanskrit the plays on words occur. As is visible from this example, much of the verse is in italics, presenting the reader with the knowledge that there will be many puns and linguistic games in this poem; the Clay

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<sup>296</sup> Hardy 2009, p. 86.

Sanskrit Library also helpfully shows the reader where compounds break up in the Sanskrit. The English translation is given on the facing page:

Bee! Why are you drawn in vain to this *bud* ∴ *girl*,  
making the mistake of thinking that *it* ∴ *she* is fit for you,  
since *Shiva likes it* ∴ *a great master has accepted her?* *It*  
*is but the bud of the thorn-apple* ∴ *she is but a young*  
*cheat, without juice* ∴ *love and has a golden nature merely*  
*by name* ∴ *her wealth is merely that she is called*  
*“golden”*.<sup>297</sup>

While this is a faithful translation, showing both meanings, that pertaining to a flower and that pertaining to a girl,<sup>298</sup> the reading of the English verse does not flow as smoothly as one would ideally wish. As the whole poem in translation is presented as a dense paragraph with mysterious italics and unconventional symbols, the eye—and therefore the mind—is unsure of the flow of meaning within the verse. I myself find that the process of reading this particular translation is very interrupted, as one constantly has to untangle the sense from the beginning in order to keep the main and secondary meanings smoothly separate. In my own translation of Govardhana’s poetry, I tried to present the intricacy of the translation process by subtly referencing the puns in my placement of the words on the page, thereby uprooting my usual firm belief in literal translation and creating a need to take more risks with form and poetry in the actual translation in order to more accurately depict the original. For example, in the same verse of the *Āryāsaptaśatī* used above (verse 114 in my edition), the adjectives apply both to the flower about which the addressed bee is warned and to a girl, so that they should be

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<sup>297</sup> *Ibid.*, p. 87.

<sup>298</sup> The context of this verse is that a woman is allegorically telling a man not to fall in love with a certain lady who is linked with another man, who is of high status. The narrator speaks to a bee about a certain dangerous flower, a favorite of the god Śiva, which is also called *kanaka* (lit., “gold”). The warning is not to be tricked by the flower (or girl’s) status with regard to a powerful entity or by its attractive name.

modifying both characters in the reader’s mind. As that is an impossible task in English, due to equivalence problems, I have decided to write out both possible meanings by reiterating the action of the verse so that it serves as a double function: on one side is the warning to the bee about the flower, on the other is the warning about the girl. In placing the allegorical meaning of the verse separately from the literal reading, I hope to unobtrusively show the situation in the Sanskrit and a way to convey that in the English translation:

O, bee!  
 Why do you fly onto this (bud) in vain,  
 in the error that it is suitable because  
 the Lord likes it?  
 This dhattūra bud has as its essence  
 only a name of gold,  
 but no sap.

Why do you fall upon her in vain,  
 in the error that she is suitable because  
 a lord likes her?  
 She is a little cheat, with only  
 a golden name,  
 but no love.<sup>299</sup>

I do not think that my method is a panacea for difficult translations, as the reader has no way of actually knowing that the right side of the verse in English, which have to do with the girl, are actually the same exact words that characterized the flower and not just another set of descriptors. Fortunately, in the case of this verse, the similarity between the two columns in English—each echoing the other—might show a hint of what is happening within the languages. I was mainly influenced by the method of Timothy Cahill, who in his dissertation on Jagannātha used a more extreme form of this method to show puns in the original Sanskrit. He translates *Rasagaṅgādhara* 1.3:

Submerging myself  
 —with great exertion—  
 in the belly  
 of the ocean  
 which is proud,  
 I brought up  
 into the world

Immersing myself  
 —with great exertion—  
 in the depths  
 of the ocean  
 of consideration,  
 I brought  
 into the world

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<sup>299</sup> My translation.

the lovely ‘Rasagaṅgādhara’ jewel.

May that  
jewel,  
worn  
on the breasts  
of virtuous people  
reflecting light upon their torsos  
break the pride  
of all other ornaments.

the lovely *R.* jewel.

May that  
text,  
carried  
in the hearts  
of cultured listeners,  
removing their inner ignorance  
break the pride  
of all other alaṃkāra texts.<sup>300</sup>

Here, Cahill explains that he has “presented parallel translations in accordance with H. Jacoby’s realization that translations of Sanskrit poems employing the figure *samāsokti* require a dual translation (or dueling translations!).”<sup>301</sup> Much like Cahill, in many verses where I cannot force the puns to obviously modify two separate readings, I have also attempted his so-called “dueling translations,” as shown above, trying to show the plays on words by how I format the poem on the page. In a less parallel example, I have also relied on the placement of words on the page to physically show the reader how modifiers might be used for two different subjects. In verse 1.30 of the *Āryāsaptaśatī*, a verse in praise of *Rāmāyaṇa* author Vālmīki, Govardhana uses the same adjectives that modify the poet in order to describe a rainbow, which is used as a comparison. Since there is a direct simile in the verse, I chose to not rely upon dueling translations here, but rather on careful word placement:

I praise that poet born from the anthill!  
Who composed complicated adornments,  
Whose creative energy consists of varied rows of syllables,  
Who is clever and indirect, like Śakra’s bow—  
Adorning clouds  
Glittering with lines of different colors  
Bent  
Ant-hills at its source.<sup>302</sup>

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<sup>300</sup> Timothy Cahill, *Jagannātha’s Rasagaṅgādhara: The Text with a Translation and Critical Study*, University of Pennsylvania Dissertation, 1995, p. 39.

<sup>301</sup> *Ibid.*, pp. 39-40.

<sup>302</sup> My translation.

In this verse, I placed the adjectives that modify Vālmīki directly beneath the word “poet.” The same adjectives and compounds in Sanskrit that also describe Indra’s bow [a rainbow] were placed below the words “Śakra’s bow.” As in the case of verse 114 above, I hope that the slight echo between the two sets of modifiers will somehow show the reader that the same Sanskrit words were used in the original text. Even if it does not, I have still created an original translation that shows the plays on words within the verse and that engages with them in a creative manner. For in this sort of text, a choice must be made by the translator in regard to what of the original is shown to the reader: in the case of translating poetry, my choice is to—by necessity—let go of the original meter and linguistic ornamentation in hopes of conveying the meaning and imagery to the reader. However, in the case of Govardhana, the punning is such a major part of the language that this additional aspect must be added to the translator’s decisions.

The other major difficulty in translating this sort of text (or almost any text in Sanskrit) is the issue of cultural difference, in other words, domesticity versus defamiliarization. The main question behind this problem is simply: how much does the translator explain to the audience? In the case of language, Walter Benjamin cites Rudolf Pannwitz when he says: “Our translations, even the best ones, proceed from a wrong premise. They want to turn Hindi, Greek, English into German instead of turning German into Hindi, Greek, English.”<sup>303</sup> Although this quotation is mainly dealing with language, I think this is a very important tool in translation in regard to culture, as one can also regard translation as a manner for a previously ignorant reader to experience a foreign

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<sup>303</sup> Pannwitz cited in Benjamin, p. 82.



language and culture. I think that the most effective way of showing a reader that ancient Indian culture, in this case, is what it is by defamiliarizing the English medium in order to show the norms of the source culture. I do not mean necessarily using Sanskrit words in an English translation, but rather not shying away from imagery that might be considered strange in Western poetry (this comes up most notably in love poetry, where—for example—such imagery as a woman with eyes that reach her ears is considered quite charming and beautiful). For that reason, I will not explain what, for example, the *Mahābhārata* is in the poem itself, as that would add something to the poem that did not exist in the original. However, this leads one to another difficulty: how to explain the cultural differences to the ignorant reader? Naturally one does not want to leave the reader in the dark as to what, to continue with the example of verse 114, the dhattūra is and why it (and the girl) might have a golden name, especially if one is using a translation as a tool for educating a reader. However, where does one fit an explanation in the translation? There are different options available for the translator: he could write a full introduction where he explains the foreseeable cultural mysteries ahead, but that is, of course, impossible to do with a text that has the scope of the *Āryāsaptasatī*; he could, naturally, fit the explanation in the text, which could lead to alarming clumsiness; he could always use footnotes, which might lead to a difficult and eye-straining reading. In writer John Crowley's *The Translator*, one of my favorite novels, the reader is introduced to Soviet poet, Innokenti Isayevich Falin, the charismatic—and ultimately Christ-like—character who is the professor, lover, and obsession of the young female protagonist. In the book, appropriately given to me by my advisor Harunaga Isaacson, Kit Malone, who loves Falin and attempts to translate his poetry, is herself a young poet trying desperately

to bridge the Iron Curtain in her collaboration with Falin. During their attempt to have her translate Falin’s work for an English-speaking audience, it is the Russian poet who takes on the role of Poet to Kit’s Reader as he teaches her the relevance of poetry and the impossibility of translation between languages and cultures on the landscape of his political poem written in Russian. In a seminal moment of the story, the two struggle over how to translate the word “raven” into English in a way that will show its meaning of both bird and police car (which double meaning/implication it has in Russian), Kit offers the substitution of “Black Maria,” which Falin finds dissatisfying:

Now it was his turn to shrug, unable to know what effect this might have. “Not a bird,” he said.  
“No.”  
“You see.”  
“Well,” she said. “You could have a footnote.”  
“No! No no. You will not march all over my poems with muddy footnotes.”<sup>304</sup>

Falin’s distaste for footnotes is often on my mind, especially during my work with Govardhana. However, perhaps being not as capable a poet as Kit, I have had to “march all over” Govardhana’s poetry with footnotes explaining poetic conventions and mythological beings to the reader. For example, in *Āryāsaptasatī* 114, my edition has a footnote explaining the significance of a dhattūra bud and why “a name of gold” is relevant in the verse. In my translation of *Āryāsaptasatī* 1.30, I have a footnote at the end of the verse explaining what Śakra’s bow is and why anthills are significant in the case of the writer Vālmīki. Ultimately, I have had to mentally apologize to Falin repeatedly for inserting footnotes in my translations, as the act of translating between Sanskrit and English is to bridge a linguistic, cultural, and chronological divide, where the absence of explanation can lead to total incomprehension. I have long called for more rigidity in

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<sup>304</sup> John Crowley, *The Translator* (New York: HarperCollins Publishers, 2002), pp. 180-181.

translation in the past, even in translation of poetry; translation equates to sacrifice, and I firmly believe that style must be sacrificed for fidelity. It is less important that the translation be pretty than correct. I have tried to always make my translations as complete as possible, but sometimes one needs that footnote to relay a slight and—ideally—unobtrusive explanation to the reader.

As my translations before have generally tended to focus on love poetry, which is rarely filled with the puns seen in this text, and which often have a universal appeal (with some jarring exceptions, of course), this experiment was extraordinarily eye-opening. I not only had to engage with linguistic games that are the most exasperating aspects in any translation project, but also rethink my usual and comfortable translation method in order to better convey the text's complexity.

- B A printed edition of the text: *Āryāsaptasatī with the Commentary Vyañgyārthadīpanā of Ananta Paṇḍit*, edited by Paṇḍit Durgāprasād, Kāśināth Pāṇḍurang Parab, and Vāsudev Laxmaṇ Śāstrī Paṇḍīkar and printed in Delhi by Nag Publishers in 1988.
- G The text electronically available on GRETIL, the Göttingen Register of Electronic Texts in Indian Languages ([http://www.sub.uni-goettingen.de/ebene\\_1/fiindolo/gretil.htm](http://www.sub.uni-goettingen.de/ebene_1/fiindolo/gretil.htm)), based on the edition of Ramakant Tripathi, Varanasi, Chowkhamba Vidyabhawan, 1965 (Vidyabhawan Sanskrit Granthamala 127). The text input is by Jan Brzezinski (Jagat).
- This version is missing verses 238-245, 480-489, 514-517, 531.
- K1 The printed, Kāvyaṃālā edition of the *Āryāsaptasatī*, with the *Vyañgyārthadīpanā* commentary of Ananta, edited by Paṇḍit Durgāprasād and Kāśināth Pāṇḍurang Parab and printed in Bombay in 1886 by the Nirṇayasāgara Press.
- K2 The second revised edition of K1, printed in 1895.
- K3 The third revised edition of K1, with Vāsudev Laxmaṇ Śāstrī Paṇḍīkar added as an editor, printed in 1934.

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<sup>305</sup> The capital letters following refer to the denotation of the edition/manuscript as seen in the translation of the text

While these three Kāvyaṃālā editions are almost identical to each other and to B, there were enough slight differences for me to distinguish among them in my edition of the text.

KSG The printed Kāvyaṣaṃgraha edition of the *Āryāsaptasatī*, with a commentary by Jīvānanda.

UPENN Philadelphia, University of Pennsylvania MS 501. Verses 1-119, 6 folios. Verses 208-714, ff. 6-29.8.9 x 3.9, 11-12 lines. No commentary. Date not given.

H1 Cambridge, Harvard University MS 341. Incomplete. Ff. 1-13, 16-17, one unnumbered. No commentary.

H2 Cambridge, Harvard University MS 821. Ff. 3, 5-39. Vikrama Saṃvat era 1646. Begins on second page of the second folio (with pāda B of 1.27). No commentary, although has many markings in different colored ink and margin notes.

BORI1 Pune, Bhandarkar Oriental Research Institute, BORI 79 of A 1883-84. With *Rasikacandrikā* commentary by Gokulacandra.

BORI2 Pune, Bhandarkar Oriental Research Institute, BORI D. XIII. i. 227. With a commentary by Toro Gaṅgārāmaḥṭṭa; this commentary is almost identical to the one by Ananta.

BORI3 Pune, Bhandarkar Oriental Research Institute, BORI D. XIII. i. 226. With *Rasikacandrikā* commentary by Gokulacandra. The sometimes hard-to-read handwriting and corrections in this manuscript directly explain the errors seen in BORI1.

NGM Kathmandu, National Archives 1-1487 = Nepal German Manuscript Preservation Project A 379/20. With *Vyaṅgyārthadīpanā* commentary by Ananta. 151 leaves. 25cm x 193cm. Pagination 110-260, beginning in the commentary of verse 247.

TEXT & TRANSLATION

Govardhana's *Āryāsaptaśatī*

1) pāṅgrāhe pulakitaṃ vapur aiśaṃ bhūtibhūṣitaṃ jayati |  
aṅkurita iva manobhūr yasmin bhasmāvaśeṣo'pi ||<sup>306</sup>

The ash-adorned body of Śiva is victorious: thrilled when he grasps his new bride's hand, on which Kāma—even though his remains are only ashes—seems to have sprouted.<sup>307</sup>

2) mā vama saṃvṛṇṇu viṣam idam iti sātaṅkaṃ pitāmāhenoktaḥ |  
prātar jayati salajjaḥ kajjalāmalinādharāḥ śaṃbhuh ||<sup>308</sup>

Told fearfully by Brahma “Don't spit it out! Hold in this poison!”, in the morning Śiva—bashful, his lip dark with collyrium—is victorious.<sup>309</sup>

3) jayati priyāpadānte garalagraiveyakaḥ smarārātiḥ |  
viṣamaviśikhe<sup>310</sup> viśann iva śaraṇaṃ galabaddhakaravālaḥ ||<sup>311</sup>

At the feet of his beloved the enemy of love<sup>312</sup> is victorious, with his neck ornament of poison, as if he were surrendering to the one with an uneven number of arrows<sup>313</sup> with a sword tied around his neck.<sup>314</sup>

<sup>306</sup> Cf. *Kumārasambhava* 3.72, 7.76-77; *Abhijñānaśākuntala* 3.4; *Gāhāsattasāī* 69. See the introductory section for additional comments.

<sup>307</sup> Here we are presented to Śiva and his consort at the occasion of their wedding; the love god, Kāma, was once burnt to a crisp by Śiva, making his overall victory all the more triumphant.

<sup>308</sup> Cf. *Gītāgovinda*, 8.3: kajjalāmalināvilocanacumbanaviracitanīlimarūpam | daśanavasanaṃ aruṇaṃ tava kṛṣṇa tanoti tanoḥ anurūpam || harihari yāhi mādharma yāhi keśava mā vada kaitavavādam | tām anusara sarasīruhalocana yā tava harati viśādam ||

<sup>309</sup> In the first verse, we are witness to the wedding ceremony; here we are in the scene of the morning after the wedding night, when lovers are traditionally a little bashful with each other in the day after the intimacies they've shared the night before. Śiva traditionally holds the poison from the churning of the ocean of milk in his throat, which is dark from the venom.

<sup>310</sup> viṣamaviśikhe: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; viśāma...: H1

<sup>311</sup> Here we witness the scene after the first quarrel between the married couple.

<sup>312</sup> I.e., Śiva.

<sup>313</sup> I.e., Kāmadeva.

<sup>314</sup> This refers to the custom of a conquered warrior tying his sword around his own neck in order to show that he has surrendered to his conquerer. Ananta writes that this is a common occurrence. In his notes to the Clay edition, Hardy writes that we see the god Śiva becoming “subservient to a woman and to his passions. Even the black throat does not alter this” (p. 289). C.f. Bāṇa's *Harṣacarita*, ucchvāsa 2: ... kaiścid uraḥsthaladolāyamānendranīlatalaprabhāpaṭṭaiḥ svāmiprakopapraśamanāya kaṅṭhabaddhakṛpāṅapaṭṭair iva...

4) jayati lalāṭakaṭākṣaḥ śaśimauleḥ<sup>315</sup> pakṣmalaḥ priyāpraṇatau<sup>316</sup> |  
dhanuṣi smareṇa nihitaḥ<sup>317</sup> sakaṇṭakaḥ ketakeṣur iva ||

The beautiful-lashed glance from the brow of Śiva while bowing to his beloved is victorious: it is like a barbed ketaka arrow placed on a bow by Love.

5) jayati jaṭākīṃjalkaṃ<sup>318</sup> gaṅgāmadhu muṇḍavalayaḥ bījamayam<sup>319</sup> |  
galagaralapaṅkasamḥbhavam ambhoruham ānanaṃ śaṃbhoḥ ||

The face of Śiva is victorious, a lotus—with its filament his matted hair; with its nectar the Gaṅgā; with its seed-pod his circle of skulls; with its source in the mud that is the poison at his throat.<sup>320</sup>

6) saṃdhyāsalilāñjalim api kaṅkaṇaphaṇipīyamānam avijānan |  
gaurīmukhārpitamaṇā<sup>321</sup> vijayāhasitaḥ śivo jayati ||<sup>322</sup>

Śiva—his mind placed on the face of Gaurī—is victorious: not even realizing that the sunset water-offering is being drunk by his serpent-bracelet, he is laughed at by Vijayā.<sup>323</sup>

7) pratibimbitagaurīmukhavi lokanotkampaśithilakaragalitaḥ |  
svedabharapūryamāṇaḥ<sup>324</sup> śaṃbhoḥ<sup>325</sup> salilāñjalir<sup>326</sup> jayati ||<sup>327</sup>

The water offering of Śambhu is victorious—fallen from a hand loosened from trembling at the sight of Gaurī's face reflected in it, (then) filled by sweat.

8) praṇayakupitapriyāpadalākṣāsaṃdhyānubandhamadhureṇduḥ |

<sup>315</sup> śaśimauleḥ: B, G, K1, K2, K3, KSG, UPENN, H1; śaśimaule: BORI1, BORI3

<sup>316</sup> priyāpraṇatau: B, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; priyāgraṇatau: G

<sup>317</sup> nihitaḥ: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; nihataḥ: H1

<sup>318</sup> jaṭākīṃjalkaṃ: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1; jaṭāḥ kiṃjalkaṃ: BORI3

<sup>319</sup> ...bījamayam: B, K1, K2, K3, KSG, H1, BORI1, BORI3; ...bījam ayam: G; ...bājavalayaṃ: UPENN

<sup>320</sup> Here the traditional attributes of Śiva are compared to the physical attributes of a lotus.

<sup>321</sup> gaurīmukhārpitamaṇā: B, G, K1, K2, K3, KSG, H1, BORI1, BORI3; gaurīmukhārpitamaṇāḥ: UPENN

<sup>322</sup> Cf. *Gāhāsattasā* 1

<sup>323</sup> An attendant of Pārvatī.

<sup>324</sup> svedabharapūryamāṇaḥ: B, G, K1, K2, K3, KSG, UPENN, H1; snehabharapūryamāṇaḥ: BORI1, BORI3

<sup>325</sup> śaṃbhoḥ: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1; śaṃbhom: BORI3

<sup>326</sup> salilāñjalir: B, K1, K2, K3, KSG, UPENN, H1, BORI1; salilāj jalir: G

<sup>327</sup> Cf. *Gāhāsattasā* 1 also



tadvalayakanakanikaṣagrāvagrīvaḥ śivo jayati ||

Śiva is victorious, whose moon is sweet from its bond with the twilight that is the lac at the feet of his beloved, who is playfully angry; whose neck is a touchstone for the gold from her bracelet [at his neck in an embrace].<sup>328</sup>

9) pūrṇanakhendur dviguṇitamañjīrā premaśrīkhalā jayati |  
haraśaśilekhā gaurīcaraṅgūlimadhyagulpheṣu ||

The crescent moon of Hara is victorious,  
by which the moon of Gaurī's toenails is made full;  
by which the ornaments on her feet are doubled;  
a fetter of love at her ankle.<sup>329</sup>

10) śrīkarapihitam cakṣuḥ sukhayatu vaḥ puṇḍarīkanayanasya<sup>330</sup> |  
jaghanam ivekṣitum āgatam abjanibhaṃ nābhisuṣireṇa<sup>331</sup> ||

May the lotus-like eye of the lotus-eyed one delight you: when covered by Śrī's hand, it comes out through the hollow of his navel as if in order to look at her hips.<sup>332</sup>

11) śyāmaṃ śrīkucakuṅkumapiñjaritam uro muradviṣo jayati |  
dinamukhanabha<sup>333</sup> iva kaustubhavibhākaro yad vibhūṣayati ||

The dark breast of Viṣṇu—colored yellow by the saffron from Śrī's breasts—is victorious, decorated by the sun of his kaustubha jewel<sup>334</sup>...as if the sky at morning.

12) pratibimbitapriyātānu sakaustubhaṃ<sup>335</sup> jayati madhubhido<sup>336</sup> vakṣaḥ |  
puruṣāyitam abhyasyati lakṣmīr yad vīkṣya mukuram iva ||

<sup>328</sup> Here we see the action of Śiva at his wife's feet after a quarrel and she embracing him in forgiveness.

<sup>329</sup> Similarly here, Śiva is lying at his wife's feet in an attitude of supplication, which we know by the description of the crescent moon at his forehead touching Gaurī's feet.

<sup>330</sup> puṇḍarī...: B, G, K1, K2, K3, KSG, H1, BORI1, BORI3; puṇḍarā...: UPENN

<sup>331</sup> nābhisuṣireṇa: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1; nābhisukhireṇa: BORI3, although not supported by the commentary

<sup>332</sup> A description of Viṣṇu now, both lotus-eyed and lotus-naveled.

<sup>333</sup> dinamukhanabha: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1; dinamukhanibha: BORI3, although not supported by the commentary

<sup>334</sup> A jewel worn around Viṣṇu's neck.

<sup>335</sup> sakaustubhaṃ: B, G, K2, K3, KSG, UPENN, H1, BORI1; saṃkaustubhaṃ: K1; kaustubhaṃ: BORI3

<sup>336</sup> madhubhido: B, G, K1, K2, K3, UPENN, H1, BORI1, BORI3; murabhido: KSG

The chest of Viṣṇu is victorious, with a kaustubha, which reflects the body of his beloved; on it, Lakṣmī—looking at it as if it were a mirror—practices the act of playing the man.<sup>337</sup>

13) kelicalāṅgulilambhitalakṣmīnābhir<sup>338</sup> muradviṣaś caraṇaḥ |  
sa jayati yena kṛtā śrīr anurūpā padmanābhasya ||

That foot of Viṣṇu is victorious, which reaches the navel of Lakṣmī with its toes wiggling playfully, making her similar to the one with the lotus navel.<sup>339</sup>

14)<sup>340</sup> romāvalī murāreḥ śrīvatsaniṣevitāgrabhāgā<sup>341</sup> vaḥ |  
unnālanābhinalinacchāyevottāpam apaharatu ||

May the line of hair of Viṣṇu—of which the tip is reached by a curl of his chest hair, like the shadow of the lotus of his navel with its stalk appearing—remove pain from you.

15) ādāya saptatantrīcitāṃ vipaṅcīm iva trayīm gāyan |  
madhuraṃ turamaḡavadanocitaṃ harir jayati hayamūrdhā ||

Hari with the brow of a horse<sup>342</sup> is victorious, having taken up the three Vedas with (their) seven sacrifices as if a lute with seven strings, singing sweetly, suitably for a Kinnara.<sup>343</sup>

16) sa jayati mahāvarāho jalanidhijaṭhare ciraṃ nimagnāpi |  
yenāntrair iva saha phaṇigaṇair<sup>344</sup> balād<sup>345</sup> uddhṛtā dharaṇī ||

<sup>337</sup> The term *puruṣāyita*, meaning “acting like a man,” is the term commonly used by Sanskrit poets to describe intercourse with the woman on top of the man.

<sup>338</sup> kelicalāṅgulilambhitalakṣmīnābhir: B, G, K1, K2, K3, KSG, H1; ...laṃdhita...: UPENN; ...laṃbita...: BORI1, BORI3

<sup>339</sup> Because Viṣṇu’s lotus feet are wriggling into Lakṣmī’s navel, she is almost becoming him in turn.

<sup>340</sup> After the beginning of this verse (which is the bottom of the first page of H1), H1 skips to the middle of verse 1.31

<sup>341</sup> śrīvatsaniṣevitāgrabhāgā: B, K1, K2, K3, KSG, UPENN, H1; śrī vatsa...: G; śrīvatsaniveśitāgrabhāgā: BORI1, BORI3

<sup>342</sup> Hayagrīva, a horse-headed deity is said to be an incarnation of Viṣṇu. It is said that two demons (Madhu and Kaiṭabha) stole the Vedas from Brahma and Hayagrīva killed them and retrieved the Vedas. The demons’ bodies disintegrated into twelve pieces, which now represent the Earth’s seismic plates.

<sup>343</sup> A semi-divine being.

<sup>344</sup> phaṇigaṇair: B, G, K1, K2, K3, KSG, UPENN, BORI1; phaṇigaṇar: BORI3, although not supported by the commentary

<sup>345</sup> balād: B, G, K1, K2, K3, KSG, BORI1, BORI3; balādh (?): UPENN

That great boar<sup>346</sup> is victorious, by whom the earth—although for a long time plunged in the belly of the sea—was lifted by force, along with masses of snakes, like entrails.

17) brahmāṇḍakumbhakāraṃ bhujagākāraṃ janārdanaṃ naumi |  
sphāre yatphaṇacakre<sup>347</sup> dharā śarāvaśriyaṃ vahati ||

I praise Viṣṇu with the form of a snake, the potter of the universe, in the large ring of whose hood the earth seems to be an earthen vessel.

18) caṇḍījaṅghākāṇḍaḥ śirasā caraṇaspr̥śi priye jayati |  
śaṃkaraparyantajito vijayastambhaḥ<sup>348</sup> smarasyeva ||

The pillar of the leg of Caṇḍī<sup>349</sup> is victorious, as [her] lover touches her feet with his head, like a pillar of victory of Smara, conquering Śaṅkara at last.

19) unnālanābhīpaṅkeruha iva yenāvabhāti śaṃbhur api |  
jayati puruṣāyitāyās tad ānanaṃ śailakanyāyāḥ ||

That face of the daughter of the mountain, playing the man, is victorious, by which Śambhu himself seems to have a lotus navel of upraised stalk.

20) aṅkanilīnagajānanaśaṅkākulabāhuleyahṛtavanau<sup>350</sup> |  
sasmītarakarakalītau himagiritanayāstanau jayataḥ ||

The breasts of the daughter of Himālaya are victorious held by Hara, smiling, off of which a cloth was snatched by Kārtikeya suspecting that the elephant-faced one<sup>351</sup> was sitting on her lap.

21) kaṅṭhocito'pi humkṛtimātranirastaḥ padāntike patitaḥ |  
yasyāś candraśikhaḥ<sup>352</sup> smarabhallaṅgibho jayati sā caṇḍī<sup>353</sup> ||

<sup>346</sup> Viṣṇu in his third incarnation, as a boar, who saved the earth from the ocean.

<sup>347</sup> sphāre yatphaṇacakre: B, G, K1, K2, K3, KSG, UPENN, BOR11; sphāra yetphaṇacakre: BOR13, although not supported in the commentary

<sup>348</sup> vijayastambhaḥ: B, G, K1, K2, K3, KSG; vārastambhaḥ: UPENN; vīrastambhaḥ: BOR11, BOR13

<sup>349</sup> A terrifying form of the goddess.

<sup>350</sup> aṅkanilīnagajānanaśaṅkākulabāhuleyahṛtavanau: B, G, K1, K2, K3, KSG, BOR11, BOR13;  
aṅkanilīnagajādānanaśaṅkākulabāhuleyahṛtavanau: UPENN

<sup>351</sup> I.e., Gaṇeśa: this is a scene of sibling rivalry between the two children of Śiva and Pārvatī

<sup>352</sup> candraśikhaḥ: B, G, K1, K2, K3, KSG, UPENN; candraśikha: BOR11, BOR13

<sup>353</sup> jayati sā caṇḍī: B, G, K1, K2, K3, KSG, UPENN, BOR11; jayati: BOR13

Caṇḍī is victorious, at whose feet  
 —even though he is suitable for her neck—  
 urged away simply by her “hum” sound  
 is fallen the moon-crowned one,  
     resembling Smara’s arrow—  
     with a crescent at its tip  
     aimed at her neck,  
     shot with a mere twang of the bow,  
     fallen at her feet.

22) deve’rpitavaraṇasraji<sup>354</sup> bahumāye vahati kaiṭabhīrūpam |  
 jayati surāsurahasitā lajjājihmekṣaṇā lakṣmīḥ ||

Lakṣmī is victorious: when she placed the garland<sup>355</sup> on the god with great skill in illusion, he took the form of Kaiṭabhī<sup>356</sup> and she—her glance crooked in bashfulness—was laughed at by the gods and demons.

23) tān asurān api harim api taṃ vande kapaṭakaiṭabhīrūpam |  
 yair yadbimbādharamadhulubdhaiḥ<sup>357</sup> pīyūṣam api mumuce ||

I salute both those asuras and that Hari in the deceiving form of Kaiṭabhī! Greedy for the nectar of the (illusion’s) bimba lips, even the nectar was abandoned by the demons.<sup>358</sup>

24) talpīkṛtāhir agaṇitagaruḍo hārābhihatavidhir jayati |  
 phaṇaśatapītaśvāso rāgāndhāyāḥ śriyaḥ keliḥ<sup>359</sup> ||

The love-making of Śrī—blind from passion—is victorious, in which a snake is made into a bed; because of which Garuḍa is ignored; in which the creator is struck by a necklace; the sighs of which are drunk in by the hundred hoods.<sup>360</sup>

<sup>354</sup> deve’rpitavaraṇasraji: B, G, K1, K2, K3, KSG, UPENN, BORI1; deve’rpite caraṇasraji: BORI3

<sup>355</sup> Referring to the goddess choosing Viṣṇu as her consort.

<sup>356</sup> Another name of Mohinī, the form into which Viṣṇu transformed in order to distract the demons from getting their share of the nectar from the churning of the ocean.

<sup>357</sup> yadbimbādharamadhulubdhaiḥ: B, G, K1, K2, K3, KSG, UPENN; yadbimḥbādharaarasalubdhaiḥ: BORI1, BORI3

<sup>358</sup> Note that the demons are also praised, for their role in the whole affair. See note above on Kaiṭabhī.

<sup>359</sup> keliḥ: B, G, K1, K2, K3, KSG, UPENN, BORI1; keli: BORI3

<sup>360</sup> A love scene between Lakṣmī and Viṣṇu, where the goddess pays no attention to her consort’s usual entourage: the snake on which he lies becomes the bed for love-making; the presence of his mount is unimportant, and Brahma, who resides in his navel, is struck in the face by her necklaces!

25) smerānana hariṇā sasṛḥam<sup>361</sup> ākāravedinākalitam |  
jayati puruṣāyitāyāḥ kamalāyāḥ kaiṭabhīdhyānam ||

The passionate visualization of Kaiṭabhī by Lakṣmī, playing the man, is victorious, seized upon by Hari with the smiling face, who knows the outward form (of emotions).

26) kṛtakāntakelikutukaśrīśītaśvāsasekanidrāṇaḥ<sup>362</sup> |  
ghoritavitātālruto nābhisaroje vidhir jayati ||

Brahma the creator is victorious, asleep in the lotus of (Viṣṇu's) navel, with the hum of many bees, with the sprinkling of cold sighs of Śrī, desiring sport with her beloved.

27) ekarada dvaimātura nistriguṇa caturbhujāpi pañcakara |  
jaya ṣaṇmukhanuta<sup>363</sup> saptacchadagandhimadāṣṭatanutanaya<sup>364</sup> ||

Single-tusked one! Two-mothered one! One beyond the three qualities! Although four-armed, five-handed! Praised by the six-faced one! With your rut smelling of the seven-leafed tree! Son of the eight-formed one—may you be victorious!<sup>365</sup>

28) maṅgalakalaśadvayamayakumbham adambhena bhajata gajavadanam |  
yaddānatoyataralais tilatulanāmbi rolambaiḥ ||

You all must worship the elephant-faced one whole-heartedly, whose temples resemble a pair of auspicious vessels: bees, trembling for his ichor, become like sesame seeds!

29) yābhir anaṅgaḥ sāṅgīkṛtaḥ striyo'strīkṛtās ca tā yena<sup>366</sup> |  
vāmācaraṇapraṇau<sup>367</sup> praṇamata tau<sup>368</sup> kāmīnīkāmāu ||<sup>369</sup>

You all must bow to passionate women and Kāma,

<sup>361</sup> sasṛḥam: B, K1, K2, K3, KSG, UPENN, BOR11, BOR13; yat sṛḥam: G

<sup>362</sup> kṛtakāntakelikutukaśrīśītaśvāsasekanidrāṇaḥ: B, G, K1, K2, K3, KSG, BOR11, BOR13; ...śrīśīta...: UPENN

<sup>363</sup> ṣaṇmukhanuta: B, G, K1, K2, K3, KSG, BOR11; ṣaṇmukhanata: UPENN, H2, BOR13

<sup>364</sup> saptacchadagandhimadāṣṭatanutanaya: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11; saptacchadagandhimadāṣṭatanutanayaḥ: BOR13

<sup>365</sup> Attributes of the god Gaṇeśa.

<sup>366</sup> ca tā yena: B, G, K1, K2, K3, KSG, UPENN, BOR11, BOR13; ca yena: H2

<sup>367</sup> vāmācaraṇapraṇau: B, G, K1, K2, K3, KSG; vāmācaraṇapraṇau: UPENN, H2, BOR11, BOR13

<sup>368</sup> praṇamata tau: B, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; praṇamtatau: G

<sup>369</sup> Cf. *Naiṣadhīyacarita* 17.17

intent on contrary behavior,  
 by whom Anaṅga  
 obtained followers  
 (was made complete)                      and by whom  
    those women  
    were made into weapons!  
    (were made into men)

30) vihitaghanālaṃkāraṃ vicitravarṇāvalīmayasphuraṇam<sup>370</sup> |  
 śakrāyudham iva vakraṃ valmīkabhuvam kavim naumi ||

I praise that poet born from the anthill!

Who composed complicated adornments,  
 Whose creative energy consists of varied rows of syllables,  
 Who is clever and indirect, like Śakra’s bow—  
    Adorning clouds  
    Glittering with lines of different colors  
    Bent  
    Anthills at its source.<sup>371</sup>

31) vyāsaḡirāṃ niryāsaṃ sāraṃ viśvasya bhārataṃ vande |  
 bhūṣaṇatayaiva<sup>372</sup> samjñāṃ yadaṅkitāṃ bhārati vahati ||

I salute the *Bhārata*, the extract of Vyāsa’s words, the essence of the world: Speech bears the name “Bhārati” as an ornament because of that title.

32)<sup>373</sup> sati kākutsthakulonnatikāriṇi rāmāyaṇe kim anyena<sup>374</sup> |  
 rohati kulyā gaṅgāpūre kiṃ bahurase vahati<sup>375</sup> ||

With the *Rāmāyaṇa*, glorifying the Kākutstha<sup>376</sup> line—filled with sentiment—there, what is the need for anything else? If the Ganges swell is flowing—filled with water—does a stream arise?

<sup>370</sup> vicitravarṇāvalīmayasphuraṇam: B, G, K1, K2, K3, KSG, UPENN; vicitravarṇāvalīmayasmarāṇam: BORI1, BORI3

<sup>371</sup> A verse in praise of Vālmīki, the so-called “first” poet and author of the *Rāmāyaṇa*; his connection with the anthill (valmīka) is from the story of his intense meditation: as he concentrated so hard, ants built their home over him.

<sup>372</sup> bhūṣaṇatayaiva: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; bhūṣaṇayaiva: G

<sup>373</sup> UPENN switches the order of verses 1.32 and 1.33

<sup>374</sup> rāmāyaṇe kim anyena: B, G, K1, K2, K3, KSG, H2; rāmāyaṇe’pi kiṃ kāvyam: UPENN; kim anyakāvyaena: H1; rāmāyaṇe’pi kim anyakāvyaena: BORI1, BORI3

<sup>375</sup> vahati: B, G, K1, K2, K3, UPENN, H1, H2, BORI1, BORI3; vasati: KSG

<sup>376</sup> The dynasty name of Rāma and his family.

33) atidīrghajīvadoṣād<sup>377</sup> vyāsenā yaśo'pahāritaṃ hanta |  
kair nocyeta guṇāḍhyaḥ sa eva janmāntarāpannaḥ ||

Alas! Vyāsa has had his own glory stolen from his fault of living too long! Who would not say that Guṇāḍhya/the one full of virtues<sup>378</sup> was just that same Vyāsa reincarnated?<sup>379</sup>

34) śrīrāmāyaṇabhāratabṛhatkathānāṃ kavīn namaskurmaḥ |  
trisrotā iva sarasā sarasvatī<sup>380</sup> sphurati yair bhinnā ||

We make salutations to the poets of the illustrious *Rāmāyaṇa*, *Bhārata*, and *Bṛhatkathā*—  
by which poetic speech appears to be split into three streams  
the watery Sarasvatī river like the Ganges.

35) sākūtamadhurakomalavilāsiniḥkaṇṭhakūjitaprāye |  
śikṣāsamaye'pi mude ratalīlākālidāsoktī ||

Even at the time of study  
Both love-sport and the words of Kālidāsa are for joy  
consisting of like  
the moans of loving women,  
significant  
sweet  
tender.

36) bhavabhūteḥ saṃbandhād<sup>381</sup> bhūdharabhūr eva bhāratī bhāti |  
etatkr̥takāruṇye kim anyathā roditi grāvā ||<sup>382</sup>

A mountain-place appears to be speech Mountain-born Pārvatī appears as Sarasvatī  
From its association with Bhavabhūti From contact with Śiva's power  
How else could a stone weep in the tragedy written by him?<sup>383</sup>

<sup>377</sup> atidīrghajīvadoṣād: B, G, K1, K2, K3, KSG, UPENN, H1; atidīrghajīvadoṣād: H2, BORI1, BORI3

<sup>378</sup> A clumsy way of translating the pun; the word Guṇāḍhya means “rich in virtues.”

<sup>379</sup> A poem in praise of Guṇāḍhya, the author of the *Bṛhatkathā*: Govardhana salutes him by saying that he would be considered an incarnation of Vyāsa himself (author of the *Mahābhārata*) if it weren't for the fact that Vyāsa is immortal.

<sup>380</sup> sarasvatī: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; sarasvatīḥ: H2

<sup>381</sup> saṃbandhād: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; saṃbandhād: BORI3, which I assume to be a mistake

<sup>382</sup> Cf. Abhinavagupta's *Locana* 1.1; also, Jagannātha Paṇḍitarāja's *Rasagaṅgādhara*, part 2, in his definition of the purpose of poetry.

<sup>383</sup> Reference to Bhavabhūti's famous verse (1.28) in the *Uttararāmacarita*: athedaṃ rakṣobhiḥ  
kanakahariṇacchadmavidhinā tathā vṛttam pāpair vyathayati yathā kṣālitam api | janasthane sūnye

37) jātā śikhaṇḍinī prāg yathā śikhaṇḍī tathāvagacchāmi |  
prāgalbhyam adhikam āptuṃ<sup>384</sup> vāṇī bāṇo babhūveti ||

Just as in the past Śikhaṇḍinī<sup>385</sup> became Śikhaṇḍin, in the same way, I understand, to obtain more arrogant eloquence, speech—Vāṇī—became Bāṇa!

38) yaṃ gaṇayanti guror anu yasyāste dharmakarma<sup>386</sup> saṃkucitam |  
kavim aham uśanasam iva taṃ tātāṃ nīlāmbaraṃ vande ||

The one they reckon after the guru  
Jupiter  
Thursday

At whose death piety  
setting the Dharma and Karma lunar mansions<sup>387</sup>  
were compressed  
I salute my father Nīlāmbara,<sup>388</sup> a poet like Kavi Uśanas<sup>389</sup>  
Kavi Uśanas, regent of Venus  
Friday

39) sakalakalāḥ kalpayituṃ prabhuḥ prabandhasya kumudabandhoś ca |  
senakulatilakabhūpatir<sup>390</sup> eko rākāpradoṣāś ca ||

The only one capable of creating all  
Arts Digits  
of of  
composition the moon

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vikalakarāṇair āryacaritair api grāvā roḍity api dalati vajrasya ḥṛdayam || Govardhana's is an extremely difficult verse to translate; as Hardy rightly says, "the poem is loaded with an extraordinary amount of puns" that are difficult to untangle and translate into a cohesive whole.

<sup>384</sup> āptuṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; avāptuṃ: H1

<sup>385</sup> A figure born as a woman, but brought up and transformed into a man in order to kill Bhīṣma (in the *Mahābhārata*).

<sup>386</sup> dharmakarma: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; dharmā: H1

<sup>387</sup> The 9<sup>th</sup> and 10<sup>th</sup> lunar mansions, respectively. The lunar mansions are constellations where the planet resides at a given time.

<sup>388</sup> There is a poem in the *Saduktikarṇāṃṛta* attributed to a Nīlāmbara, who may be the same one here, Govardhana's father; the verse portrays a chilling scene at a burial/burning ground: śiraṃ pretaḥ kaścid daśati daśanāgreṇa sarasāṃ lilikṣur mastiṣkaṃ kalayati ca mūrdhānam aparāḥ | karaṃ dhūtvā dhūtvā jvaladanalāḍīptāṅgulīśikhaṃ citāsthālīpakvaṃ harati kuṇapakravayam aparāḥ || (*Saduktikarṇāṃṛta* 2362)

<sup>389</sup> Uśanas is another name of Śukra, the regent of Venus. According to Apte and Mani, the traditional name for him was "Kāvya," a patronymic of "Kavi," as Govardhana calls him, due to his wisdom.

<sup>390</sup> senakulatilakabhūpatir: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; senakulatilabhūpatir:

G



Is the king,  
the forehead-mark of the Sena family      Evening of the full-moon night.

40) kāvyasyākṣaramaitrībhājo<sup>391</sup> na ca karkaśā na ca grāmyāḥ |  
śabdā api puruṣā api sādharma evārthabodhāya<sup>392</sup> ||<sup>393</sup>

Only poetic words      and good people  
in harmony      with unperishing  
with syllables      friendship  
neither harsh nor crude      neither cruel or rustic  
truly convey their meaning      truly understand meaning.

41) vaṃśe ghuṇa iva na viśati<sup>394</sup> doṣo rasabhāvite satām manasi |  
rasam api tu na pratīcchati bahudoṣaḥ<sup>395</sup> saṃnipātīva ||

A fault  
does not enter  
the mind of good people,  
suffused with *rasa*,<sup>396</sup> just as an insect  
   does not crawl into  
   a cane, soaked in sap,  
but the one who sees many faults does not accept even *rasa*,  
just like a feverish man does not take water.

42) viḡṇo'pi kāvyabandhaḥ sādharmaṇām ānanaḡ gataḥ svadate |  
phūtkāro<sup>397</sup>, pi suvaṃśair anūdyamānaḥ śrutiḡ harati ||

An arrangement of poetry, even when lacking good qualities, tastes good (when) gone to  
the mouth of good people:<sup>398</sup> even a hiss, when being repeated by lovely reeds, captivates  
the hearing.

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<sup>391</sup> kāvyasyākṣaramaitrībhājo: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3;

kāvyasyākṣaramaitrī: H1

<sup>392</sup> evārthabodhāya: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; evārthaḥ bodhāya: BORI3

<sup>393</sup> Cf. *Mahāsubhāṣitasamgraha* 139.

<sup>394</sup> na viśati: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1; niviśati: H2, although this section has many  
correcting marks; na viṃśati: BORI3

<sup>395</sup> bahudoṣaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; bahuḥ doṣaḥ: BORI3

<sup>396</sup> A loaded term: in poetry it often means something like “emotion,” “sentiment,” or “taste,” but in a  
literal sense it could just mean “sap” or “liquid.” Govardhana enjoys playing upon the different meanings.

<sup>397</sup> phūtkāro: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; sphū(ra?)tkārau: UPENN; phātkāro: H1

<sup>398</sup> When good, or wise, people take the poetry and repeat it, it is pleasing.

43) svayam api bhūricchidraś cāpalam api sarvatomukhaṃ tanvan |  
titaūs tuṣasya piśuno doṣasya vivecane'dhikṛtaḥ ||

Although itself filled with many holes, although spreading unsteadiness of every kind, the sieve, jealous of grain, is authorized in the discrimination of chaff.<sup>399</sup>

44) antargūḍhān arthān avyañjayataḥ prasādarahitasya |  
saṃdarbhasya nadasya<sup>400</sup> ca na rasaḥ prītyai rasajñānām<sup>401</sup> ||

The sentiment of a poem without clarity of style	is not for the joy of connoisseurs if it does not display hidden meanings	the water of a river without clearness
	within.	things

45) yad asevanīyam asatām amṛtaprāyaṃ suvarṇavinyāsam |  
surasārthamayaṃ kāvyaṃ triviṣṭapaṃ vā samaṃ vidmaḥ ||<sup>402</sup>

Poetry	or	heaven?
	We know it's the same: not to be resorted to by	
non-appreciators, resembling nectar, with good syllables, having meaning with lovely rasa		sinners, made of ambrosia, of golden arrangement, with crowds of gods.

46) satkavīrasanāsūrpīnistuṣataraśabdaśālīpākena<sup>403</sup> |  
tṛpto dayitādharmaṃ api nādriyate kā sudhā dāsī ||

One satisfied by the cooking of the rice of words freed from chaff in the winnowing basket of the tongue of good poets does not even care for his beloved's lip—what is wretched nectar?

<sup>399</sup> This verse is an example of *anyokti*, or allegory: here the hidden meaning has to do with the authorities who decide what is good poetry and what isn't.

<sup>400</sup> saṃdarbhasya nadasya: B, G, K1, K2, K3, KSG, H1, H2, BORI1, BORI3; saṃdarbhasya ca nadasya: UPENN, which seems to be an acknowledged error

<sup>401</sup> rasaḥ prītyai rasajñānām: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; ca na rasaprītyai rasaṃ jñānām: H1

<sup>402</sup> After this verse, which is the bottom of the page, H2 is missing at least a page, beginning again fully with verse 10 of the next section

<sup>403</sup> satkavīrasanāsūrpīnistuṣataraśabdaśālīpākena: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; satkavīrasanāsū(pp?)īni...: H1

47) akalitaśabdālamḥṛtir anukūlā skhalitapadaniveśāpi |  
abhisārikeva ramayati sūktiḥ sotkarṣaśṛṅgārā ||

A verse of great eroticism—  
in which ornaments of words are not contained,  
pleasing,  
stumbling in its meter—  
pleases, like a woman rushing to a secret assignation—  
full of love  
the sound of her ornaments ignored,  
faithful,  
her footsteps stumbling.

48) adhvani padagrahaparam madayati hṛdayam<sup>404</sup> na vā na vā śravaṇam |  
kāvyam abhijñasabhāyāṃ mañjīraṃ kelivelāyām ||

Without suggestion,  
the poem at the court of connoisseurs  
solely intent on grasping words  
delights neither the heart or the ear

Without sound,  
the anklet at the time of love-play  
intent only on the clasp of feet

49) āsvāditadayitādharasudhārasasyaiva sūktayo madhurāḥ |  
akalitarasālamukulo na kokilaḥ kalam udañcayati ||

Only the verses of the one by whom taste of nectar is tasted from a lover's lip are sweet:  
the cuckoo by whom a mango bud is not taken does not draw out (a good) sound.

50) bālākaṭākṣasūtritām asatīnetratribhāgakṛtabhāṣyam |  
kavimāṇavakā dūtīvyākhyātām adhīyate bhāvam ||

Little poet boys study an intention

hinted by the sidelong glance of a young girl,  
made explicit by the look out of a corner of an unchaste  
woman's eye,  
explained in depth by a go-between.<sup>405</sup>

<sup>404</sup> hṛdayam: B, G, K1, K2, K3, KSG, UPENN, H1, BOR11; hṛdaye: BOR13

<sup>405</sup> Reading this verse, which shows three different levels (experiences in young love, young boys learning, and poetry), one wonders if Govardhana's title of "ācārya," or teacher is a literal one; perhaps this is what Jayadeva had in mind when he gives Govardhana that title in his tribute to his colleagues (*Gītagovinda* 1.3). On the topic of learning, Govardhana is also here referring to three levels of study of *śāstra*: *sūtra*, or aphoristic rule (bālākaṭākṣasūtritām, here translated as "hinted..."), *bhāṣya*, or gloss

51) maṣṛṇapadarītigatayaḥ<sup>406</sup> sajjanaḥṛdayābhisārikāḥ<sup>407</sup> surasāḥ |  
madanādṛvayopaniṣado viśadā govardhanasyāryāḥ ||

Govardhana's

clear āryā verses	beautiful noble ladies
have the flow	walk with
of smooth wording;	charming gait;
approach the	are trysting women
minds of	going to the heart of
connoisseurs;	noble men;
have good <i>rasa</i> ;	are full of love;
are Upaniṣads of the	know the Upaniṣads of the
non-dualism of love.	non-dualism of love.

52) vāṇī prākṛtasamucitarasā balenaiva saṃskṛtaṃ<sup>408</sup> nītā<sup>409</sup> |  
nimnānurūpanīrā kalindakanyeva gaganatalam ||

Speech, whose flavor was suited to Prākṛit, was by force led to Sanskrit, like the Yamunā—whose water is suited for the depths—was by Balarāma<sup>410</sup> to the sky.<sup>411</sup>

53) āryāsaptaśatīyaṃ pragalbhamanasām anādṛtā yeṣām |  
dūtīrahitā iva te na kāminīmanasi nivīśante ||

Those of bold mind who do not pay heed to this *Āryāsaptaśatī* do not enter in the mind of their beloveds, as if bereft of messengers.

54) ratarītivītavasanā priyeva śuddhāpi<sup>412</sup> vāṇ mude sarasā |  
arasā sālaṃkṛtir api na rocate śālabhañjīva ||

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(asaṭīnetratribhāgākṛtabhāṣyam, i.e., “made explicit...”), and *vyākhyā*, or comment/exposition (dūtīvyākhyātam, i.e., “explained in depth...”).

<sup>406</sup> maṣṛṇapadarītigatayaḥ: B, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; maṣṛṇapadagītigatayaḥ: G

<sup>407</sup> sajjanaḥṛdayābhisārikāḥ: B, G, K1, K2, K3, KSG, UPENN, H1, BORI3; sajjanaḥṛdayābhisārikā:

BORI1

<sup>408</sup> saṃskṛtaṃ: B, G, K1, K2, K3, KSG, H1, BORI1, BORI3; saṃskṛtiṃ: UPENN

<sup>409</sup> nītā: B, G, K1, K2, K3, KSG, UPENN, H1; nītāḥ: BORI1, BORI3

<sup>410</sup> Kṛṣṇa's foster brother, who rerouted the Yamunā River because he wanted to bathe in its waters.

<sup>411</sup> Cf. *Gāhāsattasā* 2

<sup>412</sup> śuddhāpi: B, G, K1, K2, K3, KSG; śuddhaiva: UPENN, H1, BORI1, BORI3

Speech with rasa, although plain, whose trappings are shed in the flow of love—like a naked lover—causes joy; even that (speech) with ornament, but without rasa, does not shine, as if a [mere] image.

### akāravrajyā

SOME MAN, AFTER SEEING A WOMAN WHO DISTRIBUTES WATER TO TRAVELLERS, LOADED WITH THE BURDEN OF YOUTH, SAYS TO HER:<sup>413</sup>

1) avadhidināvadhijīvāḥ prasīda jīvantu pathikajanajāyāḥ<sup>414</sup> |  
durlaṅghyavartmaśailau stanau pidhehi prapāpāli ||

Be gracious! Let the wives of travellers—whose lives' limit is the limit of days [set for the beloved's return]—live! O, water-giving woman, cover your breasts, which are mountains on a road hard to cross!

SOME WOMAN EXPLAINS TO THE LADY GRUMBLING THAT HER HUSBAND HAS MARRIED ANOTHER:

2) ativatsalā suśīlā sevācaturā mano'nukūlā ca |  
ajani vinītā ḡrhiṇī sapadi<sup>415</sup> sapatnīstanodbhede ||

Very affectionate, good-tempered, clever in serving, and agreeable to the heart—suddenly the wife has become well-behaved at the development of her rival wife's breasts!

SOME MAN WITH AN ALLEGORY TELLS A WOMAN GREEDY FOR RICHES WHO IS QUARRELING WITH HER OWN FAMILY:

3) ayi kūlaniculamūlocchedanaduḥśīlavīcivācāle<sup>416</sup> |  
bakaviḡhasapaṅkasārā<sup>417</sup> na cirāt kāveri<sup>418</sup> bhavitāsi ||

O, Kāveri River, noisy with waves ill-behavedly cutting off the roots of the reeds at (your own) bank! In no time, you will become just mud that is the remains of a crane's meal!

SOME LADY SPEAKS TO THE GO-BETWEEN WHO IS CREATING DESIRE FOR UNION WITH ANOTHER WOMAN'S HUSBAND:

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<sup>413</sup> This header and those that follow are Ananta's introduction to the verses.

<sup>414</sup> pathikajanajāyāḥ: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1; pathikajanajāyā: BORI3

<sup>415</sup> sapadi: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1; sapadī: BORI3

<sup>416</sup> kūlaniculamūlocchedanaduḥśīlavīcivācāle: B, G, K1, K2, K3, KSG, H1, BORI1;

kūlaniculamūlocchedanaduḥśīlavīcivācāle: UPENN, BORI3

<sup>417</sup> bakaviḡhasapaṅkasārā: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; bakaviḡhasapaṅkasārā: H1

<sup>418</sup> kāveri: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; kāverī: H1

4) ayi vividhavaacanaracane dadāsi candraṃ kare samānīya |  
vyasanadivaseṣu dūti kva punas tvaṃ darśanīyāsi ||

O, messenger, who makes all kinds of speeches! You bring the moon and place it in my hand! But in days of distress, where are you to be seen?

THE GO-BETWEEN RESPONDS TO THE LADY WHO IS CONSIDERING GIVING UP BECAUSE OF INFAMY, ETC.:

5) astu mlānir loko lāñchanam apadiśatu<sup>419</sup> hīyatām ojaḥ |  
tad api na muñcati sa tvāṃ vasudhāchāyām iva sudhāṃśuḥ<sup>420</sup> ||

Let there be fading; let the world point out the stain; let lustre be abandoned—even so, he will not give you up, like the moon the shade of the earth.

THE LADY'S FRIEND SAYS "THE OFFENSE WAS YOURS ALONE AND NOT HERS" TO THE MAN SAYING "SHE CAUSES ME SORROW BY HER CRUEL WORDS":

6) aticāpalaṃ vitanvann antarniviśan<sup>421</sup> nikāmakāṭhinyaḥ |  
mukharayasi svayam etāṃ sadvṛttāṃ śaṅkur iva ghaṇṭām ||

Causing much restlessness,  
entering her heart  
with great cruelty,  
you make this virtuous girl speak the way a clapper—

causing a great stirring,  
settling inside  
with great harshness—  
makes a well-rounded bell sound.

SOME MAN SAYS TO SOMEONE "THERE IS NO UNION FOR THE YOUTHS BECAUSE OF ABSENCE OF A PLACE FOR A TRYST":

7) aṅgeṣu jīryati paraṃ khañjanayūnor manobhavaprasaraḥ |  
na punar anantargarbhitanidhini<sup>422</sup> dharāmaṇḍale keliḥ ||<sup>423</sup>

The course of Kāma withers away on the bodies of two young wagtails, but there is no love-sport on ground with no treasure inside.<sup>424</sup>

<sup>419</sup> apadiśatu: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1; api diśatu: BORI3

<sup>420</sup> sudhāṃśuḥ: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1; śudhāṃśuḥ: BORI3

<sup>421</sup> antarniviśan: B, G, K1, K2, K3, KSG, UPENN; atarnnivasan: H1; aṃtarnivasan: BORI1; aṃtarnivasa: BORI3

<sup>422</sup> anantargarbhitanidhini: B, G, K1, K2, K3, KSG, UPENN, H1, BORI3; anamṭargatarbhitanidhini:

BORI1

<sup>423</sup> Cf. Bhartṛhari 1.2

SOME MAN EXPLAINS TO SOMEONE:

8) andhatvam andhasamaye badhiratvaṃ badhirakāla ālambya |  
śrīkeśavayoḥ<sup>425</sup> praṇayī prajāpatir nābhivāstavyaḥ ||

Dwelling by the navel, Prajāpati,<sup>426</sup> devoted to Śrī and Viṣṇu, becomes blind at a time when blindness is appropriate and deaf at a time where deafness is appropriate.

SOMEONE RESPONDS WITH AN ALLEGORY TO ONE DEPRESSED BY THE FRUITLESSNESS IN DISPLAYING HIS LEARNING IN THE COMPANY OF FOOLS:

9) ayi koṣakāra kuruṣe vanecarāṇāṃ puro guṇodgāram |  
yan na vidārya<sup>427</sup> vicāritajaṭharas tvam sa khalu te lābhaḥ ||

O, silkworm! You spin your threads in front of the inhabitants of the forest—you were lucky that your innards weren't torn open and investigated!

THE GO-BETWEEN SPEAKS OF THE LADY'S GREAT LOVE FOR THE MAN:

10) agaṇitamahimā laṅghitagurur<sup>428</sup> adhanehaḥ stanaṃdhayavirodhī |  
iṣṭākīrtis tasyās tvayi rāgaḥ prāṇanirapekṣaḥ ||

Her love for you is...one where greatness is not considered, for which elders are transgressed, where there is no desire for wealth, indifferent to the children's nursing,<sup>429</sup> wherein infamy is wished for, disregarding life!

THE LADY TELLS THE MAN WHO OFFENDED HER WHO IS TRYING TO DECEIVE HER FOR RECONCILIATION:

11) aparādhād adhikaṃ māṃ vyathayati tava kapaṭavacanaracaneyam |  
śastrāghāto na tathā sūcīvyadhavedanā yādṛk ||

This string of deceitful words of yours pains me more than the offence itself; the blow of a weapon is not as painful as the piercing of a needle.

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<sup>424</sup> According to popular belief, these birds copulate on ground where there is hidden treasure.

<sup>425</sup> śrīkeśavayoḥ: B, G, K1, K2, K3, KSG, UPENN, H1, BOR11; śrīkesavayoḥ: BOR13

<sup>426</sup> A creator god: in this verse, probably Brahmā

<sup>427</sup> Here is where H2 picks up again, after verse 1.45

<sup>428</sup> Here H2 is a little incomprehensible (because of fading); the line seems to read  
...laṅghitaguru?ānaṃdhayavirodhī |

<sup>429</sup> According to Ananta, making love too soon after giving birth results in the woman's milk drying; in this case, the woman is so infatuated with her lover that she cares little for her nursing duties.

OF TWO PEOPLE TRAVELLING, HAVING SEEN AN UNCHASTE WOMAN'S SIDELONG GLANCE, ONE SAYS "I KNOW EVERYTHING;" TO THIS, THE OTHER SAYS "YOU CAN'T KNOW ANYTHING":

12) asatīlocanamukure<sup>430</sup> kimapi pratiphalati yan manovarti<sup>431</sup> |  
sārasvatam api cakṣuḥ satimiram iva tan na lakṣayati ||

What unknowable things in the mind of the unchaste woman that are reflected in the mirror of her eye, even the eye of Sarasvatī / the eye of knowledge does not perceive it, as if suffering from cataracts.

THE FRIEND RESPONDS TO THE LADY ANGRY BY THE MAN'S CRUEL WORDS:

13) anyamukhe durvādo<sup>432</sup> yaḥ priyavadane sa eva parihāsaḥ<sup>433</sup> |  
itarendhanajanmā yo dhūmaḥ so'gurubhavo<sup>434</sup> dhūpaḥ ||

That which is calumny in the mouth of another is just mirth in the mouth of the beloved: what is smoke produced by other kindling is incense arising from the aloe tree.

THE LADY'S FRIEND SAYS TO THE MAN OF BAD NATURE:

14) ayi subhaga kutukataralā<sup>435</sup> vicarantī saurabhānusāreṇa |  
tvayi mohāya varākī patitā madhupīva<sup>436</sup> viṣakusume ||

O, lucky one! The poor girl is trembling from desire, roaming in pursuit of good reputation / fragrance, fallen in a faint because of you like a bee in a poison flower!

IN THE PRESENCE OF A CERTAIN WOMAN, ONE MAN TELLS ANOTHER THAT, SINCE YOUNG MEN HAVE STOPPED (GOING TO HER) BECAUSE OF IMAGINING A HORDE OF (OTHER) YOUNG MEN, SHE IS ENJOYED BY OLD MEN:

15) ayi mugdhagandhasindhuraśaṅkāmātreṇa<sup>437</sup> dantino dalitāḥ |  
upabhuñjate kareṇūḥ kevalam iha matkuṇāḥ kariṇaḥ ||

Oh! Elephants have run away merely from fear of the young scent elephants! Here only the tuskless elephants enjoy the females.

<sup>430</sup> asatīlocanamukure: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; asatīlocanamukure: H1

<sup>431</sup> manovarti: B, G, K1, K2, K3, KSG, H1, BORI1, BORI3; manovṛtti: UPENN, H2

<sup>432</sup> anyamukhe durvādo: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; anyamukheṃdurvādo: BORI3

<sup>433</sup> parihāsaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; parihāsa: BORI3

<sup>434</sup> gurubhavo: B, G, K1, K2, K3, KSG, BORI1, BORI3; gurusamud(?)bhavo: UPENN; gurusadbhavo: H1; gurusamudbhavo: H2

<sup>435</sup> kutukataralā: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; kutukataralā: BORI3

<sup>436</sup> madhupīva: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; madhūpīva: H1

<sup>437</sup> mugdhagandhasindhuraśaṅkāmātreṇa: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; mugdhagandhasindhuraśaṅkamātreṇa: BORI3



SOME WOMAN TELLS ANOTHER THAT, THAT [THIRD] WOMAN IS VERY WICKED, ALTHOUGH SHE HAS A GREAT DEAL OF FEIGNED BASHFULNESS OUTDOORS:

16) ativinayavāmanatanur vilaṅghate<sup>438</sup> gehadehalīm na vadhūḥ<sup>439</sup> |  
asyāḥ punar ārabhaṭīm kusumbhavāṭī vijānāti ||

The young bride—whose body is shrunk from all her obedience—does not cross the threshold of the house, but the garden of safflowers knows of her boldness.

HE SAYS “THERE IS VIRTUE IN THE QUALITIES PLEASING OTHERS, BUT NOT IN THOSE THAT DO NOT PLEASE”:

17) antargatair<sup>440</sup> guṇaiḥ kiṃ dvitrā api yatra sākṣiṇo viralāḥ |  
sa guṇo gīter<sup>441</sup> yad asau vanecaraṃ hariṇam api harati<sup>442</sup> ||

What is the use of hidden qualities whereof even two or three witnesses are scarce? That it captivates even a deer dwelling in the woods, that is the very virtue of a song.

THE LADY’S FRIEND SPEAKS TO THE RIVAL WIFE’S FRIEND:

18) alulitasakalavibhūṣāṃ prātar bālāṃ vilokya muditaṃ prāk<sup>443</sup> |  
priyaśirasi vīkṣya yāvakaṃ atha niḥśvasitaṃ sapatnībhiḥ ||

In the morning, having seen the girl with all her ornaments undisturbed, the rival wives were delighted, (but) now upon seeing the lac on the head of their beloved, they sighed.<sup>444</sup>

AT DAWN, THE FRIEND TELLS THE LADY ACTING VERY ASHAMED OF GOING TO LOVE’S ABODE AT NIGHT:

19) ayi lajjāvati nirbharaniśītharataniḥsahāṅgi sukhasupte<sup>445</sup> |  
locanakokanadacchadam unmīlaya suprabhātaṃ te ||

O, bashful one, with limbs weak from much love-making at midnight, joyfully asleep!  
Open the red lotus petals of your eyes: good morning to you!

<sup>438</sup> vilaṅghate: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; vilaṅghane: BORI3

<sup>439</sup> na vadhūḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; na ca vadhūḥ: H1

<sup>440</sup> antargatair: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; atargataiḥ: H1, BORI3

<sup>441</sup> gīter: B, G, K1, K2, K3, KSG, H2; gītir: UPENN, H1, BORI1, BORI3

<sup>442</sup> api harati: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; apaharati: H1

<sup>443</sup> vilokya muditaṃ prāk: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; vilokya muditābhiḥ: H2

<sup>444</sup> The ladies at first think that their rival has been left alone by their shared husband during the night, but then they realize the extent of his devotion to her even without having made love to her.

<sup>445</sup> sukhasupte: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; suśasupte: H1; sukhasupteḥ: BORI3

SOME MAN BEGGING FOR SEX AT A QUITE INAPPROPRIATE TIME, MERELY BECAUSE OF HIS OWN LOVE AND VIOLENCE EMBRACED BY SOME LADY AFRAID OF THE SPREADING OF THE SIGNS OF LOVE-MAKING, TELLS HIS FRIEND THE NEWS:

20) amilitavadanam apīḍitavakṣorūham atividūrajaghanoru |  
śapathāśatena<sup>446</sup> bhujābhyāṃ kevalam āliṅgito'smi tayā ||

With her face not close to mine, breasts not pressed against me, thighs and hips very far, I was embraced by her with her arms only because of my hundreds of oaths.

SOME MAN SAYS TO A WOMAN:

21) atipūjitatāreyaṃ drṣṭiḥ śrutilāṅghanakṣamā sutanu |  
jīnasiddhāntasthitir iva savāsanā kaṃ na mohayati ||

O, lovely-bodied one! Whom does this gaze—  
with its pupil very admired,  
able to reach your ear,<sup>447</sup>  
knowledgable with implication—  
not bewilder,

like the philosophy of Buddhist doctrine:  
where Tārā<sup>448</sup> is much worshipped,  
able to transgress the Vedas,  
where *vāsanās*<sup>449</sup> play a key role?

THE FRIEND TELLS THE STORY OF SOME WOMAN TO ENTICE THE NEWLY-MARRIED LADY WHO IS FRIGHTENED AND ASHAMED OF LOVE-MAKING:

22) alam aviṣayabhayaalajjāvañcitam ātmānam iyam iyatsamayam |<sup>450</sup>  
navaparicitadayitaguṇā śocati nālapati śayanasakhīḥ<sup>451</sup> ||

This girl, by whom the virtues of the beloved are newly known, grieves so much for herself, for such a long time cheated by (her own) baseless shame and fear...nor does she speak with her bed-fellows.

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<sup>446</sup> śapathāśatena: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; śapathadānena: H1

<sup>447</sup> A common trope: beautiful ladies' eyes were supposed to be so elongated that they practically reached their ears!

<sup>448</sup> A female bodhisattva.

<sup>449</sup> Impressions, or tendencies. Note the use of Buddhism-specific terms.

<sup>450</sup> alam aviṣayabhayaalajjāvañcitam ātmānam iyam iyatsamayam |: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; alam aviṣayalajjābhayavañcitam ātmanam iṣṭam iyatsamayam |: H1

<sup>451</sup> śayanasakhīḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; śayanasakhīm: BORI3

THE FRIEND SPEAKS TO THE MAN OF THE LADY'S PAIN IN SEPARATION:

23) anurāgavartinā<sup>452</sup> tava virahēṅgreṇa<sup>453</sup> sā grhītāṅgī |  
tripuraripuṇeva gaurī varatanur ardhāvaśiṣṭaiva ||

That beautiful-limbed girl—

her limbs seized by a  
fierce separation,  
which accompanies passion, for you;  
has become pale;  
she is only half-remaining like fair Gaurī  
of the beautiful form,  
when her body was seized  
by the enemy of the three cities.<sup>454</sup>

SOME LADY RIDICULES ANOTHER LADY WHO WANTS THE MAN'S DEVOTION FOR HERSELF:

24) anyapravaṇe preyasi<sup>455</sup> viparīte srotasīva vihitāsthāḥ |  
tadgatim<sup>456</sup> icchantyaḥ<sup>457</sup> sakhi bhavanti<sup>458</sup> viphalaśramā hāsyāḥ<sup>459</sup> ||

O, friend! Those women—who have set their hopes on a lover inclined to another, like those trusting a stream going the wrong way; wishing to go with him—become (people whose) effort is fruitless, laughable.

THE FRIEND TELLS THE MAN OF THE EXCESS OF THE LADY'S SEPARATION PANGS:

25) adhikaḥ sarvebhyo yaḥ priyaḥ<sup>460</sup> priyebhyo hṛdi sthitaḥ satatam<sup>461</sup> |  
sa luṭhati virahe jīvaḥ kaṅṭhe'syās tvam iva saṃbhoge ||

That which is superior to all, beloved more than other beloveds, always in the heart—in separation, that life sticks at her throat like you do, lolling at her neck during love-making!

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<sup>452</sup> anurāgavartinā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; anurāgavartinī (?):H1

<sup>453</sup> virahēṅgreṇa: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; virahēṅgratareṇa: UPENN;  
virahēṅgreṇa: H1

<sup>454</sup> That is, Śiva.

<sup>455</sup> preyasi: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; prayasi: H1

<sup>456</sup> tadgatim: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; udgatim: H1

<sup>457</sup> icchantyaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; icchantya: H1

<sup>458</sup> bhavanti: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; bhavati: H1

<sup>459</sup> hāsyāḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; hāsyā: BORI3

<sup>460</sup> priyaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; priya: BORI3

<sup>461</sup> hṛdi sthitaḥ satatam: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; hṛdi sthiti: H1

SOME LADY SAYS TO HER FRIEND, WHO IS SAYING “DO NOT ALWAYS DISREGARD HIM, EVEN IF HE IS IN LOVE WITH ANOTHER WOMAN, FOR HE WILL COME HERE”:

26) anayanapathe priye na vyathā<sup>462</sup> yathā dṛṣya eva duṣprāpe |  
mlānaiva kevalaṃ niśi tapanāsilā<sup>463</sup> vāsare jvalati ||

When the beloved is not in the range of sight, the pain is not like when he is just visible, but unattainable; indeed, a sunstone that at night just is quite faded burns in the day.

THE FRIEND ADVISES THE LADY:

<sup>464</sup>27) avibhāvvyo mitre’pi sthitimātreṇaiva nandayan<sup>465</sup> dayitaḥ |  
rahasi vyapadeśād ayam artha ivārājake<sup>466</sup> bhogyāḥ<sup>467</sup> ||

Pleasing only by mere existence, not to be shown even to a friend, the lover is to be enjoyed in secret with deceit, like wealth in a rulerless place.

SOME MAN TELLS THE LADY HIMSELF AFTER HEARING THE FRIEND’S WORDS—“THE LADY SAYS THAT YOU’VE OFFENDED HER A LOT”:

28) aśrauṣīr<sup>468</sup> aparādhān mama tathyam kathaya manmukhaṃ vīkṣya |  
abhidhīyate<sup>469</sup> na kiṃ<sup>470</sup> yadi na mānacaurānaḥ<sup>471</sup> kitavaḥ ||

“You heard my sins: look at my face and tell the truth!”

“What wouldn’t be said if it weren’t that the rogue (i.e., you) has a face that steals my jealous anger!”

SOME MAN SPEAKS OF THE LOVE BETWEEN TWO PEOPLE:

29) anyonyam anu<sup>472</sup> srotasam anyad<sup>473</sup> athānyat taṭāt taṭam<sup>474</sup> bhajatoḥ |  
udīte’rke’pi na māghasnānaṃ prasamāpyate yūnoḥ<sup>475</sup> ||

<sup>462</sup> na vyathā: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; tu tathā: H2

<sup>463</sup> tapanāsilā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; tapanāsilā: H1

<sup>464</sup> UPENN adds a verse: ajanitapremaiva varam na punaḥ saṃjātaviḥaṭitapremā | utpāṭitanayanas tāmyati sa yathā na tathā hi jātādhaḥ ||: CF *Subhāṣitaratnaśoṣa* 805

<sup>465</sup> nandayan: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; tandayan: H1

<sup>466</sup> ivārājake: B, G, K1, K2, K3, KSG, H1, BORI1, BORI3; ivakurājake: UPENN, H2

<sup>467</sup> bhogyāḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; bhogyāḥ: H1, but there might have been an attempt to correct the lengthening in the manuscript

<sup>468</sup> aśrauṣīr: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; aśrauṣīr: H1

<sup>469</sup> abhidhīyate: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; abhidhiyate: BORI3

<sup>470</sup> na kiṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; tatkiṃ: H1

<sup>471</sup> mānacaurānaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; mānacaurānaṃ: BORI3

<sup>472</sup> anyonyam anu: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; anyonanu: H1; anyonyānu: H2

<sup>473</sup> anyad: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; anyam: H2

<sup>474</sup> taṭam: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; taram: H2

Even after the sun is up, the Māgha-month bath<sup>476</sup> is not completed by the two young people, playing with each other alongside the stream's bank, then on another and another bank from that bank!

SOME MAN SAYS WITH AN ALLEGORY TO THE YOUNG LADY “YOU ARE UNSUITABLE FOR ME, AS YOU ASSOCIATE WITH BAD PEOPLE”:

30) ayi cūtavalli phalabharanatāṅgi<sup>477</sup> viṣvagvikāsisaurabhye<sup>478</sup> |  
śvapacaghaṭakarparāṅkā<sup>479</sup> tvaṃ kila phalitāpi viphalaiṣa ||

O, slender mango-shoot, with limbs bent from the burden of fruit, whose aroma / good reputation spreads everywhere! They say that you—marked by the potsherds of outcasts<sup>480</sup>—are fruitless, even if bearing fruit!

SOME MAN SAYS “LIFE, EVEN IF SHORT, IS WONDERFUL IF PRECEDED BY RENOWN”:

31) añjalir akāri lokair<sup>481</sup> mlānim anāptvaiva<sup>482</sup> rañjitā jagatī |  
saṃdhyāyā iva vasatiḥ<sup>483</sup> svalpāpi sakhe<sup>484</sup> sukhāyaiva ||

An añjali is made by everyone; the world, not yet faded, is colored / delighted—o, friend! Your staying, like the dawn's, although small, brings only joy!<sup>485</sup>

THE LADY SAYS TO THE MAN:

32) agrhītānunayāṃ mām<sup>486</sup> upekṣya sakhyo gatā bataikāham |  
prasabhaṃ karoṣi mayi cet tvadupari vapur adya mokṣyāmi ||

<sup>475</sup> yūnoḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; manoḥ: H1

<sup>476</sup> An annual bathing ritual on the banks of the rivers at Allahabad during the month of Māgha (January-February).

<sup>477</sup> phalabharanatāṅgi: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; phalabharaṃ nimitaṅgi: H1, after which the rest of the line is left blank

<sup>478</sup> viṣvagvikāsisaurabhye: B, G, K1, K2, K3, KSG, UPENN, H2; viṣvagvikāsisaurabhye: BORI1, BORI3

<sup>479</sup> śvapacaghaṭakarparāṅkā: B, G, K1, K2, K3, KSG, UPENN; atha ca ghaṭakarparāṅkā: H1; śvapacaghaṭakarparāṅkā: H2, BORI1, BORI3

<sup>480</sup> According to Ananta, it is well known to those who know the lore of taking care of trees' needs that even small mango trees will bear fruit if they are struck in this way.

<sup>481</sup> lokair: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; loke: H1

<sup>482</sup> mlānim anāptvaiva: B, G, K1, K2, K3, KSG, H2; mlānir anāptaiva: UPENN, BORI3; mlānir aptaiva: H1, BORI1

<sup>483</sup> vasatiḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; vasati: H1

<sup>484</sup> sakhe: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; mukhe: H1

<sup>485</sup> The editors of the Clay Sanskrit Library suggest that the context here is of a woman sarcastically greeting her seldom-seen lover.

<sup>486</sup> agrhītānunayāṃ mām: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; agrhītānunayāmām: BORI3

Having overlooked me—not yet ready to make up (with you)—my friends left...alas! I am alone! If you force me, my life is in your hands!

THE FRIEND INDIRECTLY SPEAKS TO THE MAN OF HIS LADY'S QUALITIES IN ORDER TO MAKE HIM SUBSERVIENT TO HER:

33) asthirarāgaḥ<sup>487</sup> kitavo mānī capalo vidūśakas tvam asi |  
mama sakhyāḥ patasi kare paśyāmi yathā ṛjur bhavasi ||

You are someone of wavering passion, a cheat, proud, fickle, a jester! (When) you fall into my friend's hands, I'll see how you'll become straight!

THE LADY'S FRIEND TELLS OF THE LADY'S ATTACHMENT TO THE MAN GOING SOMEWHERE:

34) akaruṇa kātaramanaso darśitanīrā nirantarāleyam |  
tvām anu dhāvati vimukhaṃ gaṅgeva bhagīrathaṃ dṛṣṭiḥ ||

O cruel one! The gaze of the timid girl—  
uninterrupted,  
where tears are visible—  
runs after you,  
your back turned,  
like the Ganges—  
free-flowing  
full of water—  
followed Bhagīratha!<sup>488</sup>

THE MAN TELLS THE LADY WHOSE ANGER IS NOT CLEARLY APPARENT:

35) antaḥkaluṣastambhitarasayā<sup>489</sup> bhṛṅgāranālayeva mama |  
apy unmukhasya vihitā varavarṇini na tvayā tṛptiḥ ||

O, fair one! Although I'm eager,  
my contentment was not caused by you  
of paralyzed emotion  
from hidden anger  
like the neck of a vase<sup>490</sup>—

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<sup>487</sup> asthirarāgaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; asthirarāga: H1

<sup>488</sup> The great-grandson of Sagara, who—by practicing austerities—brought down the Ganges from heaven to the underworld to purify the ashes of his ancestors.

<sup>489</sup> antaḥkaluṣastambhitarasayā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3;  
antakaluṣastambhitarasayā: H1

<sup>490</sup> The exact definition for this sort of vase, the *bhṛṅgāra*, is hard to say. In some sources, it is thought to be a golden vessel, in others, a simple water jug. Albrecht Wezler concludes that it is a vessel—not necessarily made of gold—used in royal ceremonies. See Wezler's *Bhṛṅgāra in Sanskrit Literature*, Aligarh: Viveka Publications, 1987.

upturned,  
with its liquid stopped  
because of inner dirt.

THE FRIEND RESPONDS WITH AN ALLEGORY TO THE LADY SAYING “HOW DOES EVERYBODY KNOW THAT I’M HAVING AN AFFAIR WITH THAT MAN?”:

36) ayi sarale saralataror madamuditadvipakapolapāleś<sup>491</sup> ca |  
anyonyamugdhagandhavyatihāraḥ kaṣaṇam ācaṣṭe ||

O, simple one! The mutual exchange of lovely odors of the sarala tree and the edge of the cheeks of elephants intoxicated with rut tells of the rubbing (against each other)!

LOOKED AT BY SOME WOMAN, SOME MAN TELLS HIS FRIEND OF THE JOY FROM HER LOOKING:

37) asyāḥ kararuhakhaṇḍitakāṇḍapaṭaprakāṭanirgatā dṛṣṭiḥ |  
paṭavigalitanīṣkaluṣā<sup>492</sup> svadate pīyūṣadhāreva ||

Her gaze—passed clearly through the curtain ripped by fingernails, not angry from the falling of the garment—pleases, like a stream of nectar strained through a [cloth] sieve.

SOME WOMAN TELLS SOMEONE ELSE’S STORY TO SOMEONE WHO HAS TO GO TO HER HUSBAND’S HOUSE:

38) asyāḥ paṭigrhagamane karoti mātāśrupicchilāṃ<sup>493</sup> padavīm |  
guṇagarvitā punar asau hasati<sup>494</sup> śanaiḥ śuṣkaruditamukhī ||

She makes the path on the way to her husband’s house slippery from her mother’s tears, but, proud of her virtues, she—weeping without tears—laughs softly.

39) aṅke niveśya<sup>495</sup> kūṇitadrśaḥ śanair akarūṇeti śaṃsantyāḥ |  
mokṣyāmi veṇibandhaṃ kadā nakhair gandhatailāktaiḥ ||

When will I, having sat her on my lap, loosen her braid—her eyes closed, softly saying “merciless one!”—with nails smeared with fragrant oil?

<sup>491</sup> madamuditadvipakapolapāleś: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11;  
madamuditakapolapāleś: BOR13

<sup>492</sup> paṭavigalitanīṣkaluṣā: B, G, K1, K2, K3, KSG, H2, BOR11, BOR13; paṭuvigalitanīṣkaluṣā: UPENN;  
aṭavigalitanīṣkaluṣā: H1

<sup>493</sup> mātāśrupicchilāṃ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11; mātāśrupicchilā: BOR13

<sup>494</sup> hasati: B, G, K1, K2, K3, KSG, UPENN, H1, BOR11, BOR13; hasiti (?): H2

<sup>495</sup> niveśya: B, G, K1, K3, KSG, UPENN, H1, H2, BOR11, BOR13; nivekṣya: K2

THE GO-BETWEEN SAYS TO THE WOMAN WHO IS SAYING “HOW CAN I COME [TO HIM] UNORNAMENTED?”:

40) alam analaṃkṛtiśubhage bhūṣaṇam upahāsaṣayam itarāsām |  
kuruṣe vanaspatilatā prasūnam iva vandhyavallīnām<sup>496</sup> ||

O, one lucky without decorations! You really make the ornamenting of other women a subject of ridicule, like a tree creeper does the flower of barren vines.

SOME MAN REPROACHES SOME PEOPLE:

41) abudhā ajaṅgamā api<sup>497</sup> kayāpi gatyā paraṃ padam avāptāḥ |  
mantriṇa iti kīrtyante nayabalaguṭikā<sup>498</sup> iva janena ||

Even foolish, unmoving ones  
reach by some fate  
the highest place;  
they are said to be ministers by people,  
like a pawn piece—  
non-thinking, static;  
taken by some movement  
to the highest square  
and named the queen by players.

THE LADY’S FRIEND TELLS THE RIVAL WIFE’S FRIEND, WHO IS SAYING: “MY FRIEND HAS SO MUCH SPIRIT!”:

42) atīśīlaśītalatayā lokeṣu sakhī mṛdupratāpā naḥ |  
kṣaṇavāmyadahyamānaḥ pratāpam asyāḥ<sup>499</sup> priyo veda<sup>500</sup> ||

For (most), my friend is one whose heat of her anger is mild by so much cool politeness: her lover, burning with her momentary perversenesses, knows of her warmth.

THE LADY’S FRIEND SAYS TO SOME WOMAN WHO IS SAYING “IF SHE IS SO VIRTUOUS, THEN HOW IS HER HUSBAND IN LOVE WITH OTHERS?”:

43) anyāsv api gṛhiṇīti dhyāyann abhilaṣitam āpnoti<sup>501</sup> |

<sup>496</sup> vandhyavallīnām: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; viṃdhyavallīnām: H2

<sup>497</sup> abudhā ajaṅgamā api: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; abudhā api anaṅgamā:

H1

<sup>498</sup> nayabalaguṭikā: B, G, K1, K2, K3, KSG, H1; nayabalavaṭikā: UPENN, H2 [in this manuscript there is a very faint correction mark over the “va,” with a very faint “gu” in the margin], BORI1, BORI3

<sup>499</sup> pratāpam asyāḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; pratāpasyāḥ: H1

<sup>500</sup> veda: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; vedaḥ: BORI3

<sup>501</sup> dhyāyann abhilaṣitam āpnoti: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; dhyāyann abhilaṣitam akhīlam āpnoti: UPENN; dhyāyann evānilaṣitam āpnoti: H1



paśyan pāṣāṇamayīḥ<sup>502</sup> pratimā iva devatātvena<sup>503</sup> ||

Thinking, “she is my wife,” he obtains his desire even among other women, as if seeing statues made of stone as gods.

THE LADY’S FRIEND EXPLAINS TO THE PROUD MAN:

44) anupetya nīcabhāvaṃ bālaka parito gabhīramadhurasya |  
asyāḥ<sup>504</sup> premṇaḥ pātraṃ na bhavasi sarito rasasyeva ||

O, little boy! Without reaching a low state, you cannot become a vessel for her love of all-enveloping deep sweetness, like (one cannot obtain) the river’s deep sweet water without diving deep.

THE FRIEND PRAISES THE LADY WITH AN ALLEGORY:

45) adhivāsanam ādheyaṃ guṇamārgam apekṣate na ca grathanām |  
kalayati yuvajanamauliṃ ketakakalikā svarūpeṇa<sup>505</sup> ||

It does not require the placing of perfume,  
making a hole for string,  
nor stringing together:  
by its own nature, the ketaka  
forms a crown for youths.

She needs no perfume,  
seeking of virtues,  
nor ways to ensnare:  
by her own nature, she  
has young men at her feet.

WITH THE EXPLANATION “THE LADY HAS BECOME RELUCTANT TO MAKE LOVE WITH HER HUSBAND” TO PRODUCE GREAT LOVE IN THE MAN FOR HER, THE LADY’S FRIEND SAYS TO THE MAN:

46) apanītanikhilatāpāṃ subhaga svakareṇa vinihitāṃ bhavatā |  
patiśayanavārapālijvarauśadhiṃ<sup>506</sup> vahati sā mālām ||

O, fortunate one! She bears a garland by which all her pain is removed, made by your own hand, medicine for the recurring illness of sleeping with her husband.

THE LADY’S FRIEND TELLS THE MAN ABOUT THE LADY’S ATTACHMENT:

47) agaṇitaguṇena sundara kṛtvā cāritram apy udāsīnam |  
bhavatānanyagatiḥ sā vihitāvartena taraṇir iva ||

<sup>502</sup> pāṣāṇamayīḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; pāṣāṇamayī: BORI3

<sup>503</sup> devatātvena: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; detātvena: H1

<sup>504</sup> asyāḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR1; asyā: BORI3

<sup>505</sup> svarūpeṇa: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; tvarūpeṇa: H1

<sup>506</sup> patiśayanavārapālijvarauśadhiṃ: UPENN, H1, H2, BORI1, BORI3; patiśayanavārapālijvarauśadham: B, G, K1, K2, K3, KSG

O, handsome one!  
By not heeding her virtue  
and having turned her faithfulness into nothing,  
she has no other recourse, like a boat unable to go elsewhere by a whirlpool,  
its ropes become unimportant,  
its rudder turned into nothing.

SOME MAN SAYS TO A MAN EMBARRASSED BY HIS LACKING ANOTHER GARMENT BECAUSE  
OF HIS SHIRT BEING KEPT BY ANOTHER MAN’S WIFE:

48) anuraktarāmayā punarāgataye sthāpitottariyasya |  
apy ekavāsasas tava sarvayuvabhyo’dhikā śobhā ||

You—although you have just one garment, with your shirt put somewhere by an  
infatuated woman so that you’ll return—are more radiant than all (other) youths.<sup>507</sup>

SOME MAN SAYS TO HIS FRIEND:

49) ardhaḥ prāṇity eko<sup>508</sup> mṛta itaro me vidhumtudasyeva |  
sudhayeva<sup>509</sup> priyayā pathi saṃgatyāliṅgitārdhasya ||

One half of me lives, the other is dead:  
half (of me) embraced,  
having run into my beloved on the path, like Rāhu<sup>510</sup>  
(half of him) touched by nectar  
on his course.

SOME MAN SPEAKS, SAYING “MY LOVER, ALTHOUGH HARD-HEARTED, IS (YET) TENDER-  
HEARTED”:

50) avadhīrito’pi nidrāmiṣeṇa mähātmyamasṛṇayā priyayā |  
avabodhito’smi capalo<sup>511</sup> bāṣpastimitena<sup>512</sup> talpena ||

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<sup>507</sup> A confusing situation; Gokulacandra suggests two possibilities: one where a woman is mocking a young man and saying that he is better-looking than someone with many garments; and one where this verse is said out of jealousy.

<sup>508</sup> eko: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; kāyo: H1

<sup>509</sup> sudhayeva: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI3; sudhayevaṃ: BORI1

<sup>510</sup> A demon that swallows the sun and moon and causes eclipses. While the gods were churning the ocean of milk for nectar, he disguised himself and had a portion of the nectar, which made him immortal; the sun and the moon, however, revealed the deception to Viṣṇu, who cut off Rāhu’s head. The demon swallows the sun and the moon in vengeance for their act.

<sup>511</sup> capalo: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; capacalo: H1

<sup>512</sup> bāṣpastimitena: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; bāṣpasthitamitena: G

Although my beloved—who in her noble heart is gentle—slighted me by pretending to sleep, I, who am fickle, was awakened by a bed wet with tears.

SOME WOMAN SAYS WITH AN ALLEGORY TO SOME MAN HAVING HAD SOME UNION WITH (ANOTHER) WOMAN:

51) ayi śabdāmātrasāmyād<sup>513</sup> āsvāditaśarkarasya tava pathika |  
svalpo rasanācchedaḥ purato janahāsyatā mahatī ||

O, traveller! The small cut of your tongue—you who ate gravel because the word also means “candied sugar”—will be a great cause of the people’s ridicule!<sup>514</sup>

SOME WOMAN RESPONDS TO A WOMAN DISTRESSED BY THE PAIN OF A RIVAL WIFE:

52) abhinavayauvanadurjayavipakṣajanahanyamānamānāpi<sup>515</sup> |  
sūnoḥ pitṛpriyatvād bibharti subhagāmadam<sup>516</sup> grhiṇī ||

The housewife—although her pride is struck by the invincible enemies of (other) young women—bears the station of a lucky wife because her son has his father’s love.

SOME MAN, HAVING SEEN THE JAR-LIKE BREASTS OF A BEAUTIFUL WOMAN ABOUT TO BATHE, IMPLIES “I WOULD LIKE TO MAKE LOVE WITH YOU”:

53) apamānitam iva saṃprati guruṇā grīṣmeṇa durbalaṃ śaityam |<sup>517</sup>  
snānotsukataruṇīstanakalaśanibaddham<sup>518</sup> payo viśati ||

Now the weak cold, as if despised by the heavy summer, enters the water at the jar-like breasts of a young woman ready for her bath.<sup>519</sup>

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<sup>513</sup> śabdāmātrasāmyād: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; śabdāmāsāmyād: H1

<sup>514</sup> The word *śarkara* means both “pebble” and “candied sugar.” Here the allegory could be that the traveller, hearing of a certain courtesan’s fame slept with another woman of the same name, thinking that she was the famous courtesan.

<sup>515</sup> abhinavayauvanadurjayavipakṣajanahanyamānamānāpi: B, G, K1, K2, K3, KSG, UPENN, H1, BORI3; abhinavayauvanadurjanavipakṣajanahanyamānamānāpi: H2; abhinavayauvanadurjayavipakṣajanahanyamarna(?)mānāpi: BORI1

<sup>516</sup> subhagāmadam: B, G, K1, K2, K3, UPENN, H1, H2, BORI1, BORI3; subhagāpadaṃ: KSG, confirmed in its commentary

<sup>517</sup> apamānitam iva saṃprati guruṇā grīṣmeṇa durbalaṃ śaityam |: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; apamānitami saṃprati guruṇā grīṣme durbalaśaityam |: H1

<sup>518</sup> snānotsukataruṇīstanakalaśanibaddham: B, G, K1, K2, K3, KSG, H1, BORI1, BORI3; snānotsukataruṇīstanakalaśalanibaddham: UPENN; snānotsukataruṇīstanakalaśanibiddham: H2

<sup>519</sup> There is a poetic trope of young women’s breasts always being cool. Ananta comments that the speaker’s statement implies that he would not mind dying after embracing the woman; the reason being that a hopeless man will commit suicide by attaching himself to (presumably weighted) jars and drowning himself.

THE LADY SAYS TO HER FRIEND, WHO IS SAYING “EVEN THOUGH SUCH A LONG TIME HAS PASSED, HOW DO YOU NOT LEAVE YOUR BEDROOM?”:

54) alasayati gātram akhilaṃ kleśaṃ<sup>520</sup> mocayati locanaṃ harati |  
svāpa iva preyān<sup>521</sup> mama moktuṃ na dadāti śayanīyam ||

He makes my whole body indolent, removes my pain, captures my eye: my lover—like sleep—does not allow leaving of the bed.

SOME MAN SAYS TO SOME WOMAN:

55) aṃsāvalambikaradhṛtakacam abhiṣekādradhavalanakharekham<sup>522</sup> |  
dhautādharanayanaṃ<sup>523</sup> vapur astram anaṅgasya tava niśitam<sup>524</sup> ||

Your body—

hair hanging from the shoulders held by your hand  
white nail marks  
wet from the bath  
eye and lips washed clean—  
is a sharp weapon of the love god.

SOME WOMAN EXPLAINS TO A MAN IN LOVE WITH A COURTESAN:

56) avinihitam vinihitam iva yuvasu svaccheṣu vāravāmadrśaḥ<sup>525</sup> |  
upadarśayanti<sup>526</sup> hṛdayaṃ darpaṇabimbeṣu vadanam iva ||

Harlots present their unmoored hearts as fixed upon pure youths,  
as if placing their face on clear mirrors.

THE FRIEND SAYS TO THE LADY, WHO IS SAYING “HOW DOES EVERYONE KNOW THAT I AM IN LOVE WITH HIM?”:

57) atilajjayā tvayaiva prakāṭaḥ<sup>527</sup> preyān akāri nibhṛto’pi |  
prāsādamaulir upari prasarantyā vaijayantyeva ||

<sup>520</sup> kleśaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; kleśaṃ: H1

<sup>521</sup> preyān: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; prayogān: H1

<sup>522</sup> aṃsāvalambikaradhṛtakacam abhiṣekādradhavalanakharekham: B, G, K1, K2, K3, KSG;  
aṃsāvalambikaradhṛtakacam idam abhiṣekadhavalanakharekham: UPENN, BORI1;  
aṃsāvalambikaradhṛtakatvam idam abhiṣekadhavalanakharekham: H1; aṃsāvalambikaradhṛtakaram idam  
abhiṣekadhavalanakharekham: H2; aṃsāvilambikaradhṛtakacam idam abhiṣekadhavalanakharekham:  
BORI3

<sup>523</sup> dhautādharanayanaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; dhautādharanayana: H1

<sup>524</sup> niśitam: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; niśitam: H1

<sup>525</sup> vāravāmadrśaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; vāravāsadṛśaḥ: H1

<sup>526</sup> upadarśayanti: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; upadarśayati: H1

<sup>527</sup> prakāṭaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; prakāṭa: H1

Your beloved, although secret, was made clear by you yourself by your great shyness, like the top of a palace (is revealed) by a banner flowing above it.

SOME MAN SAYS “EVEN VICTORY OVER BAD PEOPLE IS EASILY DONE BY RECOURSE TO SOMEONE IMPARTIAL WITH WORDS STRUNG TOGETHER”:

58) anyonyagrathanāguṇayogād<sup>528</sup> gāvaḥ<sup>529</sup> padārpaṇair bahubhiḥ |  
khalam api tudanti meḍhībhūtaṃ madhyastham ālambya ||

Because of the yoking of cords  
joining them together,  
cattle—  
with much placings of the feet—  
bruise even the threshing floor,  
resorting to the middle of the yoke post.

Because of the joining of virtues  
stringing it along,  
speech—  
with much placings of words—  
beats even a villain,  
resorting to an impartial mediator.

SOME MAN SAYS “THE WORDS OF BAD PEOPLE ARE UNBEARABLE”:

59) ananugraheṇa<sup>530</sup> na tathā vyathayati kaṭukūjitair yathā piśunaḥ |  
rudhirādānād adhikaṃ dunoti karṇe kvaṇan maśakaḥ ||

The villain does not vex so much from non-favor as by disagreeable cooings: the mosquito pains more sounding in the ear than taking blood.

SOME MAN SAYS “EVEN IF ONE WHO WAS SMALL AT FIRST HAS IMPORTANCE AT A LATER TIME, HE DOES NOT ESCAPE THAT”:

60) agre laghimā paścān mahatāpi pidhīyate na hi mahimnā<sup>531</sup> |  
vāmana iti trivikramam abhidadhāti daśāvātāraidaḥ ||

Former smallness is surely not concealed later by great hugeness – so did the knowers of the ten avatāras call Trivikrama<sup>532</sup> a dwarf.

SOME WOMAN RESPONDS TO A WOMAN AFRAID OF HER YOUNG RIVAL WIFE:

61) aṅke<sup>533</sup> stanamdhayas tava caraṇe paricārikā priyaḥ pṛṣṭhe |  
asti kimu labhyam<sup>534</sup> adhikaṃ gṛhiṇī<sup>535</sup> yad āśaṅkase<sup>536</sup> bālām ||

<sup>528</sup> anyonyagrathanāguṇayogād: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3;

anyonyagrathanaguṇayogād: H1

<sup>529</sup> gāvaḥ: G, K1, KSG, UPENN, H1, H2, BORI1, BORI3; bhāvaḥ: B, K2, K3

<sup>530</sup> ananugraheṇa: B, G, K1, K2, K3, KSG, H1, H2; arthagraheṇa: UPENN, BORI1, BORI3

<sup>531</sup> na hi mahimnā: B, G, K1, K2, K3, KSG, H1, H2, BORI1, BORI3; na mahimnā: UPENN

<sup>532</sup> The name of Viṣṇu in his dwarf manifestation.

<sup>533</sup> aṅke: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; aṅka: H1

On your lap is an infant; at your feet a servant; behind you, your beloved: what more is attainable, housewife, that you fear a girl?

SOME MAN SPEAKS OF THE LOVE BETWEEN TWO PEOPLE:

62) adhara udastaḥ kūjitaṃ āmilitaṃ akṣi lolito mauliḥ |  
āsāditam<sup>537</sup> iva cumbanasukham asparśe'pi taruṇābhyām ||

Lips are raised; there are murmurs; eyes are slightly closed; heads are lolling: the happiness of kissing seems to have been attained by the young couple even in their non-touching.

SOME MAN TELLS SOMEONE ABOUT SOMEONE ELSE'S NEWS:

63) atirabhasena bhujō'yaṃ vṛtivivareṇa praveśitaḥ sadanam |  
dayitāsparśollasito nāgacchati vartmanā tena ||

This arm, forced into the house with great vehemence by a gap in the fence, its hair on end with the touch of the beloved, cannot come (back) by that (same) path.<sup>538</sup>

THE MAN SAYS TO THE LADY:

64) ambaramadhyaniṣṭam<sup>539</sup> tavedam aticapalam alaghu jaghanataṭam |  
cātaka iva navam abhraṃ nirīkṣamāṇo<sup>540</sup> na tṛpyāmi ||

Looking at this sloping hip of yours

arranged in your garments,  
undulating, not small—

I am not sated, like a cātaka<sup>541</sup> bird looking at a new cloud,

in the middle of the sky,  
moving, large.

65) ayam<sup>542</sup> andhakārasindhurabhārākrāntāvanībharākrāntaḥ |

<sup>534</sup> kimu labhyam: B, G, K1, K2, K3, KSG; kim alabdham: UPENN, H2, BORI1, BORI3; kim alabhyam: H1

<sup>535</sup> gr̥hiṇī: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; gr̥hiṇī: H1

<sup>536</sup> yad āśāṅkase: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; yadā yadā śāṅkase: H1

<sup>537</sup> āsāditam: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; āsvāditam: H1

<sup>538</sup> In other words, he is so excited by his lover that his hair stood up on end and made his arm too big to pull back out of the hole!

<sup>539</sup> ambaramadhyaniṣṭam: B, G, K1, K2, K3, KSG, H1, H2, BORI1, BORI3; ambaramadhyaniṣṭam: repetition of UPENN

<sup>540</sup> nirīkṣamāṇo: B, G, K1, K2, K3, KSG, H1, H2, BORI1; nirīkṣyamāṇo: UPENN, BORI3

<sup>541</sup> This bird is said to live on raindrops.

unnatapūrvādrimukhaḥ kūrmaḥ saṃdhyāsram<sup>543</sup> udvamati ||<sup>544</sup>

The tortoise, overburdened with an earth overburdened by the elephants of darkness, with the eastern mountain that is his face raised, vomits the blood that is dawn.

SOME MAN SAYS “A FOOL ASSOCIATES ONLY WITH FOOLS, NOT WITH WISE PEOPLE”:

66) antarbhūto<sup>545</sup> nivasati jaḍe jaḍaḥ<sup>546</sup> śīśiramahasi<sup>547</sup> hariṇa iva |  
ajaḍe śaśīva tapane sa tu praviṣṭo<sup>548</sup> pi niḥsarati ||

A fool dwells among fools, like the dumb deer<sup>548</sup> (dwells) inside the watery moon; but entered among the learned, he emerges like the moon (when it enters) the fiery sun!<sup>549</sup>

THE GO-BETWEEN TELLS THE DOCTOR “THE LADY IS IN LOVE WITH YOU”:

67) agaṇitajanāpavādā tvatpāṇisparśahaṣṭaraleyaṃ |  
āyāsyato varākī<sup>550</sup> jvarasya talpaṃ prakalpayati ||

This poor thing, not considering people’s censure, trembling for the joy from the touch of your hand, prepares her bed for a coming fever.

SOME MAN SAYS “EVEN WITH BIRTH IN THE SAME FAMILY, THERE IS LORDSHIP MERELY BECAUSE OF BEING RICH.” OR, SOME MAN EXPLAINS TO SOMEONE THAT ONE SHOULD NOT BE UPSET, ETC., HERE BECAUSE THE CREATOR’S CREATION IS VARIED, SINCE EVEN WITH BIRTH IN THE SAME FAMILY, ONE IS AFFLUENT AND ONE ISN’T, ONE IS THE HEAD AND THE OTHER THE SUBORDINATE:

68) apy ekavaṃśajanuṣoḥ paśyata pūrṇatvatucchatābhājoḥ<sup>551</sup> |  
jyākārmukayoḥ kaścīd guṇabhūtaḥ<sup>552</sup> kaścīd api bhartā ||

Look!

<sup>542</sup> ayam: B, G, K1, K2, K3, KSG, H1, BORI1, BORI3; alam: UPENN, H2

<sup>543</sup> saṃdhyāsram: B, G, K1, K2, K3, KSG, H1, H2, BORI1, BORI3; saṃdhyāsrasam: repetition of UPENN

<sup>544</sup> Cf. *Gītāgovinda* 1.6.

<sup>545</sup> antarbhūto: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; antarbhutā: H1

<sup>546</sup> jaḍaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; jaḍa: H1

<sup>547</sup> Here the first section of UPENN finishes and the first next “new” verse is verse 54; after the repeated verses, the manuscript continues in order.

<sup>548</sup> Just as the Western tradition has the “man in the moon,” the moon in Indian tradition holds a rabbit or, as in this case, a deer.

<sup>549</sup> That is, in an eclipse.

<sup>550</sup> varākī: B, G, K1, K2, K3, KSG, H1, H2, BORI1, BORI3; varakī: UPENN

<sup>551</sup> pūrṇatvatucchatābhājoḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; pūrṇatvatucchatābhājo: BORI3

<sup>552</sup> guṇabhūtaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; guṇabhutaḥ: BORI3

Of the bow string and bow,<sup>553</sup>  
Although born from one reed,  
Having fullness and littleness,  
One of them is the string  
And the other bears (it).

Of two,  
Born to the same family,  
Having greatness and smallness,  
One of them is the subordinate  
And the other the master.

THE LADY'S FRIEND TELLS THE MAN:

69) abhinavakeliklāntā kalayati bālā krameṇa gharmāmbhaḥ<sup>554</sup> |  
jyām arpayitum<sup>555</sup> namitā kusumāstradhanur lateva madhu ||

A girl, tired from new love-play, drips sweat gradually, like Kāma's creeper-bow, bent to bear a bowstring, (does) honey.

THE MAN SAYS TO THE LADY DISTRESSED FROM A LONG SEPARATION:

70)<sup>556</sup> aviralapatitāśru vapuḥ pāṇḍu snigdham tavopanītam idam |  
śatadhautam ājyam iva me smaraśaradāhavyathām<sup>557</sup> harati ||

This body of yours  
from which many tears have fallen,  
fair,  
glistening,  
brought close,

takes away for me the pain of the burning of love's arrows,  
like best-quality ghee  
with thick droplets forming,  
pale,  
shining,  
applied [on the wound].<sup>558</sup>

SOME MAN SAYS "THIS VERY MEADOW IS THE SITE OF HER LOVE-MAKING":

71) antarnipatitaguñjāguṇaramaṇīyaś cakāsti kedāraḥ |  
nijagopīvinayavyayakhedena vidīrṇahr̥daya iva ||

<sup>553</sup> Apparently both bows and strings can be made from bamboo.

<sup>554</sup> gharmāmbhaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; ghamambhaḥ: H1

<sup>555</sup> arpayitum: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; apayitum: BORI3, although not supported in the commentary

<sup>556</sup> B, G, K1, K2, K3, and KSG add a verse before this one: asatī kulajā dhīrā prauḍhā prativesīnī yadāsaktim | kurute sarasā ca tadā brahmānandaṃ tṛṇaṃ manye || When the unchaste woman living next door—born into a good family, strong, confident, and impassioned—becomes attached (to me), then I consider supreme bliss as (nothing but) a blade of grass!

<sup>557</sup> smaraśaradāhavyathām: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; smaradāhavythām: H1

<sup>558</sup> Ananta says that this kind of "hundred-times purified" ghee is used for the healing of lingering fevers: in this same way, he says, the woman's body removes the long-lasting affliction of the speaker.



The meadow, lovely with a string of guñjā berries fallen on it, looks as if its heart were broken from the depression at the loss of virtue of its own guardian girl.

SOME MAN SAYS THAT THE WICKEDNESS OF (WOMEN) WHO LOVE OTHER MEN CANNOT BE CHECKED:

72) amunā hatam idam idam iti rudatī prativeśine<sup>559</sup> ṅgam aṅgam iyam |  
roṣamiṣadalitalajjā grhiṇī darśayati patipurataḥ ||

This shameless housewife, with a pretext of anger, crying, before her husband shows her body to the neighbor [saying] “This limb and that one were struck by him!”

### ākāravrajyā

THE LADY SAYS TO THE MAN, WHO HAS ENJOYED HIMSELF ELSEWHERE, WHO IS ASKING “WHY DO YOU NOT SHOW YOUR LOVE FOR ME?”:

73) āntaram api bahir iva hi vyañjayituṃ rasam aśeṣataḥ satatam |  
asatī satkavisūktiḥ kācaghaṭṭi trayam veda<sup>560</sup> ||

I know three [things] that always wholly reveal even the inner *rasa*<sup>561</sup> to the outside: an unchaste woman, the verses of a good poet, and a glass ewer.

A MAN SAYS TO THE LADY:

74)<sup>562</sup> āloka eva vimukhī kvacid api divase na dakṣiṇā bhavasi |  
chāyeva tad api tāpaṃ tvam eva me harasi mānavati ||

O, proud/angry one!

With your face averted as soon as you see me,

you are never courteous on any day:

even so, only you take away my distress, like a shadow—

averted from the light,

at no point during the day facing south.

ONE MAN SAYS TO ANOTHER:

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<sup>559</sup> iti rudatī prativeśine: B, G, K1, K2, K3, KSG, H1, BORI1, BORI3; iti rudatī prativeśane: UPENN; iti prativeśine: H2

<sup>560</sup> veda: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; vedaḥ: BORI3

<sup>561</sup> Here the various meanings of *rasa* are played with again: love/emotion for the woman; poetic sentiment for the poet; and liquid for the container.

<sup>562</sup> Before this verse, UPENN inserts a verse (that starts with “a”): ayi muktāphalam abale kim adharakāntyā cādharavi(du?)maṃ kuruṣe | dṛṣṭyā (?) guñjābījaṃ hariharihasitena mau(kt?)ikaṃ bhūyaḥ ||

75) ājñā kākur yācñākṣepo hasitaṃ ca śuṣkaruditaṃ ca |  
iti nidhuvanapāṇḍityaṃ dhyāyaṃs<sup>563</sup> tasyā na tṛpyāmi<sup>564</sup> ||

Commands, changing of the voice, requests, abuse, both laughter and dry sobs—  
reflecting on her erudition in love-sport, I can never get enough.

THE FRIEND RESPONDS TO AN ANGRY WOMAN:

76) ājñāpayiṣyasi padaṃ dāsyasi dayitasya śirasi kiṃ tvarase |  
asamayamānini mugdhe mā<sup>565</sup> kuru<sup>566</sup> bhagnāṅkuraṃ<sup>567</sup> prema ||

You will give orders; you will place your foot on your lover's head—why hurry? Oh,  
innocent one, you are angry with him at the wrong time! Do not shatter the shoots of his  
love!

THE MAN SAYS TO HIS FRIEND:

77) āsādyā bhaṅgam anayā dyūte vihitābhirucitakelipaṇe |  
niḥsārayatākṣān<sup>568</sup> iti kapaṭaruṣotsāritāḥ sakhyaḥ ||

She, having been defeated in gambling—its stake the settling of the wished-for lovers'  
game—drove away her friends by her feigned anger, (in saying) “Take away the dice!”

THE FRIEND INSTRUCTS THE LADY:

78) ādaraṇīyaguṇā<sup>569</sup> sakhi mahatā nihitāsi tena śirasi tvam |  
tava lāghavadoṣo'yaṃ saudhapatākeva yac calasi ||

O, friend!

You, whose virtues are to be respected,  
were placed on the head by that fine man;  
you have this fault: capriciousness,  
that you waver like the banner of a house—

whose strings are looked after,  
placed on the roof of a tall house;  
(with) the fault of lightness,  
so that it flaps.

<sup>563</sup> dhyāyaṃs: B, G, K1, K2, K3, KSG, UPENN, H1, H2; dhyāyas: BOR11, BOR13

<sup>564</sup> na tṛpyāmi: B, G, K1, K2, K3, KSG, H1, H2, BOR11, BOR13; tṛpyāmi (?): UPENN

<sup>565</sup> mā: B, G, K1, K2, K3, KSG, H1; māṃ: UPENN, H2, BOR11, BOR13

<sup>566</sup> kuru: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11; kura: BOR13

<sup>567</sup> bhagnāṅkuraṃ: B, G, K1, K2, K3, KSG, UPENN, H1; bhagnaṅkuru: H2, BOR11, BOR13

<sup>568</sup> niḥsārayatākṣān: B, G, K1, K2, K3, KSG, H1, H2, BOR11, BOR13; niḥsārayitākṣān: UPENN

<sup>569</sup> ādaraṇīyaguṇā: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; ādaraṇīyaguṇāḥ: H1

A MAN SAYS TO A WOMAN “BECAUSE OF SEEING YOU THUS, MY ATTRACTION TO YOU RISES GREATLY.” OR, A MAN SAYS TO A WOMAN: “ABUSED BY YOU, I WILL PRACTICE AUSTERITIES ONLY FOR YOUR SAKE”:

79) ārdram api stanajaghanān nirasya sutanu tvayaitad unmuktam |  
khashtham avāptum iva tvāṃ tapanāṃśūn aṃśukaṃ pibati ||

O, lovely-bodied one! Although wet, this cloth—cast off from your breasts and hips, unfastened by you, in the air—drinks the rays of the sun as if to get you back.<sup>570</sup>

SOME MAN SPEAKS ABOUT SOME WOMAN’S BEHAVIOR:

80) āropitā śilāyām aśmeva<sup>571</sup> tvaṃ sthirā bhaveti<sup>572</sup> mantreṇa |  
magnāpi pariṇayāpadi jāramukhaṃ vīkṣya hasitaiva ||

Fixed on a rock with the *mantra* “be as strong as a stone!”<sup>573</sup> she—although plunged in a misfortune of a marriage—having seen the face of her lover, only laughed.

THE MAN RESPONDS TO THE LADY WHO IS UPSET ABOUT HIM GOING TO ANOTHER WOMAN:

81) āyāti yāti khedaṃ karoti madhu harati madhukarīvānyā |  
adhidevatā tvam eva śrīr iva kamalasya mama manasaḥ ||

Like a bee, the other woman comes, she goes, she makes trouble, she takes away sweetness: you alone are the presiding deity, like Śrī,<sup>574</sup> of lotus of my heart.

THE FRIEND INSTRUCTS THE LADY:

82) āsādyā dakṣiṇāṃ diśaṃ avilambam tyajati cottarāṃ taraṇiḥ |  
puruṣaṃ haranti<sup>575</sup> kāntāḥ prāyeṇa hi<sup>576</sup> dakṣiṇā eva ||

The sun, after meeting the southern direction, quickly leaves the northern, for—for the most part—only lovely, clever women captivate the man.

(southern<sup>577</sup>)

<sup>570</sup> Here is implied that the lady’s clothes will do *tapas*, austerities; the literal meaning of *tapas*, though, is heat or warmth.

<sup>571</sup> aśmeva: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; aśmava: H1

<sup>572</sup> tvaṃ sthirā bhaveti: B, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; tvaṃ bhaveti: G; tvasthirā bhaveti: H1

<sup>573</sup> This seems to be a wedding scene; one of the traditional ceremonies, “*shila arohan*,” involves the bride’s mother setting her on a stone slab and giving her advice to prepare for her new life.

<sup>574</sup> Śrī, or Lakṣmī, is closely associated with the lotus flower.

<sup>575</sup> haranti: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; harati: H1

<sup>576</sup> hi: B, G, K1, K2, K3, KSG, UPENN, BOR11, BOR13; ca: H1; na: H2

<sup>577</sup> The adjective *dakṣiṇa* means both “clever/skillful” and “southern,” a pun the Govardhana also uses in verse 74.

SOME MAN PRAISES THE LADY WITH AN ALLEGORY:

83) ādānapānalepaiḥ kāścīd garalopatāpahāriṇyaḥ |  
sadasi<sup>578</sup> sthitaiva siddhauṣadhivalī kāpi jīvayati ||

Some [medicines] take away the pain of poison if you drink or eat or smear them; that one certain cure-all restores one to life just being in the house.

THE LADY'S FRIEND SAYS TO THE MAN:

84) āndolalolakeśīm calakāñcīkiṅkiṅgaṇakvanitām<sup>579</sup> |  
smarasi<sup>580</sup> puruṣāyitām tām smaracāmaracihnayaṣṭim iva ||

Do you remember her—with her hair shaking from swinging, jingling from the multitude of small bells on her swaying girdle, playing the man—like the staff of Love's royal *cāmara*?<sup>581</sup>

THE MAN SAYS TO THE LADY:

85) ākṣipasi karṇam akṣṇā tridhaiva baddho balis tvayā madhye<sup>582</sup> |  
iti jitasakalavadānye tanudāne lajjase<sup>583</sup> sutanu<sup>584</sup> ||

You attack the ear with your eye;  
(surpass Karṇa<sup>585</sup>)  
even the threefold fold<sup>586</sup> is formed in your waist by you:  
(Bali<sup>587</sup> is triply trapped)  
surpasser of all other givers—  
o, lovely-bodied one! In giving just your body you are bashful!  
(something small)

<sup>578</sup> sadasi: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; sadāṃsi: BORI3

<sup>579</sup> calakāñcīkiṅkiṅgaṇakvanitām: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1;  
calakāñcīkiṅkiṅgaṇakvanitam: BORI3

<sup>580</sup> smarasi: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; smarāmi: H2, but in the margin it reads “vā smarasi”

<sup>581</sup> A fly-whisk made of a yak's tail.

<sup>582</sup> tridhaiva baddho balis tvayā madhye: UPENN, H1, H2, BORI1, BORI3; balir api baddhas tvayā tridhā madhye: B, G, K1, K2, K3, KSG

<sup>583</sup> tanudāne lajjase: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; tanudāne na kiṃ lajjase: H2

<sup>584</sup> sutanu: B, G, K1, K2, K3, KSG; yuvati: UPENN, H2, BORI1, BORI3; tanvi: H1

<sup>585</sup> A mythological figure from the *Mahābhārata*, known for his generosity.

<sup>586</sup> A common trope: beautiful women were supposed to have three small folds on their waists/stomachs.

<sup>587</sup> The king, also known for his generosity, to whom Viṣṇu appeared in his dwarf incarnation. He ruled over three the worlds and confidently promised the dwarf as much land as he (i.e., the dwarf) could cover in three strides. Revealing his true identity, the dwarf covered both the heavens and the earth in two steps and left Bali with the lower worlds.

SOME MAN SPEAKS ABOUT SOMEONE’S GREAT PASSION FOR THE LADY:

86) ākṣepacaraṇalaṅghanakeśagrahahelikutukataralena |  
strīṅām patir api gurur iti dharmam na śrāvītā sutanuḥ ||

He didn’t even tell the lovely-bodied woman about the dharma that the husband is woman’s guru, trembling in his desire for love games (such as): reproaches, kicks, pulling of the hair.

THE LADY TELLS THE FRIEND ABOUT THE UNEXPECTED UNION WITH THE MAN:

87) āgacchatānavekṣitaprṣṭhenārthī<sup>588</sup> varāṭakeneva<sup>589</sup> |  
muṣitāsmi<sup>590</sup> tena jaghanāṃśukam api voḍhum naśaktena<sup>591</sup> ||

I was ravished by him—sneaking up on me from behind—like a beggar robbed with a cowry<sup>592</sup> of which the back was not checked...I was unable to even keep the cloth on my hips!

THE FRIEND SPEAKS TO THE SLEEPING LADY WHO HAS QUARRELED WITH HER LOVER:

88) ākuñcitaikajaṅgham darāvṛtordhvoru<sup>593</sup> gopitārdhoru |  
sutanoḥ śvasitakramanamadudarasphuṭanābhi<sup>594</sup> śayanam idam ||

This is the sleep of the lovely-bodied one: with one leg bent, a high thigh slightly turned in, half (of the other) thigh concealed, her navel exposed on her belly contracting in sequence to her sighs.

THE FRIEND TELLS THE MAN ABOUT THE LADY’S SPECIAL ATTACHMENT:

89) ādāya dhanam analpaṃ<sup>595</sup> dadānayā subhaga tāvakam vāsaḥ |  
mugdhā rajakagrhiṅyā kṛtā dinaiḥ katipayair niḥsvā ||

<sup>588</sup> āgacchatānavekṣitaprṣṭhenārthī: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3;  
agacchatānavekṣitaprṣṭhenārthī: H1

<sup>589</sup> varāṭakeneva: B, G, K1, K2, K3, KSG, UPENN, H1; varāṭikeneva: H2, BORI1, BORI3

<sup>590</sup> muṣitāsmi: B, G, K1, K2, K3, KSG, UPENN, H1, H2; mukhitāsmi: BORI1, BORI3

<sup>591</sup> voḍhum naśaktena: B, G, K1, K2, K3, KSG, H1, H2; voḍhum naśakteva: UPENN; voḍhum aśakteva: BORI1, BORI3

<sup>592</sup> According to Clay, if the back of a cowry shell has any imperfection, it is considered worthless.

<sup>593</sup> darāvṛtordhvoru: B, G, K1, K2, K3, KSG, UPENN; darāvṛtordhoru: H1; darāvṛtardvoru (?): H2; derāvṛtaikoru: BORI1; darāvṛtaikoru: BORI3

<sup>594</sup> śvasitakramanamadudarasphuṭanābhi: B, G, K1, K2, K3, KSG, UPENN, H1, H2;

śvasitakramaṇamadudarasphuṭanābhi: BORI1, BORI3

<sup>595</sup> analpaṃ: B, G, K1, K2, K3, UPENN, H1, H2, BORI1, BORI3; alpaṃ: KSG

Oh, lucky one! Day by day, the innocent girl is made penniless by the washerwoman, who gives (her) back your clothes after taking much of her wealth!

SOME MAN SAYS WITH AN ALLEGORY TO ONE MAKING AN EFFORT TO HAVE A BAD MAN IN AUTHORITY:

90) āstām varam avakeśī mā dohadam asya racaya pūgataroḥ |  
etasmāt phalitād api kevalam udvegam adhigaccha ||

Let it be! It is better that this betel tree is fruitless—Don't cause it cravings! You will know only anxiety from its blooming.  
(betel nuts<sup>596</sup>)

SOME MAN SAYS WITH AN ALLEGORY: “DISASTER WILL CERTAINLY COME FROM A WORK BEGUN FROM RELYING ON BAD PEOPLE:”

91) ārabdham abdhimathanaṃ<sup>597</sup> svahastayitvā dvijihvam amarair yat |  
ucitas tatpariṇāmo viṣamaṃ viṣam eva yaj jātam ||

The churning of the sea that was undertaken by the gods—taking a snake in their own hands...its result was fitting: that only dangerous poison was produced, (such as what happens when) relying on a liar.

92) āvarjitālakāli<sup>598</sup> śvāsotkampastanārpitaikabhujam<sup>599</sup> |  
śayanaṃ rativivaśatanoḥ<sup>600</sup> smarāmi śithilāmśukaṃ tasyāḥ ||<sup>601</sup>

I remember the sleep of her whose body had lost control because love-making: with rows of curls falling loosely, with one arm placed on her breast trembling with sighs, with her clothes loosened.

THE MAN SAYS TO THE LADY:

93) āmrāṅkuro'yam aruṇaśyāmalarucir<sup>602</sup> asthinirgataḥ sutanu<sup>603</sup> |  
navakamaṭhakarparapuṭān<sup>604</sup> mūrdhevordhvaṃ<sup>605</sup> gataḥ<sup>606</sup> sphurati ||<sup>607</sup>

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<sup>596</sup> The word *udvega* has among its meanings “anxiety” and “betel nut.”

<sup>597</sup> abdhimathanaṃ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; abdhimathana: BORI3

<sup>598</sup> āvarjitālakāli: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; āvarjitālakāvi: BORI3

<sup>599</sup> śvāsotkampastanārpitaikabhujam: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3;

śvāsotkampastanārpitaikabhujam: H1

<sup>600</sup> rativivaśatanoḥ: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; rativiviśatanoḥ: H2

<sup>601</sup> Cf. Bilhaṇa's *Caurapañcāśikā*.

<sup>602</sup> aruṇaśyāmalarucir: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; aruṇaśyāmalarucir: H1

<sup>603</sup> sutanu: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; sutanuḥ: H1, BORI3

O, lovely-bodied one! The mango blossom—dark red in color, come out from the pit—  
quivers like the head of a young turtle come out from a bit of shell.

SOME MAN SAYS TO ANOTHER:

94) ābhaṅgurāgrabahuguṇādīrghāsvādapradā<sup>608</sup> priyādr̥ṣṭiḥ<sup>609</sup> |  
karṣati mano madīyaṃ hradamīnaṃ baḍīśarajjur iva ||

The gaze of my beloved—

whose sidelong glance is crooked,  
with many virtues,  
long,  
bestowing joy—

draws my mind like a fishing rope does a fish from the lake:  
with a hooked end,  
with multiple strands,  
long,  
offering (something) tasty.

THE LADY'S FRIEND SAYS TO THE MAN:

95) ālapa yathā yathecchasi yuktam tava kitava<sup>610</sup> kim apavārayasi<sup>611</sup> |  
strījātīlāñchanam asau jīvitaraṅkā sakhī subhaga ||

Speak anything you like: it is fitting of you, rogue—what are you hiding? O, lucky one!  
My friend is a stain on womankind: she is hungry for life!

A LADY SAYS TO A MAN WITH AN ALLEGORY:

96) āsvādito'si mohād bata vīditā vadanamādhurī bhavataḥ |  
madhuliptakṣura rasanācchedāya param vijānāsi ||

You were tasted by mistake. Alas, the sweetness of your mouth was known—o, razor  
smeared with honey! You only know how to cut a tongue!

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<sup>604</sup> navakamaṭhakarparapuṭān: B, G, K1, K2, K3, KSG; navakamaṭhakarparapuṭān: UPENN, H1, H2, BOR11, BOR13

<sup>605</sup> mūrdhevordhvam: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR13; mūrdhevorddha: BOR11

<sup>606</sup> gataḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; tagaḥ: H1

<sup>607</sup> Ananta makes a comparison between this verse and *Gāhāsattasāi* 62

<sup>608</sup> ābhaṅgurāgrabahuguṇādīrghāsvādapradā: B, G, K1, K2, K3, KSG, UPENN, H1, H2;

ābhaṅgurāgrabahuguṇādīrghāsvādapradā: BOR11 ābhaṅgurāgrabahuguṇādīrghāsvādapradā: BOR13

<sup>609</sup> priyādr̥ṣṭiḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; priyāyaṣṭiḥ: H1

<sup>610</sup> kitava: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11; kiṃ tava: BOR13

<sup>611</sup> apavārayasi: B, G, K1, K2, K3, KSG, UPENN, H1, BOR11, BOR13; uparodhayasi: H2

THE FRIEND SAYS TO THE COURTESAN WHO HAS NOT FALLEN IN LOVE:

97) ākr̥ṣṭibhagnakāṭakam̐ kena tava prakṛtikomalam̐ subhage |  
dhanyena bhujamṛṇālam̐ grāhyam̐ madanasya<sup>612</sup> rājyam̐ iva ||

O, lucky girl! By which rich man can your lotus-fibre-arm—  
its bracelet broken from pulling;  
tender by nature—  
be seized, as if it were a kingdom of Love:  
its army ruined by love spells,  
charming because of its subjects?

A MAN SAYS TO A WOMAN:

98) āruhya dūram aganītaraudrakleśā prakāśayantī svam |  
vātapratīcchanapaṭī<sup>613</sup> vahitram̐ iva harasi mām̐ sutanu ||

O, lovely-bodied one!  
Having climbed up high [on the roof of the house],  
disregarding the fierce heat,  
displaying yourself,  
you capture me, like a sail picking up a good wind pulls on a boat—  
raised high up,  
disregarding the fierce heat,  
showing itself.<sup>614</sup>

ONE MAN SAYS WITH AN ALLEGORY TO ONE READY TO WRONG A MAN WITH THE  
ASSISTANCE OF CERTAIN OTHERS:

99) āyāsaḥ parahimsā vaitam̐sikasārameya tava sāraḥ |  
tvām̐ apasārya vibhājyaḥ kuraṅga eṣo' dhunaiivānyaiḥ ||

O, butcher's dog! Exertion, injury to others—(this is) your essence: only now this deer is  
to be divided up by the others after they drove you away.

ONE MAN DELIVERS ANOTHER MAN'S MESSAGE WITH AN ALLEGORY IN FRONT OF YET  
ANOTHER MAN:

100) ānayati pathikataruṇam̐ hariṇa iha prāpayann̐ ivātmānam̐ |  
upakalamagopi komalakalamāvalikavalanottaralaḥ ||

<sup>612</sup> madanasya: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; madanadasya: BORI3

<sup>613</sup> vātapratīcchanapaṭī: B, G, K1, K2, K3, KSG, UPENN, H1, H2; vātapratīkṣaṇapaṭī: BORI1, BORI3

<sup>614</sup> According to Ananta, the lady was on the roof of a house, from where, presumably, the man saw her  
and fell in love.



Here the deer leads a young traveller to woman guarding the rice field as if surrendering himself, anxious for a mouthful from the row of tender rice.

THE LADY SAYS TO HER FRIEND, WHO IS SAYING: “WHAT DID YOU DO TO MAKE HIM SPEAK NOW IN A COMPLETELY ATYPICAL WAY?!”:

101) āsīd eva<sup>615</sup> yadārdraḥ kimapi tadā kim ayam āhato<sup>616</sup> py āha |  
niṣṭhurabhāvād adhunā kaṭūni<sup>617</sup> raṭati sakhi<sup>618</sup> paṭaha iva ||

O, friend!

When he was still tender

did he say anything at all, even when struck?

Now because of his cruel nature,

he shouts abuses, like a kettle-drum—

which, if wet,

makes no sound when struck,

but, if stiff, makes loud noises!

THE MAN SAYS TO THE LADY’S FRIEND WHO IS SAYING: “WHAT-ALL WON’T SHE DO TO YOU WHEN SHE HEARS ABOUT YOUR BEHAVIOR?”:

102) ājñākaś ca tāḍanaparibhavasahanaś<sup>619</sup> ca satyam aham asyāḥ |  
na tu<sup>620</sup> śīlaśītaleyaṃ priyetaṛad<sup>621</sup> vaktum api veda ||

I am truly both obedient and enduring of her beatings and insults, but this girl is not pleasant by nature and she knows only to speak unkind things.

ONE MAN SAYS WITH AN ALLEGORY TO ANOTHER DOING HIS WORK WITHOUT CONSIDERING WHAT MAY OR MAY NOT HAPPEN AS A RESULT:

103) ādhāya dugdhakalaśe manthānaṃ klāntadorlatā<sup>622</sup> gopī |  
aprāptapārijātā daive doṣaṃ niveśayati ||

<sup>615</sup> āsīd eva: B, G, K1, K2, K3, KSG; āsīd eṣa: UPENN, H2, BORI1, BORI3; āsīva: H1

<sup>616</sup> āhato: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; ahato: H2: as this section has corrections, it is not clear

<sup>617</sup> kaṭūni: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; kaṭurani: BORI3

<sup>618</sup> raṭati sakhi: UPENN, H1, H2, BORI1, BORI3; sakhi raṭati: B, G, K1, K2, K3, KSG

<sup>619</sup> tāḍanaparibhavasahanaś: B, G, K1, K2, K3, KSG, UPENN, H2; paribhavatāḍanasahaś: H1, but there is some sort of correcting mark over it, BORI1, BORI3

<sup>620</sup> na tu: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; nanu: BORI3

<sup>621</sup> priyetaṛad: B, G, K1, K2, K3, KSG, UPENN, H1; priyetaṛaṃ: H2, BORI1, BORI3

<sup>622</sup> klāntadorlatā: UPENN, H2, BORI1, BORI3; śrāntadorlatā: B, G, K1, K2, K3, KSG; kāntadorlatā: H1

When the gopī did not obtain the pārijāta<sup>623</sup> tree after setting the churning stick in a pitcher of milk and tiring out her arms, she placed the fault in fate.

A MAN TELLS HIS FRIEND ABOUT THE LADY'S GOODNESS:

104) āstāṃ mānaḥ kathanaṃ sakhīṣu vā mayi nivedyadurvinaye |  
śithilitaratiguṇagarvā<sup>624</sup> mamāpi sā lajjitā sutaṇuḥ ||

Let it be—the anger, the talking about my censurable misconduct with her friends! The beautiful-bodied one, whose pride in the qualities of her love-making had been shaken, is even bashful with me!

SOME WOMAN TELLS ANOTHER WOMAN: “FEARING OTHER PEOPLE, ONLY AT THE TIME OF BATHING, ONLY WITH THE PRETEXT OF A WHIRLPOOL, SOME WOMAN IS WHITEWASHING, IN THE FORM OF AUSPICIOUS SINGING AND PAINTING WITH HER PALMS—AND OTHER PARTS—SMEARED WITH BRIGHT FLOUR OF RICE GRAINS AND SO ON, OCCASIONED BY THE FESTIVAL FOR THE COMING OF HER LOVER.”

105) āvartair ātarpaṇaśobhāṃ ḍiṇḍīrapāṇḍurair<sup>625</sup> dadhatī<sup>626</sup> |  
gāyati mukharitasalilā<sup>627</sup> priyaśaṃgamamaṅgalaṃ<sup>628</sup> surasā ||

Bearing the beauty of white-washing with whirlpools white with foam, the Surasā River, its water noisy, sings of the auspiciousness of union with the beloved.

## ikāravrajyā

THE FRIEND SAYS, IN ORDER TO TEACH THE LADY WHO IS ASLEEP FROM THE EXHAUSTION OF MAKING LOVE DURING THE NIGHT:

106) iyam udgatīṃ harantī<sup>629</sup> netranikocaṃ ca vidadhatī purataḥ |  
na vijānīmaḥ kiṃ tava vadati sapatnīva dinanidrā<sup>630</sup> ||

We do not understand what this day-time sleep of yours—

<sup>623</sup> One of the five trees of paradise produced at the churning of the ocean of milk and kept by Indra; later, Kṛṣṇa took it to earth.

<sup>624</sup> śithilitaratiguṇagarvā: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; śithitarasiguṇagardhā: H1

<sup>625</sup> ḍiṇḍīrapāṇḍurair: B, G, K1, K2, K3, KSG, UPENN, H2; ḍiṇḍīrapāḍurair: H1; ḍiṇḍīrapāṇḍarair: BOR11, BOR13

<sup>626</sup> dadhatī: B, G, K1, K2, K3, KSG, UPENN, H1, BOR11, BOR13; dadhamtī (?):H2

<sup>627</sup> mukharitasalilā: B, G, K1, K2, K3, KSG, UPENN, H1, BOR11, BOR13; mukharitasupriyalilā: H2

<sup>628</sup> priyaśaṃgamamaṅgalaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BOR13; striyaṃ śaṃgamamaṅgalaṃ: H1; priyaśaṃgamamaṅgalaṃ: BOR11

<sup>629</sup> udgatīṃ harantī: B, G, K1, K2, K3, KSG, H1, H2, BOR11, BOR13; udgatīṃ harantīm: UPENN

<sup>630</sup> dinanidrā: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11; dinanidrāḥ: BOR13

taking away your getting-up  
and producing a contraction of the eyes—  
will say about you, like a rival wife  
taking your ascent  
and contracting her eyes [in a frown].

107) idam ubhayabhittisaṃtatahāraguṇāntargataikakucamukulam |  
guṭīkāḍhanur<sup>631</sup> iva bālāvapuḥ smaraḥ śrayati kutukena ||

Love uses the body of a girl—where the bud of her breast is passed over by the string of her necklace stretched on both its sides<sup>632</sup>—with eagerness, as if it were a slingshot.

THE LADY SAYS, IN ORDER TO DISTRACT THE MIND OF HER BELOVED FOR FIRMNESS DURING LOVE-MAKING:

108) iha śikhariśikharāvalambini<sup>633</sup> vinodadarataralavapuḥ taruhariṇe |  
paśyābhilaṣati patituṃ vihaḡī nijanīḍamohena ||

Look! Here the bird, mistaking it for her own nest, wishes to fly onto a monkey, whose body quivers slightly from sport, hanging from the top of a tree.

OUT OF SURPRISE ON SEEING WHAT HAD HAPPENED, THE MAN BESEECHES THE LADY WHO IS ANGRY BECAUSE HE LOOKED AT ANOTHER WOMAN:

109) ikṣur<sup>634</sup> nadīpravāho dyūtaṃ mānagrahaś ca te<sup>635</sup> sutanu |  
bhrūlatikā ca taveyaṃ bhaṅge rasam adhikam āvahati ||

O, lovely-bodied one! Sugar cane, the river's flow, gambling, and the seizing of your anger, as well as this creeper-brow of yours lead to more *rasa*<sup>636</sup> when (each of them are) broken!

A WOMAN TELLS THE LADY:

110) indor ivāsyā<sup>637</sup> purato yadvimukhī sāvāraṇā bhramasi |

<sup>631</sup> guṭīkāḍhanur: B, G, K1, K2, K3, KSG, UPENN; gulīkāḍhanur: H1, H2, BORI1, BORI3

<sup>632</sup> Ānanda calls this a vaikakṣika, a garland worn over the left shoulder and under the right arm.

<sup>633</sup> śikhariśikharāvalambini: B, G, K1, K2, K3, KSG; śikhariśikhāvalambini: UPENN, H1, BORI1, BORI3; śikhiśikharāvalambini: H2

<sup>634</sup> ikṣur: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; ikṣūr: BORI3, although not supported in commentary

<sup>635</sup> te: UPENN, H1, H2, BORI1, BORI3; he: B, G, K1, K2, K3, KSG

<sup>636</sup> Here Govardhana plays with different things which in their “breaking,” or *bhaṅga*, produce even more *rasa*: juice when the sugar cane is pressed; water when the river is dammed; addiction when a game is lost; passion when anger is overcome; and beauty when the eyebrows frown!

<sup>637</sup> ivāsyā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; ivāsyā: H1

tat kathaya kiṃ nu duritaṃ sakhi<sup>638</sup> tvayā chāyayeva kṛtam ||

As you,

facing away,

veiled,

roam before him (who is) like the moon,

then tell indeed, friend, what bad thing did you do, (acting) as if you were its shadow,

turned around,

concealed,

moving about?

SOME MAN SAYS WITH AN ALLEGORY TO ANOTHER MAN WHO SAW A WOMAN PREPARED TO PUNISH HIM:

111) iha kapaṭakutukataralitadṛśi viśvāsaṃ kuraṅga kiṃ kuruṣe |  
tava rabhasataraliteyaṃ vyādhavadhūr vāladhau<sup>639</sup> valate ||

O, deer! Why do you here trust in the one with eyes tremulous from feigned desire? This hunter woman, violently trembling, is almost upon your bushy tail.

SOME WOMAN SAYS WITH AN ALLEGORY TO ANOTHER REFERENCING YET ANOTHER WOMAN WHO IS SPEAKING PROUDLY OF LOVE-MAKING WITH A VERY GREAT MAN:

112)<sup>640</sup> iha vahati<sup>641</sup> bahumahodadhivibhūṣaṇā mānagarvam iyam urvī |  
devasya kamaṭhamūrter na pṛṣṭham api nikhilam āpnoti ||

Here the earth, ornamented by the great sea, bears pride in its expanse, (but) does not cover even the whole shell of the god in the form of a tortoise.<sup>642</sup>

## īkāravrajyā

A MAN SAYS TO HIS FRIEND:

113) īrṣyāroṣajvalito nijapatisaṅgaṃ vicintayaṃs<sup>643</sup> tasyāḥ |  
cyutavasanajaghanabhāvanasāndrānandena nirvāmi ||

<sup>638</sup> nu duritaṃ sakhi: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; tu duritasakhi: BORI3

<sup>639</sup> vāladhau: B, G, K1, K2, K3, KSG, UPENN, H1, H2; dvā(?)tane: BORI1; vālate(?): BORI3, but there are correcting marks and erasures on this word

<sup>640</sup> After this verse, BORI2 skips to our verse 139.

<sup>641</sup> vahati: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; vati: H1

<sup>642</sup> In reference to Viṣṇu, one of whose *avatāras* was Kūrma, a tortoise.

<sup>643</sup> nijapatisaṅgaṃ vicintayaṃs: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; nijapatiṃ saṅgaṃ vicimtiyaṃs: BORI3

Burned with jealousy and anger in thinking of her making love with her husband, I am cooled down by the great bliss of meditating upon her hips from which the garment has fallen.

A WOMAN SAYS WITH AN ALLEGORY TO A MAN, “SHE IS WITH A GREAT MAN, SO YOU MUST NOT FALL IN LOVE WITH HER!”:

114) īśvaraparigrahocitamoho'syām<sup>644</sup> madhupa kiṃ mudhā<sup>645</sup> patasi |  
kanakābhīdhānasārā vītarasā kitavakalikeyam ||<sup>646</sup>

O, bee!

Why do you fly onto this (bud) in vain,  
in the error that it is suitable because  
the Lord likes it?

This dhattūra<sup>647</sup> bud has as its essence  
only a name of gold,  
but no sap.

Why do you fall upon her in vain,  
in the error that she is suitable because  
a lord likes her?

She is a little cheat, with only  
a golden name,  
but no love.

A MAN SAYS, AFTER SEEING A WOMAN NEAR A WELL SURROUNDED BY A FEW PEOPLE:

115) īśad avāśeṣajaḍimā<sup>648</sup> śīśīre gatamātra eva cīram aṅgaiḥ ||  
navayauvaneva tanvī niṣevyate nirbharam vāpī<sup>649</sup> ||

When the winter has just gone, the water tank—with coolness slightly remaining (inside)—like a slender young woman—with some innocence remaining—is for a long time much frequented by bathers / hangers-on.

## ukāravrajyā

THE FRIEND PRAISES THE LADY:

116) ullasitabhrūdhanuṣā<sup>650</sup> tava pṛthunā<sup>651</sup> locanena rucirāṅgi |  
acalā api na mahāntaḥ ke cañcalabhāvam ānītāḥ ||

<sup>644</sup> īśvaraparigrahocitamoho'syām: B, G, K1, K2, K3, KSG, UPENN, H1, H2;

īśvaraparigrahocitamoho'smin: BORI1, BORI3

<sup>645</sup> mudhā: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; vṛthā: H2

<sup>646</sup> kanakābhīdhānasārā vītarasā kitavakalikeyam ||: B, G, K1, K2, K3, KSG, UPENN, H1, H2;  
kanakābhīdhānasāro nāmnā'sau vastutaḥ kitavaḥ ||: BORI1; kanakābhīdhānasāro nāmnā'so vastutaḥ  
kimtavaḥ ||: BORI3

<sup>647</sup> The white thorn-apple: another of its names, *kanaka*, also means gold; this is a plant traditionally beloved by Śiva despite its poisonous properties.

<sup>648</sup> avāśeṣajaḍimā: UPENN, H1, H2, BORI1, BORI3; avāśiṣṭajaḍimā: B, G, K1, K2, K3, KSG

<sup>649</sup> vāpī: B, G, K1, K2, K3, KSG, UPENN, H1, H2; vāpīḥ: BORI1, BORI3

<sup>650</sup> ullasitabhrūdhanuṣā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; ullasitadhanuṣā: H1

<sup>651</sup> tava pṛthunā: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; pṛthunā tava: H2

O, lovely-bodied one!

What great ones,  
even if firm,  
are not made to tremble  
by your wide eyes,  
with their rippling bows of eyebrows?

What mountains,  
although great,  
were not made to move  
by the gaze of Pṛthu,<sup>652</sup>  
wielding his eyebrow-like bow?

A WOMAN SAYS “THEY HAVE BECOME RICH JUST FROM MY FAVOR!”:

117) upanīya<sup>653</sup> yannitambe bhujaṅgam uccair alambhi<sup>654</sup> vibudhaiḥ śrīḥ |  
ekaḥ<sup>655</sup> sa mandaragiriḥ sakhi garimāṅgaṃ samudvahatu<sup>656</sup> ||

O, friend!

May that Mandara<sup>657</sup> mountain alone  
bear honor:  
having placed a snake  
around its slopes,  
high treasure was obtained by the gods!

May only that Mandara-like hip  
bear honor:  
having placed a lover  
upon it,  
great fortune was obtained by the wise!

SOME WOMAN SAYS TO ANOTHER: “IT IS NOT THE TIME TO GO TO YOUR LOVER!”:

118) ullasitalāñchano’yam jyotsnāvarṣī sudhākaraḥ sphurati |  
āsaktakṛṣṇacaraṇaḥ<sup>658</sup> śakaṭa iva prakāṭitakṣīraḥ ||

This moon—whose mark is shining, showering moonlight—gleams like a cart where  
milk has been spilled from the touch of Kṛṣṇa’s foot.<sup>659</sup>

A WOMAN TELLS ANOTHER OF HER OWN DESIRES:

119) upacārānunayās<sup>660</sup> te kitavasyopekṣitāḥ sakhīvacasā |  
adhunā niṣṭhuraṃ api yadi sa vadati kalikaitavād yāmi ||

<sup>652</sup> A great king, who wielded his bow to make the earth stop the famine affecting his people.

<sup>653</sup> upanīya: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; upaniya: BORI3, although not supported in the commentary

<sup>654</sup> alambhi: K1, K2, KSG, UPENN, H1, H2, BORI1, BORI3; alambi: B, G, K3

<sup>655</sup> ekaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; eka: H1

<sup>656</sup> H2 has the symbols for both “samudvahati” and “samudvahatu”! BORI3 adds a visarga to the word.

<sup>657</sup> Name of the mountain used as the churning stick of the sea of milk by the gods.

<sup>658</sup> āsaktakṛṣṇacaraṇaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; āsaktakṛṣṇacaraṇa: H1

<sup>659</sup> This may be in reference to the story of the demon Śakaṭa (whose name means “cart”), who was sent by King Kaṃsa to kill Kṛṣṇa when the latter was still a child: the demon took the shape of a cart and Kṛṣṇa kicked it into hundreds of pieces.

<sup>660</sup> upacārānunayās: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; upācārānunayās: H1



is unpleasant in the bad conduct of  
low things! flies!

SOME WOMAN TELLS ANOTHER OF A THIRD WOMAN'S EAGERNESS IN LOVE-MAKING:

124) uddiśya<sup>668</sup> niḥsaranṭīm sakhīm iyaṃ kapaṭakopakūṭilabhṛūḥ<sup>669</sup> |  
evam avataṃsam ākṣipad āhatadīpaṃ<sup>670</sup> yathā patati ||

This girl—with brows curved from feigned anger—threw her ear ornament at the friend slipping away so that it would fall, striking the lamp.

SOME MAN TELLS ANOTHER MAN WITH AN ALLEGORY: “EVEN IF A PEACEFUL MAN IS VERY WEAK, THAT DOESN'T MEAN THAT A STRONG MAN HAS MORE LUSTRE:”

125) udito'pi tuhinagahane gaganaprānte<sup>671</sup> na dīpyate tapanah |  
kaṭhinaghr̥tapūrapūrṇe śarāvaśirasi pradīpa iva ||

The sun, although risen, does not shine on the edge of a sky deep with snow, like a lamp on the top of a dish filled with a tough sweetmeat.

THE LADY TELLS HER FRIEND, WHO IS SAYING, “WHY ARE YOU (SO) SLOW IN SUCH ACTIVITIES AS GETTING UP AND SO ON?”:

126) udgamanopaniveśanaśayanaparāvṛttivalanacalaneṣu<sup>672</sup> |  
aniśaṃ sa mohayati<sup>673</sup> māṃ hr̥llagnaḥ śvāsa iva dayitaḥ ||

My lover, like sighs clinging to my heart, constantly bewilders me when I get up, lie down, turn around in bed, move about, and go about my business.

SOME WOMAN SAYS: “UNION HAS OCCURRED BETWEEN TWO PEOPLE JUST WITH A MERE GLANCE.” OR, SOME WOMAN TELLS ANOTHER WOMAN: “THERE IS NO NEED FOR GO-BETWEENS, ETC., INSTEAD IT IS POSSIBLE TO DO WHAT NEEDS TO BE DONE JUST WITH A MERE GLANCE:”

127) ujjhitasaubhāgyamadasphuṭayācñābhaṅgabhītayor<sup>674</sup> yūnoḥ |

<sup>668</sup> uddiśya: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; uddiśyaḥ: BORI3

<sup>669</sup> kapaṭakopakūṭilabhṛūḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; kapaṭakopakūṭilabhṛū: BORI3

<sup>670</sup> āhatadīpaṃ: UPENN, H1, H2, BORI1, BORI3; āhatadīpo: B, G, K1, K2, K3, KSG

<sup>671</sup> gaganaprānte: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; gaganaprāte (?): H1

<sup>672</sup> udgamanopaniveśanaśayanaparāvṛttivalanacalaneṣu: B, G, K1, K2, K3, KSG;

udgamanopaniveśanaśayanaparāvṛttivalanavacaneṣu: UPENN, H1;

udgamanopaniveśanaśayanaparāvṛtticalanavacaneṣu: H2;

udgamanopaniveśanaśayanaparāvṛtticalanavacaneṣu: BORI1, BORI3

<sup>673</sup> sa mohayati: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; saṃmohayati: BORI3



akalitamanasor ekā dr̥ṣṭir dūtī nisṛṣṭārthā<sup>675</sup> ||

A single glance is the go-between who takes care of everything for the young lovers—not yet knowing each other’s minds, afraid of the refusing of a clear request by which the intoxication of luck in love would be abandoned.

SOME WOMAN SAYS TO ANOTHER: “EVEN IF SHE IS ENJOYED BY MANY, SHE IS VERY MUCH IN LOVE WITH ONLY ONE OF HER LOVERS.”

128) uttamabhujamṅasamṅamanispandanitambacāpalas tasyāḥ |  
mandaragirir iva vibudhair itas tataḥ kṛṣyate kāyaḥ ||

Her body—with its motion of the hips steady by union with the best of lovers—is pulled here and there by the skillful, like the Mandara mountain—the turning of its slopes steady by contact with the best of snakes—by the gods.

SOME WOMAN SAYS TO A MAN: “HER HUSBAND IS EXTREMELY STUPID, SO YOU SHOULDN’T BE AFRAID.”

129) upanīya kalamakuḍavaṃ<sup>676</sup> kathayati sabhayaś cikitsake halikaḥ |  
śoṇaṃ somārdhanibhaṃ vadhūstane vyādhim upajātam ||

Having fetched a kuḍava<sup>677</sup> of rice, the ploughman—afraid—tells the doctor of the red mark arisen on the wife’s breast, like a half-moon.

THE FRIEND SECRETLY STOPS A WOMAN LIGHTING A FIRE, WHO IS MENTALLY MAKING LOVE WITH HER LOVER FROM HER GREAT PASSION FOR HIM, WHILE BEING REGARDED BY HER OWN CHEAT OF A MAN:

130) unmukulitādharapuṭe bhūtikaṇatrāsamīlitārdhākṣi |  
dhūmo’pi neha virama bhramaro’yam śvasitam<sup>678</sup> anusrati ||

O, girl with a blossomed bud of a lip, with eyes half-closed from fear of a speck of ash! There is no smoke at all here, stop! It is a bee following your sigh.

<sup>674</sup> ujjhitasaubhāgyamadasphuṭayācñābhaṃgabhīṭayor: H2, cf also the Clay edition;

ujjhitasaubhāgyamadasphuṭayāṃcyābhaṃgabhīṭayor: BORI1;

ujjitasaubhāgyamadasphuṭayācyābhaṃgabhīṭayor: BORI3;

ujjhitasaubhāgyamadasphuṭayācñānaṅgabhīṭayor: B, G, K1, K2, K3, KSG, UPENN, H1

<sup>675</sup> nisṛṣṭārthā: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; nisṛṣṭārthī: G

<sup>676</sup> kalamakuḍavaṃ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; kamalakuḍavaṃ: UPENN, H1

<sup>677</sup> A measure.

<sup>678</sup> bhramaro’yam śvasitam: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; bhramaro ya śvasinam: BORI3

THE MAN ANSWERS HIS WIFE, WHO IS ANGRY AFTER SEEING THE COMINGS AND GOINGS OF SUCH A YOUNG GIRL WITH HER HUSBAND:

131) upari pariplavate mama bāleyaṃ gr̥hiṇi haṃsamāleva |  
sarasa iva nalinanālā tvam āśayaṃ prāpya vasasi punaḥ ||

O, wife! This girl floats above me like a line of geese! But you, like a lotus stalk in a lake, live [inside me], having made a home.

SOME MAN, WHO IS COVETOUS OF YOUTHFULNESS OF SOME WOMAN AND DEPRESSED AT NOT OBTAINING IT, SAYS TO HER:

132) utkampagharmapicchiladoḥsādhikahastavicyutaś<sup>679</sup> cauraḥ |  
śivam āśāste sutanu stanayos tava cañcalāñcalayoḥ<sup>680</sup> ||

O, lovely-bodied one! The thief—escaped from the hand of the watchman, slippery from the elevated heat—wishes the best for your breasts, on which the garment is fluttering.<sup>681</sup>

THE FRIEND SAYS IN AN ALLEGORY TO HIM, WHOSE GARMENT IS BEING PULLED OFF BY SOME LADY:

133) utkṣiptabāhudarśitabhujamūlaṃ<sup>682</sup> cūtamukula mama sakhyā<sup>683</sup> |  
ākṛṣyamāṇa rājati bhavataḥ param uccapadalābhaḥ ||

O, mango bud! Pulled by my friend so that her shoulder would be shown by her arm pulled upwards, the acquisition of the highest place truly shines for you!

THE FRIEND SAYS TO THE LADY: “EVERYONE DESIRES SPORT WITH YOU AFTER SEEING YOUR NECKLACE!”:

134) uccakucakumbhanihito hr̥dayaṃ cālayati<sup>684</sup> jaghanalagnāgraḥ |  
atinimnamadhyasaṃkramadārūnibhas taruṇi tava hāraḥ ||

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<sup>679</sup> utkampagharmapicchiladoḥsādhikahastavicyutaś: B, G, K1, K2, K3, KSG, BORI3;  
utkampagharmapichaladaussādhikahastavicyutaś: UPENN, H1;  
utkampagharmapichiladaussādhikahastavicyutaś: H2; utkampagharmapichiladauḥsādhikahastavicyutaś:  
BORI1

<sup>680</sup> cañcalāñcalayoḥ: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; pañcalāñcalayoḥ: G; tvam  
calāñcalayoḥ: BORI3

<sup>681</sup> The watchman saw the young woman’s breasts and became so overcome that the thief slipped out of his grasp; therefore, quite naturally, the thief blesses the girl’s breasts.

<sup>682</sup> utkṣiptabāhudarśitabhujamūlaṃ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1;  
utkṣiptabāhudarśitabhujamūlaṃ: BORI3

<sup>683</sup> sakhyā: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; sakhyāḥ: BORI3

<sup>684</sup> hr̥dayaṃ cālayati: B, G, K1, K2, K3, KSG, UPENN, H1, H2; dr̥ṣṭiṃ tārayati: BORI1, BORI3

O, young woman! Your necklace—placed on the pitchers of your high breasts, with the end attached to your hip, seeming to tear the passage of your very deep waist—stirs the heart!

THE FRIEND TELLS THE MAN “SHE IS TIRED FROM MAKING LOVE:”

135) ullasitaśītadīdhīkalopakaṅṭhe sphuranti tāraughāḥ |  
kusumāyudhavidhṛtadhanurnirgatamakaraṅdabindunibhāḥ<sup>685</sup> ||

Masses of stars—like drops of sap come out from the bow held by the flower-arrowed one—tremble in the sweet proximity of the shining moon.

SOME LADY WHO HAD BECOME ANGRY BECAUSE OF THE DELAY IN THE MAN’S ARRIVAL, WHOSE PRIDE WAS TAKEN AWAY BY THE MAN WITH LITTLE (TIME) LEFT IN THE NIGHT, MOURNS UPON KNOWING THAT THE NIGHT HAS LITTLE (TIME) LEFT:

136) upanīya priyam asamayavidaṃ ca me dagdhamānam apanīya |  
narmopakrama eva kṣaṇade dūtīva calitāsi ||

O, night! Having brought the beloved—not knowing the right time—and having taken away my wretched pride, you left right at the beginning of our love-making, like a messenger!

THE FRIEND SAYS TO THE MAN IN LOVE WITH THE WOMAN: “OUR FRIEND, WHOSE STRENGTH HAS DISAPPEARED JUST FROM THE TOUCH OF YOUR HAND, FOLLOWS YOU:”

137) uttamavanitaikagatiḥ<sup>686</sup> karīva sarasīpayāḥ sakhīdhairyam |  
āskanditoruṇā<sup>687</sup> tvam hastenaiva spṛśan harasi ||

You—

the sole resource of best women—

touching with just your hand,

by which her thighs are attacked,

take the firmness of my friend like an elephant—

with the gait of the best woman,

touching with just its trunk,

by which its thigh is hit—

does the lake’s waters.

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<sup>685</sup> kusumāyudhavidhṛtadhanurnirgatamakaraṅdabindunibhāḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11; kusumāyudhavidhṛtadhanurnirgatamakaraṅdabindunibhāḥ: H1; kusumāyudhaḥ vidhṛtadhanurnirgatamakaraṅdabindunibhāḥ: BOR13

<sup>686</sup> uttamavanitaikagatiḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11; uttamavanitaikagati: BOR13

<sup>687</sup> āskanditoruṇā: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; āskaṃtoruṇā: H1

## ūkāravrajyā

THE FRIEND SAYS WITH AN ALLEGORY TO SOME WOMAN MARRIED TO AN OLD MAN,  
SUFFERING FROM THE POORNESS OF HIS LOVE:

138) ūḍhāmunātivāhaya prṣṭhe lagnāpi kālam acalāpi<sup>688</sup> |  
sarvaṃsahe kaṭhoratvacah<sup>689</sup> kim añkena kamaṭhasya ||

O, earth! Although having spent time unmoving, carried by him, and attached to his steady back—what is the use of the body of the tortoise with tough skin?

## ṛkāravrajyā

SOME WOMAN INSTRUCTS ANOTHER: “THIS IS NOT THE PLACE FOR SHOWING SUCH SKILLS AS CASTING YOUR SIDELONG GLANCES, BECAUSE HERE IS A SUITABLE DWELLING-PLACE OF PURE SINCERITY:”

139) ṛjunā nidhehi caraṇau<sup>690</sup> parihara<sup>691</sup> sakhi nikhilanāgarācāram |  
iha ḍākinīti<sup>692</sup> pallīpatiḥ kaṭākṣe’pi daṇḍayati ||

O, friend! Set your feet straight! Avoid all the customs of city people! Here the chief of the village punishes even a sidelong glance, calling [a woman who casts such a glance] a ḍākinī.<sup>693</sup>

SOME MAN, HAVING GONE THERE AND SEEING VILLAGE STUDY, REALIZING THAT “HERE THERE IS STUDY OF ŚĀSTRA!” SAYS:

140) ṛṣabho’tra gīyata iti śrutvā svarapāragā vyaṃ prāptāḥ |  
ko veda goṣṭham etad<sup>694</sup> goṣāntau<sup>695</sup> vihitabahumānam ||

Here the bull  
is praised:

the second note  
is sung:

having heard this, we—completely familiar with the scale—  
have assembled; who knew about this cowpen, which takes great  
pride in pacifying cattle?

<sup>688</sup> acalāpi: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; acalāsi: H1, H2

<sup>689</sup> kaṭhoratvacah: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; kaṭhoraḥ tvacaḥ: BORI3

<sup>690</sup> caraṇau: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; cararaṇau: BORI3, presumably because the page break is in the middle of the word

<sup>691</sup> parihara: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; parihari: BORI3

<sup>692</sup> ḍākinīti: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; ḍākinī: H1

<sup>693</sup> A type of female imp/goblin.

<sup>694</sup> etad: B, G, K1, K2, K3, KSG, UPENN, H2; etat: H1, BORI1, BORI3

<sup>695</sup> goṣāntau: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; goṣātau: H1

## ekāravrajyā

THE MAN PRAISES [HER] LIP:

141) eko haraḥ priyāḍharaguṇavedī diviṣado'pare mūḍhāḥ |  
viṣam amṛtaṃ vā samam iti yaḥ paśyan garalam eva papau ||

All the other gods were stupefied: only Śiva drank the venom, thinking “It is poison or nectar all at once!” He knows the quality of the beloved’s lip!

SOME BAD WOMAN, WHO, AT THE TIME OF HER HUSBAND’S GOING, WAS DOING INAUSPICIOUS THINGS IN ORDER FOR HIM NOT TO COME BACK, SEEING THE MAN AFRAID OF BAD LUCK STRIKING HIM, SAYS TO HER FRIEND: “THE OPPOSITE RESULTS OF WHAT YOU THOUGHT WOULD HAPPEN DEPEND ON FATE!”:

142) eṣyati mā<sup>696</sup> punar ayam iti gamane yad amaṅgalaṃ mayākāri |  
adhunā tad eva kāraṇam avasthitau dagdhagehateḥ<sup>697</sup> ||

May he not come back again! Which unlucky omen is made by me [with these thoughts] at (his) going, now is the sole reason for the staying of the wretched master of the house!

THE FRIEND SAYS TO THE MAN: “SHE IS IN LOVE WITH ONLY YOU!”:

143) ekaikaśo yuvajanaṃ vilaṅghamānākṣanikaram<sup>698</sup> iva taralā<sup>699</sup> |  
viśrāmyati subhaga tvām aṅgulir āsādyā merum<sup>700</sup> iva ||

O, lucky one! Disregarding the youths one by one like a string of beads, the trembling finger, having reached you—as if the central gem—stops.

SOME MAN, EXHAUSTED FROM THE EFFORT OF BEGGING, SAYS:

144) ekaḥ sa eva jīvati<sup>701</sup> svahrdayaśūnyo'pi<sup>702</sup> sahrdayo rāhuḥ |  
yaḥ sakalalaghimakāraṇam<sup>703</sup> udaraṃ na bibharti duṣpūram<sup>704</sup> ||

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<sup>696</sup> mā: B, G, K1, K2, K3, KSG, UPENN, H1, H2; māṃ: BORI1, BORI3

<sup>697</sup> dagdhagehateḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; dagdhaḥ gehateḥ: BORI3

<sup>698</sup> vilaṅghamānākṣanikaram: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3;  
vilamghamākṣanikaram: H1

<sup>699</sup> taralā: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; taralāḥ: BORI3

<sup>700</sup> merum: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; merur: H1

<sup>701</sup> sa eva jīvati: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; sa jīvati: H1

<sup>702</sup> svahrdayaśūnyo'pi: B, G, K1, K2, K3, KSG; svahrdayaśūnyo vihīno'pi: UPENN; svahrdayavihīno'pi: H1; hrdayaśūnyo'pi: H2; hrdayavihīno'pi: BORI1, BORI3

Only that very Rāhu—although himself lacking a heart—lives full-heartedly, since he does not have a belly difficult to fill (and) is the cause of total lowness.

SOME MAN IN A FOREIGN COUNTRY MAKES A WISH:

145) ekeṇa cūrṇakuntalam<sup>705</sup> apareṇa kareṇa<sup>706</sup> cibukam<sup>707</sup> unnamayan |  
paśyāmi bāṣpadhautaśruti nagaradvāri<sup>708</sup> tadvadanam ||

At the gate to the city, I see her face with the ears washed by tears—with one hand on her curly hair, the other propping up her chin.

THE LADY'S FRIEND SAYS TO THE MAN:

146) ekaṃ jīvanamūlaṃ cañcalam api tāpayantam api satatam |  
antarvahati varākī sā tvāṃ<sup>709</sup> nāseva niḥśvāsam ||

That poor thing always bears only you inside—

the base of her life,  
although fickle,  
although distressing—

like a nose (does) a sigh:

the basis of life,  
also moving,  
and making one warm.

THE LADY SAYS TO THE GO-BETWEEN SENT BY THE MAN:

147) ekaṃ vadati mano mama yāmi na yāmīti<sup>710</sup> hṛdayam aparaṃ me |  
hṛdayadvayam ucitaṃ tava sundari hṛtakāntacittāyāḥ<sup>711</sup> ||

—One (thing)—my mind—says, “I’m going,” but the other—my heart—(says,) “I’m not going.”

—O, lovely one! The double heart is suitable for you, who took the heart of the beloved!

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<sup>703</sup> sakalalaghimakāraṇam: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; sakalalaghikāraṇam: H1;  
sakalam laghimakāraṇam: BORI3

<sup>704</sup> duṣpūram: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; duḥpuraṃ: BORI3

<sup>705</sup> cūrṇakuntalam: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; cūrṇakuntalenam: H2

<sup>706</sup> kareṇa: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; ca: H2

<sup>707</sup> cibukam: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; cikam: H1

<sup>708</sup> nagaradvāri: B, G, K1, K2, K3, KSG, UPENN, H1, H2; vīgaladvāri: BORI1, BORI3

<sup>709</sup> tvāṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; tva: H1

<sup>710</sup> yāmi na yāmīti: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; yāmi mayāmīti: BORI3

<sup>711</sup> hṛtakāntacittāyāḥ: B, G, K1, K2, K3, KSG, UPENN, H1, BORI3; hṛtakāntacimṭāyāḥ: H2, BORI1

SOME MAN PRAISES LOVE-MAKING WITH THE PLOUGHMAN'S WIFE:

148) eraṇḍapattraśayanā janayantī svedam alaghujaḡhanatātā |  
dhūlipuṭīva milantī<sup>712</sup> smarajvaram haratī<sup>713</sup> halikavadhūḡ<sup>714</sup> ||<sup>715</sup>

The wife of the ploughman—

whose bed is (made) of the leaves of the castor-oil plant,  
causing sweat,  
with not-small slopes of hips,  
embracing—

takes away the fever of love like a cloud of dust

on a bed of castor-oil leaves  
of great weight,  
causing sweat  
when put on.

### kakāravrajyā

SOME MAN SAYS: “SHE IS IN LOVE WITH THE NEIGHBOR!”:

149) kelinilayaḡ sakhīm iva nayatī<sup>716</sup> navoḡdhām<sup>717</sup> svayaḡ na mām<sup>718</sup> bhajate |  
itthaḡ grhiṇīm arye<sup>719</sup> stuvati<sup>720</sup> prativeśinā hasitam ||

“She leads my newly-married bride to the bedroom like a friend; she doesn't just keep me for herself!” While the Vaiśya is praising his wife thus, the neighbor laughs.

SOME MAN SAYS WITH AN ALLEGORY TO ONE WHO HOPES THAT SHE WILL BECOME FIT FOR US AT SOME LATER TIME WHEN SHE HAS REACHED THE RIGHT AGE:

150) kālakramakamanīyakroḡeyaḡ ketakīti kāśamkā<sup>721</sup> |  
vṛddhir yathā yathāsyās<sup>722</sup> tathā tathā kaṇṭakotkarṣaḡ<sup>723</sup> ||

<sup>712</sup> milantī: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; vahaḡtī: H2

<sup>713</sup> haratī: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; haḡti: H1

<sup>714</sup> halikavadhūḡ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI3; halikaḡ vadhūḡ: BORI1

<sup>715</sup> In the middle of this verse, H1 becomes extremely sloppy, filled with lines blacked out and even some sort of commentarial writing (folio 7, 2<sup>nd</sup> page bottom), and then is continued on the next page

<sup>716</sup> In H1, this word is a mess, reading as something like nayaḡn [without a following vowel]

<sup>717</sup> navoḡdhām: B, G, K1, K2, K3, KSG, UPENN, H1; navoḡdhā: H2, BORI1, BORI3

<sup>718</sup> na mām: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; mām na: H1, although a correcting mark is visible

<sup>719</sup> grhiṇīm arye: B, G, K1, K2, K3, KSG, UPENN, H2; grhiṇiva ṇa[?, correcting mark]rye (?):H1;  
grhiṇīm ārye: BORI1, BORI3

<sup>720</sup> stuvati: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; stuvaḡti: H1

<sup>721</sup> kāśamkā: UPENN, H1, H2, BORI1, BORI3; kāśamsā: B, G, K1, K2, K3, KSG

What suspense is there that this ketakī plant’s bosom will be lovely with the course of time? As is its growth, so is the drawing out of its thorns.

THE AGITATED LADY SAYS WITH A DEJECTED HEART TO THE SLEEPING MAN, WHO SAW THE ANGRY WOMAN NOT YET CALM ALTHOUGH HE HIMSELF WAS INTENT ON A GREATER CALM, “HE’S ASLEEP: NOW WHAT DO I DO?”:

151) kṛtakasvāpa madīyaśvāsadhvanidattakarṇa kiṃ tīvraiḥ |  
vidhyasi māṃ niḥśvāsaiḥ smaraḥ<sup>724</sup> śaraiḥ śabdavedhīva<sup>725</sup> ||

O, one pretending to sleep, whose ear is given to the sound of my sighs! Why do you pierce me with sharp sighs, like love—hitting an invisible mark—[does] with his arrows?

SOME MAN SAYS WITH AN ALLEGORY TO A COURTESAN, WHO COULDN’T KEEP COMPANY WITH HIM BECAUSE OF ASSOCIATION WITH A CERTAIN LECHER, AFTER THE LATTER LEFT:

152) kva sa nirmokadukūlaḥ kvālaṃkaraṇāya phaṇimaṇiśreṇī |  
kāliyabhujamḡagamanād<sup>726</sup> yamune viśvasya<sup>727</sup> gamyāsi ||

Where is the silk garment that is a snake’s slough? Where is the row of snake jewels for your adornment? O, Yamunā river! Because the Kāliya<sup>728</sup> snake<sup>729</sup> left, you are accessible to all!

SOME MAN TELLS HIS FRIEND OF HOW THE LADY CALMED DOWN:

153) kiṃcin na bālayoktaṃ na saprasādā niveśitā dṛṣṭiḥ |  
mayi padapatite kevalam akāri śukapañjaro<sup>730</sup> vimukhaḥ ||

Nothing was said by the girl. She didn’t fix her favorable gaze on me, (who was) fallen at her feet. She only turned the parrot cage away.<sup>731</sup>

<sup>722</sup> yathāsyās: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; yathāsyāt: H1

<sup>723</sup> kaṇṭakotkarṣaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; kaṇṭakotkargha(tha?)ḥ: BORI3

<sup>724</sup> smaraḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; smara: H1

<sup>725</sup> śabdavedhīva: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; śabdavedhīvat: BORI3

<sup>726</sup> kāliyabhujamḡagamanād: B, G, K1, K2, K3, KSG, H1, H2; kāliyabhujamḡavigamād: UPENN;

kāliyabhujamḡavigamā: BORI1, BORI3

<sup>727</sup> viśvasya: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; niḥśvasya: H1

<sup>728</sup> A huge serpent who lived at the bottom of the Yamunā. Killed by Kṛṣṇa.

<sup>729</sup> The word *bhujāṅga*, used in this and many other verses, means both “snake” and “paramour,” creating a pun that Govardhana is quite fond of.

<sup>730</sup> śukapañjaro: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; śukapañjoro: BORI3

<sup>731</sup> I.e., she does not want the parrot to witness their passionate reconciliation.



SOME MAN TELLS OF THE COURTESAN'S GESTURE:

154) kṛtahasitahastatālaṃ manmathataralair vilokitāṃ<sup>732</sup> yuvabhiḥ |  
kṣiptaḥ kṣipto nipatann aṅge nartayati bhr̥ṅgas tām ||

A bee landing on her body—shaken off again and again by her, observed by the youths  
trembling with love while clapping their hands laughingly—causes her to dance.

SOME WOMAN INSTRUCTS THE LADY, WHO IS UPSET AT BEING HINDERED:

155) kamalamukhi sarvatomukhanivāraṇaṃ<sup>733</sup> vidadhad eva bhūṣayati |  
rodho'ruddhasvarasās taraṅgiṇīs taralanayanās<sup>734</sup> ca ||

O, lotus-faced one! The dam,  
  blocking water all around,  
adorns rivers—whose waters are unchecked—  
and trembling eyes,  
  warding off all of your face,  
  emotions unhindered.

THE GO-BETWEEN SAYS TO THE MAN WHO IS ASKING, "WHY DOESN'T SHE RETURN?":

156) kitava prapañcitā sā bhavatā mandākṣamandasamcārā |  
bahudāyair api samprati pāśakasārīva nāyātī<sup>735</sup> ||

O, cheat! She—  
  her roamings slow from shame—  
  was deceived by you:  
  even with many gifts,  
  she isn't coming now, like a game piece that—  
  placed [down],  
  with its movements slow from the  
  low dice—  
  even after many throws,  
  does not advance.

THE NEIGHBOR OF A COURTESAN SAYS TO SOMEONE:

157) kaḥ ślāghanīyajannmā mādhanīśithe<sup>736</sup> pi yasya saubhāgyam |  
prāleyāniladīrghaḥ kathayati kāñcīninādo<sup>737</sup> yam ||

<sup>732</sup> vilokitāṃ: B, G, K1, K2, K3, KSG, UPENN, H1, H2; vilolitāṃ: BOR11, BOR13

<sup>733</sup> sarvatomukhanivāraṇaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; sarvatonivāraṇaṃ:  
H1

<sup>734</sup> taralanayanās: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; taraṅnanayanās: H1

<sup>735</sup> nāyātī: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; nāyātī: H1

<sup>736</sup> mādhanīśithe: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; mādhanīśithe: H1

Who is the one of praiseworthy birth, fortunate even at the dark of the month of Māgha?<sup>738</sup> The sound of the girdle<sup>739</sup> tells widely on frosty wind!

158) kim aśakanīyaṃ premṇaḥ phaṇinaḥ<sup>740</sup> kathayāpi yā bibheti sma |  
sā giriśabhujabhujamaṅgamaḥṇopadhānādya<sup>741</sup> nidrāti ||

What is not possible for love!/? She who was afraid of snakes even in stories sleeps today with the hood of the serpent on the arm of Śiva as her pillow!<sup>742</sup>

SOME MAN INSTRUCTS ANOTHER: “IT IS WRONG TO MAKE LOVE WITH A COURTESAN:”

159) kṛtrimakanakeneva premṇā muṣitasya vāraṇitābhiḥ |  
laghur iva vittavināśakleśo<sup>743</sup> janahāsyatā<sup>744</sup> mahatī ||

For the one deceived in love—like in false gold—by whores, the anguish over the loss of money seems to be small, (but) the people’s ridicule is great.

THE FRIEND SAYS TO THE LADY:

160) kiṃ parvadivasamārjītaḥ niḥ<sup>745</sup> vapur na maṅḍayasi |  
sa tvāṃ tyajati na<sup>746</sup> parvasv api madhurām ikṣuyaṣṭim iva ||

O, (one with the) lips and teeth purified for the festival day! Why do you not decorate your own body? He doesn’t leave you—like a stick of sugar cane sweet even in its knots!—alone, even on holidays!

THE GO-BETWEEN SAYS TO THE LADY IN ORDER TO HAVE HER MAKE LOVE WITH SOME MAN:

161) kaṣṭam sāhasakāriṇi<sup>747</sup> tava nayanārdhena so’dhvani<sup>748</sup> sprṣṭaḥ |

<sup>737</sup> kāñcīnīnādo: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; kāñcīnīnādo: H1; kāñcīnīnādo: BORI3

<sup>738</sup> A month in winter, corresponding to January-February: not a very “romantic” time of the year!

<sup>739</sup> The chiming of a woman’s girdle implies a great deal of movement in love-making.

<sup>740</sup> phaṇinaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; phaṇipati: H2

<sup>741</sup> sā giriśabhujabhujamaṅgamaḥṇopadhānādya: B, G, K1, K2, K3, KSG, H1, BORI1; sāpi...: UPENN; sā śivabhuj...: H2, but corrects the sā to sāpi; furthermore, under the line, there is a note: “sā giriśa vā;” giriśabhujabhujamaṅgamaḥṇopadhānya: BORI3

<sup>742</sup> Talking of Pārvatī.

<sup>743</sup> vittavināśakleśo: B, G, K1, K2, K3, KSG, H1, H2, BORI1, BORI3; vittavināśaḥkleśo: UPENN

<sup>744</sup> janahāsyatā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; janahāsasyatā: H1

<sup>745</sup> niḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; niḥ: BORI3

<sup>746</sup> sa tvāṃ tyajati na: B, G, K1, K2, K3, KSG; na tvāṃ tyajati sa: UPENN, BORI1, BORI3; na tvāṃ tyajati: H1; na tvāṃ tyakṣyati: H2

<sup>747</sup> sāhasakāriṇi: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; sāhasakāriṇitto (?):H2

upavītād api vidito na dvijadehas tapasvī te ||

Alas, bold girl! On a journey, he was touched by half of your gaze: even with the sacred thread, you didn't know that the ascetic was a Brāhmaṇa!

SOME MAN SAYS TO ANOTHER, WHO IS SAYING: “ARE YOU HAPPY WHEN MEETING HER EVEN IF YOU'RE COMPLETELY EXHAUSTED?”

162) kleśe'pi tanyamāne militeyaṃ mām<sup>749</sup> pramodayaty eva |  
raudre<sup>750</sup>, nabhre<sup>751</sup>, pi nabhaḥsurāpagāvārivṛṣṭir iva<sup>752</sup> ||

Even if I'm exhausted, she, when met, only pleases me, like a rain shower from the heavenly Ganges even in a cloudless heat.<sup>753</sup>

SOME MAN SAYS: “A CLOTH VEIL TO PREVENT BEING SEEN BY OTHERS IS SUITABLE FOR ONLY DISCERNING, TIMID, WELL-BORN WOMEN, ALTHOUGH NOT ALSO FOR OTHER WOMEN.”<sup>754</sup>

163) kūpaprabhavāṇām param ucitam apām paṭṭabandhanaṃ manye |  
yāḥ<sup>755</sup> śakyante<sup>756</sup> labdhuṃ na pārthivenāpi viguṇena ||

I think it is most fit that

for waters whose source is a well,  
which can't be taken even  
with an earthen vessel—unless it has ropes—  
channels should be dug.

for [high-born ladies],  
who shouldn't be taken even  
by a king—unless he has qualities—  
crowns should be worn.<sup>757</sup>

A WRONGED LADY TELLS THE MAN:

164) kararuhaśikhānikhāta bhrāntvā viśrānta rajaniduravāpa |  
ravir iva yantrollikhitaḥ<sup>758</sup> kṛśo'pi lokasya harasi dṛśam ||

<sup>748</sup> so'dhvani: B, G, K1, K2, K3, KSG, UPENN, H1, H2; so'vani: BORI1, BORI3

<sup>749</sup> mām: B, G, K1, K2, K3, KSG, UPENN, H1, H2; sā: BORI1, BORI3

<sup>750</sup> This word is missing from UPENN, with a mark showing that there is a mistake—could not find the substitution, however; the next few letters are confused, with errors, as well

<sup>751</sup> nabhre: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; daste: BORI3

<sup>752</sup> iva: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; eva: G

<sup>753</sup> Ananta tells us that it is said that, if it rains during the summer when there are no clouds, those drops of water are supposed to come from the Ganges.

<sup>754</sup> While Ananta (and Jīvānanda) seems to interpret this verse as having to do with the veiling of noble women, this appears to be anachronistic for Govardhana's time. Gokulacandra interprets this verse as having to do with the tying of a royal turban, i.e., a crown.

<sup>755</sup> yāḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; yā: H1

<sup>756</sup> śakyante: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; śakyamta: H1

<sup>757</sup> The Clay edition of the work puns “well” (kūpa) with “hair,” a pun not supported elsewhere.

<sup>758</sup> Cf. Kālidāsa's *Raghuvamśa* 6.32

O, one scratched by the edge of a fingernail! Having wandered (and now) being tired, difficult to obtain at night, scratched by a machine<sup>759</sup> ...like the sun, although thin, you capture everybody's eye!

SOME WOMAN SAYS TO ANOTHER, WHO IS SAYING, "WHY ON EARTH DON'T YOU PLEASE YOUR HUSBAND?!"

165) kiṃ karavāṇi divāniśam api lagnā sahajaśītalaprakṛtiḥ<sup>760</sup> |  
hanta sukhayāmi na priyam ātmānam ivātmanaś chāyā ||

What should I do? With my character cool/gentle by nature, clinging [to him] both day and night...alas! I cannot please my beloved, like one's own shadow (cannot please) one!

THE FRIEND SAYS TO A WOMAN WHO IS SAYING, "I GET TIRED FROM MAKING LOVE WITH THE MAN:"

166) keśaiḥ śirasō garimā maraṇaṃ pīyūṣakuṇḍapātena |  
dayitavahanena<sup>761</sup> vakṣasi yadi bhāras tad idam acikitsyam<sup>762</sup> ||

If the the head can be weighed down by (its) hair, if death can occur from falling into a bowl of nectar, if there is a burden by holding the lover on one's breast...then there is no remedy!

THE MAN SAYS TO THE ANGRY WOMAN:

167) kiṃcit karkaśatām anu<sup>763</sup> rasaṃ pradāsyān<sup>764</sup> nisargamadhuraṃ<sup>765</sup> me |  
ikṣor iva te sundari mānasya granthir<sup>766</sup> api kāmyaḥ ||

After some toughness it will give me naturally sweet sap—o, beautiful one! Even the knot of your anger, like that of a sugarcane, is desirable!

SOME MAN WHO IS VERY SKILLED IN LOVE-MAKING SAYS:

<sup>759</sup> The sun, Sūrya, was married to Saṃjñā, who complained to her father, Viśvakarma (also called Tvaṣṭṛ), that her husband was too hot; therefore, Viśvakarma "ground Sūrya on his drilling machine and reduced his heat" [Mani]. All of the qualities, therefore, describing the man also apply to the sun, making the comparison very apt.

<sup>760</sup> sahajaśītalaprakṛtiḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; sahajaśītalapratīḥ: H1

<sup>761</sup> dayitavahanena: B, G, K1, K2, K3, KSG, UPENN, H1, H2; dayitāvahane: BORI1, BORI3

<sup>762</sup> acikitsyam: B, G, K1, K2, K3, KSG, H1, H2; acikitsam: UPENN, BORI1, BORI3

<sup>763</sup> anu: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; anuvahan: H2

<sup>764</sup> pradāsyān: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; prasādān: H2, but has some correcting marks over it

<sup>765</sup> nisargamadhuraṃ: B, G, K1, K2, K3, KSG, H1, BORI1, BORI3; nisargamadhuro: UPENN, H2

<sup>766</sup> mānasya granthir: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; mānagranthir: H1

168) kena giriśasya dattā buddhir bhujagaṃ jaṭāvane' rpayitum |  
yena ratirabhasakāntākaracikurākarṣaṇaṃ muṣitam<sup>767</sup> ||

Who gave Śiva the idea to place a snake on the forest of his hair, which then prevented the pulling of his hair by his beloved's hand, violent from love-making?

SOME MAN SAYS TO ANOTHER, WHO IS ASKING: "WHO POSSESSES THE LADY'S AFFECTION?"

169) karacaraṇakāñcihāraprahāram<sup>768</sup> avicintya balagr̥hītakacaḥ |  
praṇayī<sup>769</sup> cumbati<sup>770</sup> dayitāvadanam sphuradadharam aruṇākṣam ||

Not worrying about blows from hand, foot, girdle, and necklace, his hair gripped with force, the lover kisses his beloved's face of quivering lip and red eyes.

THE FRIEND REPLIES TO THE LADY WHO IS HURT BY THE MAN'S FICKLENESS:

170) kurutāṃ cāpalam adhunā kalayatu surasāsi<sup>771</sup> yādṛśī tad api |  
sundari<sup>772</sup> harītakīm anu paripītā vāridhāreva ||

O, lovely one! Let him be quick now; let him realize what kind of sweet (girl) you are as well, like a stream of water drunk after the harītakī<sup>773</sup> tree [juice].

THE FRIEND SAYS TO THE COURTESAN, WHO HAS MADE HERSELF UP IN PREPARATION FOR LOVE-MAKING:

171) kajjalatilakakalaṅkitamukhacandre galitasalilakaṇakeśi |  
navavirahadahanatūlo<sup>774</sup> jīvayitavyas tvayā katamaḥ ||

O, one with the moon-face spotted with dots of collyrium, from whose strands of hair water is trickling! Which cotton<sup>775</sup> in the burning of new separation will you restore back to life?

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<sup>767</sup> ratirabhasakāntākaracikurākarṣaṇaṃ muṣitam: B, G, K1, K2, K3, KSG, H1, H2;  
ratirabhasakāntākaracikurākarṣaṇamuṣitam: UPENN; ratirabhasakāntākaracikurākarṣaṇe muṣitaḥ: BORI1,  
BORI3

<sup>768</sup> karacaraṇakāñcihāraprahāram: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3;  
karacaraṇakāñcidāmaprahāram: H2

<sup>769</sup> praṇayī: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; praṇayi: H1

<sup>770</sup> cumbati: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; cubati: BORI3

<sup>771</sup> surasāsi: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; surasāpi: BORI3

<sup>772</sup> sundari: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; sundarī: BORI3

<sup>773</sup> A medicinal plant.

<sup>774</sup> navavirahadahanatūlo: B, G, K1, K2, K3, KSG, UPENN, H1, H2; navavirahadahanadagdho: BORI1,  
BORI3

<sup>775</sup> Material used in a lamp's wick.

SOME MAN SAYS: “EVEN DURING THEIR OWN POVERTY, GREAT MEN DO NOT GIVE UP CHARITY:”

172) ṛṇamātrajīvanā api<sup>776</sup> kariṇo dānadravārdrakarāḥ<sup>777</sup> ||

Even when taking up trouble,  
elephants— great ones—  
even with their lives coming from mere grass, although their lives are just worth grass,  
with trunks wet from rut-fluid— with hands wet from the flow of gifts—  
do not abandon benevolence.

THE COWHERD GIRL’S FRIEND TELLS SOME BOYS GATHERED AROUND, WHO, AMAZED, SPOTTED KṚṢṢNA STANDING THERE EMBRACING THE GIRL:

173) kiṃ hasatha kiṃ pradhāvatha kiṃ janam āhvayatha bālakā viphalam<sup>778</sup> |  
tad ayaṃ<sup>779</sup> darśayati yathāriṣṭaḥ kaṇṭhe<sup>780</sup>, munā jagṛhe ||

Boys, why do you laugh? Why do you run? Why do you uselessly call people over? For he is showing how he seized Ariṣṭa<sup>781</sup> by the neck!

174) kātaratākekaritasmaralajjāroṣamasṛṇamadhurākṣī |  
moktuṃ na moktuṃ<sup>782</sup> athavā valate’sāv<sup>783</sup> ardhlabdharatiḥ<sup>784</sup> ||

Halfway through love-making, the girl with eyes sweet and glistening from love, shame, and anger, squinted from being agitated, moves between letting (him) go or not.

SOME MAN SAYS WITH AN ALLEGORY: “SOME PEOPLE HAVE COME FROM FAR AWAY, BUT THEY’LL HAVE NO SUCCESS HERE:”

175) ketakagarbhe gandhādareṇa<sup>785</sup> dūrād amī drutam<sup>786</sup> upetāḥ |  
madanasyandanavājina<sup>787</sup> iva madhupā dhūlim ādadate ||

<sup>776</sup> ṛṇamātrajīvanā api: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; ṛṇamātrajīvanāpi: H1

<sup>777</sup> dānadravārdrakarāḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; dānadravārdrakaraḥ: BORI3

<sup>778</sup> bālakā viphalam: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; bālakāyi phalam: BORI3

<sup>779</sup> ayaṃ: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; atha: G

<sup>780</sup> kaṇṭhe: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; kaṭhe: H1

<sup>781</sup> Ariṣṭa is the name of a demon (in the form of an ox, sent by the wicked king Kaṃsa) killed by KṛṣṢna.

<sup>782</sup> moktuṃ na moktuṃ: B, K1, K2, K3, KSG, H1, H2; yoktuṃ na moktuṃ: G; bhoktuṃ na moktuṃ: UPENN; moktuṃ amoktuṃ: BORI1, BORI3

<sup>783</sup> valate’sāv: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; vala’sāv: BORI3

<sup>784</sup> ardhlabdharatiḥ: K1, KSG, UPENN, H1, H2, BORI1, BORI3; arthalabdharatiḥ: B, G, K2, K3

<sup>785</sup> gandhādareṇa: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; gaṃdhādāraṇa: H1

<sup>786</sup> drutam: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; drūtam: BORI3

Bees—having quickly approached from afar by desire for the fragrance inside the ketaka<sup>788</sup> flower—get dust, like horses of the chariots of lust.

SOME MAN SAYS WITH AN ALLEGORY: “THOSE WOMEN ARE NOT VESSELS OF VIRTUES SUCH AS CLEVERNESS, ETC., IF THEIR HEARTS ARE BOUND TO FOOLS:”

176) ko vakrimā guṇāḥ ke kā kāntiḥ śīśirakiraṇalekhānām<sup>789</sup> |  
antaḥ<sup>790</sup> praviśya yāsām ākrāntaṃ paśuviśeṣeṇa ||

What is the crookedness, what are the virtues, what is the beauty of the lines of the moon?<sup>791</sup> Its innards are taken over by a certain beast which enters it.

SOME MAN, WITH THE PRETENSE OF A PARABLE, STOPS ANOTHER WHO IS SAYING: “I WILL MARRY THIS GIRL BY FORCE!”:

177) kṛtavividhamathanayatnaḥ parābhavāya<sup>792</sup> prabhuḥ surāsurayoḥ |  
icchatī saubhāgyamadāt svayaṃvareṇa śriyaṃ viṣṇuḥ ||

Viṣṇu, by whom the effort of much churning was done, capable of overthrowing gods and demons, wants Śrī with a self-choice ceremony<sup>793</sup> because of pride in his own good fortune.

SOME WOMAN SAYS TO ANOTHER: “YOU MADE LOVE WITH THOSE FOREIGNERS OUT OF THE MISTAKE OF (THEIR) PERMANENCE, (BUT) IT DIDN’T MAKE YOU HAPPY:”

178) kiṃ putri gaṇḍaśailabhrameṇa navaṅradeṣu nidrāsi |  
anubhava capalāvilasitaḥ jarjitadeśāntarabhrāntīḥ<sup>794</sup> ||

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<sup>787</sup> madanasyandanavājina: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3;  
madanasyandanavājita: G

<sup>788</sup> This thorny flower, mentioned in earlier verses [cf. 1.4, 45, 122, 150], is identified with the screw pine, or *Pandanus odoratissimus*. It is extremely fragrant, accounting for the bees’ interest in it. However, another name for it in Sanskrit is *dhūlipuṣpikā*, suggesting dustiness. It is also mentioned in the following verses: 226, 532, 582, and 646.

<sup>789</sup> śīśirakiraṇalekhānām: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; śīśirakiraṇalekhānām:  
BORI3

<sup>790</sup> antaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; ataḥ: H1

<sup>791</sup> Just as the header clarifies that the speaker is talking about women, the allegorical word (*lekhā*, that is, line of the moon) is a feminine noun.

<sup>792</sup> parābhavāya: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; prābhāvayā: G

<sup>793</sup> The svayaṃvara is a ceremony in which the bride chooses her own groom (e.g., *Sītā*).

<sup>794</sup> capalāvilasitaḥ jarjitadeśāntarabhrāntīḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1;  
capalāvilasitaḥ jarjitadeśāntarabhrāntīḥ: BORI3

O, daughter! Why do you sleep among the new clouds, with the misconception that they are rocks tossed by a storm? Feel their flashes of lightning, their thunder, their movements to other countries!

THE LADY’S FRIEND SAYS TO THE MAN’S (FEMALE) FRIEND:

179) kāntaḥ padena hata iti saralām aparādhyā kiṃ prasādayatha<sup>795</sup> |  
so’py evam eva<sup>796</sup> sulabhaḥ padaprahāraḥ<sup>797</sup> prasādaḥ kim ||

“She kicked her lover:” having wronged the artless girl for this, why do you propitiate her? Isn’t even this blow from the foot a favor? (Should it be) easily obtained?

THE FRIEND SAYS WITH TWO (VERSES) TO THE LADY WHO IS SAYING TO HER GO-BETWEENS:

“WHY ON EARTH DIDN’T YOU BRING THE MAN WITH YOU?”:

180) karṇagateyam amoghā dr̥ṣṭis tava śaktir indradattā ca |  
sānāsāditavijayā kvacid api nāpārthapatiteyam<sup>798</sup> ||

	This gaze of yours,	
reaching its mark,		an Amoghā weapon <sup>799</sup>
reaching your ears,		in Karṇa’s hand
is a gift from God:		is granted by Indra:
always victorious,		always victorious,
	it fell	
on an unsuitable target.		not on Arjuna.

181) kleśayasi kimiti dūtīr<sup>800</sup> yad aśakyaṃ sumukhi<sup>801</sup> tava kaṭākṣeṇa |  
kāmo’pi tatra sāyakam akīrtiśaṅkī<sup>802</sup> na saṃdhatte ||

O, lovely-faced one! Why on earth do you distress the messengers? What can’t be obtained by your sidelong glance? Even Kāma, fearing a bad reputation, does not string an arrow there!

<sup>795</sup> prasādayatha: B, G, K1, K2, K3, KSG, UPENN, H1, H2; prasādayathā: BORI1; prasādayathāḥ: BORI3

<sup>796</sup> so’py evam eva: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; so’py eva: BORI3: there is a correcting mark between the so’py and the eva, but it looks incomplete, as if it were trying to read “so’py emeva”

<sup>797</sup> padaprahāraḥ: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; padaprahāra: H1, H2

<sup>798</sup> nāpārthapatiteyam: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; nāpārthapatiteyūḥ: H2

<sup>799</sup> An unerring weapon, as the word *amogha* means “unfailing,” or “reaching the mark.”

<sup>800</sup> kimiti dūtīr: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; kim atidūtīr (?): H1

<sup>801</sup> sumukhi: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; sumukhī: H1

<sup>802</sup> akīrtiśaṅkī: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; akīrtiśaṅkī: H1



SOME MAN PRAISES (HER) LIP:

182) ko veda mūlyam akṣadyūte prabhuṇā paṇīkṛtasya vidhoḥ |  
prativijaye yatpratipaṇam adharaṃ dharanandinī vidadhe ||

Who knows the price of the moon, made into a wager in a gambling game by God? In the counter-match, Pārvatī made her lip its counter-wager.

THE MAN SAYS TO THE ANGRY LADY, WHO IS SAYING: “LET ME GO OR I’LL KICK!”:

183) kupitām<sup>803</sup> caraṇapraharaṇabhayena muñcāmi na khalu caṇḍi tvām |  
alir anilacapalakisalayatāḍanasahano latām bhajate<sup>804</sup> ||

O, angry girl! Indeed I’m not letting you—enraged—go out of fear of a kick from your feet! The bee, enduring a beating from the bud trembling from the wind, (still) enjoys the creeper.

THE FRIEND SAYS TO THE LADY WHO WAS ANGRY AT THE MAN—SAYING “WHY IS HE SO LATE?”—AND WHO REMAINED CALM IN ORDER TO ASK FORGIVENESS FOR HER OFFENCE:

184) kopākṛṣṭabhrūsmarasārāsane saṃvṛṇu priye patataḥ |  
chinnajyāmadhupān iva kajjalamalināśrujalabindūn<sup>805</sup> ||

Conceal the drops of your tears, muddy from collyrium—like bees that are the cut bowstring<sup>806</sup>—fallen for the lover, because of whom the bow of love of your brow is drawn up from anger.

SOME MAN, WHO IS DEPRESSED AT HIS WEAKNESS IN A PAST EFFORT IN SEDUCING A YOUNG WOMAN, SAYS:

185) kāmenāpi na bhettuṃ kimu hṛdayam apāri bālavanitānām<sup>807</sup> |  
mūḍhaviśikhaprahārocchūnam<sup>808</sup> ivābhāti yadvakṣaḥ ||

Were young women’s hearts not able to be broken even by Kāma that their chests appear as if swollen from the wounding of a dull arrow?

SOME MAN SAYS TO THE LADY:

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<sup>803</sup> kupitām: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; kupitā: H1

<sup>804</sup> bhajate: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; labhate: H1, H2

<sup>805</sup> kajjalamalināśrujalabindūn: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1;  
kajjalamalināśrujalabindun: BORI3

<sup>806</sup> Of Kāma’s bow, as his bowstrings are made up of insects.

<sup>807</sup> bālavanitānām: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; vāraṇitānām: BORI3

<sup>808</sup> mūḍhaviśikhaprahārocchūnam: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1;  
mūḍhaviśikhaprahārocchūnam inam: H1; guḍhaviśikhaprahārocchūnam: BORI3

186) kiṃ parajīvair<sup>809</sup> dīvyasi vismayamadhurākṣi gaccha sakhi dūram |  
ahim adhicatvaram<sup>810</sup> uragagrāhī khelayatu nirviḡhaḥ ||

O, friend with eyes sweet from wonder! Why do you play with the lives of others? Go far away! Let the one grasping a snake in the courtyard play with the reptile without distraction!

THE LADY'S FRIEND EXPLAINS TO THE MAN, WHO WAS HURT FROM THE ANGRY LADY'S KICKS:

187) karacaraṇena praharati yathā yathāṅgeṣu kopataralākṣī |  
roṣayati paruṣavacanais tathā tathā preyaśim rasikaḥ ||

As the girl with eyes rolling from anger strikes the body with hands and feet, the refined man angers the beloved with harsh words.

THE MAN TELLS THE LADY'S FRIEND, WHO IS SAYING: "YOU'RE BLAMING THE LADY:"

188) kas tāṃ nindati lumpati kaḥ smaraphalakasya<sup>811</sup> varṇakaṃ mugdhaḥ |  
ko bhavati ratnakaṇṭakam amṛte kasyārucir udeti ||

Who blames her? What stupid man destroys the paint on Love's tablet? Who speaks badly of a jewel? For whom does aversion to nectar rise?

THE MAN (IS WALKING) IN FRONT OF THE LADY, HOLDING A MANGO SHOOT IN ORDER TO INFORM THAT HE HAD BEEN THERE AT THE ASSIGNATION, HAVING NOT FOUND THAT THE SHE HAD GONE THERE; THE LADY'S FRIEND SAYS TO HIM:

189) kopavati pāṇilīlācañcalacūtāṅkure tvayi bhramati |  
karakampitakaravāle smara iva sā mūrccitā sutaṇuḥ ||

While you—with mango buds trembling from your hand's play—angry, were wandering about like Smara with a sword shaking in his hand, that lovely-bodied one fainted.

THE MAN SAYS TO THE FRIEND, WHO IS SAYING: "SAYING THE WRONG NAME WHILE MAKING LOVE WITH THE HIGH-BORN WOMAN ISN'T RIGHT:"

190) kaulīnād<sup>812</sup> alam enām<sup>813</sup> bhajāmi na kulaṃ smaraḥ pramāṇayati |  
tadbhāvanena bhajato mama gotraskhalanam<sup>814</sup> anivāryam<sup>815</sup> ||

<sup>809</sup> parajīvair: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; parajīvyai: H1

<sup>810</sup> ahim adhicatvaram: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; ahim api catvaram: H1

<sup>811</sup> smaraphalakasya: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; smaraphalasya: H1

<sup>812</sup> kaulīnād: UPENN, H1, H2, BOR11, BOR13; kaulīnyād: B, G, K1, K2, K3, KSG

<sup>813</sup> enām: B, G, K1, K2, K3, KSG; etām: UPENN, H1, H2, BOR11; etā: BOR13

<sup>814</sup> gotraskhalanam: B, G, K1, K2, K3, KSG, UPENN, H2; gotraskhalitam: H1, BOR11, BOR13

“I cannot adore her because of (her) high birth: love does not regard family as authority.”  
Because of this [thought], my saying the wrong name while enjoying her was  
unavoidable!

THE GO-BETWEEN TELLS SOME MAN WHO GOT SCARED UPON SEEING SOME LADY’S  
HUSBAND:

191) kuta iha kuraṅgaśāvaka kedāre kalamamañjarīm<sup>816</sup> tyajasi |  
ṛṇabāṅṣa ṛṇadhanvā ṛṇaghaṭitaḥ<sup>817</sup> kapaṭapurūṣo’yam ||

O, young fawn! Why on earth do you drop the rice shoot in the meadow? That’s just a  
scarecrow, made of grass, with a grass arrow and a grass bow!

### khakāravrajyā

HE PRAISES FRIENDSHIP WITH GOOD PEOPLE:

192) khalasakhyam prāñ madhuraṃ vayo’ntarāle nidāghadinam ante |  
ekādīmadhyapariṇatiramaṇīyā sādhujanamaitrī ||

At first, a friendship with a bad person is sweet; in the middle it’s at its prime; by the end,  
it is a hot summer’s day; friendship with good people is beautiful in its beginning,  
middle, and end.

### gakāravrajyā

SOME WOMAN TELLS ANOTHER TO MAKE LOVE WITH A POOR, BUT GOOD, MAN:

193) guṇam adhigatam api dhanavān acirān<sup>818</sup> nāśayati rakṣati daridraḥ |  
majjayati rajjum ambhasi pūrṇaḥ kumbhaḥ<sup>819</sup> sakhi na tucchaḥ<sup>820</sup> ||

A rich man ruins virtue in no time, even his own: a poor man guards it. O, friend! A full  
jar causes a rope to sink in water, not an empty one.

<sup>815</sup> anivāryam: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; anivārya: BORI3

<sup>816</sup> kalamamañjarīm: B, G, K1, K2, K3, KSG, UPENN, H2; kalamamañjarī: H1, BORI1, BORI3

<sup>817</sup> ṛṇaghaṭitaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; ṛṇaghaṭita: BORI3

<sup>818</sup> acirān: UPENN, H1, H2, BORI1, BORI3; na cirān: B, G, K1, K2, K3, KSG

<sup>819</sup> kumbhaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; kumbha: BORI3

<sup>820</sup> na tucchaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; na tu tucchaḥ: H1; na tuccha: BORI3

SOME MAN INFORMS ANOTHER THAT: “GOING TO A GREAT PERSON IS SUITABLE ONLY WITH AN INTRODUCTION BY A GREAT PERSON: OTHERWISE, NOT AT ALL.”

194) gurur api laghūpanīto na nimajjati niyatam āśaye<sup>821</sup> mahataḥ |  
vānarakaropanītaḥ śailo makarālayasyeva<sup>822</sup> ||

Even an important person, when presented by a small one, does not ever sink in the heart of a great person—just as, when brought in the hands of a monkey, the mountain (didn’t sink into) the ocean.

SOME MAN INFORMS ANOTHER THAT: “YOU SHOULD NEVER SAY BAD THINGS ABOUT ANYBODY.”

195) gaurīpater garīyo garalaṃ gatvā gale jīṛṇam |  
jīryati karṇe mahatāṃ durvādo nālpam api viśati ||

Very strong poison, gone to the throat of Gaurī’s lord, was weakened; slander wears out in the ear of the great: it does not even enter a little.

SOME WOMAN TELLS THE NEWS OF ANOTHER WOMAN:

196) gr̥hapatipurato jāraṃ kapaṭakathākathitamanmathāvastham |  
pīḍayati ca prīṇayati ca<sup>823</sup> bālā niḥśvasya niḥśvasya ||

In front of the householder, the young girl—sighing and sighing—both pleases and pains the lover, who declared his love with naughty stories.

SOME WOMAN WITH AN ALLEGORY TELLS A MAN FILLED WITH PRIDE AT HIS MANLINESS, BUT WITHOUT SKILL IN LOVE-MAKING:

197) gatigañjitavarayuvatiḥ karī kapolau karotu madamalinau |  
mukhabandhamātrasindhura lambodara kiṃ madam<sup>824</sup> vahasi ||

May the elephant—

by whom lovely young women  
are surpassed in gait—  
stain his cheeks with rut!  
O, Gaṇeśa,  
elephant only with your face!  
Why do you bear rut?

by whom lovely young women  
are overcome by skill in love—  
display pride in his face!  
O, large-bellied one,  
elephant only in words!  
Why are you so proud?

<sup>821</sup> niyatam āśaye: G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; niyatabhāśaye: B; niyatim āśaye: BORI3

<sup>822</sup> makarālayasyeva: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; makaralasyeva: H1

<sup>823</sup> pīḍayati ca prīṇayati ca: UPENN, H1, H2, BORI1, BORI3; prīṇayati pīḍayati ca: B, G, K1, K2, K3, KSG

<sup>824</sup> madam: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; mudam: H2

SOME WOMAN TELLS THE NEWS OF ANOTHER WOMAN:

198) gehinyāḥ śṛṅvantī gotraskhalitāparādhato mānam |  
snigdham priye sagarvām sakhīṣu bālā dṛṣam diśati<sup>825</sup> ||

The girl, hearing of the (senior) wife's anger of because of [the husband's] mistake in saying the wrong names, shows a gaze affectionate to the husband, prideful to her friends.

SOME MAN TELLS SOME WOMAN: "LET'S GO TO THE PLEASURE-GARDEN!"

199) grīṣmamaye samaye'smin vinirmitam kalaya kelivanamūle<sup>826</sup> |  
alam ālavālavayacchalena kuṇḍalitam iva śaityam ||

Take notice of what occurred at this time of hot weather in the pleasure-garden! The cold is as if completely made into a circle in the semblance of a round trench of water!

SOME WOMAN ADVISES ANOTHER WITH AN ALLEGORY, SAYING: "YOU ARE NOT TO TRUST THIS MAN IN THINKING, 'HE IS BOUND BY MY VIRTUES'."

200) guṇabaddhacaraṇa iti mā līlāvihagaṃ vimuñca sakhi mugdhe |  
asmin valayitaśākhe kṣaṇena guṇayantraṇam truṭati ||

O, innocent friend!

Do not release the pet bird [thinking that] his feet are tied with rope!  
(behavior is bound by virtue!)

On this shaking branch, the restraint of the cord will snap in no time!  
(Among a flock of ladies, the checking by your qualities will break in no time!)

SOME WOMAN SAYS THAT THE ANGUISH OF PASSION IS UNBEARABLE:

201) gurugarjasāndravidyudbhayamudritakarṇacakṣuṣām<sup>827</sup> purataḥ |  
bālā cumbati jāraṃ vajrād adhiko hi madaneṣuḥ ||

The girl, in front of those with eyes and ears covered from fear of bright lightning and heavy thunder kisses her beloved, for Passion's arrow is more powerful than thunder.

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<sup>825</sup> diśati: B, G, K1, K2, K3, KSG, UPENN, H1, H2; diśāsi: BORI1, BORI3

<sup>826</sup> vinirmitam kalaya kelivanamūle: B, G, K1, K2, K3, KSG, UPENN, H1, H2; vinirmita kalama kelitarumūle: BORI1, BORI3

<sup>827</sup> gurugarjjasāndravidyudbhayamudritakarṇacakṣuṣām: UPENN;  
gurugarjjasāndravidyudbhayamudritakarṇacakṣuṣām: H1;  
gurugarjjasāndravidyudbhayamudritakarṇacakṣuṣām: H2, BORI1, BORI3;  
gurugarjjasāndravidyudbhayamudritakarṇacakṣuṣām: B, G, K1, K2, K3, KSG

THE FRIEND TELLS THE LADY WHOSE MAIN CHARACTER TRAIT IS PRIDE:

202) gr̥hiṅgūṇeṣu<sup>828</sup> gaṇitā vinayaḥ sevā vidheyateti guṇāḥ<sup>829</sup> |  
mānaḥ<sup>830</sup> prabhutā vāmyaṃ vibhūṣaṇaṃ vāmanayanānām ||

Among the virtues of a wife are counted the qualities of: (good) conduct, service, (and) obedience. Pride, supremacy, perverseness... these are the ornaments of those with coy eyes!

SOME WOMAN SAYS TO A WOMAN SAYING, “HOW ARE YOU SO UNHAPPY EVEN WHEN YOUR HUSBAND INDULGES YOU SO MUCH?”:

203) guṇam āntaram aguṇaṃ<sup>831</sup> vā lakṣmīr gaṅgā ca veda hariharayoḥ |  
ekā pade’pi ramate na vasati nihitā śīrasy aparā ||

Lakṣmī and Gaṅgā know the internal virtues or faults of Hari and Hara, (respectively): one is happy even at his foot and the other is placed on his head, but she does not stay there.

SOME WOMAN TELLS THE MAN, WHO HAS RETURNED AFTER A LONG TIME, (BUT) WISHES TO GO ABROAD AGAIN:

204) gatvā jīvitasamśayam abhyastaḥ soḍhum aticirād virahaḥ |  
akarūṇa<sup>832</sup> punar api ditsasi suratadurabhyāsam asmākam ||

After (your) going, separation was long-accustomed to bearing the uncertainty of my life. O, pitiless one! Even again you wish to give us a hard lesson with your love-making!

SOME MAN TELLS THE NEWS ABOUT SOME WOMAN:

205) gotraskhalitaprasne’py uttaram atīśīlaśītalaṃ dattvā |  
niḥsvasya mogharūpe svavapuṣi nihitaṃ tayā cakṣuḥ ||

Having given an answer gentle in its good behavior even to a question with a name-slip, having sighed, she turned her eyes on her own body, whose beauty was useless.

SOME WOMAN SAYS TO ANOTHER WITH AN ALLEGORY:

206) gandhagrāhiṇi śālonmīlitaniryāsanihitānikhilāṅgi<sup>833</sup> |

<sup>828</sup> gr̥hiṅgūṇeṣu: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; gr̥hiṅgūṇeṣu: BORI3

<sup>829</sup> vidheyateti guṇāḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; vidhegateti guṇā: BORI3

<sup>830</sup> mānaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; mānaḥ: H1

<sup>831</sup> guṇam āntaram aguṇaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; guṇam ātaraguṇaṃ: H1; guṇam āntaram aguṇaṃ: BORI3

<sup>832</sup> akarūṇa: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; akarūṇaḥ: G

upabhuktamuktabhūruhaśate'dhunā bhramari na bhramasi ||

O bee, grasping good fragrance, with all your limbs lodged in the resin oozed from the Sal tree! One by whom hundreds of trees were enjoyed and released! Now you cannot wander!

SOME MAN, BECOME LESS THAN EQUAL TO SOME (OTHER) MAN, SAYS WITH AN ALLEGORY:  
207) guruṣu militeṣu śirasā<sup>834</sup> praṇamasi laghuṣūnnatā<sup>835</sup> sameṣu samā<sup>836</sup> |  
ucitajñāsi tule kiṃ tulayasi guñjāphalaiḥ kanakam ||

When heavy [things/important people] are encountered, you bow with your head; with light [things/people], you are upright; with ordinary [things/people], you are ordinary. O, balance! You know what is fit: why do you measure gold equally with guñjā berries?

SOME MAN SAYS TO HIS WIFE'S FRIEND:  
208) gehinyā hriyamāṇaṃ nirudhyamāṇaṃ navoḍhayā purataḥ |  
mama naukādvitayārpitaguṇa<sup>837</sup> iva hṛdayaṃ dvidhā bhavati ||

It's being pulled by my wife. On the other side, it's held by my new wife. My heart becomes two parts, as if a rope tied onto two little boats.

SOME MAN SAYS: "STRONG ACQUAINTANCE WITH JUST ONE VIRTUE IS APPROPRIATE, BUT NOT WITH ALL, BY ANY MEANS:"  
209) guṇa ākarṣaṇayogyo<sup>838</sup> dhanuṣa ivaiko'pi lakṣalābhāya |  
lūtātantubhir iva kiṃ guṇair<sup>839</sup> vimardāsahair bahubhiḥ ||

Even one string / quality, suitable for pulling, like that of a bow, is for the gain of a target: what is the use of many strings / qualities unable to bear touch, like cobwebs?

THE GO-BETWEEN TELLS OF THE LADY'S LOVE FOR THE MAN:  
210) gāyati gīte śaṃsati vaṃśe<sup>840</sup> vādayati sā vipaṅcīṣu |

<sup>833</sup> śālonmīlitaniryāsanihitānikhilāṅgi: B, G, K1, K2, K3, KSG, UPENN;

śālonmīlanniryāsanihitānikhilāṅgi: H1, H2, BORI1, BORI3

<sup>834</sup> śirasā: B, G, K1, K2, K3, UPENN, H1, H2, BORI1, BORI3; śirasām: KSG

<sup>835</sup> laghuṣūnnatā: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; laghuṣūnnatā: BORI3

<sup>836</sup> samā: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; ta(na?)sā (?):H2

<sup>837</sup> naukādvitayārpitaguṇa: B, G, K1, K2, K3, KSG, UPENN, H2; naukādvitayāpitapada: H1;  
naukādvitayārpitapadam: BORI1, BORI3

<sup>838</sup> ākarṣaṇayogyo: B, G, K1, K2, K3, KSG, UPENN, H2; ākarṣaṇayogyo: H1, BORI1, BORI3

<sup>839</sup> guṇair: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; guṇai: H1

pāṭhayati pañjaraśukāṃs tava saṃvādākṣaram bālā ||<sup>841</sup>

In the song, the young girl sings the syllables of your conversation; in the flute, she shows them; in lutes she causes them to sound; she makes the caged parrots repeat them.

SOME MAN SAYS WITH AN ALLEGORY, “HERE EVEN THE ATTAINMENT OF SOMETHING SMALL IS (DONE) WITH GENTLENESS, NOT (THE ATTAINMENT) OF SOMETHING BIG WITH PRIDE:”

211) gaṇayati na madhuvyayam ayam aviratam āpibatu madhukaraḥ kumudam |  
saubhāgyamānavān param asūyati dyumaṇaye<sup>842</sup> candraḥ ||

It does not consider the loss of its honey: may the bee always drink up the white water lily! But the moon—having pride in its good fortune—is angry at the sun!

THE FRIEND TELLS THE LADY:

212) guṇavidhṛtā sakhi<sup>843</sup> tiṣṭhasi tathaiva dehena kiṃ tu hṛdayaṃ te |  
hṛtam amunā mālāyāḥ samīraṇeneva<sup>844</sup> saurabhyam ||

O, friend! Seized by your virtue, you stay the same with your body, but was your heart taken by him, like the fragrance of a garland by the wind?

SOME MAN TELLS HIS FRIEND:

213) gurusadane<sup>845</sup> nedīyasi caraṇagate mayi ca mūkayāpi tayā |  
nūpuram apāsya padayoḥ kiṃ na<sup>846</sup> priyam<sup>847</sup> īritaṃ priyayā ||

While I was at her feet, very near to the elders’ room, what sweet thing was not said by that beloved, although silent, having cast off the anklets from her feet?<sup>848</sup>

SOME WOMAN TELLS A WOMAN WHO IS SAYING, “WHY ON EARTH ARE YOU IN LOVE WITH A POOR MAN?”:

<sup>840</sup> gāyati gīte śaṃsati vaṃśe: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; gāyati gīte vaṃśe: G; gāyaṃti: H1

<sup>841</sup> pāṭhayati pañjaraśukāṃs tava saṃvādākṣaram bālā ||: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; pāṭhayati pañjaraśukāṃ tava sandeśākṣaram rāmā ||: G

<sup>842</sup> dyumaṇaye: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; dyuṇaye: H1

<sup>843</sup> sakhi: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; sikhi (?): H2

<sup>844</sup> samīraṇeneva: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; samīraṇenaiva: BORI3

<sup>845</sup> gurusadane: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; gurudane: H1

<sup>846</sup> na: B, G, K1, K2, K3, KSG, UPENN, H1, H2; tu: BORI1, BORI3

<sup>847</sup> priyam: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; priyasam: H1; prīyam: BORI3

<sup>848</sup> Anklets being loud, the woman does not want the elders to hear her love-making.



214) granthilatayā kim ikṣoḥ<sup>849</sup> kim apabhraṃśena bhavati gītasya<sup>850</sup> |  
kim anārjavena śāsinaḥ kiṃ dāridryeṇa dayitasya ||

Does it matter if the sugarcane has a knotted creeper? Does it matter if a song is in a peasant language? Does it matter if the moon is crooked? Does it matter if a lover is poor?!<sup>851</sup>

SOME MAN TELLS HIS FRIEND:

215) gehinyā cikuragrahasamayasasītkāramīlitadṛśāpi<sup>852</sup> |  
bālākapolapulakaṃ vilokya nihato<sup>853</sup>, smi śirasi padā ||

Although her eyes had been closed and she was making a “sīt” sound while grasping my hair, upon seeing a thrill on the girl’s cheek, my wife kicked me on the head with her foot.

THE FRIEND TELLS THE LADY WHO HAD SPENT THE NIGHT IN GREAT LOVE-MAKING WITH ANOTHER MAN, WHO WAS ANGRY UPON SEEING THE NAIL MARK GIVEN BY HIM THE NEXT MORNING:

216) gurupakṣma jāgarāruṇaghūrṇattāraṃ kathaṃcid api valate<sup>854</sup> |  
nayanam idaṃ sphuṭanakhapadaniveśakṛtakopakuṭilabhru<sup>855</sup> ||

This eye—with heavy eyelashes, with pupils tremulous and red from not sleeping, with a frown of anger made at the curve of a bright nail-mark—somehow moves!

## ghakāravrajyā

THE LADY’S FRIEND TELLS THE MAN:

217) ghaṭitajaghanam<sup>856</sup> nipīḍitapīnoru nyastanikhilakucabhāram |  
āliṅgaty<sup>857</sup> api bālā vadaty asau muñca<sup>858</sup> muñceti ||

<sup>849</sup> ikṣoḥ: G, K1, K2, KSG, UPENN, H1, H2, BORI1, BORI3; ikṣo: B, K3

<sup>850</sup> apabhraṃśena bhavati gītasya: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; apabhraṃśena gītasya: H1, H2

<sup>851</sup> Cf verse 1.52.

<sup>852</sup> cikuragrahasamayasasītkāramīlitadṛśāpi: B, G, K1, K2, K3, KSG, H1, H2, BORI3; cikuragrahasamaye sasītkāramīlitadṛśāpi: UPENN; cikuragrahasamīthitasasītkāramīlitadṛśāpi: BORI1

<sup>853</sup> nihato: B, K1, K2, K3, KSG, H1, BORI1, BORI3; nihito: G, UPENN, H2

<sup>854</sup> valate: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; valane: BORI3

<sup>855</sup> sphuṭanakhapadaniveśakṛtakopakuṭilabhru: B, G, K1, K2, K3, KSG, UPENN;  
sphuṭanakhapadaniveśakopakuṭilabhrūḥ: H1; sphuṭanakhapadaniveśane kopakuṭilabhru: H2, BORI1;  
sphuṭanakhapadaniveśane kopakuṭilabhrū: BORI3

<sup>856</sup> ghaṭitajaghanam: B, G, K1, K3, KSG, UPENN, H1, H2, BORI1, BORI3; ghajhitajaghanam: K2

<sup>857</sup> āliṅgaty: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; āliṅgaty: H1; āliṅgyany: BORI3

This girl—her hips joined (with mine), her plump thighs squeezing, the burden of her breasts laid down—although embracing, says “Let go! Let go!”

SOMEONE SAYS: “FORTUNE IS STEADFAST ONLY THROUGH THE POWER OF FATE, NOT BY ONE’S EFFORT.”

218) ghaṭitapalāśakapāṭaṃ<sup>859</sup> niśi niśi sukhino hi śerate padmāḥ<sup>860</sup> |  
ujjāgareṇa kairava kati śakyā rakṣituṃ<sup>861</sup> lakṣmīḥ ||

Night after night, happy lotuses lie down with the doors of their leaves joined together. O, night lotus! How much fortune can be protected with your staying awake anxiously?

SOMEONE DESCRIBES THE MORNING:

219) ghūrṇanti vipralabdhāḥ<sup>862</sup> snehāpāyāt pradīpakalikāś ca |  
prātaḥ<sup>863</sup> prasthitapānthastrīḥṛdayaṃ sphuṭati kamalaṃ ca ||

(Both) disappointed women and lamp wicks shake from the departure of love/oil. At dawn, (both) the heart of a departed traveller’s wife and the lotus break.

### **cakāravrajyā**

SOME WOMAN TELLS ANOTHER:

220) capalasya palitalāñcitacikuraṃ dayitasya maulim avalokya |  
khedocite’pi samaye saṃmadam evādade grhiṇī ||

Having seen her wandering husband’s head—the hair streaked with grey—the housewife took only great joy, even at a time fit for sorrow.

THE MAN SAYS TO THE LADY:

221) caṇḍi prasāritena spr̥śan bhujenāpi kopanāṃ bhavatīm |  
tṛpyāmi paṅkilām iva pīban nadīm<sup>864</sup> nalinanālena ||

<sup>858</sup> muñca: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI3; muca: BORI1

<sup>859</sup> ghaṭitapalāśakapāṭaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; ghaṭitapalāśakapāṭa: H1

<sup>860</sup> padmāḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; padmā: BORI3

<sup>861</sup> rakṣituṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; rakṣitu: H1

<sup>862</sup> vipralabdhāḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; vipralabdhā: BORI3

<sup>863</sup> prātaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; prāta: H1

<sup>864</sup> nadīm: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; nadī: H1

O, angry woman! Touching angry you with just an outstretched arm, I am satisfied, as if drinking a turbid river through a lotus stalk!

THE BETRAYED WOMAN SAYS TO THE MAN, BY ADDRESSING THE MORNING WIND:

222) capalabhujamṅgībhuktojjhita śītalagandhavaha niśi bhrānta |  
aparāśāṃ pūrayituṃ pratyūśasadāgate<sup>865</sup> gaccha ||

O, one ejected after being enjoyed by fickle  
serpents! whores!  
O, cool wind! O, carrier of cold scents!  
Wandering by night!  
O, wind of dawn! Coming home always at dawn!  
Go pervade another land! Go fill up someone else's hopes!

SOME WOMAN TELLS OF ANOTHER WOMAN'S CONDITION:

223) cirapathika drāghimamiladalakalatāśaivalāvaligrathitā |  
karatoyeva mrgākṣyā dṛṣṭir idānīṃ sadānīrā ||

O, long-gone traveller!  
Now the gaze of the doe-eyed one—  
strung with the moss of creepers of hairs  
tangling because their length  
is full of tears, like the Karatoyā<sup>866</sup> river, always bearing a stream:  
with moss of hair-like creepers  
tangling with their length.

THE MAN SAYS TO THE LADY:

224)<sup>867</sup> caṇḍi daracapalacelavyaktoruvilokanaikarasikena<sup>868</sup> |  
dhūlibhayād<sup>869</sup> api na<sup>870</sup> mayā caraṇahatau<sup>871</sup> kuñcitaṃ cakṣuḥ ||

O, angry woman! I—who only savor looking at your thigh, exposed from the slightly-shifted garment—will not turn away my eye, not even from fear of the dust from (your) foot striking (me)!

<sup>865</sup> pratyūśasadāgate: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; pratyūśasaddāgate: H1

<sup>866</sup> A river in Bengal, also known as Sadānīrā [“always watery”].

<sup>867</sup> BORI1 and BORI3 switch the order of this verse with the next

<sup>868</sup> daracapalacelavyaktoruvilokanaikarasikena: B, G, K1, K2, K3, KSG, UPENN;

daracalacolavyaktoruvilokanaikarasikena: H1; daracapalacolavyaktoruvilokanaikarasikena: H2, BORI1, BORI3

<sup>869</sup> dhūlibhayād: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI3; dhūlibhiyād: BORI1

<sup>870</sup> na: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; ca: BORI3

<sup>871</sup> caraṇahatau: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; caraṇahrtau: G

SOME MAN TELLS ANOTHER:

225) calakuṇḍalacaladalakaskhaladurasijavasanasajjadūruyugam<sup>872</sup> |  
jaghanabharaklamakūṇitanayanam<sup>873</sup> idaṃ harati gatam asyāḥ ||

This gait of hers—where the thighs cling, the clothes fall from the breasts, the hair moves, the earrings tremble; because of which her eyes are closed from the fatigue of carrying her hips—captivates!

SOME MAN SAYS WITH AN ALLEGORY TO SOMEONE SERVING UNGRATEFUL PEOPLE IN PROXIMITY TO THE RICH:

226) caraṇaiḥ parāgasaiḥ aphalam<sup>874</sup> idaṃ likhasi madhupa ketakyāḥ |  
iha vasati<sup>875</sup> kāntisāre nāntaḥsalilāpi madhusindhuḥ<sup>876</sup> ||

O, bee! You fruitlessly scratch this sandbank of the pollen of the ketakī flower with your feet! Here does not lie a river of honey in the essence of loveliness, even underground!

THE LADY'S FRIEND TELLS TO THE MAN, IN WHOM DOUBT HAS ARISEN FROM SEEING THE SCAR OF A NAIL MARK ON THE WOMAN'S BODY:

227) cirakālapathika śaṅkāraṅgitākṣaḥ<sup>877</sup> kim īkṣase<sup>878</sup> mugdha<sup>879</sup> |  
tvannistriṃśāsāśleṣavraṇakiṇarājīyam<sup>880</sup> etasyāḥ ||

O, long-gone traveller! Innocent one! What are you looking at, with eyes trembling from doubt? These lines of scars and wounds of hers are from embraces with your sword!

SOME WOMAN SAYS WITH AN ALLEGORY TO A MAN WHO, FROM HIS OWN LACK OF JUDGEMENT, IS BEATING HIS LOVER WHO HAS THE FAULT OF FICKLENESS, “EVEN IF YOUR NEIGHBOR, OUT OF DESIRE FOR YOUR WOMAN, IS READY TO FIGHT YOU—STOP!”

228) capalāṃ yathā madāndhaś chāyām ayam ātmanaḥ karī<sup>881</sup> hanti |

<sup>872</sup> calakuṇḍalacaladalakaskhaladurasijavasanasajjadūruyugam: B, G, K1, K2, K3, KSG, H1, H2, BORI3;  
calakuṇḍalacaladalakam skhaladurasijavasanasajjadūruyugam: UPENN;  
calakuṇḍalavaladalakaskhaladurasijavasanasajjadūruyugam: BORI1

<sup>873</sup> jaghanabharaklamakūṇitanayanam: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3;  
jaghanabhamaraklamakūṇitanayanam: H1

<sup>874</sup> caraṇaiḥ parāgasaiḥ aphalam: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; caraṇai  
parāgasaiḥ aphalam: H1

<sup>875</sup> vasati: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; vahati: H1

<sup>876</sup> madhusindhuḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; madhusindhu: BORI3

<sup>877</sup> śaṅkāraṅgitākṣaḥ: B, G, K1, K2, K3, UPENN, H1, H2, BORI1, BORI3; śaṅkāraṅgitākṣa: KSG

<sup>878</sup> īkṣase: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; ikṣase: H1

<sup>879</sup> mugdha: B, G, K1, K2, K3, KSG, H1, H2, BORI1, BORI3; mugdhāṃ (?):UPENN

<sup>880</sup> tvannistriṃśāsāśleṣavraṇakiṇarājīyam: B, G, K1, K2, K3, KSG, UPENN, H1, H2;  
tvannistriṃśāsāśleṣavraṇakiṇarājīyam: BORI1, BORI3

āspḥālayati karaṃ pratigajas tathāyaṃ puro ruddhaḥ ||

Just as the elephant, blinded by rut, strikes his own moving shadow, so this other elephant, obstructed from the front, strikes his trunk.

SOME MAN TELLS HIS FRIEND:

229) cumbanalolupamadadharahr̥takāśmīraṃ smaran na tṛpyāmi |  
hṛdayadvīradālānastambhaṃ tasyās tad ūruyugam<sup>882</sup> ||

Remembering her thighs—from which the saffron was taken by my lips eager for kisses, the pillars of the post for the elephant that is my heart—I am not sated.

SOME WOMAN SAYS TO SOME MAN:<sup>883</sup>

230) cikuravisāraṇatiryāñnatakaṇṭhī<sup>884</sup> vimukhavṛttir api bālā |  
tvām iyam aṅgulikalpitakacāvakaśā<sup>885</sup> vilokayati ||

This girl—although she’s facing away, arranging her hair with her fingers, with her neck bent sideways from the spread of her hair—is looking at you.

THE FRIEND TELLS THE LADY:

231) cumbanahr̥tāñjanārdhaṃ<sup>886</sup> sphuṭajāgararāgam īkṣaṇaṃ kṣipasi |  
kim uṣasi<sup>887</sup> viyogakātaram asameṣur<sup>888</sup> ivārdhanārācam ||

Why do you cast your glance—half its collyrium smudged off from kissing, red from not sleeping, afraid of separation—at dawn, as if it were Kāma with his crescent-shaped, iron-pointed arrow?

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<sup>881</sup> karī: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; karo: G

<sup>882</sup> ūruyugam: B, G, K1, K2, K3, KSG, H2, BORI1; ūruyugām (?):UPENN; ūruyugamaḥ: H1; uruyugam: BORI3

<sup>883</sup> While Ananta says in his header that it is a situation with one woman saying to another, the contents of the verse do not support that context: Toro Gaṅgārāmabhaṭṭa introduces the verse as written here.

<sup>884</sup> cikuravisāraṇatiryāñnatakaṇṭhī: B, G, K1, K2, K3, KSG; cikuravidāraṇatiryāñnatakaṇṭhī, corrected to cikuravicāraṇatiryāñnatakaṇṭhī: UPENN; cikuravicāraṇatiryagātakaṇṭhī: H1, H2; cikuravicāraṇatiryaggātakaṇṭhī: BORI1, BORI3

<sup>885</sup> aṅgulikalpitakacāvakaśā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; aṅgulitakacāvakaśā: H1

<sup>886</sup> cumbanahr̥tāñjanārdhaṃ: B, K1, K3, KSG, UPENN, H1, H2, BORI1, BORI3;  
cumbanahr̥tāñjanārghaṃ: G, K2

<sup>887</sup> kim uṣasi: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; kimukhasi: BORI3

<sup>888</sup> viyogakātaram asameṣur: B, G, K1, K2, K3, KSG, UPENN, H2, BORI3; viyogakātarasameṣur: H1;  
vīyogakātaram amasameṣur: BORI1

## chakāravrajyā

THE FRIEND TELLS THE ANGRY LADY:

232) chāyāgrāhī candraḥ kūṭatvaṃ satatam ambujaṃ vrajati |  
hitvobhayaṃ sabhāyāṃ stauti tavaivānanaṃ lokaḥ ||

The moon has a dark spot; the lotus is always deceptive;<sup>889</sup> people in a group, having rejected both (those things),<sup>890</sup> praise only your face.

THE LADY TELLS HER FRIEND:

233) chāyāmātraṃ paśyann adhomukho<sup>891</sup> 'py udgatena dhairyena |  
tudati mama hṛdayam iṣuṇā<sup>892</sup> rādhācakraṃ kirīṭva<sup>893</sup> ||

Looking at a mere shadow, even with his face lowered, he strikes my heart with his uprisen firmness, like Arjuna (did) the Rādhā-wheel<sup>894</sup> with an arrow.

## jakāravrajyā

THE MAN TELLS THE LADY AT THE TIME OF DEPARTURE:

234) jalabindavaḥ katipaye nayanād gamanodyame tava skhalitāḥ |  
kānte mama gantavyā bhūr etair eva picchilitā<sup>895</sup> ||

Several drops of water have fallen from your eye in the preparation of (my) going. O, beloved girl! The ground on which I must walk is made slippery by them!

THE MAN TELLS HIS FRIEND:

235) jṛmbhottambhitadoryugayantritātāṅkapīḍitakapolam<sup>896</sup> |  
tasyāḥ smarāmi jalakaṇalulitāñjanam alasadṛṣṭi mukham ||

<sup>889</sup> The word “kūṭatvaṃ” means usually “falseness” or “deceit;” Hardy in his translation finds a double meaning in this word, saying that the lotus is both always “deceptive” and always “closed.” In my research, I have found no evidence of “kūṭa” meaning “closed” or “shut.” In his notes to the text, though, Hardy does not mention anything other than the normal meaning of “deceit.”

<sup>890</sup> These two objects—the moon and the lotus—are commonly used in comparison to a woman’s face.

<sup>891</sup> adhomukho: B, G, K1, K2, K3, KSG, UPENN, H1, BOR11, BOR13; adhogato: H2

<sup>892</sup> hṛdayam iṣuṇā: B, K1, K2, K3, KSG, UPENN, H1, H2, BOR11, BOR13; hṛdayanipuṇā: G

<sup>893</sup> kirīṭva: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; kirīṭva: H1

<sup>894</sup> According to Ananta, this refers to Arjuna’s winning of Draupadi by hitting a revolving disc.

<sup>895</sup> bhūr etair eva picchilitā: B, G, K1, K2, K3, KSG, UPENN, BOR11, BOR13; bhūr etair eva picchalājātā: H1; dūretair eva picchilitā: H2

<sup>896</sup> jṛmbhottambhitadoryugayantritātāṅkapīḍitakapolam: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; jṛmbhottambhitadoryugatāṅkapīḍitakapolam: H1

I remember her face, its cheek pained by the ear-ornament driven by her arms stretched up with her yawning, its collyrium disarranged by teardrops, its indolent gaze.

SOME WOMAN SAYS TO ANOTHER ONE:

236) jāgarayitvā<sup>897</sup> puruṣaṃ paraṃ vane sarvato mukhaṃ<sup>898</sup> harasi |  
ayi<sup>899</sup> śaradanurūpaṃ tava śīlam idaṃ jātiśālinyāḥ ||

Haven awoken

the other man in the forest, the supreme one in the forest,  
you capture his face on all sides. you take away the water.

Oh!

This behavior of yours—  
of noble birth— rich in jasmine—  
resembles the autumn!

A MAN SAYS TO HIS FRIEND:

237)<sup>900</sup> jīvāmi laṅghitāvadhineti lajjāvaśena gehinyā |  
mayi nihnuto<sup>901</sup>, pi bāṣpair asaṃvarair vyañjito mānaḥ ||

Even though she denied her anger towards me, my wife—ashamed that she lived longer than the limit of days [fixed for my return]—made it clear by her unchecked tears.

A WOMAN INDIRECTLY TELLS A MAN:

238) jālmo guruḥ sudhr̥ṣṭo vāmetaracaraṇabheda<sup>902</sup> upadeśaḥ |  
khyātir<sup>903</sup> guṇadhavala iti bhramasi sukhaṃ vṛṣabha rathyāsu ||

O, bull! Your teacher is a very rude villain; your teaching is to differentiate the left and right feet; your fame is that you are white by the rope: after all this, you wander about happily on roads!

A WOMAN IN LOVE WITH THE DOCTOR SAYS:

239) jvara vītauśadhibādhas<sup>904</sup> tiṣṭha sukhaṃ dattam aṅgam akhilaṃ<sup>905</sup> te |

<sup>897</sup> jāgarayitvā: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; jāgaritvā: G

<sup>898</sup> mukhaṃ: B, G, K2, K3, KSG, UPENN, H1, H2, BORI3; mukha: K1, BORI1

<sup>899</sup> ayi: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; ati-: G

<sup>900</sup> G is missing verses 237-244

<sup>901</sup> nihnuto: B, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; saṃvṛto: H2

<sup>902</sup> vāmetaracaraṇabheda: B, K1, K2, K3, KSG, UPENN, H1, BORI1; vāmetavacaraṇabheda: H2;  
vāmetaracaraṇabhedaḥ: BORI3

<sup>903</sup> khyātir: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; khyāti: H1

asulabhalokākaraṣaṇapāṣāṇa sakhe na mokṣyasi mām ||

O, fever! Stay here easily, without harm from herbs! My whole body is given to you, friend, a stone for pulling difficult people—you will not release me!

THE FRIEND ADVISES THE MAN, WHO, OUT OF FEAR OF BAD REPUTATION AND WHATNOT, IS READY TO LEAVE THE LADY, WHO HAS ATTACHED HERSELF TO THE MAN THINKING, “I MUST BE STEADFAST IN MY UNION WITH HIM!”:

240) jīvanahetor<sup>906</sup> militā muñcati<sup>907</sup> karakarṣaṇena na khalu tvām |  
naur iva nimnaṃ<sup>908</sup> sundara mugdhā tadvirasatāṃ mā gāḥ ||

O, handsome one!

Indeed the innocent girl—

who has encountered in you the reason for living—

does not release you (even) if her hand is pulled away.

Do not lose your taste in her!

Do not become dry!

Like a boat—

met with the depths for the sake of water,

which does not release when pulled by the hand.

A WOMAN TELLS A MAN:

241) jaghanena cāpalaṃ tava vitanvateyaṃ tanūkr̥tāpi<sup>909</sup> tanuḥ |  
śāṇeneva kṣīṇā smarāsiputrī mano viśati ||

Even as this body of yours has become thin by my hips swiftly stretching (you), it enters the mind like a knife of love, slender from the whetstone.

A MAN TELLS A WOMAN:

242) jyotsnābhisārasamucitaveṣe vyākośamallikottamaṃse |  
viśasi mano niśiteva smarasya kumudatsarucchurikā<sup>910</sup> ||

O, girl with dress suited for an assignation by moonlight, with a crest of blossomed jasmine! You enter the mind like a sharp knife—with a hilt of water lilies—of love!

<sup>904</sup> vītauṣadhibādhas: UPENN, H2, BORI1, BORI3; vītauṣadhabādhas: B, K1, K2, K3, KSG;

vātauṣadhibādhas: H1

<sup>905</sup> akhilaṃ: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; akhila: H1

<sup>906</sup> jīvanahetor: B, K1, K2, K3, KSG, UPENN, H1; jīvitahetor: H2, BORI1, BORI3, although not supported in the commentary

<sup>907</sup> muñcati: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; mucati: H1

<sup>908</sup> nimnaṃ: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; nimne: BORI3

<sup>909</sup> tanūkr̥tāpi: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; tanukr̥tāpi: BORI3

<sup>910</sup> kumudatsarucchurikā: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; kumudatsaruḥ cchurikā: BORI3



SOME MAN ADVISES ANOTHER MAN:

243) jaḍa sukhayasi parataruṇīm gr̥hiṇīm kārayasi<sup>911</sup> kevalam sevām |  
āliṅgati diśam induḥ svām tu śilām vāri vāhayati ||

O, stupid one! You please someone else's girl, [yet] you make your wife do only service:  
the moon embraces the directions, but makes its own stone bear water.

A MAN TELLS A WOMAN THE ASSIGNATION SPOT:

244) jyotsnāgarbhitasaikatamadhyagataḥ sphurati<sup>912</sup> yāmunaḥ pūraḥ<sup>913</sup> |  
dugdhanidhau nāgādhipatalpatale supta iva kṛṣṇaḥ ||

The swelling of the Yamunā, between sand banks filled with moonlight, throbs, like  
Kṛṣṇa asleep in the sea of milk on the bed that is Śeṣa.<sup>914</sup>

### **jhakāravrajyā**

THE MAN SAYS TO THE LADY:

245) jhaṁkṛtakaṅkaṇapāṇikṣepaiḥ<sup>915</sup> stambhāvalambanair maunaiḥ<sup>916</sup> |  
śobhayasi śuṣkaruditair apī sundari mandiradvāram ||

O, beautiful one! You decorate the doors of the home with tossings of your hands'  
clinking bracelets, with leanings on pillars, with silences, even with feigned weepings.

### **ḍhakāravrajyā**

THE FRIEND SAYS TO THE LADY WHO WISHES TO BE BADLY BEHAVED, EVEN IF SHE TAKES  
UP THIS BAD BEHAVIOR FROM HER MAD PASSION FOR THE MAN:

246) ḍhakkām āhatya madam<sup>917</sup> vitanvate kariṇa iva ciraṁ puruṣāḥ |  
strīṇām kariṇīnām iva madaḥ punaḥ svakulanāśāya ||

<sup>911</sup> parataruṇīm gr̥hiṇīm kārayasi: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; parataruṇīm  
kārayasi: H1

<sup>912</sup> sphurati: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; sphurāti: H1

<sup>913</sup> pūraḥ: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; puraḥ: H1

<sup>914</sup> The name of the great snake with one thousand heads on which Viṣṇu sleeps.

<sup>915</sup> jhaṁkṛtakaṅkaṇapāṇikṣepaiḥ: B, G, K1, K2, K3, KSG, UPENN; jhaṁkṛtakaṅkaṇapāṇikṣepa-: H1;  
jhaṁkṛtakaṅkaṇapāṇikṣepai: H2, BORI1, BORI3

<sup>916</sup> maunaiḥ: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; mānaiḥ: H2

<sup>917</sup> madam: B, G, K1, K2, K3, KSG, UPENN, H1, H2; padam: BORI1, BORI3

Striking the drum, men for a long time produce pride like elephants produce rut, but the pride of women—like the rut of female elephants—is for the ruin of their own families.

### **takāravrajyā**

THE LADY'S FRIEND TELLS THE MAN:

247) <sup>918</sup> tām tāpayanti<sup>919</sup> manmathabāṇās tvām prīṇayanti bata subhaga<sup>920</sup> |  
tapanakarās tapanāśilām jvalayanti<sup>921</sup> vidhum madhurayanti ||

Love's arrows hurt her: o, lucky one! They please you! Sunbeams kindle the heating rock—they sweeten the moon.

A MAN SAYS TO A WOMAN:

248) tava sutanu sānumatyā<sup>922</sup> bahudhātujanitanitambarāgāyāḥ<sup>923</sup> |  
girivarabhūva iva lābhenāpnomi<sup>924</sup> dvyaṅgulena divam ||

O, lovely-bodied one! I obtain the heavens by two fingers' length in gaining you—consenting, who produce passion for your hips in many parts—as if you were the earth at the best of mountains—with your slopes become red from many minerals!

SOME WOMAN TELLS HER FRIEND:

249) tyakto muñcati jīvanam ujjhati<sup>925</sup> nānugrahe'pi lolatvam<sup>926</sup> |  
kiṃ prāvṛṣeva padmākarasya karaṇīyam asya mayā ||

Abandoned, he gives up on life;  
even when favored he does not end his fickleness:  
what am I to do with him, like the lotus pond with the rains?

Abandoned by them, it dries up;  
when favored by them, it bursts with waves.

<sup>918</sup> This is the first full verse of NGM

<sup>919</sup> tāpayanti: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; tāpayati, although with a correcting mark nearby: H1

<sup>920</sup> prīṇayanti bata subhaga: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3 NGM; prīṇayati (although there is a correcting mark) subhaga: H1

<sup>921</sup> In UPENN, after this word, the verse ends: vidhumarayanti

<sup>922</sup> sānumatyā: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, NGM; sāmamatyā: BORI3

<sup>923</sup> bahudhātujanitanitambarāgāyāḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM;  
bahudhātujanitarāgāyāḥ: H1

<sup>924</sup> lābhenāpnomi: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; lebhenāpno[to?]si: H1

<sup>925</sup> jīvanam ujjhati: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, NGM; jīvanam umjjhati: BORI3

<sup>926</sup> lolatvam: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3, NGM; lolutvam: G

THE FRIEND TELLS THE MAN, “THE LADY IS EXTREMELY WORN AWAY BECAUSE OF SEPARATION FROM YOU:”

250) tvadvirahāpadi pāṇḍus tanvaṅgī<sup>927</sup> chāyayaiva kevalayā |  
haṃsīva jyotsnāyāṃ sā subhaga pratyabhijñeyā ||

O, lucky one! That delicate girl, pale in the misfortune of separation from you, is recognizable only by her mere shadow like a (female) goose in the moonlight.

THE LADY’S FRIEND TELLS THE MAN, WHO IS SAYING, “HOW DID SHE GO FROM HERE?!”:

251) tvayi viniveśitacittā subhaga gatā kevalena kāyena |  
ghanajālaruddhamīnā nadīva sā nīramātreṇa ||

O, lucky one! She, whose heart is fixed on you, has gone only with her body like a river, where fish are obstructed by dense nets, goes merely with water.

THE FRIEND TELLS THE MAN, “THE PASSIONATE WOMAN HAS BECOME EXTREMELY SAD DUE TO THE POWER OF HER LOVE FOR YOU!”:

252) tvayi saṃsaktam tasyāḥ kaṭhoratara hṛdayam asamaśarataralam<sup>928</sup> |  
mārutacalam añcalam iva kaṅṭakasamṣparkataḥ<sup>929</sup> sphuṭitam ||

O, very cruel one! Her heart, trembling from the uneven-arrowed one, joined to you, has burst like a hem fluttering in the wind, becoming snagged on thorns!

THE FRIEND SAYS TO THE LADY WITH AN ALLEGORY, “EVEN IF YOU ARE EXTREMELY ASHAMED, STILL SO MANY ARE IN LOVE WITH YOU!”:

253) tvam asūryaṃpaśyā sakhi padam<sup>930</sup> api na vināpavāraṇam bhramasi |  
chāye kim iha vidheyam muñcanti<sup>931</sup> na mūrtimantas tvām ||

O, shadow! Friend! Even though you don’t see the sun, you still don’t wander on foot without concealment: what can be done here?! Material things do not let you go!

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<sup>927</sup> tvadvirahāpadi pāṇḍus tanvaṅgī: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; tvadvirahāpadi pāṇḍus tvam tvamgī (?): UPENN; tvadvirahāpadi (but with correcting mark) pāṇḍus tvanvaṅgī: H1

<sup>928</sup> hṛdayam asamaśarataralam: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; hṛdayam sma rataralam: NGM

<sup>929</sup> kaṅṭakasamṣparkataḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM;  
kaṅṭakasamṣparkataḥ: H1

<sup>930</sup> asūryaṃpaśyā sakhi padam: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3, NGM;  
asūryaṃpaśyāsi padam: H2

<sup>931</sup> muñcanti: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; muñcati: H1, NGM

THE FRIEND TELLS THE MAN, WHO IS SUFFERING A GREAT DEAL FROM THE SEPARATION FROM THE LADY:

254) tava virahe vistāritarajanau janitenducandanadveṣe |  
bisinīva māghamāse vinā hutāśena sā dagdhā ||

When separated from you, in the drawn-out night where hatred of sandal and the moon is produced, she is burned without fire, like a lotus in the month of Māgha.<sup>932</sup>

THE FRIEND TELLS THE LADY:

255) taruṇi<sup>933</sup> tvaccaraṇāhatikusumitakaṅkellikorakaprakaram<sup>934</sup> |  
kuṭilacaritā sapatnī na pibati bata<sup>935</sup> śokavikalāpi ||

O, young woman! The rival wife—although overwhelmed with grief—whose behavior is crooked, does not drink [the medicine] from the buds of the Aśoka tree,<sup>936</sup> made to flower by blows from your foot.

A MAN PRAISES THE LADY:

256) talpe prabhur iva gurur iva manasijasamare<sup>937</sup> śrame bhujīṣyeva |  
gehe śrīr iva gurujanapurato mūrteva sā vrīḍā ||

In bed she is a master; in the battlefield of love, a guru; in toils, a servant; in the home, Śrī; before her elders, she is like modesty incarnate.

THE MAN TELLS THE LADY BEDECKED WITH FLOWERS:

257) tvam alabhyā mama tāvan moktum<sup>938</sup> aśaktasya saṃmukhaṃ vrajataḥ |  
chāyevāpasarantī<sup>939</sup> bhittyā na nivāryase yāvat ||

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<sup>932</sup> Ananta cites a saying that says that lotuses are destroyed by the snow/cold; the lunar month of Māgha corresponds to January/February.

<sup>933</sup> taruṇi: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, NGM; taruṇiṃ: BORI3, although not supported in the commentary

<sup>934</sup> tvaccaraṇāhatikusumitakaṅkellikorakaprakaram: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; tvaccaraṇāhatikusumitakaṅkollikorakaprakaraṃ, although with a possible correcting mark nearby: H1; tvaccaraṇāhatikusumitakaṅkolikoraka(ca?/va?)(paṃ?/yaṃ?): NGM

<sup>935</sup> bata: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; tava: H1

<sup>936</sup> A certain kind of tree (Saraca indica) with red flowers which is said to bloom when kicked by young women.

<sup>937</sup> manasijasamare: H1, H2, BORI1, BORI3; manasijatantre: B, G, K1, K2, K3, KSG, NGM;  
manasijasasamare: UPENN

<sup>938</sup> mama tāvan moktum: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; mavatāmoktum: NGM

<sup>939</sup> chāyevāpasarantī: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, NGM; chāyevāpasaramṭi: BORI3

You would unattainable for me—walking before you, unable to let go—if you—  
disappearing like a shadow—were not stopped by the wall.

A MAN SAYS THAT IN THE SPRING, THE SENSATION OF PASSION IS UNBEARABLE:

258) tapasā kleśita eṣa prauḍhabalo na khalu phālgune'py āsīt |  
madhunā pramattam adhunā ko madanaṃ mihiram<sup>940</sup> iva sahate<sup>941</sup> ||

This one, even in the month of Phālguna,<sup>942</sup>  
pained by the month of Māgha,  
was not indeed (one with his) strength fully-developed;  
now, who can bear the sun  
intoxicated by the month of Caitra,<sup>943</sup>  
like Kāma?  
Weakened by heat,  
with strength not fully developed (to use) on Arjuna,  
now drunk from spring?

THE FRIEND TELLS THE MAN ABOUT THE LADY'S LONELINESS FROM SEPARATION:

259) tvadgamanadivasagaṇanāvalakṣarekhābhir ankitā subhaga<sup>944</sup> |  
gaṇḍasthalīva tasyāḥ pāṇḍuritā bhavanabhittir api<sup>945</sup> ||

O, lucky one! Like her cheeks, even the walls of her home are made pale, colored by  
white scratches from counting the days since you've gone!

THE LADY TELLS THE FRIEND, WHO IS ASKING, "HOW CAN YOU BE IN LOVE WITH ANOTHER  
MAN?!":

260) tasyāgrāmyasyāhaṃ<sup>946</sup> sakhi vakrasnigdhamadhurayā<sup>947</sup> drṣṭyā |  
viddhā tadekaneyā potriṇa iva daṃṣṭrayā dharaṇī<sup>948</sup> ||

O, friend! I, to be married only to him, am pierced by that townsman's gaze—sweet,  
loving, and crooked—like the earth by a boar's tusk!

<sup>940</sup> madanaṃ mihiram: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI3; madam mihiram: BORI1;  
madanamihiram: NGM

<sup>941</sup> sahate: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; hasate: H1

<sup>942</sup> A lunar month, corresponding to February/March.

<sup>943</sup> A lunar month, corresponding to March/April: note the progression of time in this verse.

<sup>944</sup> subhaga: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; subhagaḥ: NGM

<sup>945</sup> api: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3, NGM; iva: H2

<sup>946</sup> tasyāgrāmyasyāhaṃ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; tasyagrāmyasyāhaṃ:  
NGM

<sup>947</sup> vakrasnigdhamadhurayā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM;  
vakrasnigdhamudhurayā: H1

<sup>948</sup> dharaṇī: B, G, K1, K2, K3, KSG, UPENN, H1, H2, NGM; dhariṇī: BORI1, BORI3

A MAN SAYS TO ANOTHER WITH AN ALLEGORY, “EVEN THOUGH YOU HAVE SO MANY RICHES, IT IS ONLY IN A HOUSE IN A SMALL VILLAGE BY THE SOLE GRACE OF AN OUTCAST WHERE YOU CAN BE SECURE:”

261) tvayi kugrāmavaṭadruma vaiśravaṇo vasatu vasatu vā<sup>949</sup> lakṣmīḥ |  
pāmarakuṭhārapātāt kāsaraśirasaiva<sup>950</sup> te rakṣā ||

O, fig tree of the little village! Whether Kubera or Lakṣmī dwell in you, your protection from the fall of a poor man’s axe comes just from a buffalo’s head!

THE LADY’S FRIEND TELLS THE MAN:

262) tava mukhara vadanadoṣaṃ<sup>951</sup> sahamānā moktum<sup>952</sup> akṣamā sutanuḥ |  
sā vahati viṭa bhavantaṃ ghuṇam antaḥ śālabhañjīva<sup>953</sup> ||

O, talkative one!

Enduring the crime of your mouth,  
the lovely-bodied one  
is unable to let (you) go!

She, o, cheat, bears you like a statue (does) worms inside,  
enduring the ruin from their teeth,  
unable to get rid of them.

A MAN SAYS WITH AN ALLEGORY TO SOMEONE WHO’S DONE NOTHING WRONG, WHO IS BEING PRESSURED BY SOME PEOPLE:

263) ṛṇamukham api<sup>954</sup> na khalu tvāṃ tyajanty amī hariṇa vairiṇaḥ śabarāḥ |  
yaśasaiva jīvitam idaṃ<sup>955</sup> tyaja yojitaśṛṅgasaṅgrāmaḥ<sup>956</sup> ||

O, deer! Indeed these hostile savages do not let you go, even when there is grass in your muzzle:<sup>957</sup> abandon this life with only glory, waging a battle with your horns!

<sup>949</sup> vaiśravaṇo vasatu vasatu vā: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3, NGM;

vaiśravaṇo vasatu vā: G

<sup>950</sup> pāmarakuṭhārapātāt kāsaraśirasaiva: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3;  
pāmarakuṭhārapadyātāt kāsaraśirasaiva: NGM

<sup>951</sup> tava mukhara vadanadoṣaṃ: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3, NGM; tava vadanamukharadoṣaṃ, but with correcting marks over the section: H2

<sup>952</sup> moktum: G, K1, K2, KSG, UPENN, H1, H2, BORI1, NGM; moktam: B, K3; moktūm: BORI3

<sup>953</sup> śālabhañjīva: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; śālabhamñjīva: NGM

<sup>954</sup> api: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3, NGM; iva: G

<sup>955</sup> idaṃ: B,G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; iha: NGM

<sup>956</sup> yojitaśṛṅgasaṅgrāmaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, NGM; yojitaśṛṅgagrāmaḥ: BORI1;  
yojitaśṛṅgasaṅgrāma: BORI3

<sup>957</sup> Ananta comments that this image implies both that the deer is blameless and that it has come for protection.

SOME MAN, HAVING FOUND HIMSELF WITH HIS HEAD AT THE FEET OF THE ANGRY WOMAN, REMOVED (FROM THERE) BY HER PULLING HIS HAIR, SAYS TO HER:

264) tripuraripor<sup>958</sup> iva gaṅgā mama mānini janitamadanadāhasya |  
jīvanam arpitaśirasō dadāsi cikuragraheṇaiva ||

O, angry one! To me—  
in whom burning for love is produced,  
who presents his head—  
you give life by seizing my hair, as the Ganges gives water to Śiva!

By whom Kāma  
was burnt,  
who offered (her)  
his head!

A FRIEND SAYS, “YOU MADE LOVE WITH HIM!” TO THE LADY STANDING THERE WHO HAD MADE LOVE WITH SOME MAN WITHOUT ANY (OTHER) OF HER FRIENDS KNOWING ABOUT IT:

265) tvatsaṃkathāsu mukharaḥ sanindasānandasāvahittha iva |  
sa khalu sakhīnāṃ nibhṛtaṃ<sup>959</sup> tvayā kṛtārthīkṛtaḥ<sup>960</sup> subhagaḥ ||

In conversations about you, he is talkative, if with reproach, with joy, with dissimulation: indeed, that lucky one was fulfilled by you in secret from your friends.

THE LADY’S FRIEND TELLS THE MAN:

266) tvayi sarpati pathi dr̥ṣṭiḥ<sup>961</sup> sundara vṛtivivaranirgatā tasyāḥ |  
darataralabhinnaśaivalajālā śapharīva<sup>962</sup> visphurati ||

O, handsome one! While you walk along your path, her gaze—emerged from a hole in the fence—quivers like a fish by whom a net of moss is torn, trembling slightly.

THE MAN TELLS THE LADY:

267) te sutanu śūnyahṛdayā ye śaṅkhaṃ<sup>963</sup> śūnyahṛdayam abhidadhati |  
aṅgīkṛtakarapatro<sup>964</sup> yas tava hastagrahaṃ kurute ||

<sup>958</sup> tripuraripor: B, G, K1, K2, K3, KSG, UPENN, H1, BOR11, BOR13, NGM; tripurarivor: H2

<sup>959</sup> nibhṛtaṃ: B, G, K1, K2, K3, KSG, UPENN, H1; puratas: H2, BOR11, BOR13; nibhṛte: NGM

<sup>960</sup> In H1, this word is barely legible and has many corrections and cross-outs; kṛtārthīkṛtaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; kṛtārthīkṛta: NGM

<sup>961</sup> tvayi sarpati pathi dr̥ṣṭiḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11, BOR13; tvayi sarpati dr̥ṣṭiḥ: NGM

<sup>962</sup> śapharīva: B, G, K1, K2, K3, KSG, UPENN, H1, H2, NGM; chapharīva: BOR11, BOR13

<sup>963</sup> śaṅkhaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13, NGM; śeṣaṃ: H1





without taste,  
dirty even when colored.

A MAN WHO IN MISFORTUNE WENT TO SOMEONE ELSE—WHO WOULDN'T EVEN TALK TO HIM—SAYS WITH AN ALLEGORY TO ANOTHER MAN:

271) tamasi<sup>973</sup> ghane viṣame pathi jambukam ulkā mukhaṃ prapannāḥ<sup>974</sup> smaḥ |  
kiṃ kurmaḥ so'pi sakhe sthito mukhaṃ mudrayitvaiva ||

In thick darkness, on a rough path, we have encountered a jackal with fire in his mouth: what do we do? O, friend! He is just standing there with his mouth tightly closed!<sup>975</sup>

SOME MAN TELLS SOME WOMAN:

272) tvām abhilaṣato<sup>976</sup> mānini mama garimaguṇo'pi doṣatām yātaḥ<sup>977</sup> |  
pañkilakūlām taṭinīm pipāsataḥ sindhurasyeva<sup>978</sup> ||

O, angry woman! Even the virtue of dignity has become a fault for me, who desires you, like (the quality of weight) for an elephant, who desires to drink the river whose shore is muddy.

A WOMAN WHO DESIRES TO MAKE LOVE WITH ANOTHER MAN SAYS:

273) timire'pi dūradr̥śyā<sup>979</sup> kaṭhināśleṣe ca rahasi mukharā ca |  
śaṅkhamayavalayarājī<sup>980</sup> gr̥hapatiśirasā<sup>981</sup> saha sphuṭatu<sup>982</sup> ||

Visible from far away even in darkness, hard in an embrace, and talkative in secret, may the row of conch-shell bracelets break along with my husband's head!

<sup>973</sup> tamasi: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI3, NGM; tamase: BORI1

<sup>974</sup> prapannāḥ: B, G, K1, K2, K3, KSG, UPENN, H2; prapannā: H1, BORI1, BORI3, NGM

<sup>975</sup> If we are to take Ananta's allegorical interpretation, people who wanted to cross a rough path in the dark were dependent on the jackal [a low animal] with fire in its mouth to help them; however, he would not open his mouth to do so, but rather kept it tightly closed. According to Gokulacandra, this is a lady's [an *abhisārikā*, a woman who goes to meet her lover] excuse to her lover as to why she could not keep their assignation.

<sup>976</sup> abhilaṣato: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; abhiliṣato: H1, NGM

<sup>977</sup> yātaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; jātaḥ (jānaḥ?): NGM

<sup>978</sup> pipāsataḥ sindhurasyeva: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; yiyāsataḥ sindhurasyeva: G; pipāsataḥ siṃdhurasyeva: H1; pipāsataḥ sindhurasyaiva: NGM

<sup>979</sup> timire'pi dūradr̥śyā: B, G, K1, K2, K3, KSG, UPENN, H1, NGM; timire'pi va paridr̥śyā: H2; timire vidūradr̥śyā: BORI1, BORI3

<sup>980</sup> śaṅkhamayavalayarājī: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, NGM; śaṅkhamayaṃ valayarājī: BORI3

<sup>981</sup> gr̥hapatiśirasā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; gr̥hatiśirasā: H1

<sup>982</sup> sphuṭatu: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, NGM; sphuṭatuḥ: BORI3

THE FRIEND TELLS THE LADY:

274) tava vṛttena guṇena ca samucitasampannakaṇṭhaluṭhanāyāḥ<sup>983</sup> |  
hārasraja iva sundari kṛtaḥ<sup>984</sup> punar nāyakas taralaḥ ||

O, beautiful one!

By the good conduct and virtue of you—

whose neck is fit to embrace tightly—

who are like a garland of necklaces—

fit for hanging at the throat of a rich man

by their roundness and strings,

the middle gem made to tremble—

Your lover is again made to tremble.

### **dakāravrajyā**

HER FRIEND TELLS THE CO-WIFE, UPSET BECAUSE NOW THE MAN WILL BOW, AMONG OTHER THINGS, IN ORDER TO DISPELL THE WIFE'S ANGER:

275) darśanavinītamānā gr̥hiṇī harṣollasatkapolatalam<sup>985</sup> |  
cumbananiṣedhamiṣato vadanaṃ pidadhāti pāṇibhyām ||

The wife, whose anger is taken away from seeing (him), hides her face—whose cheek is shining with joy—with her hands, in the pretext of preventing a kiss.

THE FRIEND TELLS THE LADY:

276) dehasambhaḥ<sup>986</sup> skhalanaṃ śaithilyaṃ<sup>987</sup> vepathuḥ priyadyānam |  
pathi pathi gaganāśleṣaḥ<sup>988</sup> kāmini kas te'bhisāraguṇaḥ ||

O, passionate woman! (The turning of) your body into a pillar; falling; looseness; tremor; meditation on the beloved; embrace of mere air on path after path—what is the virtue of your tryst?

THE LADY'S FRIEND TELLS THE MAN:

<sup>983</sup> samucitasampannakaṇṭhaluṭhanāyāḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI3;  
samucitasampannakaṇṭhaluṭhanāyāḥ: BORI1; samucitasampannakaṇṭhaluṭhanāyāḥ: NGM

<sup>984</sup> kṛtaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; kṛta: NGM

<sup>985</sup> harṣollasatkapolatalam: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3;  
karṣollasatkapolatalam: NGM

<sup>986</sup> dehasambhaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2; dehasambha: BORI1, BORI3, NGM

<sup>987</sup> śaithilyaṃ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, NGM; śaithilyaṃ: BORI3

<sup>988</sup> gaganāśleṣaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; gatāśleṣaḥ: NGM



SOMEONE ADVISES WITH AN ALLEGORY, “LET THEM NOT DISREGARD THIS ONE, WHO DEPENDS UPON GOODNESS OUT OF CLEVERNESS:”

281) dākṣiṇyān mradimānaṃ dadhataṃ mā bhānum enam avamaṃsthāḥ |<sup>994</sup>  
raudrīm<sup>995</sup> upāgate’smin kaḥ<sup>996</sup> kṣamate dr̥ṣṭim<sup>997</sup> api dātum ||

Do not disregard this	
sun,	adorer,
bearing	
mildness	goodness
from the south:	out of cleverness:
if it comes to	when he becomes
the region of Rudra, <sup>998</sup>	Rudra-like, <sup>999</sup>
who is able to give it even	who can even
a glance?	look at him?

A TRAVELLER, HAVING SEEN A DOE ON THE PATH TAKING HER LAST BREATHS FROM BEING STRUCK BY A HUNTER’S ARROW, SAYS TO HIS FRIEND:

282) dr̥ṣṭyaiva virahakātaratārakayā priyamukhe samarpitayā |  
yānti mṛgavallabhāyāḥ pulindabāṇārditāḥ<sup>1000</sup> prāṇāḥ ||

The breaths of the doe, tormented by Pulinda<sup>1001</sup> arrows, go with merely a glance: her pupils are agitated by separation, placed on the face of her mate.

SOMEONE ADVISES, “YOU SHOULDN’T KEEP COMPANY WITH BAD PEOPLE:”

283) dūrasthāpitahr̥dayo<sup>1002</sup> gūḍharahasyo nikāmam āśaṅkaḥ<sup>1003</sup> |  
āśleṣo<sup>1004</sup> bālānāṃ bhavati khalānāṃ ca sambhedaḥ ||

<sup>994</sup> dākṣiṇyān mradimānaṃ dadhataṃ mā bhānum enam avamaṃsthāḥ |: B, G, K1, K2, K3, KSG, UPENN, BOR11, BOR13; dākṣiṇyān mrdimānaṃ bhajaṃtam enaṃ na bhānum avamaṃsyāḥ |: H1; dākṣiṇyān mradimānaṃ bhajaṃtam enaṃ na bhānum avamaṃsyāḥ |: H2; dākṣiyāmradamānaṃ dadhataṃ mā bhānum enam avamaṃsthāḥ |: NGM

<sup>995</sup> raudrīm: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13, NGM; ej(?d?)im: H1

<sup>996</sup> kaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11, NGM; kva: BOR13

<sup>997</sup> dr̥ṣṭim: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11, NGM; dr̥ṣṭam: BOR13

<sup>998</sup> I.e., the north-east.

<sup>999</sup> I.e., fierce.

<sup>1000</sup> pulindabāṇārditāḥ: B, G, K1, K2, K3, KSG, UPENN, H1, BOR11, BOR13, NGM; pulimḍavāṇārditāḥ: H2

<sup>1001</sup> The name of a certain tribe, considered savage and barbarous.

<sup>1002</sup> dūrasthāpitahr̥dayo: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13, NGM;

dūrasthāka(?)hr̥dayo: H1

<sup>1003</sup> nikāmam āśaṅkaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, NGM; nikāmasāśaṅkaḥ: BOR11, BOR13

<sup>1004</sup> āśleṣo: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11, NGM; aśleṣo: BOR13

(Both) the embracing of young women and union with rogues are (the same): (in both,) the heart is fixed far away, there is a hidden secret, (and) there is much doubt.

THE LADY SAYS TO THE MAN, WHO DESIRES TO SLEEP WITH HER AT A BAD TIME:

284) dvāre guravaḥ<sup>1005</sup> koṇe śukaḥ sakāṣe śiśur gr̥he sakhyaḥ |  
kālāsaha kṣamasva<sup>1006</sup> priya prasīda prayātam<sup>1007</sup> ahaḥ ||

The elders are at the door! The parrot is in the corner! The child is nearby! My friends are in the house! O, beloved, impatient of the time! Pardon me! Be favorable! The day has passed!

THE FRIEND ADVISES THE LADY:

285) dadhikaṇamuktābharaṇaśvāsottuṅgastanārpaṇamanojñam<sup>1008</sup> |  
priyam āliṅgati gopī manthaśramamantharair<sup>1009</sup> aṅgaiḥ ||

The gopī embraces her beloved charmingly in the placing of her breasts—upstanding from sighs, bearing pearls of drops of milk—with her limbs indolent from the exertion of churning.

THE LADY TELLS HER FRIEND:

286) dalitodvegena sakhi priyeṇa lagnena rāgam āvahatā<sup>1010</sup> |  
mohayatā śayanīyaṃ tām̐būleneva<sup>1011</sup> nītāsmi ||

O, friend! I was taken to bed by my beloved—  
by whom agitation is broken,  
clinging,  
producing passion,  
infatuating—

as if by paan—  
removing nervousness,  
sticky,  
producing color,

<sup>1005</sup> guravaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; gurava: H1

<sup>1006</sup> kṣamasva: G, K1, K2, K3, KSG, UPENN, H1, H2, NGM, BORI1, BORI3; kṣamasya: B, K3

<sup>1007</sup> prayātam: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; praṇatam: NGM

<sup>1008</sup> dadhikaṇamuktābharaṇaśvāsottuṅgastanārpaṇamanojñam: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; dadhikaṇamuktābharaṇaśvāsottuṅgastanārpaṇamanojñam: H1;

dadhikaṇamuktābharaṇaśvāsottuṅgastanārpaṇamanojñam: H2

<sup>1009</sup> manthaśramamantharair: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3;

manthanaśramamantharair: G; manthaśramamantharair: NGM

<sup>1010</sup> rāgam āvahatā: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; rāmarām āvahatā: NGM

<sup>1011</sup> śayanīyaṃ tām̐būleneva: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3 NGM; śamīyaṃ tām̐bulenaiva: H1

intoxicating!

ONE MAN TELLS ANOTHER:

287) dr̥ṣṭam adr̥ṣṭaprāyaṃ dayitaṃ kṛtvā prakāśitastanayā |  
hṛdayaṃ kareṇa tāḍitam atha<sup>1012</sup> mithyā<sup>1013</sup> vyañjitatrapayā<sup>1014</sup> ||

She, having seen her lover and bared her breasts as if she hadn't seen him, now strikes her heart with her hand, making clear her false modesty.

THE FRIEND SAYS TO THE LADY:

288) dar̥śitayamunocchrāye bhrūvibhramabhāji<sup>1015</sup> valati<sup>1016</sup> tava nayane |  
kṣiptahale haladhara iva sarvaṃ puram arjitaṃ<sup>1017</sup> sutanu ||

O, lovely-bodied one! When you turn your glance—in which power over the Yamunā is shown, with roving brows—the whole city is drawn just like by Balarāma,<sup>1018</sup> by whom a plough was thrown!

THE SEPARATED WOMAN TELLS HER FRIEND:

289) dayitaprārthitadurlabhamukhamadirāsārasekasukumāraḥ |  
vyathayati virahe bakulaḥ kva paricayaḥ prakṛtikaṭhinānām ||

The bakula tree<sup>1019</sup>—very delicate with the best sprinkling of liquor from my mouth, which is hard to obtain although begged for by my lover—pains (me) in separation: can there be familiarity with those naturally harsh?

THE FRIEND SAYS TO THE LADY:

290) dvitair eṣyāmi dinair iti kiṃ tadvacasi sakhi tavāśvāsaḥ<sup>1020</sup> |  
kathayati<sup>1021</sup> cirapathikaṃ<sup>1022</sup> taṃ dūranikhāto nakhāṅkas te ||

<sup>1012</sup> atha: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, NGM; ata: BORI3

<sup>1013</sup> mithyā: B, G, K1, K2, K3, KSG, H1, H2, BORI1, BORI3, NGM; mithya (?): UPENN

<sup>1014</sup> vyañjitatrapayā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; vyajitatrapayā: H1;

vyamittatrapayā: NGM

<sup>1015</sup> bhrūvibhramabhāji: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; vibhramabhāji: H1

<sup>1016</sup> valati: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3, NGM; dalati: H2

<sup>1017</sup> iva sarvaṃ puram arjitaṃ: B, G, K1, K2, K3, KSG; iva sarvaṃ puram evāvarjitaṃ: UPENN; iva puram evāvarjitaṃ: H1, H2, BORI1, BORI3, NGM

<sup>1018</sup> Once, he dragged the whole city of Hastināpura toward him.

<sup>1019</sup> This tree blossoms when sprinkled by young women with mouthfuls of wine.

<sup>1020</sup> tavāśvāsaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; tavaśvāsaḥ: H1

<sup>1021</sup> kathayati: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, NGM; kathayatiḥ: BORI3

<sup>1022</sup> cirapathikaṃ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; ciram pathikaṃ: NGM

O, friend! How is there consolation for you in his speech, “I will come (back) in two or three days”? The nail-mark on you, deeply scratched, tells (of) him (being) a traveller for a long time!

THE FRIEND SAYS TO THE LADY:

291) dayitasparśonmīlitagharmajalaskhalitacaraṇanakhalākṣe<sup>1023</sup> |  
garvabharamukharite sakhi taccikurān kim aparādhayasi ||

O, friend, sounding with the burden of pride, whose lac on the toenail has rubbed off from the sweat produced at your lover’s touch! Why do you charge the hairs of his head as the offenders?!

SOMEONE SADDENED BY HIS BAD SON SAYS TO HIS WIFE:

292) duṣṭagraheṇa gehini tena kuputreṇa<sup>1024</sup> kiṃ prajātena<sup>1025</sup> |  
bhaumeneva<sup>1026</sup> nijaṃ kulam aṅgāravatkr̥taṃ yena<sup>1027</sup> ||

O, wife!

What is the use of that bad son—  
a born thief—  
who reduced his family to coals, like Mars?

What is the use of that evil  
planet Mars,<sup>1028</sup>  
who caused the family to have a  
Mars?

SOMEONE SAYS THAT EVEN IN MISFORTUNE, BRAVE PEOPLE CANNOT BE BROUGHT DOWN:

293) darśitacāpocchrāyais<sup>1029</sup> tejovadbhiḥ sugotrasmjātaiḥ |  
hīrair apsv api vīrair āpatsv<sup>1030</sup> api gamyate nādhaḥ ||

A low state is not gone to  
by heroes even in misfortune by thunderbolts even in water

<sup>1023</sup> dayitasparśonmīlitagharmajalaskhalitacaraṇanakhalākṣe: B, K1, K2, K3, KSG, UPENN, H1, H2, BOR11, BOR13; dayitasparśonmīlitadharmajalaskhalitacaraṇanakhalākṣe: G; dayitaṃ sparśonmīlitagharme jalaṃ skhalitacaraṇanakhalākṣe: NGM

<sup>1024</sup> kuputreṇa: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13, NGM; putreṇa: H1

<sup>1025</sup> prajātena: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13, NGM; prajāte: H1

<sup>1026</sup> bhaumeneva: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13, NGM; bhomeneva: H1

<sup>1027</sup> aṅgāravatkr̥taṃ yena: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR13, NGM; aṅgāravatkr̥te yena: BOR11

<sup>1028</sup> Mars is considered a malefic planet and is closely associated with fire.

<sup>1029</sup> darśitacāpocchrāyais: B, G, K1, K2, K3, KSG, UPENN, H1, NGM; darśitāpocchrāyais: H2, BOR11, BOR13

<sup>1030</sup> hīrair apsv api vīrair āpatsv: B, G, K1, K2, K3, KSG; hīrair apsv iva dhīrair āpatsv: UPENN; hīrair aśviva vīrair āpatsv: H1, NGM; hīrair apsv api dhīrair āpatsv: H2; hīrair aśviva vīrair āpatsv: BOR11; hīraivasviva vīrair āpatsv: BOR13

by whom raising of the bow is shown                      by whom the height of the rainbow is shown  
bright  
born of good families    produced on tall mountains

THE MAN TELLS THE WOMAN LOOKING AT ANYTHING ELSE OUT OF BASHFULNESS, NOT YET ATTUNED TO THE POWER OF HER BODY, BUT IN THE MIDDLE OF THAT SHE ALSO LOOKS AT THE MAN WITH A SIDELONG GLANCE:

294) daranidrāṇasyāpi smarasya śilpena nirgatāsūn me<sup>1031</sup> |  
mugdhe tava<sup>1032</sup> dr̥ṣṭir asāv arjunayantreṣur iva hanti ||

O, innocent one! This gaze of yours, cast out by the skill of Smara—although he is slightly asleep—strikes my breaths like the arrow-instrument of Arjuna!

SOME MAN SAYS THAT POVERTY IS EXTREMELY DEPRESSING:

295) durgatagr̥hiṇī tanaye karuṇārdrā priyatame ca rāgamayī |  
mugdhā ratābhiyogaṃ<sup>1033</sup> na manyate na pratikṣipati ||

A poor man's wife is tender with pity toward her son and loving toward her best-beloved; innocent, she neither condones nor condemns his perseverance in love-making.

ONE WOMAN SAYS TO ANOTHER WITH AN ALLEGORY, “YOU EASILY ENJOY YOUR LOVER RIGHT IN THE HOUSE: THAT IS NOT FOR ME:”

296) durgatagehini jarjaramandirasuptaiva vandase<sup>1034</sup> candram |  
vayam induvañcitadr̥ṣo<sup>1035</sup> niculitadolāvihāriṇyaḥ<sup>1036</sup> ||

O, you wife of a poor man! Just asleep in your decayed house, you can salute the moon; we, who must be amused on an encased swing—our eyes are deprived of the moon!

ONE WOMAN SAYS TO ANOTHER, WHO HAD SAID, “YOU ARE NOT SO CLEVER:”

297) dīpadaśā kulayuvatir<sup>1037</sup> vaidagdhyaenaiva<sup>1038</sup> malinatām eti |  
doṣā api bhūṣāyai gaṇikāyāḥ<sup>1039</sup> śaśikalāyāś ca ||

<sup>1031</sup> nirgatāsūn me: B, G, K1, K2, K3, KSG; nirgatāsūnyam: UPENN, H1, H2, BOR11, BOR13; nirgatām śūnyam: NGM

<sup>1032</sup> mugdhe tava: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13, NGM; mukhe tata: H1

<sup>1033</sup> ratābhiyogaṃ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11, NGM; ratābheyogaṃ: BOR13

<sup>1034</sup> vandase: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13, NGM; caṇḍase: H1

<sup>1035</sup> induvañcitadr̥ṣo: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13, NGM; indubaṃvivadr̥ṣo: H1

<sup>1036</sup> niculitadolāvihāriṇyaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11, BOR13;

nicuṃbitadolāvihāriṇyaḥ: NGM

<sup>1037</sup> kulayuvatir: B, G, K1, K2, K3, KSG, BOR11, NGM; kulayuvati: UPENN, H2, BOR13; H1 is a little confused as to how the word should end

<sup>1038</sup> vaidagdhyaenaiva: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11, BOR13; vaidagdhainaiva: NGM





301) dalite<sup>1048</sup> palālapuñje<sup>1049</sup> vṛṣabhaṃ paribhavati gr̥hapatau kupite |  
nibhṛtanibhālītavadanau halikavadhūdevarau<sup>1050</sup> hasataḥ ||

While the angry man of the house abuses the bull for tearing the pile of straw, the ploughman's wife and her brother-in-law—who looked at each other's faces secretly—laugh.<sup>1051</sup>

SOMEONE SAYS THAT GREAT MEN ALONE SHOULD EXAMINE THEIR OWN SPLENDOR, NOT SMALL MEN:

302) dīpyantāṃ ye dīptyai<sup>1052</sup> ghaṭitā<sup>1053</sup> maṇayaś ca vīrapuruṣāś<sup>1054</sup> ca |  
tejaḥ svavināśāya tu nṛṇāṃ tṛṇānām<sup>1055</sup> iva laghunāma<sup>1056</sup> ||

May both jewels and heroic men—which are made in order to shine—shine, but the luster of very weak men—like blades of grass—is for their own destruction.

### **dhakāravrajyā**

A WOMAN'S FRIEND TELLS A MAN WITH AN ALLEGORY:

303) dhūmair aśru nipātaya daha<sup>1057</sup> śikhayā dahana malinayāṅgāraiḥ<sup>1058</sup> |  
jāgarayiṣyati durgatagr̥hiṇī<sup>1059</sup> tvāṃ tad api śīsiraniśi ||

O, fire! Cause tears to fall by your smoke; burn with your flame, make dirty with your coals! Even so, in the cold night, the poor man's wife will cause you to wake!

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<sup>1048</sup> dalite: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; lidete: H1, although there is a correcting mark above the beginning of the word

<sup>1049</sup> palālapuñje: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; palālapuñjaṃ: NGM; papālapuñje: BORI3, although not supported in the commentary

<sup>1050</sup> halikavadhūdevarau: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; pathikavadhūdevarau: H1; halivadhūdevarau: NGM

<sup>1051</sup> The theme of the wife and her relationship with her young brother-in-law is a classic one in Indian literature. See *Gāhāsattasāī* for some not-so-happy examples.

<sup>1052</sup> dīptyai: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; dīptair: NGM

<sup>1053</sup> After this word, H1 is missing many pages; the next page we have begins in the middle of verse 496

<sup>1054</sup> maṇayaś ca vīrapuruṣāś: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3;

matayaśravārapuruṣāś: NGM

<sup>1055</sup> tu nṛṇāṃ tṛṇānām: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; tu bhavati tṛṇānām: BORI3

<sup>1056</sup> laghunāma: B, K2, K3; laghunām: G, K1, UPENN, H2, NGM; laghūnām: BORI1, BORI3

<sup>1057</sup> daha: B, G, K1, K2, K3, UPENN, H2, BORI1, BORI3, NGM; iha: KSG

<sup>1058</sup> śikhayā dahana malinayāṅgāraiḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; śikhayā malinayāṅgārai: BORI3

<sup>1059</sup> jāgarayiṣyati durgatagr̥hiṇī: B, G, K1, K2, K3, KSG, H2, BORI1; jāgara śrīḥ atidurgatagr̥hiṇī (?): UPENN, with heavy corrections; jāgarayiṣyati durgatagr̥hi: NGM; jāgarayiṣyata durgatagr̥hiṇī: BORI3

THE FRIEND ADVISES THE LADY:

304) dhairyam<sup>1060</sup> nidhehi gacchatu rajanī<sup>1061</sup> so'py astu sumukhi<sup>1062</sup> sotkaṅṭhaḥ |  
praviśa hr̥di tasya dūram kṣaṇadhṛtamuktā smareṣur iva ||

O, lovely-faced one! Be firm! Let the night go! And let him be eager! Enter deep in his heart, like an arrow of love released after being held for a moment!

305) dhavalanakhalakṣma durbalam akalitanepathyam<sup>1063</sup> alakapihitākṣyāḥ |  
drakṣyāmi madavalokadviguṇāśru vapuḥ puradvāri ||

At the city gate I will see the body—with its white nail-marks; weak; without ornaments; with tears doubled from seeing me—of the one with eyes covered by the locks of her hair.<sup>1064</sup>

A MAN SAYS THAT THE UNDERTAKING EVEN OF RIGHTEOUSNESS BY BAD PEOPLE IS A WORTHLESS CAUSE:

306) dharmārambhe'py asatām parahiṃsaiva<sup>1065</sup> prayojikā bhavati |  
kākānām abhiṣeke'kāraṇatām vṛṣṭir anubhavati ||

Even in the undertaking of dharma of no-good people, the effect is only injury to others: rain becomes groundless if it just sprinkles on crows.

## nakāravrajyā

A MAN TELLS A WOMAN WHERE THE MEETING PLACE IS:

307) nīrāvatarāṇadanturasaikatasambhedameduraiḥ śīśire |  
rājanti tūlarāśisthūlapaṭair<sup>1066</sup> iva taṭaiḥ saritaḥ ||

In the cold season, the rivers shine with banks jagged from the descent of water, thick with the breaking of sandbanks, like coarse cloths from heaps of cottons.

<sup>1060</sup> dhairyam: B, G, K1, K2, K3, UPENN, H2, BORI1; dhaya: KSG, although its own commentary does not support the reading; dhairyā: NGM; dheryam: BORI3, although not supported in the commentary

<sup>1061</sup> rajanī: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; rajani: NGM

<sup>1062</sup> sumukhi: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; sumukhī: NGM

<sup>1063</sup> akalitanepathyam: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; akalaitanepathyam: G

<sup>1064</sup> All of these symptoms (no jewelry, faded scratch marks, etc.) show the state of the woman after a long separation from her lover.

<sup>1065</sup> parahiṃsaiva: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; parihimsaiva: BORI3

<sup>1066</sup> tūlarāśisthūlapaṭair: B, G, K1, K2, K3, KSG, UPENN, BORI1 BORI3; tūlarājisthūlapaṭair: H2; talarājisthūlapaṭair: NGM

A MAN TELLS A WOMAN WITH AN ALLEGORY:

308) nijakāyacchāyāyāṃ viśramya nidāghavipadam apanetum |  
bata vividhās tanubhaṅgīr<sup>1067</sup> mugdhakuraṅgīyam ācarati ||

Having rested in the shade of her own body to remove the distress of the hot season, oh!  
This innocent doe makes various undulations with her body.

A WOMAN SAYS TO ANOTHER, “THE BASIS OF A CAUSE IS ONLY BY ITS ACTION:”

309) na hasanti jaraṭha<sup>1068</sup> iti yadballavavanitā namanti<sup>1069</sup> nandam api |  
sakhi sa yaśodātanayo nityaṃ kandalitakaṃdarpaḥ ||

O, friend! The son of Yaśodā is one for whom love is always sprung: because of this, the  
cowherd women do not laugh at Nanda, calling him old, but rather praise him.<sup>1070</sup>

A MAN SAYS THAT WOMEN ARE TO BE THOROUGHLY PROTECTED:

310) nītā svabhāvam<sup>1071</sup> arpitavapur api vāmyaṃ na kāminī tyajati |  
haradehārdhagrathitā nidarśanaṃ pārvatī tatra ||

A loving woman, although made to be one’s own nature, to whom the body is given, does  
not abandon perverseness: an example of this is Pārvatī, strung around half of Hara’s  
body, (who does not give up) his left side.<sup>1072</sup>

A WOMAN SAYS TO A MAN:

311) nāgarabhogānumitasvavadhūsaundaryagarvataralasya<sup>1073</sup> |  
nipatati padaṃ na<sup>1074</sup> bhumau jñātipuras tantuvāyasya ||

In front of his relations, the foot of the weaver—shaking from pride in the beauty of his  
own bride, conjectured from her love-making with city folk—does not descend upon the  
ground.

<sup>1067</sup> tanubhaṅgīr: B, G, K1, K2, K3, KSG, UPENN, H2; tanubhaṅgī: BORI1, BORI3, NGM

<sup>1068</sup> jaraṭha: B, G, K1, K2, K3, KSG, UPENN, BORI1, NGM; jaṭhara: H2, BORI3

<sup>1069</sup> yadballavavanitā namanti: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; yadvannava ca  
namasti (?): H2

<sup>1070</sup> Yaśodā and Nanda are the foster-parents of Kṛṣṇa, who was adored by the cowherd women, who—  
therefore—do not tease Nanda, but rather try to get on his good side.

<sup>1071</sup> nītā svabhāvam: B, G, K1, K2, K3, KSG, H2; nīātambhāvam: UPENN, BORI1, BORI3, NGM

<sup>1072</sup> Here, as in other examples of Indian literature, one can see the dichotomy between the right / correct  
and the left / perverse.

<sup>1073</sup> nāgarabhogānumitasvavadhūsaundaryagarvataralasya: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1,  
NGM; nāgarabhogānumitasvavadhusaundaryagarvataralasya: BORI3

<sup>1074</sup> nipatati padaṃ na: B, G, K1, K2, K3, KSG, H2; nipatati na padaṃ: UPENN, BORI1, BORI3, NGM

THE FRIEND SAYS, “YOU SHOULDN’T MAKE LOVE WITH THAT KIND OF MAN:”

312) nipatati caraṇe koṇe<sup>1075</sup> praviśya niśi yannirīkṣate<sup>1076</sup> kas tat |  
sakhi sa khalu lokapurataḥ khalah svagarimāṇam udgirati ||

Who watches the one who falls at one’s feet in a corner upon entering at night? O, friend!  
Indeed before everyone, the villain spoke out his own importance!

SOMEONE SAYS, “GOOD PEOPLE DO NOT GET ANGRY; IF THEY DO, THEN (THE ANGER) IS  
TOTALLY MEANINGLESS:”

313) na vimocayitum<sup>1077</sup> śakyaḥ kṣamāṃ mahān mocito yadi kathaṃcit |  
mandaragirir iva garaḷam nivartate nanu samutthāpya<sup>1078</sup> ||

A great man is is not capable of letting patience go: if somehow he is freed of it, it  
returns; similarly, did not the Mandara<sup>1079</sup> mountain, having raised up poison, return to  
earth?

SOMEONE ADVISES, “ONE SHOULDN’T SERVE A BAD MASTER IN RESORTING TO SOMETHING  
GOOD:”

314) niyataiḥ padair<sup>1080</sup> niṣevyaṃ skhalite’ narthāvahaṃ samāśrayati |  
saṃbhavadanyagatiḥ kaḥ saṃkramakāṣṭhaṃ durīśaṃ ca ||

Who—for whom there may be another path—would seek refuge in a wooden bridge and  
a bad master, (each) to be experienced with fixed footsteps (and) dangerous when  
stumbling?

SOMEONE SAYS THAT, WITHOUT GOOD PEOPLE, POETS WOULD HAVE NO SPLENDOR:

315) nijapadagatiguṇarañjitajagatām<sup>1081</sup> kariṇām ca satkavīnām<sup>1082</sup> ca |  
vahatām api mahimānaṃ<sup>1083</sup> śobhāyai<sup>1084</sup> sajjanā eva ||

<sup>1075</sup> koṇe: B, G, K1, K2, K3, KSG, UPENN, H2; koṇaṃ: BORI1, BORI3, NGM

<sup>1076</sup> yannirīkṣate: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; yo nirīkṣate: BORI1, BORI3

<sup>1077</sup> vimocayitum: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; vamocayitum: NGM

<sup>1078</sup> nanu samutthāpya: B, G, K1, K2, K3, KSG, UPENN; nāṇumutthāpya: H2; nartham utthāpya: BORI1,  
BORI3, NGM

<sup>1079</sup> The mountain used by the gods to churn the ocean for nectar.

<sup>1080</sup> padair: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; padai: BORI3

<sup>1081</sup> nijapadagatiguṇarañjitajagatām: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; nijapadagatiṃ  
guṇarañjitajagatām: BORI3

<sup>1082</sup> satkavīnām: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; tkavīnām: NGM, but with what  
looks to be an erasure

<sup>1083</sup> api mahimānaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; atimahimānaṃ: BORI1; iti  
mahimānaṃ: BORI3

Only  
 good people are for the glory of decorations  
 both good poets and elephants—  
 although carrying  
 greatness, great bulk,  
 by whom the world is colored  
 by the quality of their own feet.<sup>1085</sup>

A LADY PRAISES A MAN'S LOVE:

316) nottapate<sup>1086</sup> na snehaṃ harati na nirvāti na malinaṃ vamati<sup>1087</sup> |  
 tasyojjvalo niśi niśi premā ratnapradīpa iva ||<sup>1088</sup>

At nights his love does not flare up, nor take oil  
 (affection),  
 nor cool, nor emit soot  
 (faults),  
 being bright like a jewel-lamp.

ONE WOMAN TELLS ANOTHER WOMAN ABOUT HER LOVE FOR A MAN:

317) nihitān nihitān ujjhati niyataṃ mama pārthivān api prema |  
 bhrāmaṃ bhrāmaṃ tiṣṭhati tatraiva<sup>1089</sup> kulālacakram iva ||

My love, constant, like a potter's wheel turning round and round, stays only there: it  
 escapes the kings placed there again and again.  
 (earthen vessels)

A MAN SPEAKS TO THE LADY'S FRIEND:

318) nirbharam api saṃbhuktaṃ drṣṭyā<sup>1090</sup> prātaḥ piban na tṛpyāmi |  
 jaghanam anaṃśukam asyāḥ koka ivāśiśirakarabimbam<sup>1091</sup> ||

<sup>1084</sup> śobhāyai: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; śobhāyaiḥ: BORI3

<sup>1085</sup> Like in English, the Sanskrit word for "foot" can mean both the literal and the literary foot.

<sup>1086</sup> nottapate: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; nottapane: G, NGM

<sup>1087</sup> malinaṃ vamati: UPENN, H2, BORI1, BORI3, NGM; malino bhavati: B, G, K1, K2, K3, KSG

<sup>1088</sup> tasyojjvalo niśi niśi premā ratnapradīpa iva ||: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3;  
 tasyojjvalo hi niśi niśi premātaraladīpa iva ||: NGM

<sup>1089</sup> tatraiva: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; tatraivaṃ: NGM

<sup>1090</sup> drṣṭyā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; drṣṭvā: NGM

<sup>1091</sup> koka ivāśiśirakarabimbam: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; cakora iva  
 śiśirakarabimḃam: BORI1, BORI3

At dawn, although most enjoyably drinking in with my eye her naked hips, I am still not sated, like a ruddy goose<sup>1092</sup> (seeing) the sun's orb.

SOMEONE SAYS TO HIS FRIEND:

319) nibiḍaghaṭitoruyugalām śvāsottabdhanārpitavyajanām<sup>1093</sup> |  
tām snigdhakupitadrṣṭim smarāmi rataniḥsahām<sup>1094</sup> sutanum ||

I remember that lovely-bodied one unwilling to make love—with her thighs closely joined; her fan placed on her breasts propped up by her sighs; her gaze (both) angry and loving!

ONE MAN ADVISES THE OTHER, “MUCH EFFORT SHOULD BE MADE IN REGARD TO VIRTUES:”

320) nirguṇa iti mṛta iti ca dvāv ekārthābhīdhāyinau viddhi |  
paśya dhanur guṇaśūnyaṃ nirjīvaṃ tad<sup>1095</sup> iha śamsanti ||

Know that both (these terms)—“without virtues” and “dead”—express the same meaning: look! Here they denote a stringless bow as lifeless.<sup>1096</sup>

THE LADY CAPTIVATES THE MAN'S HEART:

321) nijasūkṣmasūtralambī vilocanaṃ taruṇa te kṣaṇaṃ haratu |  
ayam udgr̥hītabaḍīśaḥ karkaṭa iva markaṭaḥ purataḥ ||

O, young man! May the spider before you catch your eye for a moment! Hanging on his own tiny string, he is like a crab lifted up by a fishhook.

THE LADY'S FRIEND SAYS TO A MAN WHO IS THINKING, “BECAUSE OF LIVING IN A VILLAGE, THIS GIRL HAS NO QUALITY:”

322) nāgara<sup>1097</sup> gītir ivāsau<sup>1098</sup> grāmasthityāpi bhūṣitā sutanuḥ |  
kastūrī na mṛgodaravāsavaśād<sup>1099</sup> visratām eti ||

<sup>1092</sup> In legend, this bird is separated from its mate during the night.

<sup>1093</sup> śvāsatabdhanārpitavyajanām: B, G, K1, K2, K3, KSG, UPENN, H2;

śvāsottabdhanārpitavyajanām: NGM; śvāsottabdhām stanārpitavyajanām: BORI1, BORI3

<sup>1094</sup> rataniḥsahām: B, G, K1, K2, K3, KSG, UPENN, H2; ratiniḥsahām: BORI1, BORI3, NGM

<sup>1095</sup> tad: B, G, K1, K2, K3, KSG, UPENN; yad: H2, BORI1, BORI3, NGM

<sup>1096</sup> Govardhana is relying on a favorite pun: the word *guṇa* means both “string” and “virtue.”

<sup>1097</sup> nāgara: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; nāgarika: H2

<sup>1098</sup> ivāsau: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; ivasā: H2, but it is quite faded/smudged

<sup>1099</sup> mṛgodaravāsavaśād: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; mṛgodaravāsavaśād: BORI3; mṛgoṭaravāsavaśād: NGM

O, city-dweller! This lovely-bodied one, like a song, is ornamented even if rustic: musk does not become foul-smelling from dwelling in a deer's belly!<sup>1100</sup>

THE FRIEND SAYS TO THE LADY JUST COME FROM MAKING LOVE ON A BED OF KURABAKA FLOWERS:

323) nakhalikhitastani<sup>1101</sup> kurabakamayapṛṣṭhe bhūmilulitavirasāṅgi<sup>1102</sup> |  
hṛdayavidāraṇaniḥṣṛtakusumāstraśareva harasi manaḥ ||

O, (girl) with breasts scratched by nails, with your back full of kurabaka flowers, with limbs sapless from tossing about on the ground! You capture the heart like the arrow of Kāma, shooting out (the back) after piercing the heart!

ONE MAN ADVISES ANOTHER, “YOU MUST CO-EXIST WITH ALL YOUR WIVES EQUALLY.”

324) nītā laghimānam iyaṃ tasyāṃ garimāṇam adhikam arpayasi |  
bhāra iva viṣamabhāryaḥ sudurvaho bhavati gṛhavāsaḥ ||

This one has become trifling, you place more importance on that one—a house and home where there are wives at odds is very difficult to bear, like a burden borne unevenly.

THE FRIEND TELLS THE LADY WHO SAYS, “SUDDENLY HE JUST APPEARED! HOW DID HE DO THIS?”:

325) na ca dūtī na ca yācñā<sup>1103</sup> na cāñjalir<sup>1104</sup> na ca kaṭākṣavikṣepaḥ |  
saubhāgyamānināṃ sakhi kacagrahaḥ prathamam abhiyogaḥ ||

Neither a go-between nor begging nor an añjali nor the casting of sidelong glances—o, friend! First and foremost, the seizing of the hair is the approach of those proud of their good fortune in love!

SOMEONE SAYS THAT NOTHING STIRS IN THE STATE OF LOVE:

326) niśi viṣamakusumaviśikhaperitayor<sup>1105</sup> maunalabdharatirasayoḥ<sup>1106</sup> |  
mānas tathaiva<sup>1107</sup> vilasati daṃpatyor aśithilagranthiḥ<sup>1108</sup> ||

<sup>1100</sup> The comparison here (girl & song) implying that, just as a girl from the village can be valuable, so can a rustic song. It is a theme we have seen before in verses 1.52 and 214.

<sup>1101</sup> nakhalikhitastani: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; nakhalitastani: NGM

<sup>1102</sup> bhūmilulitavirasāṅgi: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; bhūmilulitavivasāṅga: NGM

<sup>1103</sup> yācñā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; yāmcā: NGM

<sup>1104</sup> cāñjalir: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; vāñjalir: UPENN

<sup>1105</sup> viṣamakusumaviśikhaperitayor: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM;

viṣamakusumaviśiṣaperitayor: H2, with correcting marks above

<sup>1106</sup> maunalabdharatirasayoḥ: B, G, K1, K2, K3, KSG, BORI1, NGM; maunilabdharatirasayoḥ: UPENN, H2; maunalabdhir iti rasayoḥ: BORI3



At night, anger still appears, its knots firm, for the husband and wife—impelled by the arrows of Kāma, by whom the delights of love-making were undertaken in silence.

A MAN ADVISES ANOTHER MAN, “IT IS IMPROPER TO MAKE LOVE WITH A COURTESAN:”

327) nijagātranirviśeṣasthāpitam api sāram akhilam ādāya |  
nirmokaṃ ca bhujamgī muñcati<sup>1109</sup> puruṣaṃ ca vāravadhūḥ ||

Having taken all the essence, although set indiscriminately on the body, the snake lets go of her slough and the whore the man.

THE FRIEND TELLS THE LADY:

328) nṛtyaśramagharmārdraṃ<sup>1110</sup> muñcasi kṛcchreṇa kañcukaṃ sutanu<sup>1111</sup> |  
makarandodakajuṣṭaṃ<sup>1112</sup> madanadhanurvallir iva colam ||

O, lovely-bodied one! You shed your clothes with difficulty, wet with the heat of fatigue from dancing, like the creeper of Madana’s bow (does) its sheath, furnished with the sap from honey.

AFTER LEARNING OF THE LADY’S BAD BEHAVIOR, THE FRIEND SAYS:

329) nāhaṃ vadāmi sutanu tvam aśilā vā pracaṇḍacaritā<sup>1113</sup> vā |  
premasvabhāvasulabhaṃ bhayam udayati mama tu hṛdayasya ||

O, lovely-bodied one! I’m not saying that you are either ill-behaved or of bold conduct, but fear—natural to the nature of love—arises in my heart!

A MAN EXPLAINS TO SOMEONE WHO ASKED, “HOW WERE YOU BEATEN BY HER?”:

330)<sup>1114</sup> nakhadaśanamuṣṭipātair<sup>1115</sup> adayair āliṅganaiś ca subhagasya |

<sup>1107</sup> mānas tathaiva: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, NGM; māṃnastathaiva: BOR13

<sup>1108</sup> aśīthilagrantiḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; aśīthilagranti: NGM

<sup>1109</sup> muñcati: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, NGM; muṃcatī: BOR13

<sup>1110</sup> nṛtyaśramagharmārdraṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11; nṛtyaśramaghamārdraṃ: BOR13; nityaśramagharmārdraṃ: NGM

<sup>1111</sup> sutanu: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; sutanuḥ: BOR11, BOR13

<sup>1112</sup> makarandodakajuṣṭaṃ: B, G, K1, K2, K3, KSG, H2; makarandodayajuṣṭaṃ: UPENN, BOR11, BOR13, NGM

<sup>1113</sup> aśilā vā pracaṇḍacaritā: B, G, K1, K2, K3, KSG; aśilā caṇḍacaritā: UPENN, H2, NGM; aśilā pracaṇḍacaritā: BOR11, BOR13

<sup>1114</sup> B, G, K1, K2, K3, and KSG switch the order of this verse with the next

<sup>1115</sup> nakhadaśanamuṣṭipātair: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; nakhadaśanamuṣṭipātair: NGM

aparādham śamsantyaḥ śāntim<sup>1116</sup> racayanti rāgiṇyaḥ ||

Passionate women—telling (of) the offense of the lucky one—make peace by means of cruel nails, teeth, and blows with fists, and with embraces.

THE GO-BETWEEN, IN ORDER TO GET HIM TOGETHER WITH A WOMAN, SAYS TO A MAN:  
331) na nirūpito'si sakhyā<sup>1117</sup> niyataṃ netratribhāgamātreṇa |  
hārayati yena kusumaṃ vimukhe tvayi kaṇṭha iva deve<sup>1118</sup> ||

Surely you were not looked at by my friend with even a mere glance, for, you not facing her, she twines flowers into a necklace as if for a faceless Śivaliṅga.<sup>1119</sup>

A WOMAN SAYS WITH AN ALLEGORY TO ANOTHER WOMAN, WHO IS PROUD OF HER LOVE FOR SOME MAN:

332) na guṇe na lakṣaṇe'pi ca vayasi ca rūpe ca nādarō vihitaḥ |<sup>1120</sup>  
tvayi saurabheḥi ghaṇṭā kapilāputrīti baddheyam ||

Respect is determined neither in virtue nor even in attribute and not in age or in form—o, Surabhi's child!<sup>1121</sup> This bell was fastened to you because you are the daughter of the tawny cow!

A MAN SAYS TO ANOTHER, WHO IS SAYING, “HOW DID ALL OF THESE QUARRELS AND SO FORTH, COMPLETELY USELESS, TAKE PLACE IN YOUR HOME?!”:

333) niṣkāraṇāparādham niṣkāraṇakalaharoṣaparitoṣam<sup>1122</sup> |  
sāmānyamaraṇajīvanasukhaduḥkham jayati dāṃpatyam ||

<sup>1116</sup> śāntim: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; śānti: H2

<sup>1117</sup> nirūpito'si sakhyā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; nirūpisakhyā: NGM

<sup>1118</sup> kaṇṭha iva deve: B, G, K1, K2, K3, KSG, UPENN, H2, BORI3, NGM; kaṇṭha deve: BORI1

<sup>1119</sup> A difficult verse to translate. My first instinct was to translate it as Hardy does in the Clay edition.

However, upon reading Gokulacandra's commentary, it seems that he takes the phrase “hārayati...kusumam” as “gathering flowers into a necklace.” Most interestingly, he sees the word “kaṇṭh[e]” as standing for “nīlakaṇṭhe”, going with “deve,” signifying, of course, Śiva. Furthermore, Gokulacandra equates the term “vimukhe” as “having no face,” meaning that the comparison in the verse is referring to a Śivaliṅga. Another puzzling aspect of the verse is, of course, the suggested meaning, for which the commentators are giving us their best guesses.

<sup>1120</sup> na guṇe na lakṣaṇe'pi ca vayasi ca rūpe ca nādarō vihitaḥ |: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; na guṇe na lakṣaṇe na ca vayasi ca rūpeṇa cādarō vihitaḥ |: H2; na guṇe na lakṣaṇe vā vayasi ca rūpe ca nādarō vihitaḥ |: NGM

<sup>1121</sup> Surabhi is the name of a sacred and mythological wish-granting cow.

<sup>1122</sup> niṣkāraṇakalaharoṣaparitoṣam: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3;  
niḥkāraṇakalahadoṣaparitoṣam: NGM

Matrimony is victorious, with groundless offenses, with groundless quarreling, anger, and joy, where death and life, joy and sorrow are equal!

A MAN SAYS TO A WOMAN WITH WHOM HE ONCE WAS IN LOVE AND LATER, FOR SOME REASON, WITH WHOM HE HAD BROKEN UP:

334) na prāpyase karābhyāṃ hṛdayān nāpaiṣi vitanuṣe bādhām |  
tvaṃ mama bhagnāvasthitakusumāyudhaviśikhaphalikeva<sup>1123</sup> ||

You aren't obtained with hands; you don't leave my heart; you cause pain, like the tip of Kāma's arrows, broken and lodged firmly inside.

ONE WOMAN SAYS TO ANOTHER, WHO IS SAYING, "MY LOVER IS OBEDIENT TO ME!":

335) nātheti paruṣam ucitaṃ priyeti dāsety anugraho yatra |  
taddāṃpatyam ato'nyan<sup>1124</sup> nārī rajjuḥ paśuḥ puruṣaḥ ||

Where (saying) "Lord!" is harsh, (saying) "Beloved!" is normal, (and saying) "Slave!" is a favor, *that* is a marriage:<sup>1125</sup> (in a marriage) different from this, the woman is the rope, the man the animal!

THE MAN SPEAKS TO HIS FORMER LOVER'S FRIEND:

336) nihitāyām asyām api saivaikā manasi me sphurati |<sup>1126</sup>  
rekhāntaropadhānāt<sup>1127</sup> patrākṣararājir iva dayitā ||

Even when that one is in my presence, only this beloved one alone gleams in my heart like a row of syllables in a letter, (glittering) from the arrangement of other lines.

A MAN WHO WAS GLANCED AT BY SOME WOMAN JOKINGLY SAYS TO HER:

337) nidhinikṣepasthānasyopari cihnārtham<sup>1128</sup> iva latā nihitā<sup>1129</sup> |  
lobhayati tava tanūdari<sup>1130</sup> jaghanataṭād<sup>1131</sup> upari romālī<sup>1132</sup> ||

<sup>1123</sup> bhagnāvasthitakusumāyudhaviśikhaphalikeva: B, G, K1, K2, K3, KSG, UPENN, BORI1;

bhagnāvasthitakusumāyudhaviśiṣaphalikeva: H2, with correcting marks above;

bhagnāvasthitakusumāyudhaviśikhaphalikeva: BORI3; bhagnāvasthitakusumāyudhadyiśikhaphalikeva: NGM

<sup>1124</sup> ato'nyan: UPENN, BORI3, NGM; ito'nyan: B, G, K1, K2, K3, KSG; ato'nyā: H2; ato'nyān: BORI1

<sup>1125</sup> I.e., calling one's husband "Lord" is too distant and formal, calling him "Beloved" is appropriate and normal, and calling him "Slave" is the most affectionate name to call him, being, therefore, a favor to the husband.

<sup>1126</sup> nihitāyām asyām api saivaikā manasi me sphurati |: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1,

BORI3; nihitāyām anyasyām api sevaikā manasi ke sphurati |: NGM

<sup>1127</sup> rekhāntaropadhānāt: B, G, K1, K2, K3, KSG, UPENN, H2, BORI3, NGM; rekhāntaropadhānāt: BORI1

<sup>1128</sup> cihnārtham: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; cinhārtham: NGM

<sup>1129</sup> nihitā: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; vihitā: H2

O, thin-bellied one! The line of hair above the slope of your hips, like a creeper planted in order to mark the place of a treasure trove above, seduces.

HER FRIEND TELLS HIM:

338) nihitārdhalocanāyās tvaṃ tasyā harasi ḥṛdayaparyantam |  
na subhaga samucitam<sup>1133</sup> īdṛśam aṅgulidāne bhujam gilasi ||

O, lucky one! You capture the boundaries of the heart of the one with her eyes half-closed! Such (behavior) is not proper: you engulf the whole arm being given (just) a finger!

ONE WOMAN SAYS TO ANOTHER, WHO IS BOASTING, “MANY YOUNG MEN DESIRE ME!”:

339) nītvāgāraṃ rajanījāgaram<sup>1134</sup> ekaṃ ca sādaram dattvā |  
acireṇa kair na taruṇair durgāpatrīva<sup>1135</sup> muktāsi ||

Having been led to a house,  
spent a single night awake  
with great attention—

what youths in a short time won't let you go, like a bilva leaf?<sup>1136</sup>

taken to a house and  
worshipped for a single night.

ONE MAN SAYS TO ANOTHER WITH AN ALLEGORY, “WHEREVER THERE IS WHATEVER SORT OF STRENGTH, IT IS YOURS ALONE:”

340) nakṣatre'gnāv<sup>1137</sup> indāv udare kanake maṇau dṛśi samudre |  
yat khalu tejas tad akhilam oḷāyitam abjamittrasya ||

What fiery energy there may be in a star, in fire, in the moon, in the belly,<sup>1138</sup> in gold, in jewels, in sight, in sea—indeed, all of that is the power of the sun.

<sup>1130</sup> lobhayati tava tanūdari: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; lobhayati tanūdari: BORI1, BORI3

<sup>1131</sup> jaghanataṭāḍ: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; jaghanāṭaṭāḍ: H2

<sup>1132</sup> romālī: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; romālī: NGM

<sup>1133</sup> samucitam: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; sumucitam: UPENN

<sup>1134</sup> rajanījāgaram: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; rajanījāgaram: NGM

<sup>1135</sup> kair na taruṇair durgāpatrīva: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; kair na tadurgāpatrīva: NGM

<sup>1136</sup> Ananta says that in a particular part of the country, it is the custom during navarātra (the first nine days of Āśvina [September-October], held sacred to Durgā), to bring a bilva (wood apple) to the house on the eighth day and honor it during the night while keeping awake before disposing of it.

<sup>1137</sup> gnāv: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; nāv (?):H2

<sup>1138</sup> I.e., in the stomach's invisible, digestive “fire.”

THE LADY'S GO-BETWEEN TELLS THE MAN:

341) na savarṇo na ca rūpaṃ na saṃskriyā kāpi naiva sā<sup>1139</sup> prakṛtiḥ<sup>1140</sup> |  
bālā tvadvirahāpadi jātāpabhraṃśabhāṣeva ||

There is no complexion,  
(class)

nor beauty,  
(inflection)

nor any decoration,  
(purity)

nor (even) disposition  
(stems)

at all—in the calamity of separation from you, the girl is like the Apabhraṃśa language.

THE FRIEND SAYS TO THE LADY WHO IS RUNNING LATE BECAUSE OF GETTING HERSELF  
READY SO THAT SHE MAY LEAVE QUICKLY FOR THE ASSIGNATION:

342) na vibhūṣaṇe<sup>1141</sup> tavāsthā vapurguṇenaiva jayasi sakhi yūnaḥ |  
avadhīritāstraśastrā kusumeṣor mallavidyeva ||

O, friend! There should be no consideration for your ornaments! You conquer youths  
with only the excellence of your body, like the love god's wrestling, where weapons and  
missiles are disregarded!

A LADY SAYS TO HER FRIEND:

343) netrākṛṣṭo bhrāmamaṃ bhrāmamaṃ preyān<sup>1142</sup> yathā yathāsti tathā |  
sakhi manthayati mano mama dadhibhāṇḍamaṃ manthadaṇḍa iva ||

O, friend! As much as the beloved is roaming around and around, drawn by my eyes, so  
he causes my mind to churn, like the churning-stick, pulled by a rope, in a bowl of curds.

THE GO-BETWEEN TELLS THE MAN:

344) nānāvārṇakarūpaṃ<sup>1143</sup> prakalpayantī manoharam tanvī |  
citrakaratūlikeva tvāṃ sā pratibhitti<sup>1144</sup> bhāvayati ||

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<sup>1139</sup> naiva sā: B, G, K1, K2, K3, KSG, UPENN; na: H2, BORI1, BORI3; na ca: NGM

<sup>1140</sup> prakṛtiḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; prakṛtaḥ: BORI3; prakṛti: NGM

<sup>1141</sup> na vibhūṣaṇe: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; na viṣaṇe: NGM

<sup>1142</sup> preyān: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; preyā: BORI3

<sup>1143</sup> nānāvārṇakarūpaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; nānāvārṇakarūpa: BORI3

<sup>1144</sup> pratibhitti: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; pratibhittai: NGM

The thin girl, planning charming figures of different colors on every wall, imagines you as if she were a painter's brush.

### **pakāravrajyā**

A MAN SAYS WITH AN ALLEGORY TO PEOPLE AFRAID MERELY OF THE SOUND OF SOME WOMAN'S VOICE:

345) pathikāsaktā kiṃcin na veda ghanakalamagopitā<sup>1145</sup> gopī |  
kelikalāhuṃkāraiḥ kīrāvali mogham apasarasi ||

The gopī, in love with the traveller, concealed by the dense rice, knows nothing: o, flock of parrots! You depart unnecessarily, (spooked by) the humming sounds of love play!

THE LADY'S FRIEND TELLS THE GO-BETWEEN:

346) praṇamati paśyati cumbati saṃśliṣyati pulakamukulitair aṅgaiḥ |  
priyasaṅgāya sphuritām<sup>1146</sup> viyoginī vāmabāhulatām ||

The separated woman bows to, looks at, kisses, clasps her creeper-like left arm—trembling, (suggesting) a meeting with her lover<sup>1147</sup>—her limbs budded with goosebumps.

A WOMAN SAYS TO A MAN:

347) praviśasi na ca nirgantum<sup>1148</sup> jānāsi vyākulatvam ātanuṣe |  
bālaka cetasi tasyāś cakravyūhe<sup>1149</sup> bhimanyur iva ||

O, boy! You enter into her heart and you do not know how to depart! You cause confusion (there), like Abhimanyu<sup>1150</sup> in the cakravyūha formation!

A MAN SAYS WITH AN ALLEGORY THAT A GOOD RESTING PLACE IS FOR GOOD (PEOPLE) AND A BAD ONE IS FOR BAD (PEOPLE):

348) paśyānurūpam<sup>1151</sup> indindireṇa<sup>1152</sup> mākandaśekhara<sup>1153</sup> mukharaḥ |

<sup>1145</sup> ghanakalamagopitā: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; ghanakalamagopikā: H2, NGM

<sup>1146</sup> sphuritām: B, G, K1, K2, K3, UPENN, NGM; spharitam: KSG; sphuratim: H2, BORI1, BORI3

<sup>1147</sup> It is a convention in Sanskrit literature (commonly seen in dramas) that for a woman, a trembling/twitching left arm bodes good fortune [if her right arm trembles, however it is a sign of bad fortune!].

<sup>1148</sup> nirgantum: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; nīrgantum: BORI3

<sup>1149</sup> cakravyūhe: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; cakravyuḥ: BORI3

<sup>1150</sup> Son of Arjuna, who perished in this particular battle formation.

<sup>1151</sup> paśyānurūpam: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; paśyānurupam: BORI3

api ca picumandamukule maukulikulam ākulaṃ milati ||

Look how fitting! The top of a mango tree is noisy with a bee, but an agitated flock of crows gathers at the bud of a picumanda<sup>1154</sup> tree!

IN THE PRESENCE OF THE MAN, THE FRIEND PRAISES THE LADY INDIRECTLY:

349) pratibimbasam̐bhṛtānanam<sup>1155</sup> ādarśam̐ sumukha<sup>1156</sup> mama sakhīhastāt |  
ādātum icchasi mudhā kiṃ līlākamalamohena<sup>1157</sup> ||

O, handsome one! Why do you wish in vain to take the mirror—with the face reflected in it—from my friend’s hand with the delusion that it is a pretend lotus?

THE FRIEND SAYS TO THE ANGRY WOMAN:

350) prācīnācalamauler<sup>1158</sup> yathā śaśī<sup>1159</sup> gaganamadhyam̐ adhivasati<sup>1160</sup> |  
tvāṃ sakhi paśyāmi tathā chāyām̐ iva saṃkucanmānām̐ ||

O friend! Just as the moon perches on the middle of the sky from the top point of the eastern mountain, so I see you, with anger shrinking, like its shadow.

THE LADY SAYS TO THE FRIEND WHO IS SAYING, “HOW DID YOU MAKE LOVE WITH HIM WHEN HE CAME HERE, IF THERE WAS NO PLACE?”:

351) prāṅgaṇakoṇe’pi niśāpatiḥ sa tāpaṃ<sup>1161</sup> sudhām̐ayo harati |  
yadi māṃ rajanijvara iva sakhi<sup>1162</sup> sa na niruṇaddhi<sup>1163</sup> gehapatiḥ ||

O, friend! The moon, replete with nectar, takes away heat even in the corners of the courtyard, if, like a night fever, my husband does not obstruct me.

<sup>1152</sup> indindireṇa: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; indindareṇa: BORI3

<sup>1153</sup> mākaṇḍaśekhara: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; cūtamukulaśeṣaro: H2;

mākaṇḍamukulaśeṣaro: NGM

<sup>1154</sup> Another name for the nimba, a tree with bitter fruits.

<sup>1155</sup> pratibimbasam̐bhṛtānanam: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM;

pratīvaṃvasam̐bhṛtānanam: H2

<sup>1156</sup> sumukha: B, G, K1, K2, K3, KSG, UPENN, NGM; sumukhi: H2, BORI1, BORI3

<sup>1157</sup> līlākamalamohena: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; līlāmukalamohena:

H2

<sup>1158</sup> prācīnācalamauler: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; prācīnācalamauler: BORI3,

although not supported in the commentary; prācīnāvalamauler: NGM

<sup>1159</sup> śaśī: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; śaśi: UPENN

<sup>1160</sup> adhivasati: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; idhivasati: H2

<sup>1161</sup> sa tāpaṃ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; santāpaṃ: UPENN, NGM

<sup>1162</sup> rajanijvara iva sakhi: B, G, K1, K2, K3, KSG, UPENN, H2, BORI3, NGM; rajanidvāra sakhi: BORI1

<sup>1163</sup> niruṇaddhi: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; niruṇaddhī: BORI3

THE FRIEND TELLS THE MAN OF THE EXTENT OF THE LADY'S LOVE:

352) patipulakadūnagātrī svacchāyāvīkṣaṇe'pi yā sabhayā |<sup>1164</sup>  
abhisarati subhaga sā tvām<sup>1165</sup> vidalanī<sup>1166</sup> kaṇṭakam tamasi ||

O, lucky one! That woman who is afraid even of seeing her own shadow, with her body pained from her husband's bristles, approaches you in the darkness, extracting thorns [from her body].

THE MAN SAYS TO THE LADY WHO IS SAYING, "NOW WE MUST PLAY A GAMBLING GAME:"

353) pratibhūḥ śuko vipakṣe daṇḍaḥ śṛṅgārasamkathā guruṣu |  
puruṣāyitam paṇas tad bāle<sup>1167</sup> paribhāvyatām dāyaḥ ||

The parrot is the guarantee; its conversation of love before the elders is the punishment for an adverse move; playing the man is the stake: o, child! *This* is the dice game that must be thought of!

LOOKED AT BY A WOMAN, A MAN SAYS TO HER:

354) paramohanāya mukto niṣkaruṇe taruṇī tava<sup>1168</sup> kaṭākṣo'yam |  
viśikha iva kalitakarṇaḥ<sup>1169</sup> praviśati hrdayam na niḥsarati ||

O, merciless girl! This sidelong glance of yours is released for the highest (kind of) dazzling! It—spanning your ear—enters the heart, like an arrow, and does not leave it!

THE FRIEND SAYS TO THE MAN:

355) prapadāmbitabhūmiś<sup>1170</sup> cumbantī prītibhītimadhurākṣī |  
prācīrāgraniveśitacibukatayā<sup>1171</sup> na patitā sutanuḥ ||

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<sup>1164</sup> patipulakadūnagātrī svacchāyāvīkṣaṇe'pi yā sabhayā |: B, G, K1, K2, K3, KSG, UPENN;  
atipulakadūnagātrī svacchāyāvīkṣaṇe sabhayā |: H2; pratipulakadūnagātrī svacchāyāvīkṣaṇe'pi yā sabhayā  
|: BORI1, BORI3, NGM

<sup>1165</sup> sā tvām: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; sāstvām: BORI3

<sup>1166</sup> vidalanī: B, G, K1, K2, K3, KSG, BORI1, BORI3; dalayanī: UPENN, H2, NGM

<sup>1167</sup> paṇas tad bāle: B, G, K1, K2, K3, KSG, UPENN; paṇaḥ stādvāle: H2; paṇas tādbāle: BORI1, BORI3;  
paṇas tādvāle: NGM

<sup>1168</sup> niṣkaruṇe taruṇī tava: B, G, K1, K2, K3, KSG, UPENN; niṣkaruṇe tava: H2; niṣkaruṇe taruṇi tava:  
BORI1, BORI3; niḥkaruṇe taruṇi tava: NGM

<sup>1169</sup> kalitakarṇaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; kalitakarṇa: BORI3

<sup>1170</sup> prapadāmbitabhūmiś: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3;

prapadāmbitabhūmiś: NGM

<sup>1171</sup> prācīrāgraniveśitacibukatayā: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; prācīrāgraniveśitayā:  
H2; prācīnāgraniveśitacibukatayā: NGM



The lovely-bodied one—just touching the ground with the tip of her toe, kissing (you), with eyes sweet from love and fear—did not fall because her chin was placed at the edge of the wall.

THE LADY TELLS THE FRIEND:

356) prātar upāgatya<sup>1172</sup> mṛṣā vadataḥ sakhi nāsyā vidyate vrīḍā<sup>1173</sup> |  
mukhalagnayāpi yo'yaṃ na lajjate dagdhakālikayā<sup>1174</sup> ||

O, friend! Having approached at dawn, the one speaking falsely knew no bashfulness: he is not one to be ashamed, even with burnt black stuff<sup>1175</sup> clinging to his mouth!

THE FRIEND TELLS THE LADY:

357) paśyottaras tanūdari<sup>1176</sup> phālgunam āsādyā nirjītavipakṣaḥ |  
vairāṭir iva pataṅgaḥ pratyānayanam karoti gavām ||

O, thin-bellied one! Look!

The northern sun,  
by whom all enemies are destroyed,  
having reached the month of Phālguna,  
makes recovery of its rays, like Uttara, the son of Virāṭa,<sup>1177</sup>  
who defeated all enemies—  
having resorted to Arjuna—  
and recovered his cattle.

THE MAN TELLS THE LADY:

358) pramadavanam tava ca stanaśailam mūlam gabhīrasarasam ca |  
jagati nidāghanirastam śaityam durgatrayam śrayati ||

Coolness, cast off by heat, resorts to three strongholds in the world: the pleasure garden, the mountains of your breasts, and the root of deep lakes.<sup>1178</sup>

THE LADY'S FRIEND TELLS THE MAN:

359) proñchati tavāparādham mānam mardayati nirvṛttiṃ<sup>1179</sup> harati |

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<sup>1172</sup> upāgatya: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; upāgatya: BORI3

<sup>1173</sup> vrīḍā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; vrīḍa: NGM

<sup>1174</sup> dagdhakālikayā: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; mugdhakālikayā: H2

<sup>1175</sup> Meaning collyrium.

<sup>1176</sup> tanūdari: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; tanudari: BORI3

<sup>1177</sup> King of the Matsyas. Arjuna and his brothers lived in his service for a year incognito. He had his cattle stolen from him by Duryodhana.

<sup>1178</sup> Here, as in verse 53 of this text, the trope of the breasts' coolness is presented.

svakṛtān nihanti śapathāñ jāgaradīrghā niśā subhaga ||

O, lucky one! The night—long (from her being) awake—wipes away your offense, removes anger, takes her fulfillment, dispels (her) self-made curses!

THE FRIEND TELLS ANOTHER FRIEND NEWS OF THE LADY:

360) priya āyāte<sup>1180</sup> dūrād abhūta iva saṃgamo'bhavat pūrvah |  
mānaruditaprasādāḥ punar āsannaparasuratādau ||

Once her lover had approached from afar, the first meeting was as if non-existent; but in the next love-making and so on, (there was) jealousy, weeping, and reconciliation.

THE FRIEND TELLS THE LADY:

361) pūrvamahīdharaśikhare tamaḥ samāsannamihirakarakalitam<sup>1181</sup> |  
śūlaprotam<sup>1182</sup> sarudhiram idam andhakavapur ivābhāti ||

Darkness, seized by the rays of the sun near the peak of the eastern mountain, appears like the red body of the demon Andhaka,<sup>1183</sup> pierced by the trident.

THE FRIEND TEACHES THE LADY:

362) parivṛttanābhi luptatrivali śyāmastanāgram alasākṣi |  
bahudhavalajaghanarekhaṃ vapur na<sup>1184</sup> puruṣāyitam<sup>1185</sup> sahate<sup>1186</sup> ||

O, indolent-eyed one! Your body—where the navel is turned in, deprived of the three folds, with dark tips on the breasts, where lines on the hips are very white—cannot bear being on top!<sup>1187</sup>

THE FRIEND TELLS THE LADY IN ORDER FOR AN INCREASE OF ENERGY TOWARD THE MAN:

363) prārabdhanidhuvanaiva<sup>1188</sup> svedajalaṃ<sup>1189</sup> komalāṅgi kiṃ vahasī |

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<sup>1179</sup> nirvṛttim: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; locanam: BORI1, BORI3

<sup>1180</sup> āyāte: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; āyati: UPENN

<sup>1181</sup> samāsannamihirakarakalitam: B, G, K1, K2, K3, KSG, UPENN, H2, NGM;  
samāsannamihirakarakalīptam: BORI1, BORI3

<sup>1182</sup> śūlaprotam: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; śūlāropita: UPENN, H2

<sup>1183</sup> Demon, slain by Śiva, whose name means “blind.”

<sup>1184</sup> bahudhavalajaghanarekhaṃ vapur na: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3;  
bahudhavalajaghanalekhaṃ ca purna: NGM

<sup>1185</sup> puruṣāyitam: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; puruṣāyita: H2

<sup>1186</sup> sahate: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; sahaṃte: NGM

<sup>1187</sup> Cf. *Gāhāsattasāī* 52 and verse 528 of this text

jyām arpayituṃ namitā kusumāstradhanurlateva madhu ||

O, tender-limbed one! Why do you—when love-making is undertaken—sweat the way the bow of Kāma exhudes sap, bent in order to place a bowstring (on)?

THE MAN SAYS TO THE LADY WITH A PRETEXT IN ORDER TO MAKE THIS KNOWN: “I REMAIN ONLY YOUR SERVANT, EVEN AFTER INVITING THE INSULT OF ALL THE WORLD TALKING ABOUT THE INFAMY THAT I AM CONQUERED BY MY WIFE:”

364) puṃsām darśaya sundari mukhendum īṣat trapām apākṛtya |  
jāyājita iti rūḍhā<sup>1190</sup> janaśrutir me yaśo bhavatu ||

O, lovely one! Putting aside your modesty slightly, show off the moon of your face to men! Let that rumor—that I am conquered by my wife—be my fame!

A WOMAN SAYS, “EVEN IF MY GO-BETWEEN IS SKILLED IN MAKING THINGS WORK AND MY LOVER REMOVES MY AGONY—EVEN SO, BECAUSE OF MY OBSTINACY, THERE IS NO FRUIT AT ALL:”

365) prasaratu śarattriyāmā jaganti dhavalayatu dhāma tuhināṃśoḥ |  
pañjaracakorikāṇām kaṇikākalpo’pi na viśeṣaḥ ||

Let the autumn night flow forth! Let the light of the moon whiten the worlds! It does not make less of a drop of difference for caged cakora birds.<sup>1191</sup>

366)<sup>1192</sup> patite’ṃsuke stanārpitahastām tām nibiḍajaghanapihitorum |  
radapadavikalitaphūtkṛtiśatadhutadīpām<sup>1193</sup> manaḥ smarati ||<sup>1194</sup>

My mind remembers her—when her clothes had dropped—her hands placed on her breasts, her thighs concealed by her wide hips, her many hisses—weakened from the bites on her lips—causing the lamp-light to flicker!

THE LADY’S FRIEND ASSURES THE MAN, WHO IS SAYING, “WHY IS SHE SO LATE?”

<sup>1188</sup> prārabdhanidhuvanaiva: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; ārabdhanidhuvanaiva: H2; prāradhvanidhuvanaiva: NGM

<sup>1189</sup> svedajalam: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; svedajala: UPENN

<sup>1190</sup> rūḍhā: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; mūḍhā: H2

<sup>1191</sup> These birds, very faithful, live on moonbeams.

<sup>1192</sup> According to a footnote in the editions, this verse does not appear in some versions; furthermore, B, G, K1, K2, K3, and KSG switch the order of this verse with the next one

<sup>1193</sup> radapadavikalitaphūtkṛtiśatadhutadīpām: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; radapadacikalitaphūtkṛtiśatadhutadīpām: BORI3

<sup>1194</sup> Another verse reminiscent of Bilhaṇa’s *Caurapañcāsikā*.

367) prathamāgata sotkaṅṭhā ciracaliteyaṃ vilambadoṣe tu<sup>1195</sup> |  
vakṣyanti sāṅgarāgāḥ pathi taravas tava samādhānam ||

O, first-arrived one! She is eager, long-departed—but for the fault of her delay, the trees on the path with their unguents will tell you her reason!

IN ORDER TO ANNOUNCE THAT “SINCE THE MAN IS AT THE BOWER AT THE TOP OF THE AGREED-UPON PLEASURE MOUNTAIN, YOU MUST GO THERE QUICKLY” AND SHOWING FEAR AT OTHERS’ GOING (THERE), THE GO-BETWEEN TELLS THE LADY:

368) paritaḥ<sup>1196</sup> sphuritamahaṣadhimaṇṇikare kelitalpa iva śaile |  
kāñcīguṇa iva patitaḥ sthitaikaratnaḥ phaṇī sphurati ||

All around on the mountain, on which a heap of medicinal jewels are glinting, a snake shimmers, like a fallen girdle string on which there is a single jewel on a bed of play.

THE LADY SAYS WITH AN ALLEGORY TO THE MAN, WHO IS WANDERING ABOUT FROM HERE TO THERE FROM BEING IN LOVE WITH ANOTHER WOMAN:

369) prāvṛṣi<sup>1197</sup> śailaśreṇīnitambam ujghan digantare<sup>1198</sup> bhramasi |  
capalāntara<sup>1199</sup> ghana kiṃ tava<sup>1200</sup> vacanīyaṃ pavanavaśyo’si<sup>1201</sup> ||

O, cloud, with lightning inside you! In the rainy season you wander from one direction to the other, leaving behind the slopes of the line of mountains. What can you say? You are governed by the wind.

THE FRIEND TELLS THE LADY WITH A PRETEXT, “YOU ARE ALWAYS ANGRY; THIS IS NOT RIGHT:”

370)<sup>1202</sup> pratidivasakṣīṅgadaśas<sup>1203</sup> tavaīṣa vasaṇāñcalo’tikarakṣṭaḥ |  
nijanāyakam atikṛpaṇaṃ kathayati kuḡrāma iva viralaḥ ||

This border of your garment—  
with its fringe more worn every day,  
pulled at often with the hand,

<sup>1195</sup> vilambadoṣe tu: B, G, K1, K2, K3, KSG, UPENN, H2; vilambadoṣeṇa: BORI1, BORI3, NGM

<sup>1196</sup> paritaḥ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; parita: UPENN

<sup>1197</sup> prāvṛṣi: KSG, UPENN, H2, BORI1, BORI3, NGM; prāvṛṣī: B, G, K1, K2, K3

<sup>1198</sup> digantare: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; digamvare: NGM

<sup>1199</sup> capalāntara: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; upalāntara: BORI1, BORI3

<sup>1200</sup> kiṃ tava: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; kitava: BORI3

<sup>1201</sup> vacanīyaṃ pavanavaśyo’si: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; vacanītavaśyo’si: NGM

<sup>1202</sup> NGM omits this verse

<sup>1203</sup> pratidivasakṣīṅgadaśas: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; pratidinakṣīṅgadaśas: UPENN

threadbare—  
tells that your very own wretched lover is very poor,  
the way a small village  
—remote,  
its border shrinking every day,  
overtaxed by (his) hands—  
tells that its head man is miserly.

A WOMAN TELLS A TRAVELLER:

371) pathika katham capalajjalambudajalabindunivaham aviṣahyam<sup>1204</sup> |  
mayapurakanakadravam iva śivaśaraśikhibhāvitam<sup>1205</sup> sahase ||

O, traveller! How can you bear the intolerable drops of water from clouds—bright from lightning—like a flow of gold from the city of Tripura—intolerably (hot and) bright as lightning—caused by the fire of Śiva's arrows?!

ONE WOMAN SAYS TO THE OTHER:

372) pathikam śrameṇa suptam darataralā taruṇi sumadhuracchāyā |  
vyālabamānaveṇiḥ sukhayasi śākheva<sup>1206</sup> sārohā ||

O, young woman!  
Getting on top (of him),  
Shivering slightly,  
with a very sweet beauty,  
your braid hanging down—  
you delight the traveller asleep from exhaustion, like a branch,  
rooted,  
trembling slightly,  
with very sweet shade,  
its shoots hanging down.

THE LADY'S FRIEND TELLS THE MAN, WHOSE HEART IS SECRETLY DRAWN BY ANOTHER WOMAN:

373) pradadāti<sup>1207</sup> nāparāsām praveśam api pīnatuṅgajaghanorūḥ<sup>1208</sup> |  
yā luptakīlabhāvam<sup>1209</sup> yātā hṛdi bahir<sup>1210</sup> adṛśyāpi<sup>1211</sup> ||

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<sup>1204</sup> aviṣahyam: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; avisatdyaṃ (?): NGM

<sup>1205</sup> śivaśaraśikhibhāvitam: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; śivaśivaśikhibhāṣitam: BOR11, BOR13

<sup>1206</sup> śākheva: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, NGM; sāṣeva: BOR13

<sup>1207</sup> pradadāti: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; pradadāsi: NGM

<sup>1208</sup> pīnatuṅgajaghanorūḥ: B, G, K1, K2, K3, KSG, H2; pīnatuṅgajaghanoru: UPENN, NGM;  
pīnatuṅgajaghanorūḥ: BOR11, BOR13

Although outwardly invisible, like a dropped pin, she—with her fleshy and lofty hips and thighs—does not even grant access to other women into your heart.

THE LADY’S FRIEND TELLS THE EXPERIENCED MAN, WHO IS SAYING, “WHY DOES THE MOTHER-IN-LAW NOT LOVE ME?”:

374) prātar<sup>1212</sup> nidrāti yathā yathātmajā<sup>1213</sup> lulitaniḥsahair aṅgaiḥ |  
jāmātari muditamanās tathā tathā sādārā<sup>1214</sup> śvaśrūḥ<sup>1215</sup> ||

The more the daughter sleeps at dawn with limbs disheveled and languid, the more the attentive mother-in-law is with a relaxed mind about her son-in-law.

THE LADY TELLS THE FRIEND:

375) praṇayacalito<sup>1216</sup> pi sakapaṭakopakaṭākṣair<sup>1217</sup> mayāhitastambhaḥ<sup>1218</sup> |  
trāsataralo<sup>1219</sup> grhītaḥ sahāsarabhasam priyaḥ kaṅṭhe ||

Although shaking with love, he became a pillar because of my sidelong glances of feigned anger; I—wildly laughing—put my arms around the neck of my lover, who was trembling with fear.

A LADY, IN LOVE WITH A MAN, EXTREMELY DEPRESSED UPON FINDING OUT ABOUT HIS LOVE FOR ANOTHER WOMAN, SAYS TO HER OWN HEART:

376) priyadurnayena<sup>1220</sup> hr̥daya sphuṭasi yadi sphuṭanam api tava ślāghyam<sup>1221</sup> |  
tatkelisamaratalpīkṛtasya vasanāñcalasyeva ||

<sup>1209</sup> yā luptakīlabhāvaṃ: B, G, K1, K2, K3, KSG, BORI1; vyāluṭtakīlabhāvaṃ: UPENN, H2, BORI3, NGM

<sup>1210</sup> yātā hr̥di bahir: B, G, K1, K2, K3, KSG, BORI1, BORI3; yātā sāmbahir: UPENN; yātā sā abahir: H2; yātā hr̥di bahi: NGM

<sup>1211</sup> adṛśyāpi: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; adṛśyāsi: G; dṛśyāsi: NGM

<sup>1212</sup> prātar: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; prāta: BORI3, although not supported in the commentary

<sup>1213</sup> yathātmajā: G, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; yathātmā: B, K1

<sup>1214</sup> sādārā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI3 NGM; darā [with a correction mark but no apparent correction]: BORI1

<sup>1215</sup> śvaśrūḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; śvaśraḥ: NGM

<sup>1216</sup> praṇayacalito: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; praṇayavalito: BORI1, bori3

<sup>1217</sup> sakapaṭakopakaṭākṣair: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; sakapaṭakopakaṭākṣair: BORI3; sakapaṭakopakaṭākṣair: NGM

<sup>1218</sup> mayāhitastambhaḥ: B, G, K1, K2, K3, KSG; mayāhṛtastambhaḥ: UPENN, H2, NGM; mayākṛtastambhaḥ: BORI1, BORI3

<sup>1219</sup> trāsataralo: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; vāsataralo: UPENN, H2

<sup>1220</sup> priyadurnayena: B, G, K1, K2, K3, UPENN, H2, BORI1, BORI3, NGM; priyadurnayena: KSG

<sup>1221</sup> ślāghyam: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; ślāghyaḥ: BORI1, BORI3

O, heart! If you break from my lover’s bad behavior, then even your breaking is commendable, like (the ripping) of my garment’s hem, turned into a bed in the war that is his pleasure.

A MAN, AFTER SEEING ANOTHER MAN’S OBLIGATIONS, SAYS WITH AN ALLEGORY TO HIM, WHO IS READY TO FULFILL THEM ALL BY HIMSELF:

377) <sup>1222</sup> pavanopanītasaurabhadūrodakapūrapadminīlubdhaḥ <sup>1223</sup> |  
aparīkṣitasvapakṣo <sup>1224</sup> gantā hantāpadaṃ madhupaḥ ||

The bee—greedy for a lotus in a stream of water far away, whose fragrance is brought near by the wind—will go with its own untried wings, alas, to misfortune!

THE FRIEND TEACHES THE LADY WITH A PRETEXT, “ALTHOUGH ACCEPTING LIGHTNESS IN A MAN ON ACCOUNT OF LOVE, YOU SHOULD NOT DISRESPECT YOURSELF:”

378) premalaghūkrtakeśavavakṣobharavipulapulakakucakalaśā <sup>1225</sup> |  
govardhanagirigurutām <sup>1226</sup> mugdhavadhūr <sup>1227</sup> nibhṛtam upahasati <sup>1228</sup> ||

The innocent bride—whose pitchers of breasts are thrilling from the burden of the breast of Keśava, <sup>1229</sup> made smaller from love-making—secretly laughs at the weight of the Govardhana mountain. <sup>1230</sup>

ONE WOMAN SAYS TO ANOTHER, “WHEN THERE IS LOVE FOR THE BELOVED, IT ISN’T POSSIBLE TO DO ANYTHING WITH ANYBODY:”

379) priyavirahaniḥsahāyāḥ <sup>1231</sup> sahajavipakṣābhir api sapatnībhiḥ |

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<sup>1222</sup> UPENN switches the order of this verse, putting it after what we have as 380; H2 omits the verse

<sup>1223</sup> pavanopanītasaurabhadūrodakapūrapadminīlubdhaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; pavanovanītasaurabhadūrodakapūrapadminīlubdhaḥ: NGM

<sup>1224</sup> aparīkṣitasvapakṣo: B, G, K1, K2, K3, KSG, UPENN, H2; apavīkṣitasvapakṣo: BOR11, BOR13; aparīkṣitasvapakṣo: NGM

<sup>1225</sup> premalaghūkrtakeśavavakṣobharavipulapulakakucakalaśā: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11; premalaghūkrtakeśavavakṣobharavipulapulakakucakalaśā: BOR13; premalaghūkrtakeśavavakṣodharavipulapulakakucakalaśā: NGM

<sup>1226</sup> govardhanagirigurutām: B, G, K1, K2, K3, KSG, UPENN, H2, BOR13, NGM; govardhagirigurutām: BOR11

<sup>1227</sup> mugdhavadhūr: B, G, K1, K2, K3, KSG, UPENN, H2; gopavadhūr: BOR11, BOR13; gopavadhu: NGM

<sup>1228</sup> upahasati: B, G, K1, K2, K3, KSG, UPENN, H2, BOR13, NGM; upahasatī: BOR11

<sup>1229</sup> An epithet of Viṣṇu.

<sup>1230</sup> A hill in Kṛṣṇa’s home town, which he held up on one finger for a week to shelter the cowherders from a rainstorm.

<sup>1231</sup> priyavirahaniḥsahāyāḥ: B, G, K1, K2, K3, KSG, UPENN, H2; priyavirahanissayā: BOR11; priyavirahanissahāyā: BOR13; priyavirahaniḥsahāyā: NGM

rakṣyante<sup>1232</sup> hariṇākṣyāḥ prāṇā gṛhabhaṅgabhītābhiḥ ||

The breaths of the deer-eyed one, unable to bear separation from her beloved, are protected by the other wives, although they are her own enemies, (as they are) fearful of the destruction of the home.

THE LADY TELLS THE GO-BETWEEN:

380) prakāṭayati<sup>1233</sup> rāgam adhikaṃ lapanam idaṃ vakrimāṇam āvahati |  
prīṇayati ca pratipadaṃ dūti śukasyeva dayitasya ||

O, messenger! This speech of my lover shows an inordinate passion, tends to  
(redness)  
crookedness, and satisfies with every word, like the beak of my parrot!

ONE WOMAN TEACHES ANOTHER, “A MAN, FROM THE CASTING OF YOUR SIDELONG  
GLANCES AND WHATNOT, IS TO BE MADE A VESSEL OF DEPENDENCE ON YOU:”

381) praviśantyāḥ<sup>1234</sup> priyahṛdayaṃ bālāyāḥ prabalayauvatavyāptam<sup>1235</sup> |  
navaniśitadarataṅgitanayanamayenāsinā<sup>1236</sup> panthāḥ ||

The path is (to be made) by the sword which is the young, sharp, slightly trembling eye  
of a girl entering into her lover’s heart, (already) pervaded by many young women.

THE LADY’S FRIEND TELLS THE MAN:

382)<sup>1237</sup> praṇayāparādharoṣaprasādaviśvāsakelipāṇḍityaiḥ |  
rūḍhapremā<sup>1238</sup> hriyate<sup>1239</sup> kiṃ bālākutukamātreṇa ||

Is love—increased by the anger from an offense against love, conciliation, trust, and the  
sport of play—to be taken away by mere desire for the girl?

<sup>1232</sup> In UPENN, the first letter of this word is hard to make out; rakṣyante: B, G, K1, K2, K3, KSG, H2, BOR11, BOR13; rakṣante: NGM

<sup>1233</sup> prakāṭayati: B, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13, NGM; prakāṭayasi: G

<sup>1234</sup> praviśantyāḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BOR13, NGM; praviśantyā: BOR11

<sup>1235</sup> prabalayauvatavyāptam: B, G, K1, K2, K3, KSG, UPENN, H2; prabalayauvanaprāptam: BOR11, BOR13; prabalayauvanavyāptam: NGM

<sup>1236</sup> navaniśitadarataṅgitanayanamayenāsinā: B, G, K1, K2, K3, KSG, UPENN, H2;  
navaniśitadarataṅgitanayanamayenā: BOR11; nanavaniśitadarataragitanayanamayenāsinā: BOR13;  
navaniśitadarataṅgitanayanayenāsinā: NGM

<sup>1237</sup> K2 is a little messy, with strange letters/words in the beginning of the two lines

<sup>1238</sup> rūḍhapremā: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, NGM; rūḍhapremā: BOR13

<sup>1239</sup> hriyate: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; kriyate: BOR11, BOR13



A WOMAN SAYS WITH AN ALLEGORY TO A MAN WHO USED TO LOVE HER, WHO HATES HER OTHER LOVERS, (AND WHO IS) NOW OVERLOOKED IN LOVE-MAKING, ETC. BECAUSE OF HIS OLD AGE:

383) pūrvair eva caritrais<sup>1240</sup> caritair jarato'pi<sup>1241</sup> pūjyātā bhavataḥ |  
muñca madam asya gandhād yuvabhir gaja gañjanīyo'si ||<sup>1242</sup>

O, elephant! You— although old—are indeed to be respected because of your *former* fulfilled deeds! Abandon rut! You will be put to shame by the younger (ones) with its fragrance!

ONE WOMAN SAYS TO ANOTHER, “UNTIL THERE WAS NO HAPPINESS FELT FROM THE MAN’S BODY, YOU SAID ‘NO!’ TO GOING; SO AFTER THAT, YOU WILL FALL VERY MUCH IN LOVE WITH HIM, SO NOW DO NOT DISREGARD MY WORDS:”

384) prathamam<sup>1243</sup> praveśitā yā vāsāgāram kathamcana sakhībhiḥ |  
na śṛṇotīva<sup>1244</sup> prātaḥ<sup>1245</sup> sā nirgamanasya<sup>1246</sup> samketam ||

She who first is somehow brought in to the bedchamber by her friends—at dawn it is as if she does not hear the signal to get out.

A MAN SAYS THAT MANTRAS ARE NECESSARY:

385) pūjā<sup>1247</sup> vinā pratiṣṭhām<sup>1248</sup> nāsti na mantraṃ vinā pratiṣṭhā ca<sup>1249</sup> |  
tadubhayavipratipannaḥ paśyatu gīrvāṇapāśānam ||

There is no worship without consecration, nor is there consecration without a mantra: let the one mistaken about both of these [ideas] look at the statues of the gods!

THE LADY’S FRIEND TELLS THE MAN, WHO IS SHOWING SIGNS OF ANGER AND SO ON TO THE LADY:

386) pūrvādhiko grhiṇyām bahumānaḥ<sup>1250</sup> premanarmaviśvāsaḥ<sup>1251</sup> |

<sup>1240</sup> pūrvair eva caritrais: B, K1, K2, K3, KSG; pūrvair caritrais: G; pūrvair eva vicitrais: UPENN, H2, BOR11, BOR13; pūrvair eva viṃcitrais: NGM

<sup>1241</sup> caritair jarato'pi: B, G, K1, K2, K3, KSG, UPENN, BOR13; caritair jarato'si: H2; caritair javato'pi: BOR11; caritair jarajo'pi: NGM

<sup>1242</sup> muñca madam asya gandhād yuvabhir gaja gañjanīyo'si ||: B, K1, K2, K3, KSG, UPENN, BOR11, BOR13; muñca madam asya gandhād yuvabhir gaja gañjanīyo'si ||: G; muñca madanasya gaṃdhād yuratikuja gañjinīyoṣit ||: H2; muñca madam asya gaṃdhād yuvabhi bhāja (?) gañjanīyo'si: NGM

<sup>1243</sup> prathamam: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; prasabham: BOR11, BOR13

<sup>1244</sup> śṛṇotīva: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, NGM; śṛṇotiva: BOR13

<sup>1245</sup> prātaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; prāta: NGM

<sup>1246</sup> nirgamanasya: B, G, K1, K2, K3, KSG, UPENN, H2, BOR13, NGM; nirgamamatra: BOR11

<sup>1247</sup> pūjā: B, G, K1, K2, K3, KSG, H2, BOR11, BOR13, NGM; pūjām: UPENN

<sup>1248</sup> pratiṣṭhām: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; pratiṣṭhā: BOR11, BOR13

<sup>1249</sup> ca: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; vā: NGM

bhīr adhikeyaṃ kathayati rāgaṃ bālāvibhaktam iva ||

At first for the housewife there is great pride, love, sport, and trust: this great fear (now) tells of a passion seemingly split by a young girl.

A MAN SAYS “A BAD THING IS TO BE THOUGHT OF, EVEN OF ONE’S LORD, ONLY OUT OF FEAR OF PAIN TO ONE’S SELF” TO SOMEONE, WHO IS SAYING, “HOW CAN YOU WISH SOMETHING BAD UPON YOUR MASTER?!”:

387) pulakitakaṭhorapīvarakucakalaśāśleṣavedanābhijñāḥ<sup>1252</sup> |  
śambhor upavītaphaṇī<sup>1253</sup> vāñchati mānagrahaṃ<sup>1254</sup> devyāḥ ||

The snake that is Śiva’s sacred thread—knowing the agony of the embraces of plump, jar-like breasts that are rough from being thrilled—wishes for a fit of sulkiness from the goddess.

A WOMAN TELLS ANOTHER ABOUT ANOTHER WOMAN’S NEWS:

388) priya āyāto dūrād iti yā prītir babhūva gehinyāḥ |  
pathikebhyaḥ<sup>1255</sup> pūrvāgata<sup>1256</sup> iti garvāt sāpi śataśikharā<sup>1257</sup> ||

What joy there was for the housewife (when she said) “My beloved has come from afar!” was indeed increased a hundredfold because of the pride (in thinking) “He came before the [other] travellers!”

THE LADY’S FRIEND TELLS THE MAN OF THE LADY’S LOVE WITH AN ALLEGORY:

389) pṛṣṭhaṃ prayaccha mā sprśa dūrād apasarpa vihitavaimukhya<sup>1258</sup> |  
tvām anudhāvati taraṇis<sup>1259</sup> tadapi guṇākarṣataraleyam ||

O, one with his face turned away!  
Give your back!

<sup>1250</sup> bahumānaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; bahumāna: NGM

<sup>1251</sup> premanarmaviśvāsaḥ: B, G, K1, K2, K3, KSG, UPENN, NGM; prenaviśvāsaḥ: H2, BORI1, BORI3

<sup>1252</sup> pulakitakaṭhorapīvarakucakalaśāśleṣavedanābhijñāḥ: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM;  
pulakitakaṭhorapīvarakucakalaśāśleṣavedanābhijñāḥ (?): UPENN, with correcting marks;

pulakitakaṭhorapīvarakucakalaśāśleṣavedanābhijñāḥ: H2

<sup>1253</sup> upavītaphaṇī: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; upavītaphaṇir: NGM

<sup>1254</sup> mānagrahaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; mānagrahaṃ: BORI3

<sup>1255</sup> pathikebhyaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; pūthikebhyaḥ: NGM

<sup>1256</sup> pūrvāgata: B, G, K1, K2, K3, UPENN, H2, BORI1, BORI3, NGM; pūrvagata: KSG

<sup>1257</sup> garvāt sāpi śataśikharā: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; garvavaśāt sāpi

śataśikhaśā (?): UPENN

<sup>1258</sup> vihitavaimukhya: B, G, K1, K2, K3, KSG, UPENN, H2; vihitavaimukhyaḥ: BORI1, BORI3;

vihitavaimukhyā: NGM

<sup>1259</sup> taraṇis: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; taraṇis: H2, NGM

Do not touch!

Withdraw from a distance!

She follows you, trembling from the pull of virtues, like a raft

from the pull of ropes  
with the back turned,  
not touching,  
being at a distance.

THE MAN TELLS HIS FRIEND:

390) priyayā kuṅkumapiñjarapāñidvayayojanāṅkitam<sup>1260</sup> vāsaḥ |  
prahitam māṃ yācñāñjalisahasrakaraṇāya<sup>1261</sup> śikṣayati ||

The cloth—sent by the beloved girl, marked by the pressing of hands tawny with saffron—teaches me to make thousands of begging añjalis.

IN TELLING OF A WOMAN’S BOLDNESS, THE GO-BETWEEN ADVISES THE LADY ON HOW TO BE BOLD:

391) prācīrāntariteyaṃ priyasya vadane’dharam samarpayati |  
prāggiripihitā rātriḥ saṃdhyārāgam<sup>1262</sup> dinasyeva ||

Hidden by a wall, she presents her lips to the lover’s mouth, like night—hidden by the eastern mountain—does the color of dawn to the day.

THE LADY TELLS THE MAN:

392) parapatinirdayakulaṭāśoṣita<sup>1263</sup> śaṭha nerṣyayā<sup>1264</sup> na kopena |  
dagdhamamatopataptā rodimi<sup>1265</sup> tava tānavam vīkṣya ||

O, rogue, dried up by unchaste women with no pity for others’ husbands! I, having seen your thinness, pained by vile self-interest, cry—not from jealousy or anger!

393) prāṅgaṇa eva kadā māṃ śliṣyantī<sup>1266</sup> manyukampikucakalaśā<sup>1267</sup> |

<sup>1260</sup> kuṅkumapiñjarapāñidvayayojanāṅkitam: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM;  
kuṅkumapijarapāñidvayayojanāṅkitam: BORI3

<sup>1261</sup> yācñāñjalisahasrakaraṇāya: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; yācāmñjalisahasrakaraṇāya:  
BORI1, BORI3

<sup>1262</sup> prāggiripihitā rātriḥ saṃdhyārāgam: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; prāg?jaladpihitā  
saṃdhyārāgam: UPENN; prāggivipihitā saṃdhyārāgam: H2

<sup>1263</sup> parapatinirdayakulaṭāśoṣita: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3;

parapatinirdayakuṭajāśoṣita: UPENN; parāpatinirdayakulaṭāśoṣita: NGM

<sup>1264</sup> nerṣyayā: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; neṣyatā: G; nairṣyayā: NGM

<sup>1265</sup> rodimi: B, G, K1, K2, K3, KSG, UPENN, H2; roditi: BORI1, BORI3, NGM

<sup>1266</sup> śliṣyantī: B, G, K1, K2, K3K, KSG, UPENN, H2, BORI1, BORI3; śliṣyati: NGM

aṃsaniṣaṇṇamukhī<sup>1268</sup> sā snapayati<sup>1269</sup> bāṣpeṇa mama pṛṣṭham ||<sup>1270</sup>

When, just in the courtyard, will she—embracing me, her jar-like breasts trembling with distress, her face rested on the shoulder—bathe my back with tears?

THE GO-BETWEEN SAYS WITH A TRICK IN TELLING OF SOMEONE ELSE’S NEWS, “WHEN ONE IS IN LOVE, THEY ARE NOT AFRAID!” TO THE LADY, WHO IS SAYING “HOW, ON SUCH A TERRIFYING OCCASION, CAN I APPROACH MY BELOVED?”:

394) pretaiḥ praśastasattvā sāśru vṛkair vīkṣitā<sup>1271</sup> skhaladgrāsaiḥ |  
cumbati mṛtasya vadanam bhūtamukholkeṣitam<sup>1272</sup> bālā ||

The girl—whose resolve is praised by the dead, watched by wolves with food dropping (from their jaws)—tearfully kisses the face of the corpse seen by [the light of] the fire from the ghosts’ mouths.

ONE MAN ADVISES ANOTHER:

395) piśunaḥ khalu sujanānām khalam eva puro vidhāya<sup>1273</sup> jetavyaḥ |  
kṛtvā jvaram ātmīyaṃ jigāya bāṇam raṇe viṣṇuḥ ||

A vile person, indeed, having acted quite basely before good people, is to be vanquished; Viṣṇu, having made his own fever, vanquished the demon Bāṇa<sup>1274</sup> in battle.

THE FRIEND SAYS TO THE MAN WITH AN ALLEGORY, “THIS LADY IS EXTREMELY BASHFUL, SO SHE IS TO BE ENJOYED LITTLE BY LITTLE.”

396) piba madhupa bakulakalikām<sup>1275</sup> dūre rasanāgramātram<sup>1276</sup> ādhāya |  
adharavilepasamāpye madhuni mudhā vadanam arpayasi ||

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<sup>1267</sup> manyukampikucakalaśā: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM;

manyukampikucakalaśā: G

<sup>1268</sup> aṃsaniṣaṇṇamukhī: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; aṃtiṣeṣaṇṇamukhī: NGM, but with a correcting mark (illegible) over the first syllable

<sup>1269</sup> snapayati: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; snapayasi: BORI1, BORI3

<sup>1270</sup> Cf. *Amaruśataka* 45.

<sup>1271</sup> vīkṣitā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI3, NGM; vakṣitā (with a mark within the word): BORI1

<sup>1272</sup> bhūtamukholkeṣitam: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; bhūtamukhollakṣitam: UPENN, H2

<sup>1273</sup> vidhāya: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; nidhāya: H2; vidhāya: NGM

<sup>1274</sup> Son of Bali. He had a great fight with Kṛṣṇa, in which the latter figure deployed a fever weapon called Viṣṇujvara.

<sup>1275</sup> bakulakalikām: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; bakulamālām: UPENN

<sup>1276</sup> rasanāgramātram: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; rasanāgram: UPENN

O, bee! After placing just the tip of your tongue from afar, drink (from) the bud of the bakula tree! In vain do you place your face in the honey obtainable from the ointment of its lip!

ONE MAN SAYS TO ANOTHER:

397) prāyeṇaiva hi malinā malinānām āśrayatvam upayānti |<sup>1277</sup>  
kālindīpuṭabhedāḥ kāliyapuṭabhedanaṃ<sup>1278</sup> bhavati ||

For the most part indeed foul people resort to foul people: a whirlpool in the Yamunā river is the city of Kāliya.<sup>1279</sup>

ONE WOMAN TEACHES ANOTHER, “SIGNS OF LOVE FOR THE BELOVED, ALTHOUGH THEY MAY HONOR THE RIVAL WIVES, ARE TO BE SHOWN.”

398) paśya priyatanuvighaṭanabhayena śaśimaulidehasaṃlagnā<sup>1280</sup> |  
subhagaikadaivatam<sup>1281</sup> umā śirasā<sup>1282</sup> bhāgīrathīm<sup>1283</sup> vahati ||

Look! Attached closely to the body of Śiva for fear of separation from the body of her beloved, Umā bears the Ganges—the lucky one’s sole deity—on her head!

A WOMAN SAYS:

399) pathikavadhūjanalocananīranadīmāṭṛkapradeśeṣu<sup>1284</sup> |  
ghanamaṇḍalam<sup>1285</sup> ākhaṇḍaladhanaṣā kuṇḍalitam iva vidhinā ||

In places watered by rivers of teardrops from travellers’ wives, the disc of clouds seems to be made by the creator into a ring with Indra’s bow.<sup>1286</sup>

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<sup>1277</sup> prāyeṇaiva hi malinā malinānām āśrayatvam upayānti |: B, G, K1, K2, K3, KSG; prāyeṇaiva malinā malinānām āśrayatvam arhanti |: UPENN; prāyeṇaiva mlānā malinānām āśrayatvam arhanti |: H2, NGM; prāyeṇaiva mlānā malinānām āśrayatvam upayānti |: BORI1, BORI3

<sup>1278</sup> kāliyapuṭabhedanaṃ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; kāliyapuṭabhedanaṃ: UPENN

<sup>1279</sup> The large serpent who dwells at the bottom of the Yamunā river—it is to be remembered that this river is traditionally muddy and unclear.

<sup>1280</sup> śaśimaulidehasaṃlagnā: B, G, K1, K2, K3, KSG, BORI3; sakhidehasaṃlagnā: UPENN, H2; śaśimaulisakaṃlagnā: BORI1; śaśimaulisakhidehasaṃlagnā: NGM

<sup>1281</sup> subhagaikadaivatam: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; śubhagaikadaivatam: NGM

<sup>1282</sup> śirasā: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; śirasi: UPENN

<sup>1283</sup> bhāgīrathīm: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; bhāgīrathīm: NGM

<sup>1284</sup> pathikavadhūjanalocananīranadīmāṭṛkapradeśeṣu |: B, G, K1, K2, K3, KSG, BORI1, BORI3; pathikavadhūjanalocanabāṣpanadīmāṭṛkeṣu deśeṣu |: UPENN, NGM;

pathikavadhūjanalocanabāṣpanadīmāṭṛkapradeśeṣu |: H2

<sup>1285</sup> ghanamaṇḍalam: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; dhanamaṇḍalam: G

<sup>1286</sup> That is, a rainbow.

ONE WOMAN TELLS THE NEWS OF ANOTHER WOMAN:

400) prativeśimitrabandhuṣu<sup>1287</sup> dūrāt<sup>1288</sup> krcchrāgato'pi gehinyā<sup>1289</sup> |  
atikelilampaṭatayā<sup>1290</sup> dinam ekam agopi<sup>1291</sup> gehapatih<sup>1292</sup> ||

The master of the house—although come with hardship from afar—was hidden by his wife from his neighbours, friends, and relatives for a day out of greediness for more sport.

THE LADY SAYS TO THE MAN:

401)<sup>1293</sup> parapaṭa iva rajakībhīr<sup>1294</sup> malino bhuktvāpi nirdayaṃ<sup>1295</sup> tābhiḥ |  
arthagrahaṇena vinā<sup>1296</sup> jaghanya<sup>1297</sup> mukto'si kulaṭābhiḥ ||

O, worst of men! Even after you, foul, were enjoyed by those unchaste washerwomen—like another's dress—you were abandoned without getting anything!

### **bakāravrajyā**

A WOMAN TELLS OF ANOTHER WOMAN'S NEWS:

402) bahuyoṣiti lākṣāruṇaśirasi vayasyena<sup>1298</sup> dayita upahasite |  
tatkālakalitalajjā piśunayati sakhīṣu saubhāgyam ||

While her lover—having many women, his head red from lac—was ridiculed by his friend, she indicated her good fortune to her friends with the bashfulness that arose at the same time.

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<sup>1287</sup> prativeśimitrabandhuṣu: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM;

prativeśi[dhiva/ghiva/ddiva??]bandhuṣu: UPENN; prativeśivcabandhuṣu: H2

<sup>1288</sup> dūrāt: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; durāt: BORI3

<sup>1289</sup> gehinyā: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; gehinyāḥ: H2

<sup>1290</sup> atikelilampaṭatayā: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; atikelilampaṭayā: G

<sup>1291</sup> ekam agopi: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; ekaṃ so'pi: H2

<sup>1292</sup> gehapatih: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; gehepatih: NGM

<sup>1293</sup> UPENN omits this verse

<sup>1294</sup> rajakībhīr: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; jarakībhīr: NGM

<sup>1295</sup> nirdayaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; nidayaṃ: NGM

<sup>1296</sup> arthagrahaṇena vinā: B, G, K1, K2, K3, UPENN, NGM; arthagrahaṇa vinā: KSG; ananugraheṇa

vidhinā: H2; arthagraheṇa na vinā: BORI1, BORI3

<sup>1297</sup> jaghanya: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; jaghanpra: NGM

<sup>1298</sup> vayasyena: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; vayaśyena: NGM

A MAN PRAISES THE LADY’S MASSES OF HAIR:

403) bandhanabhājo’muṣyāś<sup>1299</sup> cikurakalāpasya<sup>1300</sup> muktamānasya |  
sindūritasīmantacchalena hṛdayaṃ vidīrṇam iva ||

The heart is as if split open by the appearance of the reddened part of her mass of hair,  
tied up, long without measure.

A WOMAN SAYS TO A MAN:

404) balam api vasati<sup>1301</sup> mayīti śreṣṭhīni gurugarvagadgadaṃ vadati |  
tajjāyayā janānāṃ mukham īkṣitam āvṛtasmitayā<sup>1302</sup> ||

“Power itself resides in me!” While the head of the guild was saying this, stammering  
from great pride, his wife—hiding a smile—looked at the people’s faces.

A WOMAN TELLS, WITH THE PRETEXT OF THE STORY OF A BEE AND A LOTUS POND, THAT  
SOME MAN, HAVING HEARD OF A WOMAN’S QUALITIES AND SO ON FROM ANOTHER MAN’S  
REPORTS, IS IN LOVE WITH THAT WOMAN:

405) balavadanilopanītasphuṭitanavāmbhojasaurabho<sup>1303</sup> madhupaḥ |  
ākṛṣyate nalinīyā nāsānikṣiptabaḍīsarajjur<sup>1304</sup> iva ||

The bee, to whom the fragrance from new-budded lotuses was brought near by a strong  
wind, is drawn to the lotus pond, as if a fishhook’s line were cast in his nose!

ONE MAN SAYS TO ANOTHER THAT GOOD PEOPLE HAVE ONLY VIRTUES AND BAD PEOPLE  
HAVE ONLY FAULTS:

406) bāṇaṃ harir iva kurute sujano bahudoṣaṃ<sup>1305</sup> apy adōṣaṃ iva |  
yāvada doṣaṃ<sup>1306</sup> jāgrati malimlucā iva punaḥ<sup>1307</sup> piśunāḥ<sup>1308</sup> ||

<sup>1299</sup> bandhanabhājo’muṣyāś: B, G, K1, K2, K3, KSG, H2, BORI1; bandhanabhājāmuṣyāś: UPENN;  
bandhanabhājo’muṣyāḥ: BORI3; baṃdhanabhājo manuṣyāś: NGM

<sup>1300</sup> cikurakalāpasya: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; cikuravalāpasya: NGM

<sup>1301</sup> api vasati: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; adhivasati: UPENN

<sup>1302</sup> mukham īkṣitam āvṛtasmitayā: B, G, K1, K2, K3, KSG, UPENN; mukham īkṣitavṛm āvṛtasmitayā:  
H2 [looks as if a “vṛ” were stuck there by accident]; mukhavīkṣitam āvṛtasmitayā: BORI1, BORI3;  
mukham īkṣitam āhatasmitayā: NGM

<sup>1303</sup> balavadanilopanītasphuṭitanavāmbhojasaurabho: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1,  
NGM; balavadanilopanītasphuṭitanavāmbhojasaurabho: BORI3

<sup>1304</sup> nāsānikṣiptabaḍīsarajjur: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; nāsānikṣiptarajjur: BORI1,  
BORI3

<sup>1305</sup> bahudoṣaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; bahudoṣyam: NGM

<sup>1306</sup> yāvada doṣaṃ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; yāvadoṣaṃ: UPENN

<sup>1307</sup> malimlucā iva punaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; malimlucāghūka iva: BORI1,  
BORI3

<sup>1308</sup> piśunāḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; piśunā: NGM

A good person makes even a many-faulted one as if without faults, like Hari made the many-armed demon Bāṇa<sup>1309</sup> armless; on the other hand, wicked people are watchful for all faults, the way thieves are watchful the whole night.

THE LADY'S GO-BETWEEN TELLS THE MAN:

407) <sup>1310</sup>bauddhasyeva kṣaṇiko yady api bahuvallabhasya tava bhāvaḥ |  
bhagnā bhagnā<sup>1311</sup> bhrūr iva na tu tasyā vighaṭate maittrī ||

Even if for you

—having so many lovers—

feeling is transient, like dharmas for a Buddhist—

having many followers—

her friendship is not spoiled, although broken like a brow.

### **bhakāravrajyā**

SOMEONE REPROCHES WITH AN ALLEGORY A BIG PERSON WHO DOES WRETCHED WORK:

408) bhramasi prakāṭayasi radaṃ karaṃ prasārayasi ṛṇam api<sup>1312</sup> śrayasi |  
dhiṃ mānaṃ tava kuñjara jīvaṃ na juhoṣi<sup>1313</sup> jaṭharāgnau ||

O, elephant! You roam about, you display your tusks, you extend your trunk, and you even take grass. Shame on your size! You don't sacrifice your life into the belly's digestive fire!

ONE MAN SAYS TO ANOTHER, “WITH THIS, IT IS POSSIBLE TO DO HARM QUICKLY TO SOMETHING SMALL, BUT NOT TO SOMETHING GREAT:”

409) bhūtimayaṃ<sup>1314</sup> kurute'gnis ṛṇam api saṃlagnam enam api bhajataḥ |  
saiva suvarṇa daśā te śaṅke garimoparodhena<sup>1315</sup> ||

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<sup>1309</sup> See footnote above; furthermore, Bāṇa had a thousand arms—all but four of which were cut off by Kṛṣṇa in their battle.

<sup>1310</sup> G adds two more verses to the section: bāṣpākulaṃ pralapator gṛhiṇi nivartasva kānta gaccheti | yātaṃ dampatyor dinam anugamanāvadhī sarasīre || (which is our verse 527); bālāvilāsabandhān aprabhavan manasī cintayan pūrvam | saṃmānavarjitāṃ tāṃ gṛhiṇīm evānuśocāmi || (our verse 518)

<sup>1311</sup> bhagnā bhagnā: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; bhagnā bhugnā: BOR11; bhugnā bhugnā: BOR13

<sup>1312</sup> api: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, NGM; apī: BOR13

<sup>1313</sup> juhoṣi: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; juhosi: NGM

<sup>1314</sup> bhūtimayaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; bhūtinayaṃ: NGM

<sup>1315</sup> garimoparodhena: B, G, K1, K2, K3, KSG, BOR11, BOR13, NGM; garimoparādhena: UPENN; garimāparādhena: H2



From contact, fire makes even a blade of grass turn into ash, even just touching it: o, gold! I suspect that your (constant) state is from (fire's) obstacle with your weightiness!

A MAN TELLS A WOMAN WHERE THE ASSIGNATION IS:

410) bhavati nidāghe dīrghe<sup>1316</sup> yatheha yamuneva yāminī tanvī<sup>1317</sup> |  
dvīpā iva<sup>1318</sup> divasā api tathā krameṇa prathīyāṃsaḥ ||

Just as the night is short here during the long summer, like the way the Yamunā thins out, so also the days are longer in sequence, like its islands.

THE LADY'S FRIEND TELLS THE MAN:

411) bhavatā mahati snehānale'rpitā pathika hemaguṭikeva<sup>1319</sup> |  
tanvī hastenāpi spraṣṭum<sup>1320</sup> aśuddhair na sā<sup>1321</sup> śakyā ||

O, traveller! Like a bead of gold placed in the great fire of love  
(oil)<sup>1322</sup>

by your honor, the thin one is not able to be touched by the impure, even with their hands!

A MAN SAYS TO HIS FRIEND:

412) bhūmilulitaikakuṇḍalam<sup>1323</sup> uttaṃsitakāṇḍapaṭam<sup>1324</sup> iyaṃ mugdhā |  
paśyantī niḥśvāsaiḥ kṣipati manoreṇupūram api<sup>1325</sup> ||

The innocent one, watching, her earring tossed to the ground, (using) the curtain as [the other] earring, blows also dust for the mind with her sighs.

A WOMAN SAYS WITH AN ALLEGORY TO A MAN WHO DESIRES A FOOLISH WOMAN:

413) bhavatāliṅgi bhujamgī jātaḥ<sup>1326</sup> kila bhogicakravartī<sup>1327</sup> tvam |

<sup>1316</sup> dīrghe: B, G, K1, K2, K3, KSG, UPENN, NGM; dīrgḥā: H2, BORI1, BORI3

<sup>1317</sup> tanvī: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; tanvi: NGM

<sup>1318</sup> iva: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; api: BORI1, BORI3

<sup>1319</sup> hemaguṭikeva: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; hemaguṭikā: UPENN; hemaguṭikeva: H2

<sup>1320</sup> spraṣṭum: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; sprṣṭum: BORI1, BORI3

<sup>1321</sup> sā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; śā: BORI3

<sup>1322</sup> The pun created by the word *sneha*, meaning both "love/affection" and "oil," is one that we have seen quite often in Govardhana.

<sup>1323</sup> bhūmilulitaikakuṇḍalam: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM;

bhūmilulitaikakuṇḍalam: BORI3

<sup>1324</sup> uttaṃsitakāṇḍapaṭam: B, G, K1, K2, K3, KSG, UPENN, BORI1; uttaṃbhitakāṇḍapaṭam: H2, NGM;

uttaṃmibhitakāṇḍapaṭam: BORI3

<sup>1325</sup> api: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; iva: H2

kañcuka vanecarīstanam abhilaṣataḥ sphurati laghimā te ||

O, slough, embracing a female snake! They say you have become the emperor of snakes/voluptuaries! [Yet] your smallness—desiring the breasts of a woodsman’s woman—is visible.

ONE MAN TELLS ANOTHER THAT AN ASSIGNATION WITH A WOMAN WAS SETTLED BY ANOTHER MAN:

414) bhaikṣabhujā pallīpatir iti stutas tadvadhūsudrṣṭena |<sup>1328</sup>  
rakṣaka jayasi yad ekaḥ śūnye surasadasi sukham asmi ||

The head of the village was praised by the mendicant, lovingly regarded by his wife, (with the words)—“O, watchman, you are victorious, so that I may be alone happily in the empty temple!”

ONE MAN SAYS TO ANOTHER, “AN OLD MAN CANNOT GUARD EITHER WIFE OR WEALTH:”

415) bhogākṣamasya rakṣāṃ dṛṇmātreṇaiva<sup>1329</sup> kurvato’nabhimukhasya<sup>1330</sup> |  
vṛddhasya pramadāpi śrīr api bhṛtyasya bhogāya<sup>1331</sup> ||

For the old man—incapable of enjoyment, protecting only with his eye, not facing towards (her)—both a young woman and fortune are for the enjoyment of his servant.

416) bhavitāsi<sup>1332</sup> rajani yasyām adhvaśramaśāntaye<sup>1333</sup> padaṃ dadhatīm |  
sa balād<sup>1334</sup> valayitajaṅghābaddhām<sup>1335</sup> mām urasi<sup>1336</sup> pātayati<sup>1337</sup> ||

<sup>1326</sup> jātaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; pātaḥ: NGM

<sup>1327</sup> bhogīcakravartī: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; bhogīcakravartī: BORI3

<sup>1328</sup> bhaikṣabhujā pallīpatir iti stutas tadvadhūsudrṣṭena |: B, G, K1, K2, K3, KSG, BORI1, BORI3;  
bhaikṣabhujā pallīpatir iti stutas tadvadhūvisrṣṭena |: UPENN; bhaikṣabhujāṃ patir iti stutas  
tadvadhūsusṭena |: H2; bhaikṣabhujā pallīpatir iti stutas tadvadhūsudrṣṭena |: NGM

<sup>1329</sup> dṛṇmātreṇaiva: B, G, K1, K2, K3, KSG, UPENN, NGM; dṛṇmātre: H2; vāṇmātreṇaiva: BORI1;  
vāṇmātraṇaiva: BORI3

<sup>1330</sup> kurvato’nabhimukhasya: B, G, K1, K2, K3, KSG, UPENN, H2; kurvato’timugdhasya: BORI1,  
BORI3; kurvato’bhimukhasya: NGM

<sup>1331</sup> bhṛtyasya bhogāya: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; bhṛtyopabhogāya: UPENN

<sup>1332</sup> bhavitāsi: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; bhavatāsi: H2

<sup>1333</sup> yasyām adhvaśramaśāntaye: B, G, K1, K2, K3, KSG, UPENN, H2; tasyām adhvaśramaśāntaye:  
BORI1, BORI3; yasyā tvayī śramaśāntaye: NGM

<sup>1334</sup> balād: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; balā: H2

<sup>1335</sup> valayitajaṅghābaddhām: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3;  
valayitajaṅghābaddhā: NGM

<sup>1336</sup> mām urasi: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; mā surasi: BORI3

<sup>1337</sup> pātayati: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; pātayasi: NGM

O, night! Let it happen that he forcibly makes me—pressing down with my foot for relieving the toil of his travel, caught by his enclosing legs—fall upon his breast!

THE LADY TELLS HER FRIEND, WHO IS SAYING, “WHY ON EARTH DO YOU NOT RESPECT HIM, AND SO ON?!”:

417) bhūṣaṇatām bhajataḥ sakhi kaṣaṇaviśuddhasya<sup>1338</sup> jātarūpasya |  
puruṣasya ca kanakasya ca yukto<sup>1339</sup> garimā sarāgasya ||

O, friend! Both for a person and for gold—  
becoming ornaments,  
young and virtuous pure from rubbing,  
beautiful,  
impassioned— colored—  
respect weight  
is proper!

A WOMAN SAYS WITH AN ALLEGORY TO THE LADY WHO IS CAPABLE OF EXTRAORDINARY DEVOTION FROM HER HUSBAND BY HER OWN QUALITIES, WHO IS BEING GOSSIPED ABOUT BY HER CO-WIVES (WHO ARE SAYING) “OUR HUSBAND HAS BECOME DEPENDENT ON HER BY HER WITCHCRAFT!”:

418) bhasmaparuṣe<sup>1340</sup> pi giriṣe<sup>1341</sup> snehamayī tvam ucitena subhagāsi |  
moghas tvayi janavādo yad oṣadhīprasthaduhiteti<sup>1342</sup> ||

Even when Śiva is encrusted with ashes, you, full of affection, are naturally a beloved wife, so the rumor about you—“She is the daughter of the mountain full of herbs (of witchcraft)!”—is in vain!<sup>1343</sup>

A MAN SAYS THAT IT IS DIFFICULT TO ENJOY A NEW WIFE, EVEN IF SHE’S NEARBY:

419) bhayapihitaṃ bālāyāḥ pīvaram ūrudvayaṃ<sup>1344</sup> smaronnidraḥ<sup>1345</sup> |  
nidrāyāṃ premādraḥ<sup>1346</sup> paśyati niḥśvasya niḥśvasya<sup>1347</sup> ||

<sup>1338</sup> kaṣaṇaviśuddhasya: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; kakhaṇaviśudhasya: BORI3

<sup>1339</sup> ca kanakasya ca yukto: B, G, K1, K2, K3, KSG, H2, BORI1; ca kanakasya yukto: UPENN; kanakasya ca yukto: BORI3ca kanakasya ca yuktā: NGM

<sup>1340</sup> bhasmaparuṣe: B, K1, K2, K3, KSG, UPENN, NGM; bhasmaparuṣe: G, H2, BORI1, BORI3

<sup>1341</sup> giriṣe: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; girise: BORI3

<sup>1342</sup> janavādo yad oṣadhīprasthaduhiteti: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3;  
auśadhīprasthaduhiteti: H2; janavādośadhīprasthaduhiteti: NGM

<sup>1343</sup> The rumor being that Pārvatī would be incapable of retaining the wild, ascetic Śiva’s devotion without magic tricks obtained from her upbringing.

<sup>1344</sup> pīvaram ūrudvayaṃ: B, G, K1, K2, K3, KSG, UPENN, BORI3; pīvaras tana[?]dvayaṃ: H2; pīvaram urudvayaṃ: BORI1, NGM

<sup>1345</sup> smaronnidraḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; smaromnatibhintanidraḥ: NGM

Sighing over and over, lying awake from desire, the one overflowing with love watches the girl's plump thighs—fearfully concealed—as she sleeps.

THE LADY'S FRIEND TELLS THE MAN:

420) bhramarīva koṣagarbhe gandhahṛtā<sup>1348</sup> kusumam anusarantī tvām |  
avyaktaṃ kūjantī saṃketam<sup>1349</sup> tamasi sā bhramati ||

She roams about in the darkness to the assignation, like a bee—inside a bud, captivated by its scent, after the flower, buzzing about—attracted by (your) qualities, humming imperceptibly.

THE LADY'S FRIEND SAYS TO THE MAN WHO IS DOUBTING, "HER LOVE FOR ME WILL REMAIN FOR A LONG TIME, WON'T IT?":

421) bhrāmaṃ bhrāmaṃ sthitayā snehe tava payasi<sup>1350</sup> tatra tatraiva |  
āvartapatitanaukāyitam anayā<sup>1351</sup> vinayam apanīya<sup>1352</sup> ||

Having destroyed decorum, she wanders about here and there, stuck in the sea of your affection, become a boat caught in a whirlpool.

ONE WOMAN SAYS TO ANOTHER:

422)<sup>1353</sup> bhramayasi guṇamayī kaṅṭhagrahayogyān<sup>1354</sup> ātmamandiropānte |  
hālīkanandini taruṇān kakudmino meḍhirajjur iva ||

O, ploughman's daughter,  
full of virtues!  
You cause the young men—  
suitable for embraces—

<sup>1346</sup> premārdraḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; premārdra: NGM

<sup>1347</sup> niḥśvasya niḥśvasya: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; viśvasya niśvasya: BOR11;  
niśvasya niśvasya: BOR13

<sup>1348</sup> koṣagarbhe gandhahṛtā: B, G, K1, K2, K3, KSG, H2; keśagarbhagandhahṛtā: UPENN, NGM;  
koṣagarbhe gandhahṛtā: BOR11, BOR13

<sup>1349</sup> saṃketam: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; śaketam: NGM

<sup>1350</sup> sthitayā snehe tava payasi: B, G, K1, K2, K3, KSG, H2, BOR13, NGM; sthitayā snehe tava yase (?),  
with erasure marks/errors: UPENN; sthitayā payasi: BOR11

<sup>1351</sup> āvartapatitanaukāyitam anayā: B, G, K1, K2, K3, KSG, BOR11, BOR13, NGM; āvartitanaukāyitam  
apy anayā: UPENN, H2

<sup>1352</sup> apanīya: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, NGM; amanīya: BOR13

<sup>1353</sup> NGM switches the order of this verse with the next

<sup>1354</sup> bhramayasi guṇamayī kaṅṭhagrahayogyān: B, G, K1, K2, K3, KSG, NGM; bhramayasy api  
guṇakaṅṭhagrahayogyānām: UPENN; bhramayasy api guṇakaṅṭhagrahayogyān: H2; bhramayasi  
guṇamaya kaṅṭhagrahayogyān: BOR11, BOR13

to wander at the edge of your own house, like a rope on a post causes bulls to go round!  
stringed to be yoked by  
the neck

ONE MAN SAYS TO ANOTHER WITH AN ALLEGORY:

423) bhālanayane'gnir indur maulau<sup>1355</sup> gātre bhujamgamaṇidīpāḥ |  
tad api tamomaya eva tvam īśa<sup>1356</sup> kaḥ prakṛtim atīśete<sup>1357</sup> ||

O, lord! Fire is in the eye on your forehead! The moon is on your head! The lamps of the  
jewels of serpents are on your body! Even so, you are still made of darkness! Who can  
overcome nature?

### makāravrajyā

A WOMAN SAYS TO A MAN, “EVEN A WOMAN’S BOLDNESS IS NOT CONSIDERED BY A HEART  
IN LOVE:”

424) madhumadavītavrīḍā yathā yathā lapati saṃmukhaṃ<sup>1358</sup> bālā |  
tanmukham ajātatṛptis tathā tathā vallabhaḥ pibati ||

Just as the young girl—shameless from the intoxication of liquor—chatters on and on  
face to face, so the lover drinks in her face, still not sated.

THE FRIEND SAYS TO THE LADY:

425) mittrair ālocya samaṃ guru kṛtvā kadanam api samārabdhaḥ<sup>1359</sup> |  
arthaḥ<sup>1360</sup> satām iva hato<sup>1361</sup> mukhavailakṣyeṇa<sup>1362</sup> māno'yam ||

Having consulted with friends, and having started a big quarrel, you started to sulk—  
(but) it was undone by the embarrassment on your face, just like the purpose of good  
people.

<sup>1355</sup> indur maulau: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; imḍumaulau: NGM

<sup>1356</sup> īśa: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; īśa: BORI3

<sup>1357</sup> prakṛtim atīśete: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; prakṛtim iti śete: NGM

<sup>1358</sup> lapati saṃmukhaṃ: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; svapiti saṃmukhaṃ: UPENN;  
saṃmukhaṃ lapati: H2

<sup>1359</sup> kadanam api samārabdhaḥ: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; vadanam api  
samārabdhaḥ: UPENN; vadanam ārabdhaḥ: H2

<sup>1360</sup> arthaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; artha: NGM

<sup>1361</sup> hato: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; hito: H2

<sup>1362</sup> mukhavailakṣyeṇa: B, G, K1, K2, K3, KSG, BORI1, BORI3; mukhavailakṣiṇyena: UPENN;  
mukhavailakṣaṇyena: H2; mukhavailakṣeṇa: NGM

A MAN SAYS TO A WOMAN WHO IS OVERCOME BY SHAME AND FACING THE OTHER WAY AFTER SHE CAST HIM A SIDELONG GLANCE:

426) mama rāgiṇo manasvini karam arpayato dadāsi pṛṣṭham api |  
yadi tad api kamalabandhor iva manye svasya<sup>1363</sup> saubhāgyam ||

O, proud woman! Even if you give your back to me—who am in love, giving my hand—then I think of my own good fortune, like that of the lotus’ kinsman<sup>1364</sup>—reddening, offering its rays.

A MAN GIVES HIS FRIEND NEWS OF THE WOMAN WITH HER PERIOD:

427) mā spr̥ṣa mām iti sakupitam iva bhaṇitam<sup>1365</sup> vyañjitā na ca vr̥ḍā<sup>1366</sup> |  
āliṅgitayā<sup>1367</sup> sasmitam uktam anācāra<sup>1368</sup> kiṃ kuruṣe ||

“Don’t touch me!” was said, as if angrily, and the girl, who was embraced, did not indicate modesty. “O, unprincipled one! What are you doing?” [This] was said with a smile.

A MAN INDIRECTLY TELLS A WOMAN:

428) mūlāni ca niculānāṃ hṛdayāni ca kūlavasatikulaṭānām<sup>1369</sup> |  
mudiramadirāpramattā godāvāri kiṃ vidārayasi ||

O, Godāvārī river! Intoxicated by the liquor of clouds, why do you rip up both the roots of reeds and the hearts of unchaste women dwelling on the shore?

A MAN ADVISES EVEN A FOOL IN THE POSSESSION OF SUCH VIRTUES AS WISDOM AND SO ON:

429) malayadrumasārāṇām<sup>1370</sup> iva dhīrāṇām guṇaprakarṣo’pi<sup>1371</sup> |  
jaḍasamayanipatitānām anādarāyaiva na guṇāya ||

Even the great merit of firm people does not to virtue, but just contempt, if occurring among dull people —like the sap of sandal trees during the cold season.

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<sup>1363</sup> svasya: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; śvasya: NGM

<sup>1364</sup> That is, the sun.

<sup>1365</sup> bhaṇitam: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; bhāṇitam: NGM

<sup>1366</sup> vyañjitā na ca vr̥ḍā: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; vyañjitā vr̥ḍā: H2

<sup>1367</sup> āliṅgitayā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; āliṅgitayā: BORI3

<sup>1368</sup> anācāra: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; anācāraṃ: UPENN

<sup>1369</sup> kūlavasatikulaṭānām: B, G, K1, K2, K3, KSG, UPENN, H2, BORI3, NGM; kulavasatīkulaṭānām: BORI1

<sup>1370</sup> malayadrumasārāṇām: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3;

malayadrumasārāṇyām: NGM

<sup>1371</sup> guṇaprakarṣo’pi: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; guṇaprakarṣe’pi: NGM

ONE WOMAN SAYS WITH AN ALLEGORY TO ANOTHER WHO IS COMPARING HERSELF TO A CERTAIN LADY:

430) madhumathanamaulimāle sakhi tulayasi tulasi kiṃ<sup>1372</sup> mudhā rādhām |  
yattava padam adasīyaṃ surabhayituṃ saurabhodbhedaḥ ||

O, basil, friend, whose garland is on the head of Kṛṣṇa! Why do you in vain consider yourself equal to Rādhā? For the spread of your fragrance is in order to make her foot smell sweet!

A MAN SAYS TO HIS FRIEND:

431)<sup>1373</sup> mayi yāsyati kṛtvāvdhidinasamkhyam cumbanam tathāśleṣam |  
priyayānuśocitā sā tāvat suratākṣamā rajanī<sup>1374</sup> ||

When I was about to leave, my beloved gave me kisses and embraces numbering as many as the days till my return—and mourned over the nights, equally many, unfit for love-making.

A MAN PRAISES A COURTESAN:

432) mṛgamadanidānam aṭavī kuṅkumam<sup>1375</sup> api kṛṣakavāṭikā vahati<sup>1376</sup> |  
haṭṭavilāsini bhavatī param ekā paurasarvasvam ||

The forest holds the source of musk, and the ploughman's orchard bears saffron—o, common woman! You, on the other hand, are the everything of the townspeople!

ONE WOMAN SAYS TO ANOTHER, “IT IS NOT POSSIBLE TO REMAIN SILENT FROM THE INCREASE OF THE ARROWS' INFLAMING AT SPRINGTIME:”

433) madhudivaseṣu bhrāmyan yathā yathā<sup>1377</sup> viśati mānasam<sup>1378</sup> bhramaraḥ |  
sakhi lohakaṅṭhakanibhas<sup>1379</sup> tathā tathā<sup>1380</sup> madanaviśikho'pi<sup>1381</sup> ||

<sup>1372</sup> tulayasi tulasi kiṃ: B, G, K1, K2, K3, KSG, UPENN, H2; tulayasi kiṃ: BORI1, BORI3, NGM

<sup>1373</sup> After this verse, NGM seems to be missing some pages until verse 440

<sup>1374</sup> priyayānuśocitā sā tāvat suratākṣamā rajanī: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3;  
priyayānuśoghītā sā tāvat suratārthamā rajanā: NGM

<sup>1375</sup> kuṅkumam: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; kuṅkuṃmam: BORI3

<sup>1376</sup> vahati: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; vasati: BORI3, although not supported in the commentary

<sup>1377</sup> yathā yathā: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; yathā: G

<sup>1378</sup> viśati mānasam: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; viśatī māṃnasam: BORI3

<sup>1379</sup> lohakaṅṭhakanibhas: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; lohakaṅṭhakanibhas: UPENN

<sup>1380</sup> tathā tathā: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; tathā: G

<sup>1381</sup> madanaviśikho'pi: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; madanaviśiṣo'pi: BORI3

O, friend! Just as the bee wandering about in the days of spring, enters the heart, so also does Love's arrow, resembling an iron thorn!

THE MAN SAYS TO THE LADY:

434) mayi calite<sup>1382</sup> tava muktā dṛśaḥ svabhāvāt<sup>1383</sup> priye sapānīyāḥ |  
satyam amūlyāḥ sadyaḥ prayānti<sup>1384</sup> mama hṛdayahāratvam ||

O, beloved! When I left, your eyes—

out of their own nature,  
cast down, full of tears, invaluable, pearls, shining, priceless,  
immediately captured my heart. immediately became a necklace on my chest.

A MAN TELLS A WOMAN, “I HAVE BECOME OVERCOME BY THE PAIN OF GREAT PASSION!”:

435) mugdhe mama manasi śarāḥ smarasya pañcāpi saṃtataṃ lagnāḥ |  
śaṅke stanaguṭīkādvyam<sup>1385</sup> arpitam etena tava hṛdaye ||

O, innocent one! The five arrows of Love are always stuck in my mind! I suspect that the two pills that are your breasts were placed on your chest by him!

A MAN SAYS TO A WOMAN:

436) madhumathanavadanavinihitavaṃśīsuṣīrānusāriṇo rāgāḥ<sup>1386</sup> |  
hanta<sup>1387</sup> haranti mano mama nalikāviśikhāḥ smarasyeva ||

Alas! The sounds, emanating from the holes of the flute in Kṛṣṇa's mouth, capture my mind like arrows from Smara's quiver!

THE GO-BETWEEN TELLS THE LADY IN ORDER TO UNITE TWO FRIENDS WITH EACH OTHER:

437) mahatoḥ<sup>1388</sup> suvṛttayoḥ sakhi hṛdayagrahayogyayoḥ<sup>1389</sup> samucchritayoḥ |  
sajjanayoḥ<sup>1390</sup> stanayor iva<sup>1391</sup> niranataraṃ saṃgataṃ bhavati ||

<sup>1382</sup> calite: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; calate: UPENN

<sup>1383</sup> svabhāvāt: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; svabhāvāḥ: UPENN

<sup>1384</sup> amūlyāḥ sadyaḥ prayānti: B, G, K1, K2, K3, KSG, BORI1, BORI3; aśūnyāḥ prayānti: UPENN;  
aśūnyāḥ sadyaḥ prayānti: H2

<sup>1385</sup> śaṅke stanaguṭīkādvyam: B, G, K1, K2, K3, KSG, BORI1; manye stanagulikādvyam: UPENN;  
śaṅke stanagulikādvyam: H2; śaṅketa stanaguṭīkādvyam: BORI3

<sup>1386</sup> rāgāḥ: B, G, K1, K2, K3, KSG, BORI1; bāṇaḥ: UPENN, H2; rāgā: BORI3

<sup>1387</sup> hanta: B, G, K1, K2, K3, KSG, BORI1, BORI3; hanti: UPENN, H2

<sup>1388</sup> mahatoḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; mahato: BORI3

<sup>1389</sup> hṛdayagrahayogyayoḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI3; hṛdayayogyayoḥ: BORI1

<sup>1390</sup> sajjanayoḥ: B, G, K1, K2, K3, KSG, H2; sajjanayo: UPENN, BORI1, BORI3





441) madhugandhi<sup>1396</sup> gharmatimyattilakaṃ<sup>1397</sup> skhaladukti<sup>1398</sup> ghūrṇadaruṇākṣam |  
tasyāḥ<sup>1399</sup> kadādhārāmṛtam ānanam avadhūya pāsyaṃi ||

When will I, having reassured (her), see her nectar-lipped face—smelling of honey, on which the tilaka becomes wet from the heat, of stammering speech, with the eyes red and shaking?

ONE WOMAN SAYS TO ANOTHER:

442) medinyāṃ<sup>1400</sup> tava nipatati na padaṃ<sup>1401</sup> bahuvallabheti garveṇa<sup>1402</sup> |  
āśliṣya kair na<sup>1403</sup> taruṇais turīva vasanair vimuktāsi ||

Your foot does not touch the ground from your arrogance (that says): “I am the lover of many”—which young men, after embracing you, didn’t abandon you, like a [weaving] shuttle released by its garments?

THE GO-BETWEEN TELLS THE LADY, IN ORDER TO BRING ABOUT PLEASURE WITH OTHER MEN:

443) mūle nisargamadhuraṃ<sup>1404</sup> samarpayanto rasaṃ puro virasāḥ<sup>1405</sup> |  
ikṣava iva parapuruṣā<sup>1406</sup> vividheṣu raseṣu vinidheyāḥ ||

Other women’s men,	can be appointed	like sugar canes,
in various delights—	at the root granting	in various juices—
pleasure,	sweet by nature,	sap,
(though) in public unpleasant.		(though) at the front part, tasteless.

A WOMAN SAYS TO HER FRIEND, WHO IS SAYING, “WHY DO YOU DISREGARD THE MAN?”:

<sup>1396</sup> madhugandhi: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; madhugaṃdha: H2

<sup>1397</sup> gharmatimyattilakaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; gharmatāmyattilakaṃ: NGM

<sup>1398</sup> skhaladukti: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; khaladukti: UPENN

<sup>1399</sup> tasyāḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; tasyā: BORI3

<sup>1400</sup> medinyāṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; medinyā: NGM

<sup>1401</sup> nipatati na padaṃ: B, G, K1, K2, K3, KSG, H2, BORI3, NGM; nipatati naiva padaṃ: UPENN; nipatati padaṃ: BORI1

<sup>1402</sup> garveṇa: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; gaveṇa: NGM

<sup>1403</sup> na: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; nā: UPENN

<sup>1404</sup> nisargamadhuraṃ: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; nisargacaturaṃ: H2

<sup>1405</sup> virasāḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; virasā: NGM

<sup>1406</sup> parapuruṣā: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; puruṣā nahi: UPENN

444) mahati snehe nihitaḥ kusumaṃ bahu dattam<sup>1407</sup> arcito<sup>1408</sup> bahuśaḥ |  
vakras tadapi śanaīścara iva sakhi<sup>1409</sup> duṣṭagraho dayitaḥ ||

O, friend! Although he is placed in great love,  
(oil)

many flowers are given to him,  
and he is much honored, even so my lover is crooked.

(like the evil planet Saturn<sup>1410</sup>)

ONE WOMAN SAYS WITH AN ALLEGORY TO ANOTHER, SERVED BY BASE PEOPLE (AND)  
PROUD OF HER YOUTH:

445) mā śabarataruṇi pīvaravakṣoruhayor<sup>1411</sup> bhareṇa bhaja garvam |  
nirmokair api śobhā<sup>1412</sup> yayor bhujamgībhīr unmuktaiḥ ||

O, Śabara<sup>1413</sup> woman! Do not take pride in the weight of your plump breasts: their  
splendor is just from sloughs, pulled off by female serpents!

THE LADY TELLS HER FRIEND, WHO IS SAYING, “HOW DID YOU GIVE UP YOUR ANGER?”:

446) mama kupitāyāś chāyāṃ<sup>1414</sup> bhūmāv āliṅgya sakhi milatpulakaḥ<sup>1415</sup> |  
snehamayatvam anujjhan<sup>1416</sup> karoti kiṃ naiṣa mām aruṣam<sup>1417</sup> ||

O, friend! Upon embracing the shadow of me—angry!—on the ground, his hair goes up  
on end: unable to let go of the greatness of his love, what won't he do when I am *not*  
angry?

A MAN SAYS TO HIS FRIEND:

447) muṣita iva kṣaṇavirahe ripur iva kusumeṣukelisaṅgrāme<sup>1418</sup> |  
dāsa iva śramasamaye<sup>1419</sup> bhajan natāṅgīm na tṛpyāmi ||

<sup>1407</sup> bahu dattam: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; badattam: NGM

<sup>1408</sup> arcito: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; acito(?):UPENN

<sup>1409</sup> iva sakhi: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; graha iva: UPENN, H2

<sup>1410</sup> Saturn is considered one of the great malefics in Hindu astrology.

<sup>1411</sup> pīvaravakṣoruhayor: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; pīvakṣoruhayor: NGM

<sup>1412</sup> api śobhā: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; upaśobhā: UPENN, H2

<sup>1413</sup> A tribal name, associated with mountain dwellers and barbarians.

<sup>1414</sup> kupitāyāś chāyāṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; kupitāyāś chāyā: BORI3

<sup>1415</sup> milatpulakaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; milatpulukaḥ: BORI3

<sup>1416</sup> anujjhan: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; anuchajhan: H2; anajh[?]n: NGM

<sup>1417</sup> mām aruṣam: B, G, K1, K2, K3, KSG; mām paruṣam: UPENN, BORI1, BORI3, NGM; mā puruṣam:

H2

<sup>1418</sup> kusumeṣukelisaṅgrāme: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; kusumeṣusaṅgrāme:  
UPENN

When separated for [even] a moment, I am as if robbed; in the battle of the love god's play, I am like the enemy; in the time of toil, I am like the slave—adoring the woman with bowed limbs, I am (never) sated.

THE FRIEND ADVISES THE MAN WHOSE HEART IS DESPONDENT WITH CONCILIATIONS, UPON SEEING THE LADY ANGRIER EVEN WHILE PERFORMING DIFFERENT SORTS OF CONCILIATIONS:  
448) muñcasi kiṃ mānavatīṃ vyavasāyād dviguṇamanyuvegeti<sup>1420</sup> |  
snehabhavaḥ payasāgniḥ<sup>1421</sup> sāntvena ca roṣa unmiṣati<sup>1422</sup> ||

Why do you abandon the angry woman, (thinking that) the speed of her anger is doubled from (your) efforts? Fire, arising from oil, and anger, arising from love, bloom from water and conciliation.

ONE MAN SAYS TO ANOTHER THAT THE HEAT OF PASSION ALONE IS GREATER THAN ALL OTHER HEAT:  
449) malayajam apasārya ghaṇaṃ vījanavighnaṃ vidhāya<sup>1423</sup> bāhubhyām |  
smarasamṭāpād agaṇitanidāgham āliṅgate mithunam ||

After removing the sandalwood from their arms, making a great obstacle for the fan, the couple—to whom the summer is of no concern because of the heat of their love—embraces.

ONE MAN, COME TO ANOTHER MAN FOR HELP AND PROTECTED BY HIM, SAYS TO HIM:  
450) mahato'pi hi viśvāsān mahāśayā dadhati<sup>1424</sup> nālpam api laghavaḥ |  
saṃvṛṇute'drīn udadhir nidāghanadyo na<sup>1425</sup> bhekam api ||

Indeed, high-minded ones trustfully hold the great, but small ones don't even hold a little one: the ocean covers mountains; the summer rivers don't even (cover) a frog.

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<sup>1419</sup> śramasamaye: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; śramavirahe: H2

<sup>1420</sup> vyavasāyād dviguṇamanyuvegeti: B, G, K1, K2, K3, KSG, UPENN, BORI1; vyavasāyā śūnyamanyuvegeti: H2; vyavasāyādviguṇamanyutegeti: BORI3; vyavasāyādviguṇaśūnyamanyuvegeti: NGM

<sup>1421</sup> snehabhavaḥ payasāgniḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; snehabhavaḥ payasāgni: BORI3; snehabhavaḥ payasāgniḥ payasāgniḥ: NGM

<sup>1422</sup> sāntvena ca roṣa unmiṣati: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; sāntvena roṣam unmiṣati: UPENN

<sup>1423</sup> vījanavighnaṃ vidhāya: B, G, K1, K2, K3, KSG; jīvanavighnaṃ viḥāya: UPENN; vījanavighnaṃ viḥāya: H2, BORI1, BORI3; bījena vighnaṃ vidhāya: NGM

<sup>1424</sup> dadhati: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; dadhatī: NGM

<sup>1425</sup> nidāghanadyo na: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; nidāghana: NGM

THE MAN TELLS THE LADY, WHO HAS BEGUN TO GET ANGRY:

451) madhuhāreva na muñcasi mānini rūkṣāpi<sup>1426</sup> mādhurīm sahaḥajām |  
kṛtamukhabhaṅgāpi rasam dadāsi mama sarid ivāmbhodheḥ ||

O, angry one! Although rough, you do not let go of your innate sweetness, like a stream of honey; although you've twisted your mouth, you give me pleasure, like a river (gives water) to the ocean!

THE MAN, LONGING FOR LOVE-MAKING, SAYS TO THE LADY, WHO IS PLAYING MUSIC ON A VEENA, IN ORDER TO STOP HER:

452) madanākṛṣṭadhanurjyāghātair iva gṛhiṇi<sup>1427</sup> pathikataruṇānām<sup>1428</sup> |  
vīṇātantrīkvāṇaiḥ<sup>1429</sup> keṣām na vikampate<sup>1430</sup> cetah ||

O, housewife! Which young travellers' hearts don't tremble from the sounds of the strings of your veena—like the blows from the bowstring pulled by Kāma?

THE MAN TELLS HIS FRIEND:

453) mama bhayam asyāḥ kopo nirvedo<sup>1431</sup>, syā mamāpi mandākṣam |  
jātaṁ kva cāntarikṣe smitasamvṛtinamitakaṁdharayoḥ<sup>1432</sup> ||

Somewhere in between the two of us, with necks bent in concealing our smiles, was born my fear, her anger, her depression, and my bashfulness.

THE MAN SAYS TO HIS FRIEND, WHO IS SAYING, “YOU ARE NOT IN LOVE WITH THAT WOMAN, WHO IS SO IN LOVE: WHY ARE YOU SO IN LOVE WITH THIS ONE?”:

454) muktāmbaraiva dhāvatu nipatatu sahasā trimārgagā vāstu |<sup>1433</sup>  
iyam eva narmadā mama vaṁśaprabhavānurūparasā ||

Let the  
totally nude one

Ganges

<sup>1426</sup> rūkṣāpi: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; rukṣāpi: BORI3, NGM

<sup>1427</sup> gṛhiṇi: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; gṛhiṇī: UPENN

<sup>1428</sup> pathikataruṇānām: B, G, K1, K2, K3, KSG, UPENN, NGM; pathikataruṇānām: H2, BORI1, BORI3

<sup>1429</sup> vīṇātantrīkvāṇaiḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; vīṇātantrīkāṇaiḥ: BORI3

<sup>1430</sup> vikampate: B, G, K1, K2, K3, KSG, NGM; vikalpate: UPENN, H2, BORI1, BORI3

<sup>1431</sup> nirvedo: B, G, K1, K2, K3, KSG, UPENN, H2, BORI3, NGM; nivedo: BORI1

<sup>1432</sup> smitasamvṛtinamitakaṁdharayoḥ: B, G, K1, K2, K3, KSG, UPENN, BORI1;  
smṛtisamvṛtinamitakaṁdharayoḥ: H2; smitasamvṛtanamitakaṁdharayoḥ: BORI3; smitaṁ  
samvṛtinamitakaṁdharayoḥ: NGM

<sup>1433</sup> muktāmbaraiva dhāvatu nipatatu sahasā trimārgagā vāstu |: B, G, K1, K2, K3, KSG, BORI1, BORI3;  
muktāmbaraiva dhāvaty utpatatu bhuvī sakhe sā trimārgagā vāstu |: UPENN; muktāmbaraiva dhāvatu  
nipatatu sā sakhe tripathagāstu [but with a correcting mark over āstu]: H2; maktāmbaraiva dhāvatu nipatatu  
sahasā trimārgagā vāstu |: NGM

let her fall	glide;	
[at my feet]		[on the earth]
	suddenly!	
Or, let her		
go among the three paths!		just leave the sky!
This one alone is the		
giver of sport,		Narmadā,
her pleasure suitable to the strength		her water suitable from her source
in her lineage!		in bamboo!

THE GO-BETWEEN TELLS THE LADY:

455) mṛgamadalepanam enaṃ nīlanicolaiva niśi niṣeva tvam<sup>1434</sup> |  
kālindyām indīvaram indindirasundarīva sakhi<sup>1435</sup> ||

O, friend! At night, you—just in your dark coverings—must resort to that one anointed with musk, like a beautiful bee (resorts to) a blue lotus at the Yamunā river!

THE FRIEND TELLS A MAN ABOUT HER LADY'S CLEVERNESS:

456) mama sakhyā<sup>1436</sup> nayanapathe militaḥ<sup>1437</sup> śakto na kaścid api calitum |  
patito'si pathika viṣame ghaṭṭakuṭīyaṃ kusumaketoḥ<sup>1438</sup> ||

O, traveller! Anybody encountered in the range of my friend's sight, is not able to go on. You have fallen on uneven ground: this is the toll station of the flower-flagged one!

THE FRIEND TELLS THE MAN:

457) mahatā priyeṇa nirmitam apriyam api subhaga sahyatām<sup>1439</sup> yāti |  
sutasambhavana yauvanavināśanaṃ na khalu khedāya ||

O, lucky one! Even something unpleasant can be borne with great love: the destruction of one's youth by the birth of a son is not indeed [cause] for depression.

<sup>1434</sup> niṣeva tvam: B, G, K1, K2, K3, KSG; niṣevantī: UPENN, H2; niṣevasva: BORI1, BORI3, NGM

<sup>1435</sup> indindirasundarīva sakhi: G, K1, K2, KSG, BORI1, BORI3; indindirasundarīva sakhi: B, K3; indindirasundarīva bhāsi sakhi; UPENN; indindirasundarīva lasasi sakhi; H2; indindirasundarīva sakhi: NGM

<sup>1436</sup> sakhyā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; sakhā: NGM

<sup>1437</sup> nayanapathe militaḥ: B, G, K1, K2, K3, KSG; nayanapade valitaḥ: UPENN; nayanapade nimitaḥ: H2; nayanapade militaḥ: BORI1, BORI3, NGM

<sup>1438</sup> kusumaketoḥ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; akaraketoh: UPENN; kusumaketo: NGM

<sup>1439</sup> api subhaga sahyatām: G, K1, K2, KSG, UPENN, H2, BORI1, BORI3; api sahyatām: B, K3; api subhaga mahyatām: NGM

THE MAN TELLS THE LADY'S FRIEND:

458) mānagrahagurukopād anu<sup>1440</sup> dayitātyeva rocate<sup>1441</sup> mahyam |  
kāñcanamayī vibhūṣā dāhāñcitaśuddhabhāveva<sup>1442</sup> ||

After her great anger and taking up of pride, the beloved girl pleases me even more, like the ornament made of gold, with its form pure and clear from burning.

### yakāravrajyā

THE GO-BETWEEN TELLS OF THE LADY'S GREAT LOVE FOR THE MAN:

459) yūnaḥ<sup>1443</sup> kaṇṭakaviṭapān<sup>1444</sup> ivāñcalagrāhiṇas tyajantī<sup>1445</sup> sā |  
vana<sup>1446</sup> iva pure'pi vicarati puruṣaṃ tvām eva jānantī ||

She—giving up the youths holding on to her garments like branches of boughs, knowing that you alone are the man (for her)—wanders about even in the town, as if it were a forest.

A VIRTUOUS POOR MAN, HAVING GONE SOMEWHERE AMONG A CROWD, NOT FINDING AN ABODE THERE, SAYS TO THEM:

460) yuṣmāsūpagatāḥ<sup>1447</sup> smo vibudhā vāñmātrapāṭavena vayam |  
antarbhavati bhavatsv api nābhaktas tan na vijñātam ||

O, wise men!

O, gods!

I have approached you only with  
cleverness in words!

I didn't understand that,  
among you, one

without food

without devotion

is not accepted!

THE MAN SAYS:

<sup>1440</sup> anu: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, NGM; anum: BOR13

<sup>1441</sup> rocate: B, G, K1, K2, K3, KSG, UPENN, BOR11, BOR13, NGM; cetate: H2

<sup>1442</sup> dāhāñcitaśuddhabhāveva: B, G, K1, K2, K3, KSG, UPENN, H2; dāhāñcitaśuddhabhāvena: BOR11, BOR13; dāhocitaśuddhabhāveva: NGM

<sup>1443</sup> yūnaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; yūna: NGM

<sup>1444</sup> kaṇṭakaviṭapān: B, G, K1, K2, K3, KSG, H2, BOR11, BOR13; kaṇṭakiviṭapān: UPENN;

kaṇṭakiviṭapān: NGM

<sup>1445</sup> tyajantī: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; tyajati: NGM

<sup>1446</sup> vana: B, G, K1, K2, K3, KSG, UPENN, BOR11, BOR13, NGM; raha: H2

<sup>1447</sup> yuṣmāsūpagatāḥ: B, G, K1, K2, K3, KSG, UPENN, H2; yuṣmāsūpagatām: BOR11; yuṣmāsūpagatā: BOR13, NGM

461) yatra na dūtī yatra snigdhā<sup>1448</sup> na dr̥śo'pi nipuṇayā<sup>1449</sup> nihitāḥ |  
na giro'dyāpi vyaktīkr̥taḥ sa bhāvo'nurāgeṇa<sup>1450</sup> ||

When there is no messenger, when no glistening gazes at all are cast, nor words—even now a shrewd girl makes her feelings known by her passion.

ONE WOMAN SAYS TO ANOTHER, “IT IS NOT GOOD TO BE SUBJECT TO ONE’S RIVAL WIVES:”

462) yā nīyate sapatnyā<sup>1451</sup> praviśya yāvarjitā bhujamgena |  
yamunāyā iva tasyāḥ sakhi malinaṃ jīvanaṃ manye ||

She who is led [to her husband’s presence] by the rival wife,  
who, having entered, is subdued by her husband—  
o, friend! I believe that  
her life is impure,  
the way  
the Yamunā’s waters are dark,  
which is led [to the sea] by the Ganges,  
which, entered, is made to flow downwards by the serpent.

THE GO-BETWEEN TELLS THE LADY, IN ORDER TO UNITE HER WITH A MAN:

463) yasminn ayaśo'pi yaśo hr̥ir vighno<sup>1452</sup> māna eva dauḥśīlyam<sup>1453</sup> |  
laghutā guṇajñatā kiṃ navo yuvā sakhi na te dr̥ṣṭaḥ ||<sup>1454</sup>

O, friend! Haven’t you seen the young man for whom even your infamy is fame, your modesty an obstacle, your pride just wicked disposition, (and) your lightness an appreciation of merits?

A MAN SAYS, “YOU SHOULDN’T TRUST BAD PEOPLE, EVEN IF YOU SEE THEIR NOBLE QUALITIES:”

464) yad vīkṣyate khalānāṃ māhātmyaṃ kvāpi daivayogena<sup>1455</sup> |

<sup>1448</sup> yatra snigdhā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; snigdhā: BORI3

<sup>1449</sup> dr̥śo'pi nipuṇayā: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; dr̥śo'tinipuṇayā: UPENN

<sup>1450</sup> bhāvo'nurāgeṇa: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; jāro maraṇena: BORI1, BORI3

<sup>1451</sup> sapatnyā: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; sapatny: G

<sup>1452</sup> yaśo hr̥ir vighno: B, G, K1, K2, K3, KSG, BORI1, BORI3; yaśo hr̥ivighnaṃ: UPENN; yaśo hr̥ir vighnaṃ: H2; yaśokto hr̥ir vighno: NGM

<sup>1453</sup> dauḥśīlyam: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; dauḥśīlyam: UPENN

<sup>1454</sup> laghutā guṇajñatā kiṃ navo yuvā sakhi na te dr̥ṣṭaḥ ||: G, BORI1, BORI3; laghutā guṇajñatā kiṃ navo yuvā sakhi na te dr̥ṣṭaḥ ||: B, K1, K2, K3, KSG; tatprema kimapi yūnor itara dāṃpatyasaṃvam̐dhaḥ ||: UPENN; laghutā guṇajñatā kiṃ navā surā sakhi na te dr̥ṣṭiḥ ||: H2; laghutā guṇajñatā kiṃ navo yuvā sakhi na te dr̥ṣṭa ||: NGM

<sup>1455</sup> kvāpi daivayogena: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; kvāpiḥ daivayogenaḥ: BORI3



kākānām iva śauklyaṃ tad api hi na cirād anarthāya ||

Whatever nobility is sometimes seen in villains by a stroke of fate—like whiteness in crows—that indeed in no time leads to uselessness.

ONE WOMAN SAYS TO ANOTHER, “BAD PEOPLE ONLY SEVER LOVE:”  
465) yat khalu khalamukhahutavahavinihitam<sup>1456</sup> api śuddhim<sup>1457</sup> eva param eti |  
tad analāśaucam ivāṃśukam iha loke durlabhaṃ prema ||

That which itself truly attains purity, even when placed in the fire of a wicked person’s mouth... that is highest love—difficult to obtain here in this world, like a garment (which obtains) cleansing from burning.

THE MAN SAYS TO HIS FRIEND:  
466) yan nāvadhim arthayate<sup>1458</sup> pātheyārthaṃ dadāti sarvasvam |  
tenānayātidāruṇaśaṅkāṃ āropitaṃ cetaḥ ||

Since she does not ask about the duration [of the journey] (and) gives everything for his provisions, his heart was raised to a very cruel fear by her.

THE MAN SAYS TO THE LADY:  
467) yūnām īrṣyāvairam vitanvatā<sup>1459</sup> taruṇi cakrarucireṇa<sup>1460</sup> |  
tava jaghanenākulitā nikhilā pallī khaleneva ||

O, young girl! The entire small village is distressed by your hips—brilliant in their roundness / convolutions, causing youths’ jealousy and enmity to grow—as if by a wicked person!

SOMEONE REMARKS, HAVING OBSERVED THE GREAT FRIENDSHIP BETWEEN TWO MEN:  
468) yāvaj jīvanabhāvī tulyāśayayor<sup>1461</sup> nitāntanirbhedaḥ |  
nadayor ivaiṣa<sup>1462</sup> yuvayoḥ saṅgo rasam adhikam āvahatu ||

<sup>1456</sup> khalamukhahutavahavinihitam: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM;  
khalamukhahutavavinihitam: UPENN

<sup>1457</sup> śuddhim: B, G, K1, K2, K3, KSG, UPENN, H2; śuddham: BORI1, BORI3; śuddhaim: NGM

<sup>1458</sup> arthayate: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; anyayate: H2; arthāyate: NGM

<sup>1459</sup> īrṣyāvairam vitanvatā: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; antarvairam vitanvatā:  
UPENN; dhīryāvairam vitanyatā: H2

<sup>1460</sup> cakrarucireṇa: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; cakracatureṇa: UPENN

<sup>1461</sup> jīvanabhāvī tulyāśayayor: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; jīvinabhāvāt tulyāśayor:  
UPENN; jīvinabhāvāt tulyāśayayor: H2

<sup>1462</sup> ivaiṣa: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; ivaiva: UPENN, NGM

May this friendship  
 as long as there is life  
 without any differences at all  
 of you both  
 whose hearts are the same  
 lead to more love...  
 the way the confluence  
 as long as there is water  
 without any splits at all  
 of two rivers  
 of equal reservoirs  
 must bear (even) more water!

THE MAN SAYS TO HIS FRIEND:

469) yannihitām śekharayasi<sup>1463</sup> mālām sā yātu śaṭha bhavantam<sup>1464</sup> iti |  
 praharantīm<sup>1465</sup> śirasi padā smarāmi tām garvagurukopām<sup>1466</sup> ||

“The one who made you a garland that you wear on your head? Let *her* come to you, o, cheat!” I remember her when she said this—striking my head with her foot, (filled with) pride and great anger!

ONE MAN SAYS TO ANOTHER:

470) yauvanaguptīm<sup>1467</sup> patyau<sup>1468</sup> bandhuṣu mugdhatvam<sup>1469</sup> ārjayaṃ guruṣu |  
 kurvāṇā halikavadhūḥ praśasyate<sup>1470</sup> vyājato yuvabhiḥ ||

Guarding her youth before her husband, practicing artlessness before her kinsmen and sincerity before her elders, the ploughman’s bride is praised by youths for her tricks.

ONE WOMAN SAYS TO ANOTHER:

471)<sup>1471</sup> yo na gurubhir na mitrair<sup>1472</sup> na vivekenāpi naiva ripuhasitaiḥ<sup>1473</sup> |

<sup>1463</sup> yannihitām śekharayasi: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; yannihitām śekharasyasi: NGM

<sup>1464</sup> sā yātu śaṭha bhavantam: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; sā śaṭha bhavantam: H2

<sup>1465</sup> praharantīm: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; praharantī: UPENN

<sup>1466</sup> smarāmi tām garvagurukopām: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; smarāmi gurugarvakopāntām: UPENN; smarāmi gurugarbhakopāntām: H2

<sup>1467</sup> yauvanaguptīm: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; yauvanagusīm: NGM

<sup>1468</sup> patyau: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; patyā: BORI3

<sup>1469</sup> mugdhatvam: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; mugdhātvam: UPENN

<sup>1470</sup> praśasyate: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; prahasyate: UPENN, H2

<sup>1471</sup> BORI1 and BORI3 switch the order of this verse with the next

niyamitapūrvaḥ sundari sa vinītatvaṃ<sup>1474</sup> tvayā nītaḥ ||

O, beautiful girl! He who was never curbed by his elders before, nor by his friends, nor even by judgment, nor by his enemies' taunts—he has become meek because of you!

ONE MAN SAYS WITH AN ALLEGORY TO ONE ENDOWED WITH PROSPERITY FROM THE SUPPORT OF ANOTHER MAN:

472) yanmūlam ārdram udakaiḥ<sup>1475</sup> kusumaṃ pratiparva phalabharaḥ<sup>1476</sup> paritaḥ |  
druma tanmādyasi vīcīparicayapariṇāmam<sup>1477</sup> avicintya<sup>1478</sup> ||

O, tree! You revel in your roots being wet with water, in the flowers at every knot, in the load of fruit all around, not realizing your decline from contact with waves!

A WOMAN SAYS TO A MAN:

473) yasyāṅke smarasaṃgaraviśrāntiprāñjalā<sup>1479</sup> sakhi<sup>1480</sup> svapiti |  
sa vahatu<sup>1481</sup> guṇābhimānaṃ madanadhanurvallicola iva<sup>1482</sup> ||

May he—

on whose lap my friend is sleeping,

well-disposed at the end of the war of love—

have pride in his qualities,  
like

the sheath of creepers for Love's bow

—straight after the war of love—

(has pride) in its strings.

<sup>1472</sup> yo na gurubhir na mitrair: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; yo na gurubhar'ntamibhtrair: NGM

<sup>1473</sup> naiva ripuhasitaiḥ: B, G, K1, K2, K3, KSG; nāpi vāhasitaiḥ: UPENN, H2; vāhasitaiḥ: BORI1; nāpi ripuhasitaiḥ: BORI3, NGM

<sup>1474</sup> sa vinītatvaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; śiva nītatvaṃ: BORI3

<sup>1475</sup> ārdram udakaiḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; ārdrakamḍaiḥ: NGM

<sup>1476</sup> phalabharaḥ: G, K1, K2, KSG, H2, BORI1, BORI3, NGM; palabharaḥ: B, K3; phalabhara: UPENN

<sup>1477</sup> druma tanmādyasi vīcīparicayapariṇāmam: B, G, K1, K2, K3, KSG, UPENN, H2; druma tanmādyasi vīcīparicayapariṇāmam: BORI1; drūma tanmādyasi vīcīparicayapariṇāmam: BORI3; druta tanmādyasi vīcīpariyaṇāmam [with a correcting mark, but no seen correction]: NGM

<sup>1478</sup> avicintya: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; avicintyaḥ: BORI3

<sup>1479</sup> yasyāṅke smarasaṃgaraviśrāntiprāñjalā: B, G, K1, K2, K3, KSG, BORI1, BORI3; yasyāṅge smarasaṃgaraviśrāntiprāñjalaiḥ: UPENN, H2; yasyāṅke smarasaṃgaravibhrāntiprāñjalā: NGM

<sup>1480</sup> sakhi: B, G, K1, K2, K3, KSG, UPENN, H2; sakhi: BORI1, BORI3, NGM

<sup>1481</sup> sa vahatu: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; savatu: NGM

<sup>1482</sup> madanadhanurvallicola iva: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; madanadhanurballilo iva [but with correcting marks perhaps showing that it should be: "madanadhanurballilola iva"]: NGM

A MAN, PROUD OF HIS KNOWLEDGE OF THE ART OF LOVE, SAYS TO A WOMAN:

474) yadi dānagandhamātrād vasanti<sup>1483</sup> saptacchade'pi dantinyaḥ |  
kim iti madapaṅkamalinām karī kapolasthalīm<sup>1484</sup> vahati ||

If female elephants spend time even among saptacchada trees<sup>1485</sup> merely because of their odor of rut fluid, then why in the world does the elephant bear temples dirty with the mud of rut?

A MAN TELLS OF A WOMAN'S NEWS:

475) yadavadhi vivṛddhamātrā vikasitakusumotkarā<sup>1486</sup> śaṅśreṇī<sup>1487</sup> |  
pītāmśukapriyeyam<sup>1488</sup> tadavadhi pallīpateḥ putrī ||

As long as the row of hemp is growing, on which flowers blossom, the village headman's daughter favors her yellow clothes.

THE FRIEND TELLS THE LADY:

476)<sup>1489</sup> yamunātaraṅgataralaṃ na kuvalayaṃ<sup>1490</sup> kusumalāvi tava sulabham |  
yadi saurabhānusārī<sup>1491</sup> jhaṅkārī bhramati na bhramaraḥ ||

O, girl gathering flowers! The water lily—trembling from the waves of the Yamunā—won't be easy for you to pick if the buzzing bee does not roam about following (its) fragrance!

ONE MAN SAYS TO ANOTHER, “THEY INDULGE ONE IN THIS RESPECT, BUT THOSE WHO DO NOT KNOW ONE'S OWN JOY AND SORROWS ARE INDEED DULL.”

477) ye śirasi vinihitā api bhavanti na sakhe samānasukhaduḥkhāḥ |  
cikurā iva te bālā eva jaḍāḥ<sup>1492</sup> pāṇḍubhāve<sup>1493</sup> pi ||

<sup>1483</sup> yadi dānagandhamātrād vasanti: B, G, K1, K2, K3, KSG, BOR11, BOR13, NGM; yadi dānagandhamātrād umanti[?]: UPENN; yaddānagandhamātrād umanti[?]: H2

<sup>1484</sup> kapolasthalīm: B, G, K1, K2, K3, KSG, UPENN, H2, BOR13, NGM; kapolasthalo: BOR11

<sup>1485</sup> Tree identified with *Alstonia scholaris*, or, Devil's tree.

<sup>1486</sup> vikasitakusumotkarā: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; vikasitikusumotkarā: BOR11, BOR13

<sup>1487</sup> śaṅśreṇī: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; śaṅśroṇi: NGM

<sup>1488</sup> pītāmśukapriyeyam: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; pītāmśukāpriyeyam: BOR11, BOR13

<sup>1489</sup> This is the last verse of the section in G

<sup>1490</sup> kuvalayaṃ: B, K1, K2, K3, KSG, UPENN, H2, BOR11, NGM; kuvalaya: BOR13

<sup>1491</sup> saurabhānusārī: B, K1, K2, K3, KSG, UPENN, H2, BOR11, NGM; saurabhānuṣ sārī: BOR13

<sup>1492</sup> jaḍāḥ: B, K1, K2, K3, KSG; jarā: UPENN, H2, BOR11, BOR13, NGM

<sup>1493</sup> pāṇḍubhāve: B, K1, K2, K3, KSG, UPENN, H2, BOR11, NGM; poḍubhāve: BOR13



O, (girl), sweet from concealing her hips, thighs, and breasts all at once! Girl with her face tender from modesty and smiles! Girl with quivering eyes! This wind—rearranging your clothes—does not cease!

ONE MAN SAYS TO ANOTHER WITH AN ALLEGORY, “THIS MAN IS A SURE REFUGE, EVEN AT THE TIME OF EVIL-DOING:”

481) yady api baddhaḥ śailair yady api girimathanamuṣitasarvasvaḥ |  
tadapi parabhītabhūdhararakṣāyām<sup>1501</sup> dīkṣito jaladhiḥ ||

Even if bound by cliffs, even with its all plundered from the churning by the mountain—even so, the sea is prepared to protect the mountains frightened by the highest (god)!<sup>1502</sup>

THE GO-BETWEEN SAYS TO THE LADY, “JUST NOW THAT VERY MAN IS STANDING WHERE YOU WERE SEEN BY HIM:”

482) yasyām<sup>1503</sup> diśi yasya taror yām etya śikhām yathonnatagrīvam<sup>1504</sup> |  
dṛṣṭā sudhāmśulekhā<sup>1505</sup> niśām cakoras tathā nayati ||

Arriving to that branch of that tree in the same direction as where he raised his neck to see the line of the moon, the cakora bird<sup>1506</sup> spends the night.

ONE MAN SAYS TO ANOTHER, “IT CAN’T BE SETTLED STRAIGHTFORWARDLY:”

483) yatrārjavena laghimā garimāṇaṃ yatra vakratā<sup>1507</sup> tanute |  
chandaḥśāstra ivāsmiṃl loka saralaḥ sakhe kim asi ||

Where lightness comes from straightness, where crookedness shows weight, in this world—just as in texts on meter—why are you straightforward, o, friend?<sup>1508</sup>

<sup>1500</sup> pavano: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; \_[looks like half of a ṇa?]vano: NGM

<sup>1501</sup> tadapi parabhītabhūdhararakṣāyām: B, K1, K2, K3, KSG, H2, BORI1, BORI3;

tadapīndrabhītabhūdhararakṣāyām: UPENN, NGM

<sup>1502</sup> The god Indra cut off the wings of the mountains, which used to fly about; the Maināka mountain, a friend of the wind, was deposited in the ocean to escape Indra.

<sup>1503</sup> yasyām: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; tasyām: NGM

<sup>1504</sup> yām etya śikhām yathonnatagrīvam: B, K1, K2, K3, KSG; yām abhiśākhām yathonnatagrīvam:

UPENN, H2; yām adhiśākhāyathonnatagrīvam: BORI1, BORI3; yām adhiśākhām yathonnatagrīvam: NGM

<sup>1505</sup> dṛṣṭā sudhāmśulekhā: B, K1, K2, K3, KSG; dṛṣṭvā sudhāmśurekhā: UPENN, H2; dṛṣṭā

sudhāmśurekhā: BORI1, BORI3; dṛṣṭvā sudhāmśurekhām: NGM

<sup>1506</sup> Famed for eating moonbeams.

<sup>1507</sup> laghimā garimāṇaṃ yatra vakratā: NGM; laghutā garimāṇaṃ yatra vakratā: B, K1, K2, K3, KSG;

laghimā garimāṇaṃ vakratā: UPENN, H2, BORI1, BORI3

<sup>1508</sup> In his commentary, Ananta explains that the tradition in texts on metrics is to show a light / short syllable with a figure of a line and a heavy / long syllable with a crooked figure.

A MAN BLAMES ANOTHER MAN'S POSITION OF AUTHORITY:

484) yan nopakāraṅgaṃ yan na bhūṣaṅgaṃ yat prakopam ātanute |  
guruṇāpi tena<sup>1509</sup> kāryaṃ padena kiṃ ślīpadeneva<sup>1510</sup> ||

What is to be done with this rank, even if important? It does not do service; it is not a decoration; it spreads rage all around—like elephantiasis!

ONE MAN SAYS TO ANOTHER WITH AN ALLEGORY:

485) yūthapate tava kaścīn na hi mānasyānurūpa<sup>1511</sup> iha viṭapī |  
preraya dinaṃ nidāghadrāghīyaḥ kva khalu te chāyā<sup>1512</sup> ||

O, leader of elephants! Here no tree at all is fit for your measure:  
(pride)  
where indeed is your shade? Urge on the very long hot day!

ONE MAN SAYS TO ANOTHER WITH AN ALLEGORY, “EVEN THIS MAN WHO, THROUGH FATE, IS WITHOUT RICHES CAN HELP OTHERS:”

486) yady api candanaviṭapī phalapuṣpavivarjitaḥ<sup>1513</sup> kṛto vidhinā |  
nijavapuṣaiva tathāpi hi sa harati saṃtāpam apareṣām<sup>1514</sup> ||

Even if the sandal tree is made by fate / the creator to be without fruits or flowers, even so it takes the pain of others with its own body alone.

## rakāravrajyā

ONE WOMAN SAYS TO THE OTHER, “THE LADY IS VERY ELEVATED BECAUSE OF THE SUPERIORITY OF THE MAN'S QUALITIES:”

487) rājyābhiṣekasalilakṣālitamauleḥ<sup>1515</sup> kathāsu kṛṣṇasya |  
garvabharamantharākṣī paśyati padapañkajaṃ rādhā ||

<sup>1509</sup> guruṇāpi tena: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; guruṇātena: NGM

<sup>1510</sup> ślīpadeneva: B, K1, K2, K3, KSG; UPENN, BORI1, BORI3, NGM; śrīpadeneva (?): H2

<sup>1511</sup> mānasyānurūpa: B, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; mānasyānurupa: BORI3

<sup>1512</sup> chāyā: B, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; chayā: UPENN

<sup>1513</sup> phalapuṣpavivarjitaḥ: B, K1, K2, K3, KSG, BORI1, BORI3, NGM; phalapuṣpabhararahitaḥ: UPENN; phalapuṣparahitaḥ: H2

<sup>1514</sup> apareṣām: B, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; itareṣām: UPENN

<sup>1515</sup> rājyābhiṣekasalilakṣālitamauleḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; rājyābhiṣekasalilakṣālitamauleḥ: NGM





ONE WOMAN SAYS TO ANOTHER:

491) rūpam idaṃ kāntir asāv ayam utkarṣaḥ suvarṇaracaneyam |  
durgatamilitā<sup>1521</sup> lalite bhramasi pratimandiradvāram ||

O, lovely one! This form, this beauty, this excellence, these gold ornaments! If you come together with a poor man, you'll wander to the door of every house!<sup>1522</sup>

ONE MAN SAYS TO ANOTHER:

492) racite nikuñjapattrair bhikṣukapātre dadāti sāvajñā<sup>1523</sup> |  
paryuṣitam api<sup>1524</sup> sutīkṣṇaśvāsakaduṣṇaṃ vadhūr annam ||

The contemptuous bride puts food in the plate of the mendicant, made by leaves from a bower: although stale, it is lukewarm with her very sharp sighs.

THE FRIEND SAYS TO THE LADY:

493) rakṣati na khalu nijasthitim alaghuḥ<sup>1525</sup> sthāpayati nāyakaḥ<sup>1526</sup> sa yathā |  
tiṣṭhati tathaiva tadguṇaviddheyam hārayaṣṭir iva ||

Indeed she does not guard her own state!

Just as the best beloved causes her to stand still,  
So indeed she—pierced by his qualities—stands,

like a string of pearls does not keep its position:  
Just as the big central gem causes it to stop,  
So indeed it stays there, clinging by its strings.

THE FRIEND SAYS TO THE LADY:

494) rājasi kṛṣāṅgi maṅgalakalaśī<sup>1527</sup> sahakārapallaveneva |  
tenaiva cumbitamukhī prathamāvīrbhūtarāgeṇa<sup>1528</sup> ||

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<sup>1521</sup> durgatamilitā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; yadurgatamilitā: BORI3

<sup>1522</sup> Gokulacandra suggests that this is a verse said to a poor man's wife as an allegory to Lalitā [Durgā], married of course to the mendicant Śiva, warning against joining her fortune with that of a poor man.

<sup>1523</sup> sāvajñā: UPENN, H2, BORI1, BORI3, NGM; sāvajñam: B, G, K1, K2, K3, KSG

<sup>1524</sup> api: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; iva: H2

<sup>1525</sup> rakṣati na khalu nijasthitim alaghuḥ: B, G, K1, K2, K3, KSG; rudhyati na sakhi nijasthitim alaghu: UPENN, H2; rakṣati na sakhi nijasthitim alaghuḥ: BORI1, BORI3; rakṣati na sakhi nijasthitim alaghu: NGM

<sup>1526</sup> nāyakaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; nākaḥ: BORI3

<sup>1527</sup> maṅgalakalaśī: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; maṅgalasi: NGM

<sup>1528</sup> cumbitamukhī prathamāvīrbhūtarāgeṇa: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; cumvitamukhi prathamāvīrbhūrāgeṇa: NGM

O, slender woman! With your face kissed by him alone—in whom passion/redness first became visible—you shine like an auspicious pitcher with a twig of a mango tree!

THE FRIEND SAYS TO THE LADY, “IT IS ONLY RIGHT TO MAKE LOVE TO A MAN WITH QUALITIES:”

495) rūpaṅṅaḥīnāhāryā bhavati laghur dhūlir anilacapaleva<sup>1529</sup> |  
prathayati pṛthuguṅaneyā<sup>1530</sup> taruṇī taraṇir iva<sup>1531</sup> garimāṅam ||

The young woman

to be attracted by one without beauty and qualities  
is tremulous in the wind, like a light dust mote

to be borne by anything without (even) the quality of shape;

The young woman

to be led by (one with) great qualities  
shows dignity like a boat shows heaviness

to be led by strong ropes.

THE FRIEND SAYS TO THE MAN:

496) rāge nave vijṛmbhati<sup>1532</sup> virahakramamandamandamandākṣe<sup>1533</sup> |  
<sup>1534</sup>sasmitasalajjam īkṣitam idam iṣṭam siddham ācaṣṭe<sup>1535</sup> ||

When new passion—where modesty slowly disappears in the course of separation—blossoms, the glance—smiling, bashful—says that the desire has been accomplished.

THE GO-BETWEEN SAYS TO THE ANGRY LADY:

497) roṣo'pi<sup>1536</sup> rasavatīnām<sup>1537</sup> na karkaśo vā cirānubandhī vā |  
varṣāṅām upalo'pi hi susnigdhaḥ kṣaṇīkakaḥ<sup>1538</sup> ca ||

<sup>1529</sup> dhūlir anilacapaleva: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; dhūlir avanicapaleva:

H2

<sup>1530</sup> pṛthuguṅaneyā: B, G, K1, K2, K3, KSG, UPENNN, H2, BORI3, NGM; guṅaneyā: BORI1

<sup>1531</sup> taruṇī taraṇir iva: B, G, K1, K2, K3, KSG; taruṇī taruṇīva: UPENN, H2; taruṇī taraṇīva: BORI1, BORI3, NGM

<sup>1532</sup> rāge nave vijṛmbhati: B, G, K1, K2, K3, KSG, BORI1, BORI3; rāgottare vijṛmbhita: UPENN, H2; rāge nave vijṛmbhate: NGM

<sup>1533</sup> Corrections and cross-outs at this part of UPENN; virahakramamandamandamandākṣe: B, G, K1, K2, K3, KSG, BORI1, BORI3; virahakramamandamandākṣe: H2;

viraha\_[incomprehensible]bhamaṅdamaṅdākṣī: NGM

<sup>1534</sup> At this line, H1 resumes from verse 302

<sup>1535</sup> iṣṭam siddham ācaṣṭe: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; iṣṭam ācaṣṭe: H1

<sup>1536</sup> roṣo'pi: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; roṣā'pi: NGM

<sup>1537</sup> rasavatīnām: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3, NGM; rasavavatīnām: H2

<sup>1538</sup> kṣaṇīkakaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3; karakakaḥ: H2; kṣaṇīkakaḥ: NGM

Even the anger of loving women is neither harsh or long-lasting,  
(but) very affectionate and equal to a moment.  
For even hail from water-filled clouds is neither violent nor lasts a long time,  
(but) very moist and equal to a moment.

THE LADY TELLS THE FRIEND, WHO IS SAYING, “IT IS NOT FIT TO DESIRE SOMEONE WHO CAUSES SUCH PAIN, ETC.:”

498) roḍanam etad dhanyaṃ sakhi kiṃ bahu mṛtyur api mamānarghaḥ<sup>1539</sup> |  
svapneneva hi vihito nayanamanohāriṇā tena<sup>1540</sup> ||

O, friend! This crying is good! What else? Even death is priceless for me, for it is (all) because of him, captivating my eyes and heart like sleep!

THE LADY TELLS HER FRIEND:

499) roṣeṇaiva mayā sakhi vakro’pi granthilo’pi kaṭhino’pi |  
rjutām anīyatāyaṃ sadyaḥ svedena vaṃśa iva ||

O, friend! Although crooked, although knotty, although harsh, he became straight today just from my anger, like a bamboo does from heat!

THE FRIEND TELLS THE LADY:

500) rajanīm iyam upanetuṃ pitṛprasūḥ<sup>1541</sup> prathamam upatasthe |  
rañjayati svayam induṃ kunāyakaṃ duṣṭadūtīva<sup>1542</sup> ||

The twilight at first approached the moon to to bring the night: it colored the moon itself, the way a cruel go-between makes a cruel lover fall in love with her.

## **lakāravrajyā**

A WOMAN SAYS WITH AN ALLEGORY TO THE LADY, WHO IS IN LOVE WITH A RESPECTABLE MAN, THAT HE IS FICKLE FROM DESIRING SO MANY OTHER WOMEN:

501) lagnāsi kṛṣṇavartmani susnigdhe varti hanta dagdhāsi |

<sup>1539</sup> kiṃ bahu mṛtyur api mamānarghaḥ: B, G, K1, K2, K3, KSG; kimuta sa mṛtyur api na mānardhyaḥ: UPENN; kiṃ bahunā mṛtyur api mamānarghyaḥ: H1; kimuta sa mṛtyur api mamānarghaḥ: H2; kiṃ bahu mṛtyur api mamānarghyaḥ: BORI1; kiṃ bahu mṛtyūr api mamānarghyaḥ: BORI3; kiṃ bahunā mṛtyur api mamānarghyaḥ: NGM

<sup>1540</sup> tena: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; te: NGM

<sup>1541</sup> pitṛprasūḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; pitṛpisūḥ: BORI3; pitṛprastāḥ: NGM

<sup>1542</sup> duṣṭadūtīva: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; duṣṭam dūtīva: UPENN; duṣṭadūtīva: H1

ayam akhilanayanasubhago na bhuktamuktām punaḥ<sup>1543</sup> spr̥śati ||

O, oily wick! You cling to the fire! Alas! You are burnt! That fire, charming to all eyes, does not touch again what was enjoyed, then left behind.

A MAN SAYS THAT VIRTUOUSNESS COMES FROM AN INCREASE OF WEALTH, THE LACK OF VIRTUE FROM POVERTY:

502) lakṣmīḥ śikṣayati<sup>1544</sup> guṇān amūn punar durgatir<sup>1545</sup> vidhūnayati |  
pūrṇo bhavati suvṛttas tuṣārarucir apacaye vakraḥ ||

Lakṣmī teaches virtues, but misfortune causes them to shake; the full, well-rounded moon becomes crooked in (its) diminution.

THE LADY SAYS TO HER FRIEND:

503) lūtātantuniruddhadvāraḥ<sup>1546</sup> śūnyālayaḥ patatpatagaḥ<sup>1547</sup> |  
pathike tasminn añcalapihitamukho<sup>1548</sup> roditīva sakhi ||

O, friend! While (he is) travelling, the empty house—its doors barred by cobwebs, birds flying about—seems to cry, its face concealed by a garment!

THE MAN SAYS TO HIS FRIEND:

504) lagnaṃ jaghane tasyāḥ suviśāle kalitakarikarakrīḍe<sup>1549</sup> |  
vapre<sup>1550</sup> saktam dvipam iva śṛṅgāras tvām<sup>1551</sup> vibhūṣayati ||

Passion adorns you—clung to her very broad hips, where the sport of the elephant's trunk<sup>1552</sup> takes place—like red marks do an elephant on a mound touched by the play of its trunk.

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<sup>1543</sup> punaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11, BOR13; puna: NGM

<sup>1544</sup> lakṣmīḥ śikṣayati: B, G, K1, K2, K3, KSG, UPENN, H1, H2; lakṣmīśikṣayati: BOR11, BOR13;  
lakṣmīrikṣayati: NGM

<sup>1545</sup> durgatir: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11, NGM; durgātir: BOR13

<sup>1546</sup> lūtātantuniruddhadvāraḥ: B, K1, K2, K3, KSG, UPENN, H1, H2, BOR11, BOR13, NGM;

lūnātantuniruddhadvāraḥ: G

<sup>1547</sup> patatpatagaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, BOR11, BOR13; patatpatamaḅgaḥ: H2;

patatpagataḥ: NGM

<sup>1548</sup> añcalapihitamukho: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11; añcalapihitamukho'pi:  
BOR13; añcalāpihitamukho: NGM

<sup>1549</sup> kalitakarikarakrīḍe: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; kalitakarakrīḍe: H1;

kalitakarikarakrīḍeva: NGM

<sup>1550</sup> vapre: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; vipre: H1; pre: NGM [obviously the line end marker came a syllable too late – see above footnote]

<sup>1551</sup> tvām: B, G, K1, K2, K3, KSG, UPENN, H1, H2, NGM; tām: BOR11, BOR13

ONE WOMAN SAYS TO ANOTHER WOMAN WITH AN ALLEGORY, “AS NO ONE KNEW, SHE WAS ENJOYED BY HIM:”

505) liptaṃ na mukhaṃ nāṅgaṃ na pakṣatī<sup>1553</sup> na caraṇāḥ parāgeṇa |  
aspr̥ṣateva nalinyā<sup>1554</sup> vidagdhamadhupena madhu pītam ||

With neither its mouth smeared with pollen, nor its body, nor its wings, nor its feet—as if it were not touching [at all]—the honey in the lotuses was drunk by the clever bee!

THE MAN SAYS TO THE GO-BETWEEN:

506) lagnaṃ jaghane tasyāḥ śuśyati nakhalakṣma mānasam mama ca<sup>1555</sup> |  
bhuktam<sup>1556</sup> aviśadam avedanam idam adhikasarāgasābādham<sup>1557</sup> ||

My nail mark, scratched on her hip, dries up, as well as my heart: (one) is enjoyed, unclear, painless; that (other) one (becomes) more red and disordered!  
(passionate)

THE FRIEND INSTRUCTS THE LADY (WHO LOVES) A MAN WHO DESIRES MANY WOMEN, “THE MAN IS INFORMED BY YOU IN THIS WAY:”

507) lajjayitum<sup>1558</sup> akhilagopīnipītamanasam madhudviṣam rādhā |  
ajñeva pr̥cchati<sup>1559</sup> kathāṃ śambhor dayitārdhatuṣṭasya<sup>1560</sup> ||

Rādhā, as if unaware, asks for a story of Śambhu, who was contented with half a lover...in order to shame the enemy of Madhu,<sup>1561</sup> his mind absorbed by all the gopīs.

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<sup>1552</sup> According to Vamanacharya Jhalakikar, on Mammaṭa’s *Kāvya prakāśa* 421 [karihastaṇa saṃbādhe praviśyāntaarviloḍite | upasarpān dhvajāḥ puṃsaḥ sādhanāntar virājate ||], the elephant trunk maneuver is a technical term for a sexual activity: karihasta nāma kaṭhinayoniśaithilyāpādako bahiṣkṛtamadhyamāṅgulīkaḥ saṃyuktatarjanyanāmīkārūpaḥ; see Yigal Bronner’s *Extreme Poetry: The South Asian Movement of Simultaneous Narration*, pages 167 and 300.

<sup>1553</sup> pakṣatī: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; pakṣatīḥ: H1

<sup>1554</sup> aspr̥ṣateva nalinyā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; ayaspr̥ṣateva nalinyām: H1

<sup>1555</sup> mānasam mama ca: UPENN, H1, H2, BORI1, BORI3, NGM; mānasam ca mama: B, G, K1, K2, K3, KSG

<sup>1556</sup> bhuktam: B, G, K1, K2, K3, KSG, H1, H2, BORI1, BORI3, NGM; kṛtrim: UPENN

<sup>1557</sup> adhikasarāgasābādham: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI3; adhiśābādham: BORI1; adhiśābādham: NGM

<sup>1558</sup> lajjayitum: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; lajjayatam: H1, jujjayitum: NGM

<sup>1559</sup> pr̥cchati: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; prachati: H1

<sup>1560</sup> dayitārdhatuṣṭasya: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; dayitārdhamuṣṭasya:

H1

<sup>1561</sup> i.e., Viṣṇu.

ONE WOMAN SAYS TO ANOTHER, “HAVING CO-WIVES IS TOTALLY UNBEARABLE:”

508) lakṣmīniḥśvāsānilapiṇḍīkṛtadugdhajaladhisārabhujāḥ<sup>1562</sup> |  
kṣīranidhitīrasudṛśo<sup>1563</sup> yaśāṃsi gāyanti rādhāyāḥ ||

The lovely-eyed women on the shores of the ocean of milk, enjoying the nectar of the ocean of milk congealed by the wind of Lakṣmī’s sighs, sing of the glories of Rādhā.

ONE MAN SAYS TO ANOTHER:

509) līlāgārasya bahiḥ sakhīṣu caraṇātithau mayi priyayā |  
prakaṭīkṛtaḥ prasādo dattvā vātāyane vyajanam ||

While her friends were outside the pleasure house (and) I was a guest at her feet, my beloved’s favor was made clear after she put a fan at the window.

### vakāravrajyā

ONE WOMAN SAYS IN ANOTHER WAY TO ANOTHER WOMAN IN ORDER TO INDICATE “SHE WAS ENJOYED BY HIM WITH TOTAL CONCEALMENT:”

510)<sup>1564</sup> varṇaḥṛtir na lalāṭe na lulitam aṅgaṃ na cādhare<sup>1565</sup> daṃśaḥ |  
utpalam ahāri vāri ca na sprṣtam upāyacatureṇa ||

There was no spoiling of the coverings on her forehead; her body was not drooping, nor was there a bite on her lip: the lotus was taken and the water untouched by the one clever in his ways.

THE GO-BETWEEN SAYS TO THE TRAVELLER:

511) vyālambi<sup>1566</sup> cūrṇakuntalacumbitanayanāñcale mukhe tasyāḥ |  
bāspajalabindavo’lakamuktā iva pāntha nipatanti ||

O, traveller! The teardrops clinging to her face—the corners of the eyes kissed by curls—fall down as if released by her locks!

<sup>1562</sup> lakṣmīniḥśvāsānilapiṇḍīkṛtadugdhajaladhisārabhujāḥ: UPENN, H1;

lakṣmīniḥśvāsānilapiṇḍīkṛtadugdhajaladhisārabhujāḥ: B, G, K1, K2, K3, KSG;

lakṣmīniḥśvāsānilapiṇḍīkṛtadugdhajaladhisārabhujāḥ: H2, BORI1, NGM;

lakṣmīniḥśvāsānilapiṇḍīkṛtadugdhajaladhīḥ sārabhujāḥ: BORI3

<sup>1563</sup> kṣīranidhitīrasudṛśo: B, G, K1, K2, K3, KSG, H1; kṣīranidhitīravihagā: UPENN; kṣīranidhitīrasaraso:

H2, BORI1; kṣīranidhitīrasadaso: BORI3; kṣīranidhitīrasudṛśo: NGM

<sup>1564</sup> After this verse, G is missing verses 511-514

<sup>1565</sup> cādhare: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; tv adhare: H1

<sup>1566</sup> vyālambi: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, NGM; vyālambiṃ: BORI3, although not supported in the commentary

as if pearls from her hair!

THE FRIEND SAYS TO THE MAN:

512) vinayavinatā dine'sau niśi madanakalāvilāsasadaṅgī<sup>1567</sup> |  
nirvāṇajvalītauśadhir iva nipuṇa pratyabhijñeyā ||

O, clever one! During the day she is drooping with modesty; at night her limbs shine with the gestures of the art of love: she is to be recognized as the herb blown out [during the day], then kindled [at night].

THE FRIEND SAYS TO THE MAN:

513) vihitabahumānamaunā sakhīprabodhair yad asram<sup>1568</sup> ātanute |  
rāgārtikākuyācñālaghur īkṣā rahasi punar eṣā ||<sup>1569</sup>

She, who keeps silence out of high esteem, covers her tears during her friends' vigilance: but in secret her gaze is weak from sobbingly begging from the pain of passion.

A WOMAN TELLS A MAN WHO IS NOT IN LOVE WITH HIS OWN LADY:

514) viśamaśaraviśikhabhinnā<sup>1570</sup> pallī śaraṇaṃ yam ekam abhilaṣati |  
tasya tava cchāyeva svīyā jāyāpi bhayabhūmiḥ ||

Your own wife—you, whom the small village, pierced by Kāma's arrows, desires as its sole refuge—is a thing to fear, like your shadow!

A WOMAN TELLS A MAN, "THE LADY IS VERY MUCH IN LOVE WITH A BRAVE MAN:"

515) vividhāyudhavraṇārbudaviśame vakṣaḥsthale priyatamasya |  
śrīr api vīravadhūr api garvotpulakā<sup>1571</sup> sukhaṃ<sup>1572</sup> svapiti ||

<sup>1567</sup> madanakalāvilāsasadaṅgī: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, NGM;

madanakalāvilāsasadaṅgi: BORI3

<sup>1568</sup> sakhīprabodhair yad asram: B, K1, K2, K3, KSG, UPENN, H1, H2; sakhīparodhair yadaṃbham:

BORI1, NGM; sakhīpurodhair yadaṃbham: BORI3

<sup>1569</sup> rāgārtikākuyācñālaghur īkṣā rahasi punar eṣā ||: B, K1, K2, K3; rāgārtikākuyācñālaghur īkṣyā rahasi

punar eṣā ||: KSG; rāgārtikākuyācñālaghuvīryā harati punar eṣā ||: UPENN; rāgārtikākuyācñālaghuvīkṣyā

rahasi punar eṣā ||: H1; rāgārtikākuyācñālaghuvīryā rahasi punar eṣā ||: H2;

rāgārtikākuyācñālaghuvīkṣyā rahasi punar eṣā ||: BORI1, BORI3; rāgārtikākuyācñālaghur īkṣyā rahasi

punar eṣā ||: NGM

<sup>1570</sup> viśamaśaraviśikhabhinnā: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3;

viśamaśaraviśikhabhinnā: H1, NGM

<sup>1571</sup> vīravadhūr api garvotpulakā: B, G, K1, K2, K3, KSG, H1, H2, BORI1, BORI3, NGM; vīravadhū

garvotpulakā: UPENN

<sup>1572</sup> sukhaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; svayaṃ: H1

On the best beloved's chest—rippled with the swelling of wounds from many different weapons—thrilling with pride, both Good Fortune and the hero's wife sleep easily.

THE LADY SECRETLY TELLS THE MAN, WHO HAS ENJOYED ANOTHER WOMAN, (AND COMES IN) SECRETLY TO SLEEP BEHIND (HER):

516) <sup>1573</sup> vaimukhye'pi vimuktāḥ śarā ivānyāyayodhino vitanoḥ<sup>1574</sup> |  
bhindanti prṣṭhapatitāḥ<sup>1575</sup> priya hr̥dayaṃ mama tava<sup>1576</sup> śvāsāḥ ||

O, beloved! Although my face is turned, your sighs—like the released arrows of Kāma, a dirty fighter—fallen on my back, pierce my heart!

A MAN SAYS TO A WOMAN:

517) vyaktam adhunā sametaḥ khaṇḍo madirākṣi daśanavasane<sup>1577</sup> te |  
yan navasudhaikasāraṃ lobhini<sup>1578</sup> tat<sup>1579</sup> kim api<sup>1580</sup> nādrākṣam ||

O, girl with bewitching eyes! Now I see that sugar has gathered on the dwelling of your teeth<sup>1581</sup> ...o, greedy one! I did not see anything of fresh nectar's sole essence!

THE MAN SAYS TO HIS FRIEND:

518) <sup>1582</sup> vālāvilāsabandhān<sup>1583</sup> aprabhavan manasi cintayan<sup>1584</sup> pūrvam |  
saṃmānavarjitāṃ<sup>1585</sup> tāṃ gṛhiṇīm evānuśocāmi ||

Before, (I was) powerless, thinking in my mind of flirting with the young girl; I regret only the housewife, deprived of her honor.

<sup>1573</sup> UPENN switches the order of this verse with the next one

<sup>1574</sup> vitanoḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11, BOR13; vitano: NGM

<sup>1575</sup> bhindanti prṣṭhapatitāḥ: B, G, K1, K2, K3, KSG, H2, BOR11; bhindanti prṣṭhaṃ patitāḥ: UPENN; bhidanti praṣṭhapatitā: H1, NGM; bhidanti prṣṭhapatitāḥ: BOR13

<sup>1576</sup> mama tava: B, G, K1, K2, K3, KSG, H1, BOR11, NGM; kharatara: UPENN; mama khara: H2; mama bhava: BOR13

<sup>1577</sup> khaṇḍo madirākṣi daśanavasane: B, G, K1, K2, K3, KSG, H1, BOR11, NGM; khañje madirākṣi daśanavasare: UPENN; khaṇḍo madhurākṣe daśanavasane: H2; khaṇḍo madirākṣī dasanavasane: BOR13

<sup>1578</sup> navasudhaikasāraṃ lobhini: B, K1, K2, K3, KSG, UPENN, H1, NGM; navasudhaikasāre lobhini: G; navasudhaikasāraṃ loheni: H2; navasudhaikasāraṃ lobhani: BOR11, BOR13

<sup>1579</sup> tat: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR13, NGM; patitaṃ: BOR11

<sup>1580</sup> api: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11, NGM; apī: BOR13

<sup>1581</sup> i.e., the lip.

<sup>1582</sup> G puts this verse in the B section: see footnote to verse 407

<sup>1583</sup> vālāvilāsabandhān: B, K1, K2, K3, KSG, H1, H2, NGM; bālāvilāsabandhād: UPENN, BOR11, BOR13

<sup>1584</sup> aprabhavan manasi cintayan: B, K1, K2, K3, KSG, UPENN, H1, H2, BOR13; abhavan manasi cintayan: BOR11; manasi cintayan: NGM

<sup>1585</sup> saṃmānavarjitāṃ: B, K1, K2, K3, KSG, UPENN, H1, H2; saṃmānavarddhitaṃ: BOR11, BOR13; saṃmānavarjitā: NGM



A MAN SAYS THAT, BECAUSE OF LOVE'S AGONY, NO OTHER THING PRODUCED FROM PAIN CAUSES SO MUCH SORROW:

519) vijayator<sup>1586</sup> anyonyam yūnor<sup>1587</sup> viyutāni sakalagātrāṇi<sup>1588</sup> |  
sanmaitrīva śroṇi<sup>1589</sup> param nidāghe'pi na viḡhaṭitā<sup>1590</sup> ||

While the two young people were fanning each other, all of their (other) limbs were separate, but even in the summer, their hips—like a good friendship—are not divided.

THE GO-BETWEEN INDIRECTLY TELLS A WOMAN THAT THE LOVER IS TO BE TOLD TO GO:

520) vyāroṣam māninyās tamo divaḥ kāsaram kalamabhūmeḥ<sup>1591</sup> |  
baddham<sup>1592</sup> aliṃ ca nalinyāḥ prabhātasamḍhyāpasārayati<sup>1593</sup> ||

The rage from the proud woman, the darkness from the day, the buffalo from the rice field, and the captured bee from the lotuses: daybreak drives (these things) away.

THE LADY'S FRIEND TELLS THE MAN:

521) vakṣasi vijrmbhamāṇe<sup>1594</sup> stanabhinnam truṭati<sup>1595</sup> kañcukam tasyāḥ |  
pūrvadayitānurāgas tava hr̥di na manāg<sup>1596</sup> api truṭati ||

On her blossoming chest, the parts of her breasts split her garment; the passion in your heart for a previous love does not break away even a little.

THE LADY'S FRIEND TELLS THE MAN:

522) vyaktim avekṣya<sup>1597</sup> tadanyām tasyām eveti viditam adhunā tu |

<sup>1586</sup> vijayator: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11, BOR13; vijayator: NGM

<sup>1587</sup> yūnor: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11, BOR13; yunau: NGM

<sup>1588</sup> sakalagātrāṇi: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; sakalāśāstrāṇi: H1; sakalatrāṇi: BOR11; sakalagātrāṇī: BOR13

<sup>1589</sup> śroṇi: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11, NGM; śroṇi: BOR13

<sup>1590</sup> viḡhaṭitā: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13, NGM; ghaṭitā: H1

<sup>1591</sup> kāsaram kalamabhūmeḥ: B, G, K1, K2, K3, KSG, UPENN, BOR11, BOR13, NGM; kīram kalamabhūmeḥ: H1; kāsaram makalabhūmeḥ: H2

<sup>1592</sup> baddham: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11, BOR13; ruddham: NGM

<sup>1593</sup> prabhātasamḍhyāpasārayati: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11, NGM; prabhātasamḍhyānu' pasārayati: BOR13

<sup>1594</sup> vijrmbhamāṇe: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11, BOR13; vijrmbhamāṇo: NGM

<sup>1595</sup> truṭati: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BOR11, BOR13; trutati: NGM

<sup>1596</sup> hr̥di na manāg: B, G, K1, K2, K3, KSG, H1, H2, BOR11, BOR13, NGM; hr̥di manāg: UPENN

<sup>1597</sup> vyaktim avekṣya: B, G, K1, K2, K3, KSG, H1; vyaktim avīkṣya: UPENN, BOR11, BOR13; vyaktam avekṣya: H2; vyaktim avekṣi: NGM

harmyaharimukham iva tvām ubhayoḥ sādharmaṇam vedmi ||<sup>1598</sup>

Having seen a form other than hers, it was understood that you are hers alone, but now I know that you are common to both, like the face of Hari in a palace.

THE LADY'S FRIEND TELLS THE MAN:

523) <sup>1599</sup> vyajanasyeva samīpe gatāgatais tāpahāriṇo bhavataḥ |  
añcalam iva cañcalatām<sup>1600</sup> mama sakhyāḥ<sup>1601</sup> prāpitaṃ cetaḥ ||

Because of the comings and goings nearby of your honor, who removes (her) torment, my friend's heart becomes tremulous, like the hem of her skirt with the comings and goings nearby of a fan.

THE MAN SAYS TO THE LADY:

524) vitarantī rasam antar mamādrabhāvaṃ<sup>1602</sup> tanoṣi<sup>1603</sup> tanugātri<sup>1604</sup> |  
antaḥsalilā<sup>1605</sup> sarid iva yan nivasasi bahir adṛśyāpi<sup>1606</sup> ||

O, thin-bodied one! Bestowing love within, you extend the tenderness of my heart, as you  
sap wetness  
dwell [there], like an underground-flowing river, although invisible to the outside.

THE GO-BETWEEN—HAVING BEEN SENT OUT OF REGRET TO BRING THE MAN, WHO IS FEIGNING SLEEP OUT OF DISRESPECT, EVEN WHEN SHE SAID FLATTERING WORDS, ETC., FOR A LONG TIME—SAYS TO THE LADY:

525) vihitavividhānubandho mānonnatayāvadhīrito mānī<sup>1607</sup> |  
labhate kutaḥ prabodhaṃ sa jāgaritvaiva nidrāṇaḥ ||

<sup>1598</sup> harmyaharimukham iva tvām ubhayoḥ sādharmaṇam vedmi ||: B, G, K1, K2, K3, KSG, H1, BORI1, BORI3, NGM; harmyamariharamukham iva tvām ubhayoḥ sādharmaṇam avaimi ||: UPENN; harmyaharimukham iva hi subhagayoḥ sādharmaṇam avaimi ||: H2

<sup>1599</sup> This verse is unreadable in my copy of BORI1

<sup>1600</sup> añcalam iva cañcalatām: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI3; aṃcalamicañcalatām: NGM

<sup>1601</sup> sakhyāḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI3; sakhyā: H1, NGM

<sup>1602</sup> mamādrabhāvaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; mamādrabhāvaṃ: H1

<sup>1603</sup> tanoṣi: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, NGM; tanoḥṣi: BORI3

<sup>1604</sup> tanugātri: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; tanugātrī: NGM

<sup>1605</sup> antaḥsalilā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; aṃtaḥsalila: H1

<sup>1606</sup> sarid iva yan nivasasi bahir adṛśyāpi: B, G, K1, K2, K3, KSG, H1, H2; sarid iva ḥṛdi nivasasi bahir adṛśyāpi: UPENN; sarid iva nivasasi bahir adṛśyāsi: BORI1; sarid iva yan nivasasi bahir adṛśyāsi: BORI3; sakhi ḥṛdi nivasasi vasahi bahir adṛśyāpi: NGM

<sup>1607</sup> mānī: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; maunī: H1

How does the angry man—having tried various conciliations, disregarded by (you) who are lofty with anger—achieve wakefulness from sleep when actually awake?

ONE WOMAN SAYS TO ANOTHER:

526) vr̥ḍāvīmukhīm<sup>1608</sup> vītasnehām āśāṅkya kākuvāṅmadhure<sup>1609</sup> |  
premārdrasāparādhām diśati dṛśam vallaḅhe bālā ||

The young girl grants her eye, guilty of overflowing with love, to her lover—sweet with passionate words, fearing that her love is gone, (as) she had turned away out of modesty.

ONE MAN SAYS TO ANOTHER:

527) <sup>1610</sup> bāṣpākulaṁ<sup>1611</sup> pralapator gṛhiṇi nivartasva<sup>1612</sup> kānta<sup>1613</sup> gaccheti |  
yātaṁ daṁpatyor dinam<sup>1614</sup> anugamanāvadhisarastīre ||

While the husband and wife were tearfully saying “Wife, go back!” and “Husband, go!” at the bank of the lake, the the furthest point to which (she) could accompany (him), the day went by.

THE MAN SAYS TO THE LADY WHO IS MAKING LOVE ON TOP AFTER A PROMISE:

528) vakṣaḥpraṇayini<sup>1615</sup> sāndraśvāse vāṅmātrasubhaṭi<sup>1616</sup> ghanagharme<sup>1617</sup> |  
sutanu lalāṭaniveśitalalāṭike tiṣṭha vijitāsi ||

O, lovely bodied-one! Attached to my chest, panting intensely, heroic merely in your words, slippery with sweat, with your forehead ornament placed on my forehead—stop! You are overcome!<sup>1618</sup>

ONE WOMAN SAYS TO ANOTHER, “RADHA FELL VERY MUCH IN LOVE WITH KR̥ṢṆA:”

<sup>1608</sup> vr̥ḍāvīmukhīm: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; vr̥ḍāvīmukhī: NGM

<sup>1609</sup> kākuvāṅmadhure: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, NGM; kākuvāṅmadhuraḥ: G; kākumāṅmadhure: BORI3

<sup>1610</sup> G puts this verse in the B section: see footnote to verse 407

<sup>1611</sup> Still in the V section!

<sup>1612</sup> pralapator gṛhiṇi nivartasva: B, K1, K2, K3, KSG, UPENN, H2, NGM; prayator gṛhiṇi varttasva: H1; pralapator gṛhiṇi nivrttasva: BORI1; pralapator gṛhiṇi nivrttisva: BORI3

<sup>1613</sup> kānta: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; kāmte: NGM

<sup>1614</sup> dinam: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; dīnam: NGM

<sup>1615</sup> vakṣaḥpraṇayini: B, G, K1, K2, K3, KSG, UPENN, H1, H2; vakṣaḥśāyini: BORI1, BORI3, NGM

<sup>1616</sup> vāṅmātrasubhaṭi: B, G, K1, K2, K3, KSG, H1, H2, BORI1, BORI3, NGM; māṅmātre subhaṭi:

UPENN

<sup>1617</sup> ghanagharme: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; ghanagharmo: NGM

<sup>1618</sup> Cf. *Gāhāsattasāi* 52 and verse 362 of this text

529) vicarati paritaḥ kṛṣṇe rādhāyāṃ rāgacapanayanāyām<sup>1619</sup> |  
daśadigvedhaviśuddhaṃ viśikhaṃ vidadhāti kusumeṣuḥ<sup>1620</sup> ||

While Kṛṣṇa wanders in all directions, Kāma aims an arrow—cleanly penetrating the ten directions—at Rādhā, her eyes turning round from love.

ONE WOMAN SAYS TO ANOTHER:

530)<sup>1621</sup> vīkṣyaiva veti pathikaḥ pīvarabahuvāyasaṃ nijāvāsam<sup>1622</sup> |  
saundaryaikanidher<sup>1623</sup> api dayitāyās caritam avicalitam ||

Having just caught sight of his own home, with many fat crows, the traveller knows that the behavior of his beloved—even though a sole vessel of beauty—has not deviated.<sup>1624</sup>

ONE MAN SAYS TO ANOTHER WITH AN ALLEGORY, “EXTRICATION FROM BEING PLUNGED INTO DEATH CAN BE MANAGED BY JUST ONE PERSON, NOT BY EVERYONE:”

531) vimukhe caturmukhe’pi śritavati cānīśabhāvam īṣe’pi<sup>1625</sup> |  
magnamahīnistāre<sup>1626</sup> hariḥ paraṃ<sup>1627</sup> stabdharomābhūt ||

When even the Four-Faced one turned his face away, even when the lord Śiva became powerless, only Hari, in the rescue of the sunk-down earth, became a boar  
had his hair stand up on end  
(from excitement).

ONE MAN SAYS TO ANOTHER WITH AN ALLEGORY:

532) vāpīkacche<sup>1628</sup> vāsaḥ<sup>1629</sup> kaṇṭakavṛtayaḥ sajāgarā bhramarāḥ<sup>1630</sup> |

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<sup>1619</sup> rāgacapanayanāyām: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI3, NGM;  
rāgacapanayanayanāyām: BORI1

<sup>1620</sup> kusumeṣuḥ: UPENN, H1, H2, BORI1, BORI3, NGM; viśameṣuḥ: B, G, K1, K2, K3, KSG

<sup>1621</sup> G omits this verse

<sup>1622</sup> pīvarabahuvāyasaṃ nijāvāsam: B, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3;

pīvarabahuvāyasanijāvāsaḥ: NGM

<sup>1623</sup> saundaryaikanidher: B, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; saundaryaikanidher: H1;  
saundaryemkanidher: BORI3

<sup>1624</sup> Ananta explains that the woman would not bother to take care of the birds if she were in love with anyone else.

<sup>1625</sup> śritavati cānīśabhāvam īṣe’pi: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; śṛtavati cānīśabhāvam īṣe’pi: NGM

<sup>1626</sup> magnamahīnistāre: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; magnamahīnistāre: NGM

<sup>1627</sup> paraṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; para: H1

<sup>1628</sup> vāpīkacche: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; vāpīkūle: H1

<sup>1629</sup> In UPENN, there are corrections and cross-outs here; vāsaḥ: B, G, K1, K2, K3, KSG, H1, H2, BORI1, BORI3; vāsa: NGM

ketakaviṭapa kim etair nanu vāraya mañjarīgandham ||

O, ketaka bough!<sup>1631</sup> Your dwelling is at the bank of the well; there are hedges of thorns; the bees are tireless! What is the use of these things? Indeed, conceal the scent of your blossoms!

THE MAN SAYS TO THE LADY:

533) vicalasi mugdhe vidhṛtā yathā tathā viśasi hṛdayam adaye<sup>1632</sup> me |  
śaktiḥ prasūnadhanaṣaḥ prakampalakṣyaṃ<sup>1633</sup> spr̥śantīva ||

O, merciless, charming girl! As you tremble when held, so you enter into my heart like the barb of the love-god reaching a swaying target!

THE FRIEND SAYS TO THE LADY:

534) vihitāsamaśarasamaro<sup>1634</sup> jitaḡāṅgeyacchaviḥ kṛtāṭopah |  
puruṣāyite<sup>1635</sup> virājati dehas tava sakhi śikhaṇḍīva ||

O, friend! Your body—over which is fought the battle of the uneven-arrowed one,  
which surpasses the hue of gold,  
where pride is achieved—  
when you're on top, appears like Śikhaṇḍin!<sup>1636</sup>  
—who fought the battle with the one of the matchless  
arrows,  
who surpasses the splendor of Bhīṣma,<sup>1637</sup>  
who is proud.

A MAN SAYS TO SOMEONE WHO IS SAYING, “SUCH THINGS AS SECRETIVE LOVE-MAKING ARE NOT RIGHT:”

535) vṛtivivanirgatasya pramadābimbādharasya madhu pibate |  
avadhīritapīyūṣaḥ spr̥hayati devādhirājo'pi<sup>1638</sup> ||

<sup>1630</sup> sajāgarā bhramarāḥ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; sajāgarāḥ bhramarāḥ: UPENN; sajāgarāḥ bhrarāḥ: H1

<sup>1631</sup> See verse 175 and its note for information on the ketaka plant.

<sup>1632</sup> viśasi hṛdayam adaye: B, G, K1, K2, K3, KSG, UPENN, H1, H2; viśasi hṛdayam adayaṃ: BORI1, BORI3; viśasi hṛdayam adayaṃ: NGM

<sup>1633</sup> prakampalakṣyaṃ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, NGM; prakampyalakṣyaṃ: BORI1, BORI3

<sup>1634</sup> vihitāsamaśarasamaro: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; vihitāsamasarasamaro: BORI3; vihitāḥ samasarasamaro: NGM

<sup>1635</sup> puruṣāyite: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; puruṣāyito: NGM

<sup>1636</sup> See verse 1.37 and its accompanying note.

<sup>1637</sup> A strong character from the *Mahābhārata*, the grandfather of both the Kauravas and the Pāṇḍavas, a great archer.

Even the lord of the gods, who ignores ambrosia, envies the one who drinks the honey of the bimba-fruit lips of a young woman come forth through a hole in the fence.

THE GO-BETWEEN SAYS TO A MAN WHO IS HOPING TO MAKE LOVE WITH A WOMAN WHO IS IN LOVE WITH A CERTAIN MAN:

536) vāsitamadhuni vadhūnām avataṃse maulimaṇḍane<sup>1639</sup> yūnām |  
vilasati sā purakusume madhupīva vanaprasūneṣu<sup>1640</sup> ||

She glitters on the flower of the city—by which wine is scented, the garland for young brides, the head ornament for youths—as if she were a bee in the forest of flowers.

THE LADY'S FRIEND SAYS TO THE MAN:

537) vrīḍāprasaraḥ prathamam tadanu<sup>1641</sup> ca rasabhāvapuṣṭaceṣṭeyam |  
javanīvinirgamād anu<sup>1642</sup> naṭīva dayitā mano harati ||

First a motion of bashfulness, and after that, a gesture thriving from *rasa* and *bhāva*:<sup>1643</sup> this beloved, like an actress after coming in front of the curtain, captures the mind!

THE GO-BETWEEN SAYS TO THE MAN:

538) vāsasi haridrayeva tvayi gaurāṅgyā niveśito rāgaḥ |  
piśunena so'panītaḥ sahasā patatā jaleneva<sup>1644</sup> ||

Love entered

you

through the fair-limbed one

like

color enters

garments

through turmeric.

Suddenly

it was removed

by a tale-teller

<sup>1638</sup> sprhayati devādhirājo'pi: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3, NGM; sa sprhati devarājo'pi: H2

<sup>1639</sup> maulimaṇḍane: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; maulimaṇḍale: NGM

<sup>1640</sup> vanaprasūneṣu: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; vanaprasūne'pi: NGM

<sup>1641</sup> tadanu: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, NGM; tadanuṃ: BORI3

<sup>1642</sup> javanīvinirgamād anu: B, G, K1, K2, K3, KSG, BORI1, BORI3; javanīvinirgamād iva: UPENN;

rajanīvinirgamād anu: H1, NGM; rajanīvinirgamād iva: H2

<sup>1643</sup> These two terms—*rasa* and *bhāva*—are technical terms in Sanskrit poetics, delineating the mood and property/emotion of a literary work (including theatre, as is shown in this example).

<sup>1644</sup> patatā jaleneva: B, G, K1, K2, K3, KSG, UPENN, H1, H2; kṣārodakeneva: BORI1, BORI3, NGM

as if

by dripping water.

ONE MAN SAYS TO ANOTHER WITH AN ALLEGORY, “IN A RELATIONSHIP WITH SUCH A WOMAN, YOU ALWAYS MUST BE IN PAIN FROM BEING (HER) LOVER.”

539) *viṣvagvikāsisaurabharāgāndhavyādhābādhanīyasya*<sup>1645</sup> |  
*kvacid api kuraṅga bhavato nābhīm*<sup>1646</sup> *ādāya na sthānam* ||

O, deer! Having taken along (your) musk, there is no place at all for you—who will be hurt by hunters, blind from the passion by its fragrance spreading everywhere!

ONE MAN SAYS TO ANOTHER WITH AN ALLEGORY, “EVEN IN HAVING THE SAME KIND OF QUALITIES WITH THE SAME ORIGIN THERE IS SOMETIMES A DIFFERENCE:

540) *vaṭakuṭajajaśālaśālmalirasālabahuvārasindhuvārāṇām*<sup>1647</sup> |  
*asti bhidā*<sup>1648</sup> *malayācalasaṃbhavasaurabhyasāmye*<sup>1649</sup>, *pi* ||

There is a difference even in the similarity of the fragrance of the Malaya mountain’s sandalwood trees with that of the fig, kuṭaja, śāla, silk-cotton, mango, bahuvāra and sindhuvāra trees.<sup>1650</sup>

A WOMAN DERIDES A COURTESAN WITH AN ALLEGORY:

541) *vinihitakapardakoṭim*<sup>1651</sup> *cāpaladoṣeṇa śaṃkaram tyaktvā*<sup>1652</sup> |  
*vaṭam ekam anusarantī jāhnavi luṭhasi prayāgataḥ*<sup>1653</sup> ||

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<sup>1645</sup> *viṣvagvikāsisaurabharāgāndhavyādhābādhanīyasya*: B, K1, K2, K3, KSG, H1;

*viṣvagvikāsisaurabharāgāndhavyāghābādhanīyasya*: G;

*vidhagvikāsisaurabharāgāndhavyādhābādhanīyasya*: UPENN, H2, NGM;

*viṣvagvikāsisaurabharāgāndhavyādhābādhanīyasya*: BORI1, BORI3

<sup>1646</sup> *nābhīm*: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; *nābhim*: NGM

<sup>1647</sup> *vaṭakuṭajajaśālaśālmalirasālabahuvārasindhuvārāṇām*: B, K1, K2, K3, KSG, H1;

*vaṭakuṭajajaśālaśālmalirasālabahuvārasindhuvārāṇām*: G; *vaṭakuṭajajaśālmalirasālabahuvārasindhuvārāṇām*:

UPENN; *vaṭakuṭajajaśālaśālmalirasālabahuvārasindhuvārāṇām*: H2;

*vaṭakuṭajajaśālaśālmalirasālasahakārasimdivārāṇām*: BORI1, BORI3;

*vaṭakuṭajajaśālaśālmalirasālabahuvārasimdivārāṇām*: NGM

<sup>1648</sup> *bhidā*: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; *bhido*: NGM

<sup>1649</sup> *malayācalasaṃbhavasaurabhyasāmye*: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM;  
*maṃdhūpocalasaṃbhavasaurabhasāmye*: H1

<sup>1650</sup> The kuṭaja, śāla, bahuvāra, and sindhuvāra trees are identified with *Holarrhena antidysenterica* (Tellicherry bark); *Shorea robusta*; *Cordia dichotoma* (Sebesten plum); and *Vitex trifolia* (Three-leaved chaste tree), respectively.

<sup>1651</sup> *vinihitakapardakoṭim*: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM;

*vinihitakardamakoṭim*: H1

<sup>1652</sup> *tyaktvā*: B, G, K1, K2, K3, KSG; *muktā*: UPENN, H1, H2; *tyaktā*: BORI1, BORI3, NGM

<sup>1653</sup> *prayāgataḥ*: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; *prayāgataḥ*: NGM

O, Ganges!

Having abandoned because of the fault of fickleness

Śiva,	the giver of prosperity,
by whom you were placed	by whom was given
at the edge of his matted hair;	crores of cowrie shells;
pursuing a single fig tree, <sup>1654</sup>	pursuing a single cowrie,
you flow at the shores of Prayāg!	you wallow about an evil man!

THE MAN SAYS TO THE LADY’S FRIEND, WHO IS SAYING, “WHY ON EARTH DID YOU GIVE MY FRIEND THE SADNESS OF SEPARATION?”:

542) veda caturṇām kṣaṇadā<sup>1655</sup> praharāṇām saṅgamaṁ viyogaṁ ca |  
caraṇānām iva kūrmi<sup>1656</sup> saṅkocam<sup>1657</sup> api prasāram api ||

The night knew the combining and separating of its four watches, just as the female tortoise (knows) both the compression and opening of her (four) feet.

THE LADY’S FRIEND SAYS TO THE MAN:

543) vṛtivareṇa viśantī subhaga tvām īkṣitum sakhīdrṣṭiḥ<sup>1658</sup> |  
harati yuvahrdayapañjaramadhyasthā manmatheṣur iva ||

O, lucky one! The friend’s gaze, entering through a hole in the fence in order to see you, captivates, it being placed in the middle of the cage that is youths’ hearts like Manmatha’s arrow!

ONE MAN SAYS TO THE OTHER WITH AN ALLEGORY, “ONLY HE KNOWS THE TRUTH:”

544) vipaṇitulāsāmānye mā gaṇayainam<sup>1659</sup> nirūpaṇe nipuṇa<sup>1660</sup> |  
dharmaghaṭo’sāv adharīkaroti laghum upari nayati gurum ||<sup>1661</sup>

O, one clever in seeing! Do not estimate him as equal to a market stall’s balance! This water-offering jar brings down the light (and) leads the heavy upwards.

<sup>1654</sup> Perhaps a reference to the Akṣayavaṭa fig tree at Prayag, the so-called “eternal fig tree” that stands there?

<sup>1655</sup> veda caturṇām kṣaṇadā: B, G, K1, K2, K3, KSG, H1, NGM; kṣaṇadā veda caturṇām: UPENN, H2; veda caturṇām rajanī: BORI1, BORI3

<sup>1656</sup> kūrmi: B, G, K1, K2, K3, KSG, H1, H2, BORI3, NGM; kūrmaḥ: UPENN; kūrma: BORI1

<sup>1657</sup> saṅkocam: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; śaṅkaucam: NGM

<sup>1658</sup> sakhīdrṣṭiḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; sakhidrṣṭiḥ: H1; sakhīdrṣṭiḥ: NGM

<sup>1659</sup> gaṇayainam: B, G, K1, K2, K3, KSG, H1, H2, NGM; gaṇayenam: UPENN, BORI1, BORI3

<sup>1660</sup> nipuṇa: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; nipuṇaḥ: H1, NGM

<sup>1661</sup> dharmaghaṭo’sāv adharīkaroti laghum upari nayati gurum ||: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; dharmaghaṭo’sāv adharīkaroti laghum upaninayati gurum ||: UPENN; dharmaghaṭo’sāv adharīkarāti laghum upari nayati gurum ||: H1; dharmavaṭo mādhavaka vīpharo’ti pariṇayatigurulajñām ||: H2



A MAN SAYS, “NOTHING IS GREATER THAN BEING CLOSE TO THE THE MINDS OF GOOD PEOPLE.”

545) vāsaraḡamyam anūror ambaram avanī ca vāmanaikapadam |  
jaladhir<sup>1662</sup> api potalaṅghyaḥ<sup>1663</sup> satāṃ manaḥ kena tulayāmaḥ ||

For the sun’s charioteer, the sky can be passed through in a day; and the earth is one footstep for Vāmana;<sup>1664</sup> even the ocean can be crossed by a boat: with what (can) we compare the minds of good men?

THE GO-BETWEEN SAYS TO THE LADY:

546) vitatatamomaṣilekhālakṣmotsaṅgasphuṭāḥ<sup>1665</sup> kuraṅgākṣi |  
patrākṣaranikarā iva<sup>1666</sup> tārā nabhasi prakāśante<sup>1667</sup> ||

O, deer-eyed girl! The stars—burst forth from within a speck of the line of ink that is the extended darkness—appear in the sky, like words on a letter!

547)<sup>1668</sup> vapuṣā bhujāṅgasaṅgamasāhe na tava taruṇi gurunitambena |  
na kṣubhyati gaṃbhīraḥ ko jaladhir mandareṇeva ||

O, young woman! You are unable to bear union with your lover because of your heavy-hipped body! Similarly, what deep ocean doesn’t tremble because of the Mandara mountain?!

548) vividhāṅgabhaṅgiṣu gurur<sup>1669</sup> nūtanaśiṣyāṃ manobhavācāryaḥ |  
vetralatayeva bālāṃ talpe<sup>1670</sup> nartayati ratarītyā ||

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<sup>1662</sup> jaladhir: B, G, K1, K2, K3, KSG, H1, H2, BORI1, BORI3, NGM; jaladhim: UPENN

<sup>1663</sup> potalaṅghyaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, NGM; potalaṅghya: BORI3

<sup>1664</sup> The name of Viṣṇu in his dwarf incarnation.

<sup>1665</sup> vitatatamomaṣilekhālakṣmotsaṅgasphuṭāḥ: B, G, K1, K2, K3, KSG, H2;

vitatatamomaṣilekhālakṣmotsaṅgasphuṭā: UPENN; vitatatamomaṣilekhālakṣmotsaṅgesprṣṭā: H1;

vitatatamomaṣilekhālakṣmotsaṅgasphuṭā: BORI1, BORI3; vitate amomaṣilekhālakṣmotsaṅge sphuṭā: NGM

<sup>1666</sup> iva: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; ivam: NGM

<sup>1667</sup> nabhasi prakāśante: B, G, K1, K2, K3, KSG, H1, BORI1, BORI3, NGM; prakarā virājanti: UPENN, H2

<sup>1668</sup> B, G, K1, K2, K3, KSG, and NGM omit this verse

<sup>1669</sup> gurur: B, G, K1, K2, K3, KSG, H1, H2, BORI1, BORI3; guru: UPENN, NGM

<sup>1670</sup> bālāṃ talpe: B, G, K1, K2, K3, KSG, UPENN, H1, H2; bālātalpe: BORI1, BORI3; vālatalpe: NGM

The teacher Kāma, knowledgeable in the various bendings of the body, causes the girl—a new student—to move about on the bed with the modes of pleasure, as if with a reed staff.

THE MAN SAYS TO THE LADY:

549) viparītam<sup>1671</sup> api ratam te sroto<sup>1672</sup> nadyā ivānukūlam<sup>1673</sup> idam |  
taṭatarum iva mama hṛdayam samūlam api vegato harati ||<sup>1674</sup>

This pleasure of yours, although in reverse position, agreeable, quickly captures my heart by the root the way a stream following the shore of the river does a tree—along with its roots—on its banks with its strength.

ONE MAN SAYS TO ANOTHER:

550) vaibhavabhājām dūṣaṇam api bhūṣaṇapakṣa eva nikṣiptam |  
guṇam ātmanām adharmam<sup>1675</sup> dveṣam ca grṇanti<sup>1676</sup> kāṇādāḥ<sup>1677</sup> ||

Even the fault of the ones devoting themselves to greatness is put down as an ornament: the authors of Vaiśeṣika<sup>1678</sup> texts consider unrighteousness and enmity as qualities of the self.

551) vakrāḥ<sup>1679</sup> kapaṭasnidhā malināḥ<sup>1680</sup> karṇāntike prasajjantaḥ |  
kaṃ vañcayanti na sakhe khalās ca gaṇikākāṭākṣās ca ||

O, friend! Both low people and the sidelong glances of loose women—  
crooked  
slippery with tricks  
impure  
attached close to the ear—

Whom do they not cheat?

<sup>1671</sup> viparītam: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; viparitam: NGM

<sup>1672</sup> sroto: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; srota: H1

<sup>1673</sup> ivānukūlam: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, NGM; ivānukulam: BORI3, although not supported in the commentary

<sup>1674</sup> taṭatarum iva mama hṛdayam samūlam api vegato harati ||: B, G, K1, K2, K3, KSG; taṭatarum iva mama hṛdayam samūlam iva vegato harati ||: UPENN; taṭatarum iva mama hṛdayam samulam api vegato harati ||: H1; taṭatarum iva hṛdayam mama samūlam iva vegato harati ||: H2; taṭatarur iva mama hṛdayam samūlam api vegato harati ||: BORI1, BORI3; taṭatarumama hṛdayam samūlam api vegato harati ||: NGM

<sup>1675</sup> adharmam: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; adharmma: NGM

<sup>1676</sup> grṇanti: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; guṇamti: H1; ṭṛṇamti [?]: NGM

<sup>1677</sup> kāṇādāḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; kāṇādā: NGM

<sup>1678</sup> One of the six traditional schools of classical Hindu mythology.

<sup>1679</sup> vakrāḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; vakrā: H1

<sup>1680</sup> malināḥ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; malinā: UPENN, H1

THE LASCIVIOUS MAN SAYS TO THE LADY WHO IS BUSY COOKING:

552) vidyujjvālāvalayitajaladharapiṭharodarād<sup>1681</sup> viniryānti |  
viśadaudanadyutimuṣaḥ preyasi<sup>1682</sup> payasā samaḥ<sup>1683</sup> karakāḥ ||

O, wife! Grains of hail, like milk—surpassing the color of the white rice—come out from the cloud holding water, encircled by lightning.

like a pot holding milk, curling like lightning.

THE MAN, VERY MUCH LONGING FOR LOVE-MAKING, SAYS TO THE WOMAN:

553) vyajanādibhir upacāraiḥ kiṃ marupathikasya gr̥hiṇi vihitair me |  
tāpas tvadūrukadalīdvayamadhye<sup>1684</sup> śāntimayam<sup>1685</sup> eti ||

O, housewife! What is the use of performed courtesies—such as fanning and so forth—for me, a traveller through the desert? Heat becomes peacefulness between your plantain-tree thighs.

ONE MAN ADVISES ANOTHER, “WORK DONE BY A BASE PERSON IS WORTHLESS [AND] SHOULD NOT BE DONE:”

554) vaiguṇye’pi hi mahatā<sup>1686</sup> vinirmitaṃ bhavati karma śobhāyai |  
durvahanitambamantharam api harati nitambinīṅṛtyam<sup>1687</sup> ||

Work done by a very great person is for [his own] glory, even in the absence of virtues: the dance of a wide-hipped woman—although slow because of the heavy hips—captures [one].

ONE WOMAN SAYS TO ANOTHER, WHO IS SAYING, “THAT ONE IS A VERY DEVOTED WIFE:”

555) vīkṣya satīnām gaṇane rekhām ekām<sup>1688</sup> tayā svanāmāṅkām |

<sup>1681</sup> vidyujjvālāvalayitajaladharapiṭharodarād: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; vidyujvālāvalayitajaladharapiṭharodarād: NGM

<sup>1682</sup> viśadaudanadyutimuṣaḥ preyasi: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; viśadodanadyutimuṣaḥ preyasi: UPENN; viśadaudanadyutimuṣaḥ (? smudged and unclear) preyasi: H1; viśadaudanamukhāḥ preyasi: NGM

<sup>1683</sup> samaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; samaḥ: NGM

<sup>1684</sup> tvadūrukadalīdvayamadhye: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; tvadurakadalīdvayamadhye: H1; tvadūkadalīdvayamadhye: NGM

<sup>1685</sup> śāntimayam: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, NGM; śāntimayim: BORI3

<sup>1686</sup> vaiguṇye’pi hi mahatā: B, G, K1, K2, K3, KSG, NGM; vaiguṇye’py atimahatā: UPENN; vaiṅye [with correcting mark over]’pi hi mahatā: H1; vaiguṇye’py atimahatām: H2; vaiguṇye’pi hi mahatām: BORI1, BORI3. At the end of the page, which ends after this word, H1 is again missing some pages, picking up again at verse 581

<sup>1687</sup> nitambinīṅṛtyam: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; nitaṃvininṛtyam: NGM

santu yuvāno hasitaṃ<sup>1689</sup> svayam evāpāri nāvaritum<sup>1690</sup> ||

Let the youths be! Having seen a line marked with her name in the counting of the good women, she herself could not stop her laughter.

A MAN SAYS TO A WOMAN, WHO IS SAYING, “WHY ON EARTH DO YOU NOT LEAVE FROM HERE?!”

556) vindhyācala iva dehas<sup>1691</sup> tava vividhāvartanarmadanitambaḥ |  
sthagayati gatiṃ muner api saṃbhāvitaravirathastambaḥ ||

Like the Vindhya mountain,  
where the banks of the Narmadā  
have many whirlpools—

by which restraint of the  
sun’s chariot occurred—  
veils the way

of Agastya<sup>1692</sup> himself.

your body,  
with the delightful hips  
turning continuously—

of even a sage.

A WOMAN INDIRECTLY TELLS A MAN:

557) vṛtibhañjana gañjanasaha nikāmam uddāma durnayārāma |  
paravāṭīśatalamṭaḥ<sup>1693</sup> duṣṭavṛṣa smarasi<sup>1694</sup> geham api ||

O, breaker of fences! Capable of putting one to shame! Doing whatever you want! Abode of bad conduct! Greedy for hundreds of other people’s homes! Vicious ox! Do you even remember your home?

ONE MAN SAYS TO ANOTHER, “EVEN IF HE IS OF HIGH BIRTH, EVEN IF HE HAS MANY QUALITIES—YOU SHOULDN’T PUT YOUR TRUST IN A BAD PERSON:”

558) vaṃśāvalambanaṃ yad yo vistāro guṇasya yāvanatiḥ<sup>1695</sup> |  
taj jālasya khalasya ca nijāṅkasuptapraṇāśāya ||

That he is of high birth,

That it is supported with a reed,

<sup>1688</sup> ekām: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; ekā: BORI1, BORI3

<sup>1689</sup> hasitaṃ: UPENN, H2, BORI1, BORI3; hasituṃ: B, G, K1, K2, K3, KSG, NGM

<sup>1690</sup> nāvaritum: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; nāvaritum sā: UPENN

<sup>1691</sup> vindhyācala iva dehas: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; vidhyācala iva dehas: BORI3, although either variant is not supported in the commentary

<sup>1692</sup> Agastya is the name of a sage who conquered the Vindhya mountains and made them bow down to him and worship him.

<sup>1693</sup> paravāṭīśatalamṭaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; paravāṭīśatalamṭaḥ: BORI3; paravārīśatalamṭaḥ: NGM

<sup>1694</sup> smarasi: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; smarasi: NGM

<sup>1695</sup> yāvanatiḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; yāvanatiḥ: NGM

That there is an expanse of virtues,  
That he is bowing down—

That its cords are long,  
That it is hanging low—

[All] that leads to the destruction  
of trust

In a wicked man.

In a net.

DURING THE RAINY SEASON, THE LADY'S FRIEND RESTRAINS THE MAN, WHO IS READY TO DEPART:

559) vindhyamahīdharaśikhare mudiraśreṇīkrpāṇam ayam<sup>1696</sup> anilaḥ<sup>1697</sup> |  
udyadvidyujjyotiḥ<sup>1698</sup> pathikavadhāyaiva śātayati ||

At the peak of the Vindhya mountain, the wind—with flashes of lightning rising—sharpens his sword of clouds for the total destruction of the traveller.

SOME MAN SAYS TO HIS FRIEND:

560) vyālabamānaveṇīdhutadhūli<sup>1699</sup> prathamam aśrubhir<sup>1700</sup> dhautam |  
āyātasya padaṃ mama gehinyā<sup>1701</sup> tadanu salilena ||

Upon returning, my feet—the dust shaken off by her braid hanging down—were first washed by my wife's tears, and after that by water.

THE MAN SAYS HIS WIFE, RESTING AFTER MAKING LOVE ON TOP, (AND) VERY TIRED:

561) vakṣaḥsthalasupte mama mukham upadhātuṃ na maulim<sup>1702</sup> ālabhase |  
pīnottuṅgastanabharadūrībhūtaṃ rataśrāntau<sup>1703</sup> ||

O, girl sleeping on my breast! In your exhaustion from love-making, you cannot bring up your face—kept far away because of the burden of your plump, lofty breasts—in order to place it on my head.

A MAN SAYS TO THE GO-BETWEEN:

562) vadanavyāpārāntarbhāvād anuraktam ānayantī tvam<sup>1704</sup> |

<sup>1696</sup> mudiraśreṇīkrpāṇam ayam: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; mudiśreṇīkrpām ayanim: NGM

<sup>1697</sup> anilaḥ: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; anilaṃ: H2

<sup>1698</sup> udyadvidyujjyotiḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; udyadvidyudyotaḥ: NGM

<sup>1699</sup> vyālabamānaveṇīdhutadhūli: B, G, K1, K2, K3, KSG, BORI1, BORI3; veṇādhr̥tadhūli: UPENN;

veṇyādhr̥tadhūli: H2; vyālam̐vyamānaveṇīdhutadhūliḥ: NGM

<sup>1700</sup> aśrubhir: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; aśrubhi: UPENN

<sup>1701</sup> gehinyā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; gehīnyā: BORI3

<sup>1702</sup> maulim: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; maulīm: NGM

<sup>1703</sup> rataśrāntau: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; ratiśrāntau: UPENN; rataśrāntai: NGM

dūti satīnāsārthaṃ<sup>1705</sup> tasya bhujamṅasya daṃṣṭrāsi ||

O, messenger!

Because of your natural role  
in the speaking of the mouth,  
you—bringing the impassioned one—  
are the fang of the lover

for the destruction of the good woman.

Because of your natural condition  
in the workings of the mouth,  
you—producing red [blood]—  
are a serpent's tooth,

### śakāravrajyā

ONE WOMAN SAYS TO ANOTHER WITH AN ALLEGORY, “[WE] CANNOT BEAR ONE MAN’S COMMONALITY WITH ANOTHER MAN’S!”:

563) śrīr api bhujamṅabhoge mohanavijñena śīlitā<sup>1706</sup> yena |  
so’pi hariḥ puruṣo yadi puruṣā itare’pi kiṃ kurmaḥ ||

If Hari is a man, who—wise in the ways of deluding—enjoys even Śrī on a snake, what can the rest of us men do?

THE FRIEND TELLS THE PROUD COURTESAN:

564) śaṅke yā sthairyamayī ślathayati bāhū<sup>1707</sup> manobhavyāpi |  
darpaśīlām<sup>1708</sup> iva bhavatīm kataras taruṇo vicālayati<sup>1709</sup> ||

I wonder which youth will agitate you, who are like a rock of arrogance, who, full of firmness, can loosen even Kāma’s arms?

THE LADY’S FRIEND SAYS TO THE MAN WITH AN ALLEGORY:

565) śārdūlanakharabhaṅgura kaṭhoratarajātarūparacano’pi<sup>1710</sup> |  
bālānām api bālā sā<sup>1711</sup> yasyās tvam api hr̥di vasasi ||

<sup>1704</sup> anuraktam ānayantī tvam: B, G, K1, K2, K3, KSG, UPENN, BOR11, BOR13, NGM; anumārayantī tvam: H2

<sup>1705</sup> satīnāsārthaṃ: B, G, K1, K2, K3, KSG; vyājād guptā: UPENN; satīnām sakhi: H2; satīnām sārthaṃ: BOR11, BOR13; satīnām sārthaṃ: NGM

<sup>1706</sup> bhujamṅabhoge mohanavijñena śīlitā: B, G, K1, K2, K3, KSG, H2; bhujamṅabhoge dehe mohanavijñena śīlatā: UPENN; bhujamṅabhoge mohanavijñena śāyitā: BOR11, BOR13, NGM

<sup>1707</sup> ślathayati bāhū: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; ślathayasi vāha: NGM

<sup>1708</sup> darpaśīlām: B, G, K1, K2, K3, KSG, UPENN, BOR11, BOR13, NGM; darśaśīlām: H2

<sup>1709</sup> vicālayati: B, G, K1, K2, K3, KSG, UPENN, BOR11, BOR13, NGM; vicālayatu: H2

<sup>1710</sup> kaṭhoratarajātarūparacano’pi: B, G, K1, K2, K3, KSG; kaṭhoratarajātarūpavacano’si: UPENN; kaṭhoratarajātarūparacano’si: H2, NGM; kaṭhoratarajātarūparacanāpi: BOR11; kaṭhoratarajātarūparacanāpi: BOR13

<sup>1711</sup> bālā sā: B, G, K1, K2, K3, KSG, BOR11, BOR13; bālākā: UPENN, H2; bāsā: NGM

O, curved tiger claw!  
She on whose breast you live —  
Although in a very hard  
gold arrangement—

is a girl, even among  
young girls!

O, one crooked like a tiger's claw!  
She in whose heart you live —  
Although the composition of your  
beauty has become very harsh—

THE LADY'S FRIEND TELLS THE MAN:

566) śruta eva śrutihāriṇi rāgotkarṣeṇa<sup>1712</sup> kaṇṭham adhivasati<sup>1713</sup> |  
gīta iva tvayi madhure karoti nārthagrahaṃ sutanuḥ<sup>1714</sup> ||

The lovely-bodied one does not seize riches from you—

charming,  
pleasing the ear when just heard  
inhabiting her neck  
by the pulling of your passion—

just as one does not seize meaning in a song—

sweet,  
pleasing the ear when just heard  
inhabiting the throat  
by the joy of its rāga.

ONE MAN SAYS TO ANOTHER, “THE FRUIT IS PERFECTLY SUITED WHEN YOU ACCEPT A  
PROPER LIKENESS:”

567) śrīḥ śrīphalena<sup>1715</sup> rājyaṃ tṛṇarājenālpasāmyato labdham |  
kucayoḥ samyaksāmyād<sup>1716</sup> gato ghaṭas<sup>1717</sup> cakravartitvam ||

There is good fortune from the bilva fruit [“the fruit of good fortune”]; a kingdom is  
obtained by a palm tree [“the king of grasses”] because of the small resemblances:<sup>1718</sup>  
the jar becomes emperor<sup>1719</sup> because of its due likeness to her breasts!

<sup>1712</sup> śrutihāriṇi rāgotkarṣeṇa: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; śrutihāriṇi rāgonkaṇṭhyena:  
UPENN; śrutirāgotkarṣeṇa: H2

<sup>1713</sup> adhivasati: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; adhivasasi: NGM

<sup>1714</sup> sutanuḥ; B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; sutanu: UPENN

<sup>1715</sup> śrīḥ śrīphalena: B, G, K1, K2, K3, KSG, UPENN, H2, BORI3; śrīśrīphalena: BORI1; śrīphalena:  
NGM

<sup>1716</sup> samyaksāmyād: B, G, K1, K2, K3, KSG, UPENN, H2; samyaksāmyāt: BORI1, BORI3;  
samyakasāmyāta: NGM

<sup>1717</sup> gato ghaṭas: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; ghaṭo gataś: UPENN

<sup>1718</sup> Govardhana is here relying upon the literal meanings of the names and epithets of the plants he is  
using as examples.

<sup>1719</sup> Another concept difficult to translate: *cakravartitvam* (the state of being a *cakravarti*) is a pun here  
because *cakravarti* means both “emperor” or “round/on a potter’s wheel.” Jars/pots are comparisons

is on the potter's wheel

SOME WOMAN SAYS TO HER FRIEND:

568) śronī bhūmāv añke priyo bhayaṃ<sup>1720</sup> manasi patibhujē mauliḥ<sup>1721</sup> |  
gūḍhaśvāso<sup>1722</sup> vadane suratam idaṃ cet tṛṇaṃ tridivam<sup>1723</sup> ||

My hips on the ground; my beloved on my lap; fear in my mind; my head on my lord's arm; my sighs hidden in my mouth—if this is pleasure, then paradise is (but) a blade of grass!

THE MAN SAYS TO HIS FRIEND:

569) śliṣyann iva cumbann<sup>1724</sup> iva paśyann iva collikhann<sup>1725</sup> ivāṭṛptaḥ |  
dadhad iva hṛdayasyāntaḥ<sup>1726</sup> smarāmi tasyā muhur jaghanam ||

As if embracing [them], as if kissing [them], as if seeing [them], and as if scratching [them], I—unsated—can't stop remembering her hips, as if placing [them] inside my heart.

THE MAN'S FRIEND SAYS TO THE ANGRY LADY:

570) śirasi caraṇaprahāraṃ pradāya niḥsāryatām<sup>1727</sup> sa te tadapi |  
cakrāṅkito bhujamaṅgaḥ kāliya iva sumukhi kālindyāḥ ||

O, lovely-faced one! After giving him a kick on the head with your foot, then let that cheat—marked with a circular (bruise)—be driven away from you just as the serpent Kāliya—marked with a discus—was (driven away) from the Yamunā! He is still yours!

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commonly associated with a woman's breasts in Sanskrit literature; because of the jar's resemblance to the woman's breasts in this verse, it achieves a higher reward than the other objects named (and of course, it has a strong connection to the potter's wheel!).

<sup>1720</sup> śronī bhūmāv añke priyo bhayaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; śronī bhūmīr añke priyo bhāvyam: BORI3

<sup>1721</sup> manasi patibhujē mauliḥ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; manasi patati bhujē mauliḥ: UPENN

<sup>1722</sup> gūḍhaśvāso: B, G, K1, K2, K3, KSG, UPENN, BORI1, NGM; gūḍhaśvāso: H2, BORI3

<sup>1723</sup> idaṃ cet tṛṇaṃ tridivam: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; idaṃ amṛtvaivata tridivam: UPENN

<sup>1724</sup> cumbann: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; cubann: BORI3

<sup>1725</sup> collikhann: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; collikhaṃm: BORI3

<sup>1726</sup> dadhad iva hṛdayasyāntaḥ: B, G, K1, K2, K3, KSG, BORI1, BORI3; dadhad iva tadadharahṛdayasyāntaḥ: UPENN; tadadharahṛdayasyāntaḥ: H2; dadhad iva hṛdayasyānta: NGM

<sup>1727</sup> pradāya niḥsāryatām: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; pradāyini smāryatām: UPENN



THE LADY'S FRIEND SAYS TO THE MAN:

571) śocyaiṅvā sā kṛśāṅgī bhūtimayī<sup>1728</sup> bhavatu<sup>1729</sup> guṇamayī vāpi |  
snehaikavaśya<sup>1730</sup> bhavatā tyaktā dīpena vartir iva<sup>1731</sup> ||

Let that slender girl  
be of great wealth or even of great qualities...she is only to be pitied!  
She was abandoned by you, who can only be won by affection  
(oil)

like a wick by the lamp  
thin  
consisting of ashes or also of strings.

SOME MAN SAYS TO HIS FRIEND:

572) śuka iva dāruśalākāpañjaram<sup>1732</sup> anudivasavardhamāno me |  
kṛntati dayitāhrdayaṃ śokaḥ<sup>1733</sup> smaraviśikhatīkṣṇamukhaḥ ||

My grief,  
increasing daily,  
with Love's arrows as its harsh base,  
cuts the heart of my beloved, like a parrot  
growing daily  
its beak sharp like Love's arrows  
cuts its cage of wooden pegs.

ONE WOMAN SAYS TO ANOTHER:

573) śrutvākasmikamaraṇaṃ śukasūnoḥ sakalakautukaikanidheḥ<sup>1734</sup> |  
jñāto gr̥hiṇīvinayavyaya āgatyaiṅvā pathikena ||

Having just arrived (and) hearing of the unforeseen death of parrot, (considered) a son—  
sole treasury of all his desire— the traveller figured out his wife's loss of propriety.

THE GO-BETWEEN TELLS THE LADY:

574) śīlitabhujamgabhogā<sup>1735</sup> kroḍenābhyuddhṛtāpi kṛṣṇena |

<sup>1728</sup> śocyaiṅvā sā kṛśāṅgī bhūtimayī: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; śodhyaiva sā  
kṛśāṅgī bhūtimayī: NGM

<sup>1729</sup> bhavatu: B, G, K1, K2, K3, KSG, H2, BOR11, BOR13, NGM; vā: UPENN

<sup>1730</sup> snehaikavaśya: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, NGM; snehaikavaśā: BOR13

<sup>1731</sup> iva: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; ivaḥ: NGM

<sup>1732</sup> dāruśalākāpañjaram: K1, K2, KSG, UPENN, H2, BOR11, BOR13, NGM; dāruśalākāpiñjaram: B, G,  
K3

<sup>1733</sup> śokaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; śoka: NGM

<sup>1734</sup> sakalakautukaikanidheḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13;  
sakalakautukaiḥkanidhe: NGM

acalaiva kīrtyate bhūḥ kim aśakyaṃ<sup>1736</sup> nāma vasumatyāḥ ||

By whom enjoyment  
with a snake is made,  
Held up as well by Kṛṣṇa  
in his shape as a boar,  
The earth is said to be  
unmoving—  
What indeed is not possible  
for the earth?

Whose body is  
enjoyed by paramours,  
Held up as well on dark  
chests,  
She is said to be  
firm—  
What indeed is not possible  
for a wealthy woman?

THE PREVIOUS LADY'S FRIEND TELLS THE MAN:

575) śyāmā vilocanaharī bāleyaṃ manasi hanta sajjantī<sup>1737</sup> |  
lumpati pūrvakalatraṃ dhūmalatā bhitticitram iva ||

Oh! This girl—sixteen years old,  
capturing the eye,  
clinging to your mind—

injures your former wife like a cloud of smoke—  
dark,  
fogging sight,  
clinging to you—  
does a painting on a wall.

SOME MAN SAYS TO HIS FRIEND WHEN ASKED, “YOU WENT ON A JOURNEY; HOW ON EARTH CAN YOU REMAIN FAITHFUL?”:

576) śataśo<sup>1738</sup> gatiḥ āvṛttiḥ<sup>1739</sup> śataśaḥ kaṅṭhāvalambanaṃ<sup>1740</sup> śataśaḥ<sup>1741</sup> |  
śataśo yāmīti<sup>1742</sup> vacaḥ smarāmi tasyāḥ pravāsadine ||

A hundred times going; a hundred times coming back; a hundred times embracing my neck; a hundred times saying “I’m going”... I remember her on the day of my journey abroad!

<sup>1735</sup> śīlitabhujamgabhogā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; śīlitabhujamgabhogā: NGM

<sup>1736</sup> aśakyaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; aśakyaṃ: NGM

<sup>1737</sup> manasi hanta sajjantī: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; manasi sajjantī: H2; manasi hanta sajjantī: NGM

<sup>1738</sup> śataśo: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; śatato: H2; śataśā: NGM

<sup>1739</sup> āvṛttiḥ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; āvṛtti: UPENN; āvṛttiṃ: NGM

<sup>1740</sup> kaṅṭhāvalambanaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI3, NGM; kaṅṭhāvalambana: BORI1

<sup>1741</sup> śataśaḥ: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; śatadhā: H2

<sup>1742</sup> yāmīti: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; yāsīti: UPENN

THE FRIEND SAYS TO THE LADY, WHO IS THINKING, “HOW CAN HE BE CONCILIATED TO [ME]?” WHOSE PRIDE IS LOOSENED AFTER SEEING THAT THE MAN BECAME PROUD AND INDIFFERENT AFTER SEEING HER PRIDE (GROW) EVEN MORE EVEN WHILE TRYING TO RECONCILE WITH HER:

577) śrutaparapuṣṭaravābhiḥ pṛṣṭo gopībhir<sup>1743</sup> abhimataṃ kṛṣṇaḥ |  
śaṃsati vaṃśastanitaiḥ<sup>1744</sup> stanavinihitalocano’numatam ||

Kṛṣṇa, asked by the gopīs—by whom the cry of the cuckoos was heard—for a wish, tells his approval with the sounds of his reed, his eyes placed on their breasts.

THE OTHER WOMAN’S FRIEND SAYS WITH AN ALLEGORY TO THE LADY, WHO—ARROGANT—SAYS, “THE MAN IS VERY MUCH IN LOVE WITH ME:”

578) śaṃkaraśirasi niveśitapadeti mā garvam udvahendukale |<sup>1745</sup>  
phalam etasya bhaviṣyati tava caṇḍīcaraṇareṇumṛjā<sup>1746</sup> ||

O, moonbeam! Don’t have [too much] pride because your foot is placed upon the head of Śiva! Its fruit for you is [just] the cleansing of the dust off of Caṇḍī’s feet!

THE LADY’S FRIEND, BY SOME PRETEXT, SAYS—IN ORDER TO RESTRAIN THE MAN WHO IS RIGHT THERE, FRIGHTENED AND ANXIOUS, [SAYING,] “HOW CAN I REMAIN HERE IN THIS UNSAFE PLACE WITH HER?”:

579) śākhiśikhare samīraṇadolāyitanīḍanirvṛtaṃ vasati<sup>1747</sup> |  
karmaikaśaraṇam agaṇitabhayam aśīthilakeli khagamithunam ||<sup>1748</sup>

In a treetop live a pair of birds—secure in their nest being swung about by the wind, taking refuge in their fate, with fears not (even) thought about, with unabated play!

<sup>1743</sup> gopībhir: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; gopībhiḥ: BORI3

<sup>1744</sup> vaṃśastanitaiḥ: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; vaṃśastanitai: UPENN, H2

<sup>1745</sup> śaṃkaraśirasi niveśitapadeti mā garvam udvahendukale |: B, G, K1, K2, K3, KSG, BORI1; śaṃkaraśirasi niveśitapadeti mām adam upāvahendukule |: UPENN; śaṃkaraśirasi nivīṣṭāsamprati mā sammadam vahendukale |: H2; śaṃkaraśirasi niveśitapadeti mārgarvam udvahendukale |: BORI3; śaṃkaraśirasi niveśitapadeti mā garvam udvahendukale |: NGM

<sup>1746</sup> caṇḍīcaraṇareṇumṛjā: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; caṇḍīcaraṇareṇumṛjā: UPENN; caṇḍīcaraṇareṇubhiḥ pūjā: H2

<sup>1747</sup> samīraṇadolāyitanīḍanirvṛtaṃ vasati: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; samīraṇadolāyitanīḍanirvṛtasubhaga: H2

<sup>1748</sup> karmaikaśaraṇam agaṇitabhayam aśīthilakeli khagamithunam ||: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; paśyaikavāram agaṇitabhayaśikhinākarṣi khagamithunam ||: H2; karmaikaśaraṇam agaṇitabhayam aśīthilakeli khagamithunām ||: NGM

AFTER ASKING FOR FORGIVENESS FOR HER OWN SIN, [SHE] TELLS WITH AN ALLEGORY THE ASSIGNATION TO THE MAN, WHO IS ANGRY THAT SHE DIDN'T COME TO THE ASSIGNATION ON ACCOUNT OF OBSTRUCTION: HE IS ENJOYING HIS OWN FAMILY:

580) śuka suratasamaranārada hṛdayarahasyaikasāra sarvajña<sup>1749</sup> |  
gurujanasamakṣamūka<sup>1750</sup> prasīda jambūphalaṃ dalaya ||

O, parrot! A Nārada<sup>1751</sup> in the battle of pleasure! The sole essence of the secrets of my heart! All-knowing! Be pleased to be mute in front of the elders! Eat up your rose-apple fruit!

ONE MAN SAYS WITH AN ALLEGORY TO ANOTHER, WHO IS VERY GREEDY EVEN THOUGH HE DOESN'T HAVE MUCH:

<sup>1752</sup>581) śirasā vahasi kapardaṃ rudra ruditvāpi<sup>1753</sup> rajatam arjayasi<sup>1754</sup> |  
asyāpy<sup>1755</sup> udarasyārdhaṃ<sup>1756</sup> bhajatas tava<sup>1757</sup> vetti kas tattvam<sup>1758</sup> ||

O, Rudra! You bear locks of matted hair / cowries on your head! Even crying, you cause [one] to obtain silver! Who can know the truth of you who resort to only half of your belly?

A MAN TELLS SOME COURTESAN WITH AN ALLEGORY:

582) śrotavyaiva sudheva<sup>1759</sup> śvetāṃśukaleva dūradrśyaiva |  
duṣṭabhujamṅaparīte<sup>1760</sup> tvam ketaki na khalu naḥ<sup>1761</sup> sprśyā ||

O, ketakī flower! You are to only be heard about, like divine nectar! You are only visible from afar, like the digits of the moon! Seized by a wicked snake, you are indeed not to be touched by us!

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<sup>1749</sup> sarvajña: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; sārvañña: UPENN; sarvajñā: NGM

<sup>1750</sup> gurujanasamakṣamūka: B, G, K1, K2, K3, KSG, H2; gurujanasamakṣamūkaḥ: UPENN;  
gurujanasamakṣam mūkaṃ: BORI1; gurujanasamakṣamūkaṃ: BORI3; gurujanasamakṣabhūka: NGM

<sup>1751</sup> A great sage; presumably the parrot is called such because of his ability to mimic and 'know' everything between a couple.

<sup>1752</sup> H1 picks up at the end of this verse, after missing some pages after verse 554

<sup>1753</sup> ruditvāpi: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; ruditvaiva: NGM

<sup>1754</sup> arjayasi: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; udgirasi: UPENN; udgirasya: H2

<sup>1755</sup> asyāpy: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; svasyāpy: BORI1, BORI3

<sup>1756</sup> udarasyārdhaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; udarasyā: NGM

<sup>1757</sup> tava: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; ta: H1

<sup>1758</sup> tattvam: B, G, K1, K2, K3, KSG, H1, H2, BORI1, BORI3, NGM; tvam: UPENN

<sup>1759</sup> sudheva: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, NGM; sudhaiva: BORI3

<sup>1760</sup> duṣṭabhujamṅaparīte: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3;

duṣṭabhujamṅaparītā: NGM

<sup>1761</sup> naḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; na: H1, NGM

THE MAN SAYS TO THE LADY'S MESSENGER:

583) śravaṇopanītaguṇayā samarpayantyā<sup>1762</sup> praṇamya<sup>1763</sup> kusumāni |  
madanadhanurlataye va<sup>1764</sup> vaśam dūti nīto'smi ||

O, messenger! I am charmed by you—

by whom [her] virtues are brought close to my ear,  
bowing (and) presenting flowers—

as if by the bow of Love—

whose string is brought close to the ear,  
being bent (and) delivering flowers!

ONE MAN TELLS ANOTHER BY MEANS OF AN ALLEGORY:

584) śākhoṭakaśākhoṭajavaikhānasakaraṭapūjya raṭa suciram |<sup>1765</sup>  
nādarapadam iha gaṇakāḥ pramāṇapuruṣo<sup>1766</sup> bhavān ekaḥ ||

O, best of the crows of hermits in the branch hut of the śākhoṭaka<sup>1767</sup> tree! Caw for a long long time: here astrologers are not respected! Your honor is the sole arbitrator!

A MAN'S MESSENGER SAYS TO A LADY:

585) śāṣirekhopamakāntes tavānyapāṇigrahaṃ prayātāyāḥ<sup>1768</sup> |  
madanāsiputrikāyā ivāṅgaśobhāṃ<sup>1769</sup> kadhathayati ||

(Another man would) slight the luster of your body—

you, whose loveliness is like that of a moonbeam,  
gone to marry him—

(it is) as if the little sword of Love—

whose brilliance resembles a moonbeam,  
(were) gone into the grasp of another!

<sup>1762</sup> samarpayantyā: B, G, K1, K2, K3, KSG, UPENN, H1, H2, NGM; samarpayatyā: BORI1, BORI3

<sup>1763</sup> praṇamya: B, G, K1, K2, K3, KSG, H1, BORI1, BORI3, NGM; praṇaya: UPENN, H2

<sup>1764</sup> tvayā: B, G, K1, K2, K3, KSG, H1, BORI1, BORI3, NGM; tayā: UPENN, H2

<sup>1765</sup> śākhoṭakaśākhoṭajavaikhānasakaraṭapūjya raṭa suciram |: B, G, K1, K2, K3, KSG;

śākhoṭakaśākhoṭajavaikhānasakaraṭapūjya vara rucira |: UPENN;

śākhoṭakaśākhoṭajavaikhānasakaraṭapūjya raṭa suciram |: H1; śākhoṭakaśākhoṭajavaikhānasakaraṭapūjya

vaca rucira |: H2; śākhoṭakaśākhoṭajavaikhānasakaraṭapūjya raṭa ruciram |: BORI1, BORI3;

śākodakaśākhoṭajavaikhānasakaraṭapūjya rada suciraṃ |: NGM

<sup>1766</sup> nādarapadam iha gaṇakāḥ pramāṇapuruṣo: B, G, K1, K2, K3, KSG, UPENN, NGM;

ucitamādarapadam iha gaṇakaḥ pramāṇapuruṣo: H1; nādarapadam iha gaṇakapramāṇapuruṣo: H2;

nādarapadam iha gaṇakaḥ pramāṇapuruṣo: BORI1, BORI3

<sup>1767</sup> A tree identified as *Trophis aspera* (Siamese rough-brush), said to be small, bent, and ugly.

<sup>1768</sup> prayātāyāḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; prayātāyā: NGM

<sup>1769</sup> ivāṅgaśobhāṃ: B, G, K1, K2, K3, KSG, UPENN; ivāṅgaśobhā: H1, H2, BORI1, BORI3, NGM

ONE MAN SAYS TO ANOTHER, “PERSISTENCE IN DOING ONE’S MASTER’S BUSINESS IS DONE ONLY BY (THOSE WHO) BEHAVE WELL, NOT BY OTHERS:”

586) śaithilyena bhṛtā<sup>1770</sup> api bhartuḥ kāryaṃ tyajanti na suvṛttāḥ |  
balinākṛṣṭe<sup>1771</sup> bāhau valayāḥ<sup>1772</sup> kūjanti dhāvanti<sup>1773</sup> ||

Good people,  
even if treated with negligence,  
do not abandon their duty  
for the master:  
when an arm is pulled by a strong person, bracelets—round,  
which, even when worn loosely,  
do not abandon the work  
for the husband—  
jingle and glide.

### śakāravrajyā

THE MAN SAYS TO THE LADY:

587) ṣaṭcaranakīṭajauṣṭaṃ parāgaghuṇapūrṇam āyudhaṃ tyaktvā<sup>1774</sup> |  
tvāṃ muṣṭimeyamadhyām adhunā śaktiṃ smaro vahati<sup>1775</sup> ||

After abandoning his weapon—swarming with worms of bees, filled with sawdust of pollen—now Love bears you, who have a waist spanned with (my) fingers, as his force.

### sakāravrajyā

THE MAN’S FRIEND SAYS TO THE LADY, WHO IS SADDENED WITH THE SORROW OF [HAVING] A CO-WIFE:

588) sā divasayogyakṛtyavyapadeśāt tasya kevalaṃ<sup>1776</sup> gr̥hiṇī<sup>1777</sup> |

<sup>1770</sup> bhṛtā: B, G, K1, K2, K3, KSG, H1, BORI1, BORI3, NGM; dhṛtā: UPENN; kṛtā (but with a mark over it that looks like it could be either bhṛtā or dhṛtā): H2

<sup>1771</sup> balinākṛṣṭe: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3, NGM; dhaninākṛṣṭe: H2

<sup>1772</sup> valayāḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; valayā: NGM

<sup>1773</sup> kūjanti dhāvanti: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; kujanti dhāvanti: UPENN; kūjanti dhāvati: H1, NGM

<sup>1774</sup> parāgaghuṇapūrṇam āyudhaṃ tyaktvā: B, G, K1, K2, K3, KSG; parāgaghuṇakīrṇam āyudhaṃ tyaktvā: UPENN; parāgaghuṇapūrṇam āyudhaṃ muktivā: H1, BORI1, BORI3; parāgaghuṇakīrṇam āyudhaṃ muktivā: H2; parāgaghuṇapūrṇam āyudhaṃ muktā: NGM

<sup>1775</sup> vahati: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; vahatu: H1

<sup>1776</sup> divasayogyakṛtyavyapadeśāt tasya kevalaṃ: H1, H2, BORI1, BORI3; divasayogyakṛtyavyapadeśā kevalaṃ: B, G, K1, K2, K3, KSG; divasayogyakṛtyavyapadeśā tasya kevalaṃ: UPENN, NGM

<sup>1777</sup> gr̥hiṇī: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, NGM; gr̥hiṇīḥ: BORI3

dvitither divasasya parā<sup>1778</sup> tithir iva sevyā niśi tvam asi<sup>1779</sup> ||

She is only his housewife—called that from doing the day’s work: *you* are to be served at night, like the later part of day with two *tithis*.<sup>1780</sup>

THE FRIEND TELLS THE LADY:

589) stananūtanakhalekhālambī tava gharmabindusaṃdohaḥ |<sup>1781</sup>  
ābhāti paṭṭasūtre<sup>1782</sup> praviśann iva mauktikaprasaraḥ<sup>1783</sup> ||

Your drops of sweat, beading off the new nail mark on your breasts, blaze like a stream of pearls entering upon a string of silk.

THE FRIEND COUNSELS THE COURTESAN:

590) saubhāgyagarvam<sup>1784</sup> ekā karotu yūthasya bhūṣaṇaṃ kariṇī |  
atyāyāmvator<sup>1785</sup> yā madāndhayor madhyam adhivasati ||

Let only that female elephant—the ornament of the herd—bear pride in her good fortune, who dwells in the midst of two extremely big (males) blinded by rut!

THE LADY—AFTER SCORNING HER HUSBAND, HAVING DISREGARDED EVEN HER FRIENDS’ WORDS, ETC.; (BUT) FEELING VERY PAINED AFTERWARDS, COMING CLOSE TO HER LOVE, SEEING HIM SURROUNDED BY [FEMALE] FRIENDS—SAYS TO THE MAN, IN ORDER TO CONCEAL HER OWN DISRESPECT FROM THEM:

591) svacaraṇapīḍānumitatvanmaulirujāvinītamātsaryā<sup>1786</sup> |  
aparāddhā subhaga tvāṃ svayam aham anunetum<sup>1787</sup> āyātā ||

<sup>1778</sup> dvitither divasasya parā: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; anudivasa parā: UPENN;

dvitīye divasasya parā: H1; dvitir divasasya parā: H2

<sup>1779</sup> asi: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3, NGM; api: H2

<sup>1780</sup> A *tithi* (the term used in the Sanskrit) is a lunar day; it lasts for varying amounts and two can occur on the same day, as is the case here. See verse 300 and its footnote.

<sup>1781</sup> stananūtanakhalekhālambī tava gharmabindusaṃdohaḥ |: B, G, K1, K2, K3, KSG, H1, BORI1, BORI3, NGM; stananūtanakhalekhāvalambitaḥ gharmabindusaṃdohaḥ |: UPENN;

stananūtanamukhalekhāvalambitaḥ gharmabindusaṃdohaḥ |: H2

<sup>1782</sup> paṭṭasūtre: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; apaṭṭasūtre: NGM

<sup>1783</sup> mauktikaprasaraḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; mauktikaprasara: NGM

<sup>1784</sup> saubhāgyagarvam: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; saubhāgyagavam:

H1

<sup>1785</sup> atyāyāmvator: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; atyāyāmvater: NGM

<sup>1786</sup> svacaraṇapīḍānumitatvanmaulirujāvinītamātsaryā: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1;

svacaraṇapīḍānumitatvanmaulirujāvinītamātsaryā: BORI3;

svacarapīḍānumitatvanmaulirujāvinītamātsaryā: NGM

<sup>1787</sup> aham anunetum: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, NGM; iha manutenum: BORI3

O, fortunate one! I have come to win you over, my jealousy removed because of the pain in your head, inferred from the pain in my own foot; having sinned against myself!

SOMEONE SAYS THAT SOMETHING LIKE AN ARMY IS NOT APPROPRIATE FOR ONE IN ORDER TO CAUSE PAIN TO THOSE WHO LOVE (ONE), BUT RATHER FOR ONE DRIVING AWAY A STRONG ENEMY:

592) snehamayān pīḍayataḥ kiṃ cakreṇāpi<sup>1788</sup> tailakārasya |  
cālayati pārthivān api yaḥ sa kulālaḥ<sup>1789</sup> param cakrī ||

What is the use of even an oil mill for an oil-man pressing (things) full of oil?  
(army) full of affection

He who  
causes even pots to spin—the potter—has the greatest wheel.  
drives away even kings is the greatest general.<sup>1790</sup>

THE FRIEND SAYS TO THE LADY:

593) sarale<sup>1791</sup> na veda bhavatī bahubhaṅgā bahurasā bahuvivartā<sup>1792</sup> |  
gatir asatīnetrāṅām<sup>1793</sup> premṅām śrotasvatīnām<sup>1794</sup> ca ||

O, artless girl!  
You do not know the  
path

of wanton women's eyes: very crooked, full of love, full of tricks!	of loves: full of fractures, full of emotion, with many twists!	and of rivers: full of waves, filled with water, rolling about!
--	--	--

THE LADY SAYS TO THE FRIEND:

594) sakhi madhyāhnavigūṇadyumaṅikarāśreṇipīḍitā<sup>1795</sup> chāyā |

<sup>1788</sup> pīḍayataḥ kiṃ cakreṇāpi: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; pīḍayataḥ kaści[?]  
kleśo'pi: UPENN; pīḍayamṭaṃ kiṃ cikroṇāpi: H1; pīḍayataḥ kaścin kleśo'pi: H2

<sup>1789</sup> yaḥ sa kulālaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; yaḥ kulālaḥ: H1

<sup>1790</sup> According to Gokulacandra, this verse is advice to the king served up in an allegory. While the puns do not extend all the way through the verse, the double-meanings with most of the terms are quite overt.

<sup>1791</sup> sarale: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3, NGM; sarvo: H2

<sup>1792</sup> bahubhaṅgā bahurasā bahuvivartā: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; bahubhaṅgām bahurasām ca bahuvivarttam: UPENN; bahubhaṅgā bahurasā vivarttā ca: H1; bahubhaṅgām bahurasām bahuvivarttām: H2

<sup>1793</sup> gatir asatīnetrāṅām: B, G, K1, K2, K3, KSG, H1, BORI1, BORI3; gatim asatīnetrāṅām: UPENN; gatim iva sakhīnetrāṅām: H2; gatir asatīnetrāṅām: NGM

<sup>1794</sup> śrotasvatīnām: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1; śrotasvatīnām: BORI3, NGM

<sup>1795</sup> madhyāhnavigūṇadyumaṅikarāśreṇipīḍitā: B, G, K1, K2, K3, KSG, H1, H2, BORI1, BORI3; madhyāhnavigūṇe dyumaṅikarāśreṇipīḍitā: UPENN; madhyāhnavigūṇadyumaṅikarāśreṇipīḍitā: NGM



majjitum ivālavāle paritas tarumūlam āśrayati<sup>1796</sup> ||

O, friend! The shade—pained by the rays of the sun that are doubled at midday—seeks refuge all around a tree’s roots, as if (wanting) to bathe in the water basin [there].

ONE WOMAN TELLS ANOTHER WOMAN WHO IS SAYING, “MY HUSBAND IS EXTREMELY IN LOVE WITH ME:”

595) sakhi śṛṇu<sup>1797</sup> mama priyo’yaṃ geḥaṃ yenaiva vartmanāyātaḥ<sup>1798</sup> |  
tannagaragrāmanadīḥ pṛcchati<sup>1799</sup> samam āgatān anyān ||

Listen, friend! This beloved of mine, returned home, asks the others with (him) by which path—through cities, villages, and rivers— did they come!

THE LADY TELLS HER FRIEND THAT THE EVENINGTIME IS EXTREMELY DIFFICULT FOR A WOMAN SEPARATED FROM HER LOVER:

596) sāyaṃ ravir analam asau madanaśaraṃ<sup>1800</sup> sa ca viyoginīcetaḥ |  
idam api tamaḥsamūhaṃ<sup>1801</sup> so’pi nabho nirbharaṃ viśati ||

In the evening, the sun turns into fire: that goes into Love’s arrow, and this enters the heart of a woman separated from her lover; that, in turn, turns into a mass of darkness, and that totally infuses the sky.

A WOMAN TELLS A MAN THE ASSIGNATION:

597) smarasarasamayapūritakambunibho dviguṇapīnaganālaḥ<sup>1802</sup> |  
śīṅṅaprasādopari<sup>1803</sup> jigīṣur iva kalaravaḥ<sup>1804</sup> kvaṇati ||

The dove—on top of the ruined palace, resembling a full conch at the time of love’s battle, the stalk of its plump neck become twice as big—coos, like one desiring victory.

<sup>1796</sup> tarumūlam āśrayati: B, G, K1, K2, K3, KSG, UPENN, H1, BORI1, BORI3, NGM; tarūn samāśrayati: H2

<sup>1797</sup> sakhi śṛṇu: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; śṛṇu sakhi: H1; sakhī śṛṇu: BORI3

<sup>1798</sup> vartmanāyātaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; vartmanoyātaḥ: NGM

<sup>1799</sup> tannagaragrāmanadīḥ pṛcchati: B, G, K1, K2, K3, KSG, BORI1, NGM; tannagaragrāmanadī pṛcchati: UPENN, BORI3; tannagaragrāmanadīḥ pra(pr?)chayati: H1; tannagaragrāmanadī murchayati: H2

<sup>1800</sup> madanaśaraṃ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; madanarasaṃ: UPENN; madanaśara: H1

<sup>1801</sup> tamaḥsamūhaṃ: G, K1, K2, KSG, UPENN, H1, H2, BORI1, BORI3, NGM; tama samūhaṃ: B, K3

<sup>1802</sup> smarasarasamayapūritakambunibho dviguṇapīnaganālaḥ |: B, G, K1, K2, K3, KSG; smaravīrasamarapūritakambunibhadvigūṇapīnaganālaḥ |: UPENN, BORI1, BORI3, NGM; smaravīrasamarapūritakambunibhādviguṇapīnaganālagālaḥ |: H1; smaravīrasamarapūritakambunibho dviguṇapīnaganālaḥ |: H2

<sup>1803</sup> śīṅṅaprasādopari: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; śīṅṅaprasādopari: UPENN, H1

<sup>1804</sup> kalaravaḥ: B, G, K1, K2, K3, KSG, UPENN, H1, H2, BORI1, BORI3; kalarava: NGM

THE FRIEND TEACHES THE BEAUTIFUL ONE WHO IS CRYING AFTER SHRIEKING:  
598) sphuradadharam aviratāśru dhvanirodhotkampakucam idaṃ ruditam |<sup>1805</sup>  
jānūpanihitahastanyastamukhaṃ dakṣiṇaprakṛteḥ<sup>1806</sup> ||

This crying—with your lip trembling, your uninterrupted flow of tears, your breasts trembling from [trying to] block the noise, your face cast down on your hand, placed on your knee—comes from your sincere nature.

ONE COURTESAN SAYS TO ANOTHER COURTESAN IN AN INDIRECT MANNER:  
599) svayam upanītair aśanaiḥ puṣṇantī nīḍanirvṛtaṃ<sup>1807</sup> dayitam |  
sahajapremarasajñā subhagāgarvaṃ bakī vahatu<sup>1808</sup> ||

Let the female crane—nourishing her beloved, safe in their nest, with foods brought near by her; knowing the emotion of [their] natural love—bear pride in being fortunate in choosing a mate!

ONE MAN SAYS TO ANOTHER THAT THIS SERVICE IS NOT APPROPRIATE—FROM THE IDEA THAT EVEN WHEN THE AUTHORITY OF TREASURE IS GIVEN BY A BAD MASTER, THIS MASTER IS [STILL] EXTREMELY TRUSTWORTHY:  
600) svarasena<sup>1809</sup> badhnatāṃ karam ādāne kaṇṭakotkarais tudatām |  
piśunānāṃ panasānāṃ koṣābhogo'py aviśvāsyah<sup>1810</sup> ||

Even  
the curving of the stone of jackfruits                      the extent of the treasure of low sorts

<sup>1805</sup> sphuradadharam aviratāśru dhvanirodhotkampakucam idaṃ ruditam |: B, G, K1, K2, K3, KSG; sphuradadharam aviratāśru krodhotkampakucam idaṃ ruditam |: UPENN; sphuradadharapviratāśru dhvanirodhotkampakucam idaṃ ruditam |: H1; sphuradadharam aviratāśraṃ krodhodyatkampakucam idaṃ ruditiṃ |: H2; sphuradadharam aviratāśru dhvanirodhotkampakucayugaṃ ruditam |: BORI1; sphuradadharam aviratāśru dhvanirodhotkampakutayugaṃ ruditam |: BORI3; sphuradadharam aviratāśru dhvanirodhotkampikucayugaṃ ruditam |: NGM

<sup>1806</sup> jānūpanihitahastanyastamukhaṃ dakṣiṇaprakṛteḥ: B, G, K1, K2, K3, KSG, UPENN, BORI1; jākapanihitahastanyastamukhaṃ dakṣiṇaprakṛteḥ: H1; jānūpanihitahastanyastamukhaṃ harati dakṣiṇaprakṛteḥ: H2; jānūpanihitahastanyastamukhaṃ dakṣiṇaprakṛte: BORI3; jānūpanihitahastamukhaṃ dakṣiṇaprakṛte: NGM

<sup>1807</sup> aśanaiḥ puṣṇantī nīḍanirvṛtaṃ: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; aśanai puṣṇanty api nīḍanirvṛtaṃ: UPENN; aśanaiḥ puṣṇanty api nīḍanirvṛtaṃ: H2. In H1, after puṣṇantī, the manuscript finishes abruptly (with only a quarter of the page filled in)

<sup>1808</sup> subhagāgarvaṃ bakī vahatu: B, G, K1, K2, K3, KSG; subhagāgarvaṃ bakī vahati: UPENN, BORI1, BORI3; subhagāsarvaṃ rasa(m?) vahati: H2; subhagāgarvaṃ vaṃkā vahatu: NGM

<sup>1809</sup> svarasena: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; surasena: H2

<sup>1810</sup> panasānāṃ koṣābhogo'py aviśvāsyah: B, G, K1, K2, K3, KSG, BORI1, NGM; panasāṃ koṣe bhogo'py aparīṇāmaḥ: UPENN; panasānāṃ koṣobhoge'py aparīṇāmaḥ: H2 panasānāṃ koṣābhogo'py aparīṇāmaḥ: BORI3

is not to be trusted  
 binding the hand with its own sap, fixing tolls at will,  
 striking it with many thorns pricking with many vexations  
 in its (own) taking.

THE FRIEND COUNSELS THE BEAUTIFUL WOMAN WHO IS NOT DOING ANYTHING OUT OF ANGER, ETC., BECAUSE OF HER ARTLESSNESS:

601) <sup>1811</sup> saubhāgyaṃ dākṣiṇyān nety upadiṣṭaṃ hareṇa taruṇīnām | <sup>1812</sup>  
 vāmārdham eva devyāḥ svavapuḥśilpe <sup>1813</sup> niveśayatā <sup>1814</sup> ||

Good fortune in love does not come from courtesy—  
 (right-handed-ness)  
 this is taught to young women by Hara, using just the left half of the goddess in  
 (crooked)  
 the work of his own body. <sup>1815</sup>

THE LADY'S FRIEND SAYS TO THE MAN:

602) subhaga svabhavanabhittau <sup>1816</sup> bhavatā saṃmardya <sup>1817</sup> pīḍitā sutanuḥ |  
 sā pīḍayaiva jīvatī <sup>1818</sup> dadhatī <sup>1819</sup> vaidyeṣu vidveṣam <sup>1820</sup> ||

O, lucky one! The beautiful-bodied girl was squeezed tight by you, having crushed (her) against the walls of her home! She lives just from that pain, bearing enmity toward doctors.

THE LADY'S FRIEND SAYS TO THE MAN:

603) sā guṇamayī <sup>1821</sup> svabhāvasvacchā sutanuḥ karagrahāyattā <sup>1822</sup> |  
 bhramitā bahumantravidā <sup>1823</sup> bhavatā kāsmīramāleva ||

<sup>1811</sup> UPENN puts this verse after what we have as verse 605

<sup>1812</sup> saubhāgyaṃ dākṣiṇyān nety upadiṣṭaṃ hareṇa taruṇīnām | : B, G, K1, K2, K3, KSG, BORI1, NGM; saubhāgyaṃ dākṣiṇyān pratyupadiṣṭaṃ hareṇa taruṇīnām | : UPENN; saubhāgyaṃ pratyupadiṣṭaṃ caraṇa taruṇīnā | : H2; saubhāgyaṃ dākṣiṇyān naty ūpadiṣṭaṃ hareṇa taruṇīnām | : BORI3

<sup>1813</sup> svavapuḥśilpe: G, K1, K2, UPENN, H2, BORI1, BORI3; svavapu śilpe: B, K3, NGM; svavapuḥpilpe: KSG

<sup>1814</sup> niveśayatā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; niveśayata: NGM

<sup>1815</sup> See also verse 310 and its note.

<sup>1816</sup> svabhavanabhittau: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; susadanabhittau: NGM

<sup>1817</sup> saṃmardya: B, G, K1, K2, K3, KSG, BORI1, BORI3; saṃmarda: UPENN, H2; saṃmardī: NGM

<sup>1818</sup> jīvatī: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; jīvatī: NGM

<sup>1819</sup> dadhatī: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; dadhati: UPENN, NGM

<sup>1820</sup> vidveṣam: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; videṣam: NGM

<sup>1821</sup> guṇamayī: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; guṇayī: NGM

<sup>1822</sup> karagrahāyattā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; karagrahāyattāḥ: BORI3

That lovely-bodied one,  
 full of virtues,  
 pure by nature,  
 dependent on taking your hand,<sup>1824</sup>  
 is turned round by you, knowing many sacred texts, as if she were a Kashmiri garland,  
 with strings,  
 shining by nature,  
 dependent on being  
 taken by your hand.

THE MAN SAYS TO THE LADY:

604)<sup>1825</sup> savrīḍasmitasubhage spr̥ṣṭāspr̥ṣṭeva kiṃcid apayāntī |<sup>1826</sup>  
 apasarasi sundari yathā yathā tathā spr̥śasi mama hṛdayam<sup>1827</sup> ||

O, girl—bashful, smiling, lucky! Withdrawing, you seem to be sometimes touched,  
 sometimes untouched: just as—beautiful one—you depart, so you touch my heart!

THE LADY SAYS TO THE FRIEND WHO IS SAYING, “YOU SHOULD MAKE LOVE WITH ONLY  
 YOUR OWN HUSBAND AND NOT WITH ANYONE ELSE.”

605) sakhi sukhayaty avakāśaprāptaḥ<sup>1828</sup> preyān yathā tathā na gr̥hī<sup>1829</sup> |  
 vātād avāritād api<sup>1830</sup> bhavati gavākṣānilaḥ śītaḥ ||

O, friend! A lover, by whom the opportunity is taken, pleases in a way that the master of  
 the house does not: the wind through a window is colder than even an unimpeded breeze.

THE FRIEND TELLS THE LADY WHO IS ALWAYS EXTREMELY ANGRY:

606) satatam aruṇitamukhe<sup>1831</sup> sakhi nigirantī<sup>1832</sup> garalam iva girāṃ gumpham<sup>1833</sup> |

<sup>1823</sup> bahumantravidā: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; bahumattavidā: BORI1;

bahumantrividā: BORI3

<sup>1824</sup> i.e., in marriage.

<sup>1825</sup> UPENN omits this verse; BORI1 and BORI3 place this verse and the next two after our verse 609

<sup>1826</sup> savrīḍasmitasubhage spr̥ṣṭāspr̥ṣṭeva kiṃcid apayāntī |: B, G, K1, K2, K3, KSG, BORI1, BORI3;  
 savrīḍasmitasubhage ṣaṣṭhīpūjyeva kiṃcid apayāntī |: H2 [this reading is mentioned in Ananta’s  
 commentary as an alternate reading]; savrīḍaspr̥ṣṭāspr̥ṣṭo smitasubhage spr̥ṣṭībhūtveka viṃcid apayānti:  
 NGM

<sup>1827</sup> yathā yathā tathā spr̥śasi mama hṛdayam: B, G, K1, K2, K3, KSG, BORI3; yathā tathā tathā mama  
 hṛdayam spr̥śasi: H2; yathā yathā tathā mama hṛdayam spr̥śasi: BORI1, NGM

<sup>1828</sup> avakāśaprāptaḥ: B, G, K1, K2, K3, KSG, BORI1, NGM; avakāśaḥ prāptaḥ: UPENN, H2;

avakāśeprāptaḥ: BORI3

<sup>1829</sup> preyān yathā tathā na gr̥hī: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; preyānayathā na  
 gr̥hī: NGM

<sup>1830</sup> vātād avāritād api: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; vātād avāritā tad api: BORI3

avagaṇītauṣadhimantrā bhujamgi raktaṃ virañjayasi ||<sup>1834</sup>

O, friend!

With your face constantly reddened!  
Spitting out a string of words  
as if they were poison,  
by whom the medicine of wise words  
is disregarded,  
you make people fall impassioned!

O, female serpent!

With a red face!  
Spitting out poison,  
as if a string of words,  
for whom remedies and spells  
are nothing,  
You color people red [with blood]!

ONE MAN SAYS TO ANOTHER WITH AN ALLEGORY THAT HE SHOULD NOT [TRY TO] CONSOLE WITH TRICKS BECAUSE OF TRUTH:

607)<sup>1835</sup> sthalakamalamugdhavapuṣā sātānkāṅkasthitaikacaraṇena<sup>1836</sup> |  
āśvāsayati bisinyāḥ kūle bisakaṅṭhikā śapharam<sup>1837</sup> ||

On a bank of lotuses, a small crane inspires confidence in a śaphara fish, with its body beautiful like a land-growing lotus, one foot curled up uncertainly at its breast.

SOME PASSIONATE MAN, UPON SEEING THE UNATTAINABLE LADY, SAYS TO THE WIND:

608) sanakhapadam adhikagauram nābhīmūlam<sup>1838</sup> niramśukaṃ kṛtvā |  
anayā sevita pavana tvam kiṃ kṛtamalayabhṛgupātaḥ<sup>1839</sup> ||

O, wind! Served by her, having taken the clothes off her nail-marked, extremely pale belly—why have you cast yourself off the Malaya mountains?

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<sup>1831</sup> aruṇitamukhe: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; aruṇamukhī: UPENN; aruṇāmukhe:

H2

<sup>1832</sup> nigirantī: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; nigiramti: NGM

<sup>1833</sup> girāṃ gumpham: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; śuṣkaṃ: H2

<sup>1834</sup> avagaṇītauṣadhimantrā bhujamgi raktaṃ virañjayasi ||: B, G, K1, K2, K3, KSG, UPENN, NGM;  
avagaṇītauṣadhimantrā bhujamga bhukte varamjayasi ||: H2, BORI3; avagaṇītauṣadhimantrā bhujamgi  
raktaṃ virañjayati ||: BORI1

<sup>1835</sup> UPENN omits the next verses and starts again at our verse 611; H2 and BORI2 omit the next verses  
and start again at our verse 610

<sup>1836</sup> sātānkāṅkasthitaikacaraṇena: B, G, K1, K2, K3, KSG, BORI1, BORI3; sātāṅkāṅkasthitaikacaraṇena:  
NGM

<sup>1837</sup> kūle bisakaṅṭhikā śapharam: B, G, K1, K2, K3, KSG, BORI1, BORI3; kūlaviśakaṅṭhikā śapharam:  
NGM

<sup>1838</sup> adhikagauram nābhīmūlam: B, G, K1, K2, K3, KSG, BORI1, BORI3; adhikaṃ gauram nābhīmūlam:  
NGM

<sup>1839</sup> kṛtamalayabhṛgupātaḥ: B, G, K1, K2, K3, KSG, BORI1, BORI3; kṛtamalayabhṛguḥ pātaḥ: NGM

SOME MAN SAYS THAT FORTUNE IS JUST OBTAINED EVEN BY THE APATHETIC WHEN NOT LOOKING:

609) sarvāṅgam arpayantī lolā suptaṃ śrameṇa śayyāyām<sup>1840</sup> |  
alāsam api bhāgyavantaṃ<sup>1841</sup> bhajate puruṣāyiteva<sup>1842</sup> śrīḥ<sup>1843</sup> ||

Śrī resorts to a lucky one—although (he may be) lazy—like a lustful woman making love on top of someone asleep on the bed from exhaustion, placing her whole body [on him].

610) sudinaṃ tadeva yatra smāraṃ smāraṃ viyogaduḥkhāni |  
āliṅgati sā<sup>1844</sup> gāḍhaṃ punaḥ punar yāminīprathame<sup>1845</sup> ||

That (will be a) very fine day, when—with memory after memory of the sorrows from separation—she will embrace [him] tightly again and again during the first [part] of the night.

ONE WOMAN SAYS TO ANOTHER:

611) sāntarbhayaṃ bhujīṣyā yathā yathācarati samadhikāṃ sevām<sup>1846</sup> |  
sāśaṅkaserṣyasabhayā tathā tathā gehinī tasya<sup>1847</sup> ||

Just as the maidservant, afraid inside, practices great service, so, too, does his wife, with doubt, jealousy, and fear.

THE MAN SAYS TO THE LADY:

612)<sup>1848</sup> sundarī<sup>1849</sup> darśayati yathā bhavadvipakṣasya tatsakhī kāntim<sup>1850</sup> |  
patati tathā samadṛṣṭis<sup>1851</sup> tvadekadāsasya sāsūyā<sup>1852</sup> ||

O, beautiful one! As the friend of your rival wife demonstrates her [the co-wife's] loveliness, so falls the level, disdainful gaze of your one servant [on her].

<sup>1840</sup> śrameṇa śayyāyām: B, G, K1, K2, K3, KSG, BORI1, BORI3; śrame śayyāyām: NGM

<sup>1841</sup> bhāgyavantaṃ: B, G, K1, K2, K3, KSG, BORI3, NGM; bhāṃgyavaṃtaṃ: BORI1

<sup>1842</sup> puruṣāyiteva: B, G, K1, K2, K3, KSG, BORI1, NGM; puruṣāḥ yiteva: BORI3

<sup>1843</sup> śrīḥ: B, G, K1, K2, K3, KSG, BORI1, BORI3; śrī: NGM

<sup>1844</sup> āliṅgati sā: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; āliṅgayati sa: H2

<sup>1845</sup> yāminīprathame: B, G, K1, K2, K3, KSG, BORI1, BORI3; yāmiti prathame: H2; yāminīprathame: NGM

<sup>1846</sup> samadhikāṃ sevām: B, G, K1, K2, K3, KSG, UPENN, BORI1, NGM; samadhikaṃ sevā: BORI3

<sup>1847</sup> tasya: B, G, K1, K2, K3, KSG, UPENN; tasyāḥ: H2; tasyām: BORI1, BORI3, NGM

<sup>1848</sup> UPENN omits this verse and the next

<sup>1849</sup> sundarī: B, G, K1, K2, K3, KSG, BORI1, BORI3; svam: H2; sundarī: NGM

<sup>1850</sup> kāntim: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; kāntā: H2

<sup>1851</sup> samadṛṣṭis: B, G, K1, K2, K3, KSG, H2; mama dṛṣṭis: BORI1, BORI3; mama dṛṣṭiḥ: NGM

<sup>1852</sup> sāsūyā: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; sāabhūyāt: H2

THE MAN’S (FEMALE) FRIEND TELLS THE GIRL UPSET BY HER RIVAL:  
613) svādhīnair adharavraṇanakhāṅkapattrāvalopadinaśayanaiḥ<sup>1853</sup> |  
subhagā<sup>1854</sup> subhagety anayā sakhi nikhilā<sup>1855</sup> mukharitā pallī<sup>1856</sup> ||

O, friend! The whole village is buzzing, (saying) “she is so lucky!” because of the scars on her lips, her scratches, destroyed make-up, and drowsiness during the day—[all] done on her own!

ONE WOMAN SAYS TO ANOTHER:  
614) sarita iva yasya gehe śuśyanti<sup>1857</sup> viśālagotraḥ<sup>1858</sup> nāryaḥ |  
kṣārāsv eva sa tṛpyati jalanidhilarāṣu jalada iva ||

He—in whose house women of the best / biggest families dry up like rivers—is pleased only with insipid women, like a cloud with ocean waves.

THE MAN’S MESSENGER TELLS THE LADY:  
615)<sup>1859</sup> sakalakaṭakaikamaṇḍini kaṭhinībhūtāśaye<sup>1860</sup> śikharadanti<sup>1861</sup> |  
giribhuva iva<sup>1862</sup> tava manye manaḥ śilā samabhavac caṇḍi<sup>1863</sup> ||

O, sole ornament of all bracelets!

O, hard-hearted woman!

O, one with ruby-like teeth!

O, angry girl!

I think that your heart has become red arsenic like a mountain stone—

sole ornament of all the slopes!

Become chalk inside!

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<sup>1853</sup> adharavraṇanakhāṅkapattrāvalopadinaśayanaiḥ: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; adharavraṇanakhāṅkapattrāsunopadiśayanaiḥ: H2

<sup>1854</sup> subhagā: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; subhaga: NGM

<sup>1855</sup> nikhilā: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; nikhila: NGM

<sup>1856</sup> pallī: B, G, K1, K2, K3, KSG, BORI3; patnī: H2, NGM; pallīḥ: BORI1

<sup>1857</sup> yasya gehe śuśyanti: B, G, K1, K2, K3, KSG, UPENN, H2, BORI3; yasya gehe śuśyati: BORI1; sya gehe suśyaṃti: NGM

<sup>1858</sup> viśālagotraḥ: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; vilāgotrajā: UPENN; vilāsigotraḥ: H2

<sup>1859</sup> UPENN omits this verse

<sup>1860</sup> sakalakaṭakaikamaṇḍini kaṭhinībhūtāśaye: B, G, K1, K2, K3, KSG, NGM; saṃḍana (? , with a correcting mark at the beginning of the verse) kaṭhinībhūtāśaye: H2; sakalakaṭakaikamaṇḍani kaṭhinībhūtāśaye: BORI1, BORI3

<sup>1861</sup> śikharadanti: B, G, K1, K2, K3, KSG, H2, BORI1, NGM; śiṣaradaṃtī: BORI3

<sup>1862</sup> iva: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; iti: NGM

<sup>1863</sup> śilā samabhavac caṇḍi: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; śilām api bhavaccaṇḍi: H2

With crested tops!

THE FRIEND SAYS TO THE LADY:

616) sakhi duravagāhagahano<sup>1864</sup> vidadhāno vipriyaṃ priyajane'pi |  
khala iva durlakṣyas tava vinatamukhasyopari sthitaḥ kopaḥ<sup>1865</sup> ||

O, friend! Your anger—difficult to penetrate and impervious, creating wrongs even in your lover, difficult to see, like a low person—rests above your bowed face.

SOME MAN, WHO KNOWS OF HER NEWS, TELLS ONE WHO IS SAYING, “WHY DOESN'T SHE LOOK UP DURING HER MARRIAGE CEREMONY?”:

617)<sup>1866</sup> svedasacelasnātā saptapadī sapta maṇḍalīr yāntī |  
samadanadhanavikārā manoharā vr̥ḍitā namati ||

She—perspiring, dressed, and bathed, walking (around) the seven circles [in the] seven steps (of marriage),<sup>1867</sup> transformed by the burning of love, captivating, bashful—bows!

ONE MAN SAYS TO ANOTHER THAT THERE IS A DIFFERENCE BETWEEN A GROUP OF BAD PEOPLE AND A GROUP OF GOOD PEOPLE:

618) suraspravartamānaḥ<sup>1868</sup> saṃghāto'yaṃ samānavṛttānām |  
etyaiva bhinnavṛttair<sup>1869</sup> bhaṅguritaḥ kāvyasarga iva ||

This collection of similarly-behaved people,  
proceeding with good emotion,  
is broken into pieces by those leading a bad life

like a section of a poem with common meter  
proceeding with good emotion  
is concluded by [verses] containing a metrical fault.

SOME MAN SAYS TO HIS FRIEND:

619) sarvāsām eva sakhe paya iva surataṃ manohāri<sup>1870</sup> |

<sup>1864</sup> duravagāhagahano: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; duḥkhagāhagahano: NGM

<sup>1865</sup> durlakṣyas tava vinatamukhasyopari sthitaḥ kopaḥ: B, G, K1, K2, K3, KSG, UPENN, H2; durlakṣas tava vinatamukhopari sthitaḥ kopaḥ: BORI1, BORI3; durlakṣas tava vinayamukhopa sthitaḥ kopaḥ: NGM

<sup>1866</sup> UPENN omits this verse and the next; BORI2 omits this verse and the next two

<sup>1867</sup> A typical Hindu wedding has a ceremony where the bride and groom walk around the sacred fire seven times

<sup>1868</sup> suraspravartamānaḥ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; surasaḥ pravartamānaḥ: NGM

<sup>1869</sup> etyaiva bhinnavṛttair: B, G, K1, K2, K3, KSG, BORI1, BORI3; etair abhinnavṛttair: H2;

etyaibhinnavṛtyair: NGM

<sup>1870</sup> surataṃ manohāri: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; surataṃ navaṃ mano harati: NGM



tasyā eva punaḥ punar āvṛttau dugdham<sup>1871</sup> iva madhuram ||

O, friend! For every single woman, love-making is pleasant, like water; for her alone, doing it again and again, it is sweet like milk.

ONE MAN SAYS TO ANOTHER:

620) svapne'pi yāṃ na muñcasi yā te'nugrāhiṇī hṛdisthāpi<sup>1872</sup> |  
duṣṭāṃ na buddhim iva tāṃ gūḍhavyabhicāriṇīm<sup>1873</sup> vetsi ||

You don't know that she is secretly faithless—(she,) whom you don't let go of even while sleeping, who, always in your heart, obliges you—as if it were bad knowledge.

A MAN SAYS TO A WOMAN:

621) saparāvṛtti carantī vāty eva<sup>1874</sup> ṛṇaṃ mano'navadyāṅgi |  
harasi<sup>1875</sup> kṣipasi taralayasi bhramayasi tolayasi pāyasi<sup>1876</sup> ||

O, perfect-bodied one! (Your) walking about round and round just treats my mind as if it were a blade of grass—you take it, you throw it, you cause it to shake, you make it wander, you make light of it, you let it fall.

THE LADY'S FRIEND SAYS TO THE MAN:

622) sā bahulakṣaṇabhāvā strīmātraṃ<sup>1877</sup> veti kitava tava tulyam |  
koṭir<sup>1878</sup> varāṭikā vā dyūtavidheḥ sarva<sup>1879</sup> eva paṇaḥ ||

O, cheat! For you it is the same: does she have many excellent elements or is she just a woman? Millions or a chowrie? All is just a wager in gambling!

THE FRIEND TELLS THE MAN:

623)<sup>1880</sup> sā virahadahanadūnā<sup>1881</sup> mṛtvā mṛtvāpi jīvati varākī |

<sup>1871</sup> dugdham: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; mugdham: UPENN

<sup>1872</sup> yā te'nugrāhiṇī hṛdisthāpi: B, G, K1, K2, K3, KSG, BORI1, BORI3; yāto mukhagāminī ca hṛdi yā: UPENN; yā te mukhagāminī hṛdaya: H2; yā ttanugrāhiṇī hṛdisthāpi: NGM

<sup>1873</sup> gūḍhavyabhicāriṇīm: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; guḍhavyabhicāriṇīm: BORI3

<sup>1874</sup> vāty eva: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; vātyaiva: BORI3

<sup>1875</sup> harasi: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; hasasi: H2

<sup>1876</sup> bhramayasi tolayasi pāyasi: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; bhramayasi taralayasi dhunoṣi pāyasi: UPENN; bhramayasi lolayasi pāyasi: NGM

<sup>1877</sup> strīmātraṃ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; strīmātra: UPENN

<sup>1878</sup> koṭir: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; koṭi: UPENN

<sup>1879</sup> sarva: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; sakala: UPENN

śārīva<sup>1882</sup> kitava bhavatānukūlitā<sup>1883</sup> pātītākṣeṇa ||

O, cheat! That poor thing, burnt by the fire of separation, although dying again and again, lives, like a chess piece, honored by you, by whom the die has been cast.

glance

THE LADY TELLS HER FRIEND:

624) sparśād eva<sup>1884</sup> svedaṃ janayati na ca me dadāti nidrātum |  
priya iva jaghanāṃśukam api na nidāghaḥ kṣaṇam api kṣamate ||

Summer is like my beloved: just from its touch, it produces sweat, and it does not let me sleep—and not for even a moment does it tolerate clothes over my hips!

THE MESSENGER TELLS THE MAN:

625) sā bhavato bhāvanayā samayaviruddhaṃ<sup>1885</sup> manobhavaṃ bālā |  
nūtanalateva sundara dohadaśaktyā<sup>1886</sup> phalaṃ vahati ||

O, handsome one! That young girl bears love—at the wrong time—with thinking of you, just as a new vine bears fruit by the strength of its desire.<sup>1887</sup>

THE MAN SAYS TO THE LADY'S FRIEND:

626) spr̥ṣati<sup>1888</sup> nakhair na ca vilikhati sicayaṃ<sup>1889</sup> gr̥hṇāti na ca vimocayati<sup>1890</sup> |  
na ca muñcati na ca madayati nayati niśāṃ sā na nidrāti<sup>1891</sup> ||

She grazes with her fingernails, she does not scratch; she seizes her clothes, she does not let them be taken off; nor does she go, nor does she inflame with passion: she passes the night, but does not sleep.

<sup>1880</sup> UPENN switches the order of the two lines

<sup>1881</sup> virahadhanadūnā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; virahadanadūnā: NGM

<sup>1882</sup> śārīva: B, G, K1, K2, K3, KSG, UPENN; sāvīra: H2; sārīva: BORI1, BORI3; sārīvā: NGM

<sup>1883</sup> bhavatānukūlitā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; bhavatānukūlitā: BORI3

<sup>1884</sup> sparśād eva: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; sparśād ava: NGM

<sup>1885</sup> samayaviruddhaṃ: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; samayāriktam: H2

<sup>1886</sup> dohadaśaktyā: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; dohadaraktā: H2

<sup>1887</sup> More than a mere “desire,” *dohada* refers to the craving of plants to be made to bloom by, e.g., being kicked, or sprinkled with mouthful of wine.

<sup>1888</sup> spr̥ṣati: G, K1, K2, KSG, UPENN, H2, BORI1, BORI3, NGM; spr̥ṣyati: B, K3

<sup>1889</sup> sicayaṃ: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; na: H2

<sup>1890</sup> vimocayati: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; vimocati: NGM

<sup>1891</sup> madayati nayati niśāṃ sā na nidrāti: B, G, K1, K2, K3, KSG, BORI1; mudayati nayati niśāṃ no sa nidrāti: UPENN; damayati nayati niśāṃ na ca sa nidrāti: H2; madayati nayati niśāṃ sā na nidrāti: BORI3; madayati nayati niśāṃ ananidrāti: NGM

THE MAN SAYS TO HIS FRIEND:

627) stanajaghanadvayam<sup>1892</sup> asyā laṅghitamadhyah<sup>1893</sup> sakhe mama kaṭākṣaḥ |  
nojjhati rodhasvatyās taṭadvayaṃ tīrthakāka<sup>1894</sup> iva ||

O, friend! My sidelong glance—by which her waist is traversed—does not abandon her breasts and hips, just as a crow at a bathing place—by whom the stream is crossed over—does not abandon the banks of the river.

THE MAN TELLS HIS FRIEND:

628) savrīḍasmitamandaśvasitaṃ māṃ mā<sup>1895</sup> spr̥śeti śaṃsantyā<sup>1896</sup> |  
ākopam etya vātāyanaṃ pidhāya sthitaṃ priyayā ||

Smiling bashfully, sighing gently, after becoming a little bit angry and covering the window, my beloved—saying “don’t touch me!”—stood still.

THE MAN TELLS HIS FRIEND:

629) sakaragrahaṃ<sup>1897</sup> saruditaṃ sākṣepaṃ sanakhamuṣṭi<sup>1898</sup> sajiḡṭṣam |  
tasyāḥ surataṃ surataṃ prājāpatyakratur<sup>1899</sup> ato’nyaḥ ||

Grasping the hand, crying, taunting, with nails and fists, wishing to conquer—this is all her well-enjoyed love-making: anything different from this is a Prajāpati sacrifice!

THE MESSENGER SAYS TO THE LADY WHO IS NOT MAKING UP HER MIND ABOUT THE OTHER MAN OUT OF FEAR OF BAD PEOPLE’S BLAME:

630)<sup>1900</sup> sakhi na khalu nirmalānāṃ vidadhaty abhidhānam api mukhe malināḥ |  
kenāśrāvi pikānāṃ kuhūṃ vihāyeteraḥ<sup>1901</sup> śabdaḥ ||

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<sup>1892</sup> stanajaghanadvayam: B, G, K1, K2, K3, KSG, UPENN, H2; stanajaghanam uccam: BORI1, BORI3, NGM

<sup>1893</sup> laṅghitamadhyah: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; laṅghitalakṣaḥ: H2

<sup>1894</sup> rodhasvatyās taṭadvayaṃ tīrthakāka: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; nirodhayantyās taṭadvayaṃ tīrakāka: UPENN; vivodhayamtyāstanadvayaṃ tīrukāka: H2

<sup>1895</sup> savrīḍasmitamandaśvasitaṃ māṃ mā: B, G, K1, K2, K3, KSG, H2; savrīḍasmitamandaśvasitaṃ mā mā: UPENN, BORI1, BORI3; savrīḍasmitamandaśvasitaṃ mamāṃ: NGM

<sup>1896</sup> śaṃsantyā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; saṃśatyā: NGM

<sup>1897</sup> sakaragrahaṃ: B, G, K1, K2, K3, KSG, H2, NGM; sakaragraha: UPENN; sakacagrahaṃ: BORI1, BORI3, although not supported in the commentary

<sup>1898</sup> sanakhamuṣṭi: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; sanakhamuṣṭiṃ: NGM

<sup>1899</sup> prājāpatyakratur: B, G, K1, K2, K3, KSG, UPENN; prājāpatyaḥ kratur: H2; prājāpatyaḥ kṛtur: BORI1, BORI3; prājāpatyaṃkratur: NGM

<sup>1900</sup> BORI1 and BORI3 switch the order of this verse with the next

<sup>1901</sup> vihāyeteraḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; vihāyateraḥ: NGM

O, friend! Indeed impure people cannot pronounce even the name of unsullied people on their lips: who has heard the cuckoo make any other sound apart from its own cry?

ONE MAN SAYS TO ANOTHER THAT IN SOME PLACES EVEN HUMILITY HAS A GOOD RESULT:  
631) <sup>1902</sup> svalpā iti <sup>1903</sup> rāmbalair ye nyastā nāśaye payorāśeḥ |  
te śailāḥ <sup>1904</sup> sthitimanto hanta laghimnaiva bahumānaḥ <sup>1905</sup> ||

Those stones not cast down into the ocean by Rāma's forces for being too small are firm: <sup>1906</sup> oh! They have high esteem even by their insignificance.

THE LADY'S FRIEND TELLS THE MAN:

632) sā śyāmā tanvaṅgī dahatā śītopacāratīvreṇa <sup>1907</sup> |  
virahaṇa pāṇḍimānaṃ nītā tuhinena dūrveva <sup>1908</sup> ||

That sixteen-year old,  
slender-limbed,

has become white  
from burning separation,  
sharp with frigid civilities,

like durvā grass,  
dark,  
thin,

has become white  
from burning winter,  
sharp with frigidity.

THE MAN SAYS TO THE (FEMALE) FRIEND WHO IS SAYING, "SHE IS IN LOVE ONLY WITH HER HUSBAND: HOW WILL SHE MEET YOU THROUGH ME?"

633) sunirīkṣitaniścalakaravallabhadhārājalokṣitā <sup>1909</sup> na tathā |  
sotkampena mayā sakhi dṛṣṭā <sup>1910</sup> sā mādyati sma yathā ||

<sup>1902</sup> UPENN, H2, and BORI2 omit this verse

<sup>1903</sup> iti: B, G, K1, K2, K3, KSG, NGM; iva: BORI1, BORI3

<sup>1904</sup> śailāḥ: B, G, K1, K2, K3, KSG; śailā: BORI1, BORI3, NGM

<sup>1905</sup> bahumānaḥ: B, G, K1, K2, K3, KSG, BORI1, NGM; bahumānāḥ: BORI3

<sup>1906</sup> Referring to the building of the bridge between India and Laṅka by Rāma's army as described in the *Rāmāyaṇa*.

<sup>1907</sup> śītopacāratīvreṇa: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; śītopacārativreṇa: NGM

<sup>1908</sup> dūrveva: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; dūrvaiva: NGM

<sup>1909</sup> sunirīkṣitaniścalakaravallabhadhārājalokṣitā: B, G, K1, K2, K3, KSG;  
sanirīkṣitaniścalakaravallabhadhārājalokṣita: UPENN; anirīkṣitaniścalakaravallabhadhārājaloch(?)itā: H2;  
sanirīkṣitaniścalakaravallabhadhārājalokṣitā: BORI1; sanirīkṣitaniścalakaraṃ vallabhadhārājalokṣito:  
BORI3; sunirīkṣitaniścalakaravallabhadhārājalokṣitā: NGM

<sup>1910</sup> dṛṣṭā: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; dṛṣṭvā: UPENN, NGM

O, friend! Just as she reveled in [being splashed] while I—trembling—watched, so she did not when sprinkled by water from the stream from her husband’s hand, steady from his well-aimed gaze.

THE GO-BETWEEN SAYS TO THE LADY:

634) sakhi moghīkṛtamadane<sup>1911</sup> pativrate kas tavādaraṃ kurute |  
nāśrauṣīr<sup>1912</sup> bhagavān api sa kāmaviddho haraḥ pūjyaḥ ||

O, friend!

Who has disregarded Kāma!

Devoted to your husband!

Who honors you?

Didn’t you hear that even

the lord Śiva—

as pierced by the love god—

is to be worshipped?

the fourteenth night<sup>1913</sup>—

as preceded by the thirteenth night—

THE MAN SAYS TO THE LADY:

635) sā mayi na dāsabuddhir na ratir nāpi trapā na viśvāsaḥ<sup>1914</sup> |  
hanta nirīkṣya navoḍhāṃ manye vāyam apriyā jātāḥ<sup>1915</sup> ||

Alas! Having seen the new bride, I believe that we have become disliked: she does not treat me like a servant,<sup>1916</sup> nor (does she have) love, nor even shame, nor trust!

ONE WOMAN SAYS TO ANOTHER:

636) sucirāyāte grhiṇī<sup>1917</sup> niśi<sup>1918</sup> bhuktā dinamukhe vidagdheyam |  
dhavalanakhāṅkaṃ nijavapur akuṅkumārdrāṃ na darśayati ||<sup>1919</sup>

<sup>1911</sup> moghīkṛtamadane: B, G, K1, K2, K3, KSG, UPENN, BOR11, BOR13, NGM; mārikṛtamadane: H2

<sup>1912</sup> nāśrauṣīr: B, G, K1, K2, K3, KSG, H2, BOR11, BOR13; nāśrauṣī: UPENN; nāśreṣīr: NGM

<sup>1913</sup> of a lunar fortnight.

<sup>1914</sup> dāsabuddhir na ratir nāpi trapā na viśvāsaḥ: B, G, K1, K2, K3, KSG; dadabuddhiṃ na ratir nāpy atra viśvāsaḥ: UPENN; dadebuddhiṃ na ratir nāpy atra viśrāmaḥ: H2; dāsabuddhir na rati nīpa trapā na viśvāsaḥ: BOR11, NGM; dāsabuddhir na ratir nāpa trapā na viśvāsaḥ: BOR13

<sup>1915</sup> navoḍhāṃ manye vāyam apriyā jātāḥ: B, G, K1, K2, K3, KSG, BOR11; navoḍhā manye kasmān mama priyā jātā: UPENN; navoḍhā manyeva mama priyā jātā: H2; navoḍhāṃ manye vāyam apriyā jātā: BOR13, NGM

<sup>1916</sup> As we have seen with an earlier verse (315), it is considered a mark of intimacy/closeness to treat the husband as a servant.

<sup>1917</sup> grhiṇī: B, G, K1, K2, K3, KSG, H2, BOR11, BOR13, NGM; patyau: UPENN

<sup>1918</sup> niśi: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, NGM; niśa: BOR13

<sup>1919</sup> dhavalanakhāṅkaṃ nijavapur akuṅkumārdrāṃ na darśayati ||: B, G, K1, K2, K3, KSG, BOR11, BOR13; dhavalanakhāṅkaṃ nijavapur a(sra?)vihīnaṃ nidarśayati ||: UPENN; dhavalanakhāṅkānijavapur

The clever housewife, enjoyed at night by the one returned after a very long time, in the morning does not show the white nail mark<sup>1920</sup> on her own body, not (yet) wet with saffron.

THE LADY SAYS TO THE MAN:

637) stanajaghanorupraṇayī gāḍham lagno<sup>1921</sup> niveśītasnehaḥ<sup>1922</sup> |  
priya kālapariṇatir iyaṃ virajyase<sup>1923</sup> yan nakhāṅka iva ||

O, beloved!

You loved my breasts, hips, and thighs,  
closely clinging (to them),  
filled with affection;  
this is the result of time,  
that you are discontented, like a discolored nail mark—

found on the breasts, hips, and thighs,  
deeply cut,  
onto which oil is rubbed.

THE LADY'S GO-BETWEEN SAYS TO THE MAN:

638) sā vicchāyā niśi niśi sutanur<sup>1924</sup> bahutuhinaśītale<sup>1925</sup> talpe |  
jvalati tvadīyavirahād auṣadhir iva himavataḥ pṛṣṭhe ||

That beautiful-bodied girl,  
pale,  
night after night  
on a bed cold like a snowstorm,

burns from separation from you  
like herbs from beyond the Himālaya—  
colorless,  
night after night  
growing on ground frigid with much snow.

THE LADY'S FRIEND TELLS THE MAN:

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akumkumārdrām nidarśayati || [with some corrections]: H2; dhavalanakhāṅkuṅkumārdrām na darśayati ||:  
NGM

<sup>1920</sup> The fact that she has a “white” mark on her body shows that it is a scratch mark that has faded a bit,  
telling the reader that she was enjoyed by someone else before her husband came home!

<sup>1921</sup> lagno: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; magno: UPENN

<sup>1922</sup> niveśītasnehaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; niveśītasnehaḥ: BORI3

<sup>1923</sup> virajyase: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; virajyate: UPENN

<sup>1924</sup> niśi niśi sutanur: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; śini sutanu hi: NGM

<sup>1925</sup> bahutuhinaśītale: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; dahatudinaśītale: UPENN

639) sã nĩrase tava hṛdi praviśati niryãti na labhate sthairyam |<sup>1926</sup>  
sundara sakhĩ divasakarabimbe<sup>1927</sup> tuhinãṃśurekheva<sup>1928</sup> ||

O, handsome one! My friend enters and leaves your insipid heart, and does not get stability, like a moonbeam on the sun's disc.

ONE WOMAN SAYS TO ANOTHER WITH AN ALLEGORY:

640)<sup>1929</sup> sukumãratvaṃ kãntir nitãntasarasatvam ãntarãś ca guṇãḥ |  
kiṃ nãma nendulekhe śasãgrahenaiva tava<sup>1930</sup> kathitam ||

O, moonbeam! Great delicacy, loveliness, extraordinary juiciness, and internal virtues— what indeed isn't said about you merely with your taking up the hare?<sup>1931</sup>

ONE MAN SAYS TO ANOTHER IN AN INDIRECT MANNER THAT, WITH REGARD TO OTHER QUALITIES, VIRTUOUS CONDUCT IS THE BEST:

641) saurabhyamãtramanasãṃ<sup>1932</sup> ãstãṃ malayadrumasya<sup>1933</sup> na viśeṣãḥ |  
dharmãrthinãṃ tathãpi sa mṛgyaḥ<sup>1934</sup> pũjãrtham aśvatthaḥ ||

For those with their minds merely on fragrances, there is nothing special about the sandal tree: let it be! Nevertheless, for those desiring dharma, the peepal tree<sup>1935</sup> is to be sought after for worshipping.

ONE MAN SAYS TO ANOTHER:

642) saṃvãhayati śayãnaṃ yathopavĩjayati gṛhapatim gṛhiṇĩ |  
gṛhavṛtivivaraniveśitadrśas<sup>1936</sup> tathãśvãsanam yũnaḥ ||

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<sup>1926</sup> sã nĩrase tava hṛdi praviśati niryãti na labhate sthairyam |: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; sã nĩrasatara tava hṛdi vasati niryãti na labhate sthairyam |: UPENN; sã nĩrasatara tava hṛdi viśati viniryãti na labhate saukhyaṃ |: H2

<sup>1927</sup> sakhĩ divasakarabimbe: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; sakhi dinakaraviṃve: NGM

<sup>1928</sup> tuhinãṃśurekheva: B, G, K1, K2, K3, KSG, UPENN; tuhinãṃśulekheva: H2, BORI1, NGM; tuhinãṃśuleṣeva: BORI3

<sup>1929</sup> UPENN omits this verse

<sup>1930</sup> tava: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; te: H2

<sup>1931</sup> Which is seen in the moon.

<sup>1932</sup> saurabhyamãtramanasãṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3;

saurabhamãtramanasãṃ: NGM

<sup>1933</sup> ãstãṃ malayadrumasya: B, G, K1, K2, K3, KSG; ãstã malayadrumeṣu: UPENN; ãstãṃ kalpadrumeṣu: H2, BORI3; ãstãṃ malayadrumeṣu: BORI1, NGM

<sup>1934</sup> tathãpi sa mṛgyaḥ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; sa mṛgyaḥ tathãpi: UPENN; sa mṛgyaḥ stathãpi: NGM

<sup>1935</sup> The *aśvattha* tree is associated with *Ficus religiosa*; it is known as the holy fig tree, the pipal tree, the Bo-tree, and the banyan tree.

As the wife massages and fans the master of the house, who is lying down, so there is consolation for the youth with his eye pressed against a hole in the house's fence.

THE COURTESAN'S FRIEND TELLS A MAN WHO IS SAYING, "WHY DOES SHE DISREGARD ME?!":

643) <sup>1937</sup> satyaṃ svalpaḡeṣu stabdhā sadr̥ṣe punar bhujamge sā |  
arpitakoṭiḡ praṇamati sundara haracāpayaṣṡir <sup>1938</sup> iva ||

O, handsome one! This is true:  
she is unyielding with ones with few virtues,  
but to a lover equal to her,  
handing crores (of money), she bows,

like Hara's slim bow—  
motionless with small strings—  
but when the edge is strung with a  
suitable serpent,  
it bends.

THE LADY'S FRIEND SAYS TO THE MAN:

644) sarvaṃsahāṃ <sup>1939</sup> mahīm iva vidhāya tāṃ bāṣpavāribhiḡ pūrṇāṃ <sup>1940</sup> |  
bhavanāntaram <sup>1941</sup> ayam adhunā saṃkrāntas te guruḡ <sup>1942</sup> premā ||

Your great love  
now has passed over  
to another abode,  
having made her bear everything,  
like the earth,  
full of the water of her tears.

Your love is the planet Jupiter,  
now passed to  
another house,  
having made the earth—  
[called] "the bearer of everything"—  
full of water.

ONE MAN SAYS TO ANOTHER:

645) saṃbhavati na khalu rakṣā sarasānāṃ <sup>1943</sup> prakṡticapalacaritānāṃ |

<sup>1936</sup> ḡrhavṡtivivaraniveṣitadr̥ṣas: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3;  
ḡrhavṡtivivaraniveṣitadaṣas: UPENN; ḡrhabhitivivaraniveṣitadr̥ṣas: NGM

<sup>1937</sup> UPENN omits this verse

<sup>1938</sup> haracāpayaṣṡir: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; haracāpayayaṣṡir: NGM

<sup>1939</sup> sarvaṃsahāṃ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; sarvaṃsahā: UPENN

<sup>1940</sup> bāṣpavāribhiḡ pūrṇāṃ: B, G, K1, K2, K3, KSG; bāṣpapariḡpūrṇāṃ: UPENN, H2;

bāṣpavāriḡpārḡpūrṇāṃ: BORI1, BORI3; bāṣpavāriḡpūrṇāṃ: NGM

<sup>1941</sup> bhavanāntaram: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; bhuvanāntaram: UPENN, H2

<sup>1942</sup> guruḡ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; guru: UPENN

<sup>1943</sup> sarasānāṃ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; rasānāṃ: UPENN



anubhavati harasīrasy api bhujamḡapariśīlanam gaṅgā ||

Indeed guarding is not enough for those loving (women) whose behavior  
waters whose course

is unsteady by nature:

the Ganges, even on Hara's hair feels contact with the serpent  
union with lovers.

ONE WOMAN SAYS IN AN INDIRECT MANNER TO ANOTHER WHO WISHES THAT SHE WERE NOT  
SO DESIRED BY (SO) MANY MEN:

646) sulabheṣu kamalakesaraketakamākandakundakusumeṣu<sup>1944</sup> |  
vāñchati manorathāndhā<sup>1945</sup> madhupī smaradhanuṣi guṇābhāvam<sup>1946</sup> ||

With flowers—lotus filament, ketaka, mango tree, jasmine—so easily obtainable, the  
female bee, blind with passion, wishes to be a string on the bow of Kāma.

ONE WOMAN SAYS TO ANOTHER:

647) sā lajjitā<sup>1947</sup> sapatnī kupitā bhītaḡ priyaḡ sakhi<sup>1948</sup> sukhitā |  
bālāyāḡ pīḡāyāḡ nidānite<sup>1949</sup> jāgare vaidyaiḡ<sup>1950</sup> ||

She is ashamed; the rival wife is angry; the husband is afraid; the friend is happy—the  
illness of the young girl was diagnosed by doctors as lack of sleep.

THE FRIEND COUNSELS THE LADY WHO IS ANGRY AT HER LOVER, COME FROM ABROAD:

648) sucirāgatasya saṃvāhanacchalenāṅgam aṅgam āliṅgya<sup>1951</sup> |  
puṣyati ca mānacarcām ḡrhiṅī saphalayati cotkalikām ||<sup>1952</sup>

<sup>1944</sup> kamalakesaraketakamākandakundakusumeṣu: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; kamalaketakakesaramākamḡandakusumeṣu: H2

<sup>1945</sup> manorathāndhā: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; manorathokā: UPENN, H2

<sup>1946</sup> guṇābhāvam: B, K1, K2, K3, KSG, UPENN; guṇībhāvam: G; guṇabhāvam: H2, BORI1, BORI3, NGM

<sup>1947</sup> lajjitā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; lajjitā: BORI3, although not supported in the commentary

<sup>1948</sup> sakhi: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; sakhi: NGM

<sup>1949</sup> nidānite: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; nidānate: BORI3

<sup>1950</sup> vaidyaiḡ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; vaidaiḡ: UPENN; vaidyaḡ: NGM

<sup>1951</sup> saṃvāhanacchalenāṅgam aṅgam āliṅgya: B, G, K1, K2, K3, KSG, BORI1, BORI3;

saṃvāhanacchalenāham aṅgam āliṅgya: UPENN; saṃvāhanacchalenāṅgam aṅganāliṅgya: H2, NGM

<sup>1952</sup> puṣyati ca mānacarcām ḡrhiṅī saphalayati cotkalikām ||: B, G, K1, K2, K3, KSG, BORI1; puṣyati ca mānacaryāḡ ḡrhiṅī saphalayati cotkalikām ||: UPENN; puṣyati na mānacarcām ḡrhiṅī saṃkalayiti cotkalikām ||: H2; puṣyati na māḡ na carcām ḡrhiṅī saphalayati cotkalikām ||: BORI3; puṣyati mānacaryyāḡ ḡrhiṅī sakalayati cotkalikā ||: NGM

The housewife of the one returned after a long time, having embraced his whole body under the pretext of massaging him, both nourishes the extent of her frustration and makes her longing fruitful.

THE LADY'S MESSENGER TELLS THE MAN:

649) s̄a sarvathaiiva raktā<sup>1953</sup> rāgaṃ guñjeva na tu mukhe vahati |  
vacanapaṭos tava rāgaḥ<sup>1954</sup> kevalam āsye śukasyeva ||

My friend,  
in love in every single way,  
bears passion,  
but not on her lips, like the red guñjā<sup>1955</sup> berry  
bears color, but not at its tip;  
only the passion of you, eloquent,  
is (found) at the mouth, like a parrot,  
red only at the beak.

ONE WOMAN TEACHES ANOTHER:

650) s̄ayaṃ kāntabhujāntarapatitā ratinītasakalarajanīkā<sup>1956</sup> |  
uṣasi<sup>1957</sup> dadatī<sup>1958</sup> pradīpaṃ sakhībhir upahasyate<sup>1959</sup> bālā ||

The girl—fallen into her lover's arms at evening, spending the whole night in loving—is laughed at by her friends for turning on the lamp at dawn.

THE MAN SAYS TO THE GO-BETWEEN:

651)<sup>1960</sup> s̄a tīkṣṇamānadahanā<sup>1961</sup> mahataḥ snehasya durlabhaḥ<sup>1962</sup> pākaḥ |  
tvāṃ darvīm iva dūti prayāsayann asmi viśvastaḥ ||<sup>1963</sup>

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<sup>1953</sup> raktā: B, G, K1, K2, K3, KSG, H2, BOR11, BOR13, NGM; vastu: UPENN

<sup>1954</sup> rāgaḥ: B, G, K1, K2, K3, KSG, H2, BOR11, BOR13, NGM; rāgaṃ: UPENN

<sup>1955</sup> This poisonous plant (known as the Jequirity / Indian licorice) is black for its first third, with the rest of it bright red.

<sup>1956</sup> s̄ayaṃ kāntabhujāntarapatitā ratinītasakalarajanīkā |: B, G, K1, K2, K3, KSG; kṣaṇam iva kāntabhujāntarapatitā ratinītanikhilarajanīsā |: UPENN; kṣaṇam iva kāntabhujāntaravinipatitā nikhilanītarajanīsā |: H2; s̄ayaṃ kāntabhujāntaravinipatitā nikhilanītarajanīkā |: BOR11; s̄ayaṃ kāntabhujāntaravinipatitā nikhilanītarajanīkā |: BOR13; s̄ayaṃ kāntabhujāntarapati nītanikhilarajanīsā |: NGM

<sup>1957</sup> uṣasi: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, NGM; uṣasī: BOR13

<sup>1958</sup> dadatī: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; dadati: NGM

<sup>1959</sup> upahasyate: B, G, K1, K2, K3, KSG, UPENN, H2, BOR11, BOR13; uparahasyate: NGM

<sup>1960</sup> UPENN omits this verse

<sup>1961</sup> s̄a tīkṣṇamānadahanā: B, G, K1, K2, K3, KSG, BOR11, BOR13, NGM; s̄a tvīkṣumānadahanā: H2

<sup>1962</sup> durlabhaḥ: B, G, K1, K2, K3, KSG, H2, NGM; durgamaḥ: BOR11, BOR13

O, messenger! She is one whose burning of pride is sharp,  
a food difficult to obtain because of great love;  
much oil;

sending you, like a ladle,  
I am confident.

ONE WOMAN SAYS TO ANOTHER WITH AN ALLEGORY:

652) snehakṣatir jigīṣā samaraḥ prāṇavyayāvadhīḥ kariṇām |<sup>1964</sup>  
na vitanute kam anarthaṃ dantini tava yauvanodbhedaḥ |<sup>1965</sup> ||

O, tusked one! The blossoming of your youth—with its destruction of affection, a wish to conquer, a war till the very end of life—spreads all sorts of nonsense over elephants!

ONE WOMAN SAYS TO ANOTHER:

653) sadanād<sup>1966</sup> apaiti dayito hasati sakhī viśati dharaṇim iva bālā<sup>1967</sup> |  
jvalati sapatnī<sup>1968</sup> kīre jalpati mugdhe prasīdeti<sup>1969</sup> ||

As the parrot chattered “O, innocent one! Be gracious!” the husband escapes from the house; the friend laughs; the girl seems to sink into the ground; (and) the rival wife burns.

THE MAN SAYS:

654) saṃkucitāṅgīm<sup>1970</sup> dviguṇāṃśukām manomātravisphuranmadanām |  
dayitām bhajāmi mugdhām<sup>1971</sup> iva tuhina tava prasādena<sup>1972</sup> ||

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<sup>1963</sup> tvām darvīm iva dūti prayāsayann asmi viśvastaḥ ||: B, G, K1, K2, K3, KSG, BORI1, BORI3; tvām kurarīm iva vahati priyāsamaṃ nasmi viśvastaḥ ||: H2; tvām darvīm iva dūti prayāsayann asmi viśvastaḥ ||: NGM

<sup>1964</sup> snehakṣatir jigīṣā samaraḥ prāṇavyayāvadhīḥ kariṇām |: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; snehakṣati jigīṣā samayaḥ prāṇavyathāvadhīḥ kariṇām |: UPENN; snehakṣatir jigīṣā samaya prāṇavyayāvadhīḥ kariṇām |: H2

<sup>1965</sup> kam anarthaṃ dantini tava yauvanodbhedaḥ: B, K1, K2, K3, KSG, UPENN, BORI1, BORI3; kam anarthaṃ dantini tava yauvanodbhataḥ: G; kam anarthaṃ daṃtān iva yauvanodbhedaḥ: H2; kim artha daṃtini tava yauvanodbhedaḥ: NGM

<sup>1966</sup> sadanād: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; śayanād: H2

<sup>1967</sup> dharaṇim iva bālā: B, K1, K2, K3, KSG, BORI1, BORI3, NGM; gharaṇim iva bālā: G; dharaṇim īksate bālā: UPENN, H2

<sup>1968</sup> sapatnī: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; satnī: NGM

<sup>1969</sup> prasīdeti: B, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3, NGM; prasīdati: G

<sup>1970</sup> saṃkucitāṅgīm: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; sāṃkucitāṅgīm: H2

<sup>1971</sup> mugdhām: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; bālām: UPENN, NGM

<sup>1972</sup> tava prasādena: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; tava prasāde kim: H2; tvatpradena: NGM

O, snow! By your favor I enjoy my wife as if she were an innocent girl (again): with her limbs contracted, her clothes doubled, her passion quivering only in her mind.

THE GO-BETWEEN SAYS TO THE LADY:

655) sakhi lagnaiva<sup>1973</sup> vasantī sadāśaye mahati rasamaye tasya |  
vāḍavaśikheva sindhor na manāg apy ārdratām bhajasi ||<sup>1974</sup>

O, friend!  
With just clinging,  
spending time  
in his great, loving, good heart,  
you do not even have any  
affection for him, the way submarine fire  
touching,  
dwelling  
in its deep, watery depths,  
does not obtain  
the wetness of the sea.

THE LADY SAYS TO THE GO-BETWEEN:

656) sakhi mihirodgamanādīpramodam<sup>1975</sup> apidhāya so'yam avasāne<sup>1976</sup> |  
vandhyo'vadhivāsara iva tuṣārdivasaḥ kadhathayati ||<sup>1977</sup>

O, friend! Having concealed joy at the beginning during sunrise, this cold day torments at its close, like the end of a fruitless day [because he has not returned].

THE GO-BETWEEN SAYS TO THE LADY:

657) surabhavane taruṇābhyām<sup>1978</sup> parasparākṛṣṭadrṣṭihṛdayābhyām<sup>1979</sup> |

<sup>1973</sup> lagnaiva: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; lagnaiva: NGM

<sup>1974</sup> vāḍavaśikheva sindhor na manāg apy ārdratām bhajasi ||: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; vāḍavaśikheva sindhor (?)na manāg apy ārdratām bhajasi ||: UPENN

<sup>1975</sup> sakhi mihirodgamanādīpramodam: B, G, K1, K2, K3, KSG, BORI1, BORI3; sakhi mihirodgamanādīpramodam: UPENN, this reading is mentioned in Ananta's commentary as well; sa hi giromkayamunādīpramodam: H2; sakhi mihirodgamanādīpramodam: NGM

<sup>1976</sup> apidhāya so'yam avasāne: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; apidhāyam avasāne: NGM

<sup>1977</sup> vandhyo'vadhivāsara iva tuṣārdivasaḥ kadhathayati ||: B, G, K1, K2, K3, KSG, NGM; vandhyo'vidhivāsara iva tuṣārdivasaḥ kadhathayati ||: UPENN; vāṃchāmurārivāsava iva divasaḥ kadhathayati ||: H2; rakṣyo'vidhivāsara iva tuṣārdivasaḥ kadhathayati ||: BORI1; rakṣyo'vadhivāsara iva tuṣārdivasaḥ kadhathayati ||: BORI3

<sup>1978</sup> taruṇābhyām: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; tarubhyām: UPENN

<sup>1979</sup> parasparākṛṣṭadrṣṭihṛdayābhyām: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; parasparākṛṣṭidrṣṭihṛdayābhyām: BORI1, BORI3

devārcanārtham udyatam<sup>1980</sup> anyonyasyārpitaṃ kusumam ||

In the abode of the gods, a flower, ready for worship of the gods, was placed upon each other by the two young people, whose hearts and eyes were drawn to each other.

ONE WOMAN SAYS TO ANOTHER THAT THE TIME OF THE ASSIGNATION HAS ARRIVED:

658) sāyaṃ kuśeśayāntarmadhupānāṃ niryatāṃ nādaḥ |<sup>1981</sup>  
mitravasyanaviṣaṇṇaiḥ<sup>1982</sup> kamalair<sup>1983</sup> ākranda iva muktaḥ ||

At evening, the buzzing of bees inside the water-lilies, coming forth, was released by the flowers like a sob, as if (they were) sad from the loss of the sun.

THE MAN SAYS:

659) sumahati manyunimitte mayaiva vihite'pi vepamānoruḥ<sup>1984</sup> |  
na sakhīnām api rudatī<sup>1985</sup> mamaiva vakṣaḥsthale patitā<sup>1986</sup> ||

Even though I alone created very great cause for anger, she—thighs trembling, weeping— just fell upon my bosom, not even on those of her friends.

ONE WOMAN TELLS ANOTHER:<sup>1987</sup>

660) subhaga vyajanavicālanaśithilabhujābhūd<sup>1988</sup> iyaṃ vayasyāpi |  
udvartanaṃ na sakhyāḥ samāpyate kiṃcid apagaccha ||<sup>1989</sup>

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<sup>1980</sup> udyatam: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; udyastam: UPENN

<sup>1981</sup> sāyaṃ kuśeśayāntarmadhupānāṃ niryatāṃ nādaḥ | : B, G, K1, K2, K3, KSG, BORI1, BORI3; sāyaṃ kusumeghantarmadhuvratānāṃ [?] viniryatāṃ nādaḥ | (many corrections throughout): UPENN; sāyaṃ kusumeghantarmadhupānāṃ viniryatāṃ nādaiḥ | : H2; sāyaṃ kuśeśayāntarmadhupālīnāṃ viniryatāṃ nādaḥ | : NGM

<sup>1982</sup> mitravasyanaviṣaṇṇaiḥ: B, G, K1, K2, K3, KSG, UPENN, H2, NGM; mitravasyanaviṣaṇṇaiḥ: BORI1, BORI3

<sup>1983</sup> kamalair: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; kamalaiḥ: BORI3

<sup>1984</sup> vepamānoruḥ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; yeṣamānoruḥ: UPENN

<sup>1985</sup> na sakhīnām api rudatī: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; na sakhī jagāda rudatī: UPENN; na sakhīm kām api rudatī: H2

<sup>1986</sup> patitā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; pahitā: NGM

<sup>1987</sup> Note that Ananta's heading does not match the grammar of the verse, which is clearly directed to a male. Jivānanda posits that a (female, presumably the lady's) friend is speaking to the *nāyaka*. Toro imagines the verse as a woman talking to a man

<sup>1988</sup> vyajanavicālanaśithilabhujābhūd: B, G, K1, K2, K3, KSG, UPENN, H2, NGM;

vyajanavicālanaśithilabhujō'bhūd: BORI1, BORI3

<sup>1989</sup> udvartanaṃ na sakhyāḥ samāpyate kiṃcid apagaccha ||: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; udvartanaṃ ca sakhyāḥ samāpyate kiṃcad (?) apagacchaḥ ||: UPENN

O, lucky one! This friend's arms became lax from moving the fan; [another] friend's massage was not accomplished (by her)—go away a little!

THE LADY'S FRIEND TELLS THE MAN:

661) savrīḍā nakharadanārpaṇeṣu kupitā pragāḍham aciroḍhā<sup>1990</sup> |  
bahuyācñācaraṇagrahasādhyā roṣeṇa jāteyam ||<sup>1991</sup>

This just-married girl, very embarrassed by the marks of nails and teeth, became extremely angered: because of this anger, she can be conquered by many requests and seizings of her feet.

ONE MAN SAYS TO ANOTHER:

662) sugr̥hītamalinapakṣā laghavaḥ parabhedinaḥ paraṃ tīkṣṇāḥ<sup>1992</sup> |  
puruṣā api viśikhā api guṇacyutāḥ<sup>1993</sup> kasya na bhayāya ||

Both low men— without virtue, by whom association with the impure is accepted, dividing others, extremely hard-hearted— do not cause fear for whom?	and	small arrows— expelled from their strings, whose black feathers are firmly grasped, piercing other things, extremely sharp—
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SOME MAN SAYS THAT NONE OF THE WORK OF A BAD PERSON LEADS TO THE RIGHT RESULT:

663) svakapolena prakāṭikṛtaṃ pramattatvakāraṇaṃ kimapi |  
dviradasya durjanasya ca madaṃ cakāraiva dānam<sup>1994</sup> api ||

Even some giving— made apparent from his own mouth, the result of his carelessness— created arrogance for the bad man.	Even some ichor— displayed on his own cheek, the reason for his intoxication— created rut for the elephant.
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<sup>1990</sup> pragāḍham aciroḍhā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; pragāḍha: NGM

<sup>1991</sup> bahuyācñācaraṇagrahasādhyā roṣeṇa jāteyam ||: B, G, K1, K2, K3, KSG, BORI1, BORI3;  
vaṭuyācñācaraṇagrahasādhyā roṣeṇa jāteyam ||: UPENN; bahuyācñācaraṇagrahasādhyā roṣeṇa jāteyam ||:  
H2; bahuyācñācaraṇagrahasādhyā roṣeṇa jāteyam ||: NGM

<sup>1992</sup> parabhedinaḥ paraṃ tīkṣṇāḥ: B, G, K1, K2, K3, KSG; parabhedinas tīkṣṇāḥ: UPENN, H2, BORI1,  
BORI3; parabhedinas tīkṣṇāḥ: NGM

<sup>1993</sup> guṇacyutāḥ: B, G, K1, K2, K3, KSG, BORI1, NGM; guṇamuktāḥ: UPENN; guṇair vṛtāḥ: H2;  
guṇacyutā: BORI3

<sup>1994</sup> cakāraiva dānam: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; cakāre dānīm: H2

THE GO-BETWEEN TELLS THE PARAMOUR WHO IS THINKING THAT BECAUSE OF THE HUSBAND’S STUPIDITY, SHE MUST ALSO BE STUPID:

664) satyaṃ patir avidagdhaḥ sã tu svadhiyaiva nidhuvane nipuṇã<sup>1995</sup> |  
mãrttikam ãdhãya guruṃ<sup>1996</sup> dhanur adhigatam ekalavyena ||

The husband is unlearned: this is true; but she, just by her own intellect, is skilled in pleasure—having made a lump of earth his teacher, the bow was learned by Ekalavya.<sup>1997</sup>

THE MAN’S MESSENGER SAYS TO THE LADY:

665) saubhãgyamãnavãn sa tvayãvadhãryãpamãnam<sup>1998</sup> ãnãtaḥ |  
svaṃ<sup>1999</sup> virahapãñḍimãnaṃ bhasmasnãnopamaṃ<sup>2000</sup> tanute ||

He, thinking of his good luck in love, was brought to dishonor (when) slighted by you: he himself becomes pale from separation, as if bathed in ashes.

ONE WOMAN SAYS TO ANOTHER:

666) sakhi mama karañjatailaṃ bahusaṃdeśaṃ<sup>2001</sup> praheśyasãty uditã |  
śvaśuragr̥hagamanamilitaṃ<sup>2002</sup> bãşpajalaṃ<sup>2003</sup> saṃvr̥ṇoty asatã<sup>2004</sup> ||

The unchaste woman, (when) told, “O, friend! Send for my karañja<sup>2005</sup> tree oil, a request from many,” suppresses the tears flowing from going to her father-in-law’s home.

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<sup>1995</sup> nipuṇã: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; tipuṇã: BORI3

<sup>1996</sup> mãrttikam ãdhãya guruṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; mãrttakam ãdhãya puruṃ: NGM

<sup>1997</sup> A character of the *Mahãbhãrata*, who wanted to learn archery from Arjuna’s guru Droṇa; unable to study with him, Ekalavya made Droṇa’s image out of clay and “studied” under him.

<sup>1998</sup> saubhãgyamãnavãn sa tvayãvadhãryãpamãnam: B, G, K1, K2, K3, KSG, BORI1; saubhãgyavãn sa tvayãvadhãryãpamãnam: UPENN; saubhãgyamãnavãn api sa tvayãvadhãryãsamãnam: H2; saubhãgyamãnavãn sa tvayãvadhãryãpamãnam: BORI3; saubhãgyamãnavãn sa tvayãvadhãryãpamãnam: NGM

<sup>1999</sup> svaṃ: B, G, K1, K2, K3, KSG, UPENN, H2; sva-: BORI1, BORI3, NGM

<sup>2000</sup> bhasmasnãnopamaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI3, NGM; bhasmasnãnopamaṃtaṃ: BORI1

<sup>2001</sup> bahusaṃdeśaṃ: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; bahusaṃdeśa: UPENN; bahulaṃ deśaṃ: H2

<sup>2002</sup> śvaśuragr̥hagamanamilitaṃ: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; śvasuragr̥hagamanamilitaṃ: H2; śvaśuragr̥hagamanamilitaṃ: NGM

<sup>2003</sup> bãşpajalaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; bãşpajala: NGM

<sup>2004</sup> asatã: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; asatã: BORI3

<sup>2005</sup> Associated with the Indian beech / Pongam oil tree, *Pongamia pinnata*.

THE GO-BETWEEN SAYS TO THE LADY WHO IS WONDERING, “HOW IS IT POSSIBLE FOR ME TO MEET [HIM] AT SUCH A TIME?!”:

667) saṃdarśayanti<sup>2006</sup> sundari kulaṭānāṃ tamasi vitatamaṣikalpe<sup>2007</sup> |  
maulimaṇḍīpakalikā<sup>2008</sup> vartinibhā bhogino’dhvānam ||

O, beautiful one! In a darkness almost like spread-out lampblack, snakes—

(voluptuaries)

resembling wicks, whose crest-jewels are the lamp’s rays—show the path to unchaste women.

ONE MAN SAYS TO ANOTHER WITH AN ALLEGORY THAT BAD PEOPLE BECOME DISTRESSED AT OTHERS’ PROSPERITY:

668)<sup>2009</sup> sarvaṃ<sup>2010</sup> vanam ṛṇālīpihitam<sup>2011</sup> pītāḥ sitāṃśuravitārāḥ<sup>2012</sup> |  
pradhvastāḥ<sup>2013</sup> panthāno malinenodgamyā meghena<sup>2014</sup> ||

By a dark cloud having risen, all the forest is covered by lines of grass; the moon, sun, and stars are drunk in; the paths are completely destroyed.

ONE MAN SAYS TO ANOTHER THAT A MANTRA CANNOT BE BROUGHT TO LIGHT QUICKLY:

669)<sup>2015</sup> samyag aniṣpannaḥ san yo’rthas tvarayā svayaṃ sphuṭīkriyate |<sup>2016</sup>  
sa vyaṅga eva bhavati<sup>2017</sup> prathamo vinatātanūja<sup>2018</sup> iva ||

<sup>2006</sup> saṃdarśayanti: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; saṃdarśayati: UPENN

<sup>2007</sup> vitatamaṣikalpe: B, K1, K2, K3, H2, BORI1; vitatam avikalpe: G; vitatamasikalpe: KSG; vitatam api kalpe: UPENN; vitatam adhikalpe: BORI3; vitatamadhākalpe: NGM

<sup>2008</sup> maulimaṇḍīpakalikā: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; maulimaṇḍīpakalikā: UPENN

<sup>2009</sup> UPENN inserts a verse before this: sakalakaṭakakamaṃ ḍanikaṭhinābhūtāśapeśikharadanti | giribhuva iva tava manye manaḥ śilāsama bhava caṇḍi ||

<sup>2010</sup> sarvaṃ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI3, BORI1; sarva: NGM

<sup>2011</sup> ṛṇālīpihitam: UPENN, H2, BORI1, BORI3, NGM; ṛṇālyā pihitam: B, G, K1, K2, K3, KSG

<sup>2012</sup> pītāḥ sitāṃśuravitārāḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; pītāḥ śītāṃśuravitārāḥ: BORI3; pihitāḥ śītāṃśuravitārāḥ: NGM

<sup>2013</sup> pradhvastāḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; pradhvastāḥ: NGM

<sup>2014</sup> meghena: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; meghene: NGM

<sup>2015</sup> UPENN inserts two verses before this: sarvāṅgam argagrantī [?] lolāsuptam śrameṇa śayyāyām | alasam api bhāgyavaṃtam bhajate puruṣāyiteva śrīḥ ||

snigdham api vaṃśajātam na tam api guṇitam karasthitam pinunām | jīvākarṣeṇa vinā dhanur iva yodhānam muñcati ||; H2 inserts one verse: mugdham api manyamānānaram api svakaragatam piśunāḥ | jīvākarṣaṇavidhinā dhanur iva yodhānam uṃcaṃti ||; BORI1 and BORI3 insert one verse: snigdham api manyamānā guṇinam api svakaragatam piśunāḥ | jīvākarṣeṇa vinā dhanur iva yaudhānam uṃcaṃti ||; BORI2 inserts two verses, the first of which begins with “snigdham”; and the second with “sarvāṅgam” [the verses are not complete in BORI2]

<sup>2016</sup> samyag aniṣpannaḥ san yo’rthas tvarayā svayaṃ sphuṭīkriyate |: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; samyag aniṣpanna so’rthas tvarayā sarvaṃ svayaṃ sphuṭīkriyate |: UPENN; samyag aniṣpannaḥ san yo’rthaḥ stvayā svayaṃ sphuṭīkriyate |: NGM



Which good goal—not completed well—is itself brought about with haste, is indeed deformed, like the first son of Vinatā.<sup>2019</sup>

ONE MAN SAYS TO ANOTHER:

670) sajjana eva hi vidyā śobhāyai<sup>2020</sup> bhavati durjane<sup>2021</sup> moghā |  
na vidūradarśanatayā kaiścid upādīyate gr̥dhraḥ ||

Just for good people, knowledge leads to splendor, but for bad people, it is useless: a vulture is not regarded (well) by anyone for his ability to see a long way.

ONE WOMAN TELLS ANOTHER WHO IS SAYING, “TASTE FOR JUST ONE’S OWN WONDERFUL HUSBAND IS APPROPRIATE:”

671) subhagaṃ vadati<sup>2022</sup> janas taṃ nijapatir iti naiṣa rocate mahyam |  
pīyūṣe’pi hi bheṣajabhāvopahite<sup>2023</sup> bhavaty aruciḥ ||

People call him one lucky in love—I do not like him, as he is my own husband: for distaste arises even in nectar, if it is presented as medicine.

THE MAN’S MESSENGER SAYS TO THE LADY, “OVERPOWERED BY YOUR SIDELONG GLANCE—EVEN FOR JUST A MOMENT—HE CANNOT RECOVER FIRMNESS WITHOUT YOU:”

672) saudhagavākṣagatāpi hi<sup>2024</sup> dṛṣṭis taṃ sthitikṛtaprayatnam api |  
himagiriśikharaskhalitā<sup>2025</sup> gaṅgevairāvataṃ harati<sup>2026</sup> ||

Your gaze, even if from the palace window, captures him—even if he’s made an effort at stability—like the Ganges, tumbling from the peaks of Himālaya, does Indra’s elephant.

THE MAN SAYS TO THE WOMAN WHO IS SAYING, “MY MEETINGS WITH YOU DO NOT LAST A LONG TIME BECAUSE YOU HAVE A WIFE:”

<sup>2017</sup> eva bhavati: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; evāvati: H2

<sup>2018</sup> vinatātanūja: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; vanitātanūja: UPENN

<sup>2019</sup> Mother of Aruṇa [the dawn / the sun’s charioteer]: she prematurely hatched his egg, for which reason he was born without legs.

<sup>2020</sup> śobhāyai: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; śobhayituṃ: UPENN, H2

<sup>2021</sup> durjane: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; durjano: UPENN

<sup>2022</sup> subhagaṃ vadati: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; subhagavati: NGM

<sup>2023</sup> bheṣajabhāvopahite: UPENN; bheṣajabhāvopahite: B, G, K1, K2, K3, KSG; bhaiṣajabhāvopahite: H2; bheṣajabhāvopahite: BORI1, BORI3; bhaiṣajabhāvopahite: NGM

<sup>2024</sup> hi: B, G, K1, K2, K3, KSG, NGM; ca: UPENN, H2, BORI1, BORI3

<sup>2025</sup> himagiriśikharaskhalitā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM;

himagiriśikharaskhalitā: BORI3

<sup>2026</sup> harati: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; vahati: H2

673) sahadharmacāriṇī mama paricchadaḥ<sup>2027</sup> sutanu neha saṃdehaḥ |  
na tu sukhayati tuhinadinacchattracchāyeva<sup>2028</sup> sajjantī<sup>2029</sup> ||

O, lovely-bodied one! There is no doubt here: my lawful-wedded wife is my retinue;  
but—engrossed in service, like the shadow of an umbrella on a snowy day—she does not  
please (me).

ONE MAN SAYS TO ANOTHER WITH AN ALLEGORY, “BECAUSE OF ASSOCIATION WITH BAD  
PEOPLE, NO GOOD PEOPLE COME NEAR YOU.”

674) sakalagunaikaniketana dānavavāsena dharaṇiruharāja<sup>2030</sup> |  
jāto’si bhūtale<sup>2031</sup> tvam satām anādeyaphalakusumaḥ ||

O, king of trees, sole abode of all qualities! Because of the dwelling of demons (in you),  
you have been born on earth as one from whom fruits and flowers are not to be taken by  
good people!

THE MAN SAYS TO THE LADY:

675) sundari tātaṅkamayaṃ cakram ivodvahati tāvake karṇe<sup>2032</sup> |  
nipatati nikāmatīkṣṇaḥ<sup>2033</sup> kaṭākṣabāṇo’rjunapraṇayī ||

O, beautiful one!

As your ear seems to hold  
a disc of an ear ornament,

the arrow of your sidelong glance—  
extremely sharp,  
black—  
lands.

When Karṇa held up  
a wheel<sup>2034</sup> made seemingly of ear  
ornaments,  
a glance-like arrow—  
sharp,  
impelled by Arjuna—  
fell.

<sup>2027</sup> paricchadaḥ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; paricheda: UPENN; parichedaḥ: NGM

<sup>2028</sup> tuhinadinacchattracchāyeva: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3;

tuhinadinadinachannachāye ca: NGM

<sup>2029</sup> sajjantī: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; lajjantī: H2; sajjantī: NGM

<sup>2030</sup> dharaṇiruharāja: B, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; dharaṇiruharājaḥ: G;  
dharaṇiruharājā: UPENN

<sup>2031</sup> jāto’si bhūtale: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; jāto’si bhūto’si bhūtale: NGM

<sup>2032</sup> tāvake karṇe: B, G, K1, K2, K3, KSG, UPENN, H2; tāvakaḥ karṇaḥ: BORI1, NGM; tāvakaḥ karṇa:  
BORI3

<sup>2033</sup> nipatati nikāmatīkṣṇaḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; niḥpatati nikāmatīkṣṇa:  
BORI3

<sup>2034</sup> In the *Mahābhārata*, Karṇa’s death came around when his chariot sank into mud on the battlefield.  
When he got out to fix the wheel, Arjuna shot him with a divine arrow.

ONE MAN SAYS TO ANOTHER, WHO IS AGITATED BY WORRY, “THERE IS NO FORTUNE, ETC., IN (HAVING) A GOOD FRIEND:”

676) svādhīnaiva phalarddhir<sup>2035</sup> janopajīvyatvam<sup>2036</sup> ucchrayacchāyā<sup>2037</sup> |  
satpuṃso marubhūruha iva jīvanamātram āśāsyam ||<sup>2038</sup>

For a good man—just as for a tree in the desert—mere living is to be desired: increase of fruit, patronage of people, and the extent of shelter are wholly self-dependent.

THE LADY TELLS HER FRIEND WHO IS SAYING, “YOUR HUSBAND HAS OBTAINED RICHES:”

677) saṃtāpamohakampān<sup>2039</sup> saṃpādayitum<sup>2040</sup> nihantum api jantūn<sup>2041</sup> |  
sakhi durjanasya bhūtiḥ prasarati dūraṃ jvarasyeva ||<sup>2042</sup>

O, friend! For bad people—as for a fever—wealth/strength spreads far and wide in order to bring about heat, swooning, and tremors as well as to strike at (all) creatures.

ONE MAN SAYS TO ANOTHER, “YOU SHOULD ONLY STUDY WISDOM NOW; YOU SHOULDN’T FIX YOUR MIND ON POSSESSIONS:”

678) sukhayatitarāṃ na rakṣati paricayaleśaṃ<sup>2043</sup> gaṇāṅganeva śrīḥ |  
kulakāminīva nojjhati<sup>2044</sup> vāgdevī janmajanmāpi<sup>2045</sup> ||

Śrī—just like a whore—delights exceedingly, but does not keep even an atom of intimacy;

(accumulation)

Sarasvatī—just like a loving woman from a good family—does not abandon one even from life to life.

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<sup>2035</sup> svādhīnaiva phalarddhir: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; svādhīnaiva phaladhir: UPENN; svādhīnaika phalasiddhi: NGM

<sup>2036</sup> janopajīvyatvam: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; janopajīvyāsa: H2

<sup>2037</sup> ucchrayacchāyā: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; udrāyīchāyā: NGM

<sup>2038</sup> satpuṃso marubhūruha iva jīvanamātram āśāsyam ||: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3; satpuṃso marubhūrudhyūhamyana mātrayāsāmyaṃ || (with some editing marks): H2; satpuṃso marubhūruha iva jīvamātram āśāsyam ||: NGM

<sup>2039</sup> saṃtāpamohakampān: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; saṃtāpamohakampā: UPENN

<sup>2040</sup> saṃpādayitum: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, NGM; saṃdāpayitum: BORI3

<sup>2041</sup> jantūn: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1; jantun: BORI3; jāvān: NGM

<sup>2042</sup> sakhi durjanasya bhūtiḥ prasarati dūraṃ jvarasyeva ||: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; durjanabhūtir ivaīṣa prasarati mugdhe tavāpāṅgaḥ ||: UPENN, and there is a correction in H2 which gives this option as well; sakhi durjanasya bhūtiḥ prasarata dūraṃ jvarasyeva ||: NGM

<sup>2043</sup> paricayaleśaṃ: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; paricayaśeṣaṃ: H2

<sup>2044</sup> nojjhati: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; mano bhavati: NGM

<sup>2045</sup> vāgdevī janmajanmāpi: B, G, K1, K2, K3, KSG, UPENN, BORI1, BORI3, NGM; vidyāgre vīrajanmāpi: H2

THE LADY TELLS HER FRIEND:

679) svanilayanikaṭe<sup>2046</sup> nalinīm<sup>2047</sup> abhinavajātacchadām nirīkṣyaiva<sup>2048</sup> |  
hā gr̥hiṇīti pralapamś<sup>2049</sup> cirāgataḥ<sup>2050</sup> sakhi patih patitaḥ<sup>2051</sup> ||

O, friend! Having caught sight of the lotus pond near his home where the sheaths were newly sprung, the husband—returned after a long time—fell, saying “Oh! My wife!”

THE MAN’S FRIEND TELLS THE LADY:

680)<sup>2052</sup> sakhi caturānanabhāvād vaimukhyaṃ kvāpi naiva darśayati |  
ayam ekahr̥daya eva<sup>2053</sup> druhiṇa iva priyatamas tadapi ||

O, friend! This best beloved, because of having a clever mouth, like Brahma,  
(four faces)  
never shows aversion to anyone: however, he is single-heartedly (yours).

THE MAN’S FRIEND TELLS THE LADY WHO IS WONDERING, “WHY IS HE—POSSESSED OF SUCH QUALITIES SUCH AS BEAUTY, ETC.—NOT ASSOCIATED WITH OTHER WOMEN?”:

681) satyaṃ madhuro niyataṃ vakro nūnaṃ kalādharo<sup>2054</sup> dayitaḥ |  
sa tu veda na dvitīyām akalaṅkaḥ pratipadindur iva<sup>2055</sup> ||

It’s true:

the lover is sweet,

always clever,

indeed well-versed in arts,

but he is unblemished: he does not know any other woman, like the new moon:

sweet,

always crooked,

indeed having rays,

unstained,

not knowing the

second day of the

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<sup>2046</sup> svanilayanikaṭe: UPENN, H2, BORI1, BORI3; svasadanikaṭe: B, G, K1, K2, K3, KSG;

svanilayanikaṭe: NGM

<sup>2047</sup> nalinīm: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; nanīlīm: NGM

<sup>2048</sup> nirīkṣyaiva: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; nirīkṣaiva: NGM

<sup>2049</sup> pralapamś: B, G, K1, K2, K3, KSG, UPENN; pralapaś: H2; pralapan: BORI1, BORI3, NGM

<sup>2050</sup> cirāgataḥ: B, G, K1, K2, K3, KSG, UPENN, H2, BORI1, BORI3; navirāgataḥ: NGM

<sup>2051</sup> patitaḥ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3, NGM; patitarā: UPENN

<sup>2052</sup> UPENN finishes at the beginning of this verse

<sup>2053</sup> ekahr̥daya eva: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; eva hr̥daya eka: NGM

<sup>2054</sup> kalādharo: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; kalādharī: NGM

<sup>2055</sup> pratipadindur iva: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; pratipatiṃduvar iva: NGM

lunar fortnight.

ONE MAN TELLS ANOTHER OF EVEN THE WICKED PERSON'S PRESERVATION OF HIS OWN INTERESTS:"

682) svasthānād api vicalati majjati jaladhau ca nīcam api bhajate |<sup>2056</sup>  
nijapakṣarakṣaṇamanāḥ<sup>2057</sup> sujano mainākaśaila iva ||

A good man—  
with his mind set on  
guarding his own beliefs—  
moves even from his own position  
and runs in with a fool  
and even honors the low.

just like the Maināka<sup>2058</sup> mountain—  
its mind set on  
keeping its wings—  
shakes even from its own place  
and plunges into the ocean  
and even resorts to the depths.

THE FRIEND SAYS TO THE ANGRY LADY:

683) saṃvṛṇu bāṣpajalaṃ sakhi dṛśam<sup>2059</sup> uparajyāñjanena valayainām |  
dayitaḥ paśyatu pallavapaṅkajayor yugapad eva rucam ||<sup>2060</sup>

O, friend! Hide your tears! Paint your eyes with darkening kohl! Let your lover see the loveliness of the (red) buds and the (blue) lotus all at once!

HER FRIEND SAYS TO THE MAN, "THE LADY IS TO BE OBLIGED, HAVING COME BY, AS SHE IS AT YOUR SERVICE (AND) EXTREMELY UPSET FROM BEING SEPARATED FROM YOU:"

684) sā pāṇḍudurbalāṅgī<sup>2061</sup> nayasi tvam yatra yāti tatraiva |  
kaṭhinīva<sup>2062</sup> kaitavavido hastagrahamātrasādhyā te ||

Where you lead, that pale- and thin-limbed girl follows right behind, conquerable by you just by taking her hand, like a gambler with chalk—malleable just with a touch of the hand, white and thin.

<sup>2056</sup> svasthānād api vicalati majjati jaladhau ca nīcam api bhajate |: B, G, K1, K2, K3, KSG; svasthānād api calati nimajjati nīcam api bhajate |: H2; svasthānād api vicalati nirmajjati nīcam api bhajate |: BORI1, BORI3; svasthānād api vicalati vinimajjati nīcam api bhajate |: NGM

<sup>2057</sup> nijapakṣarakṣaṇamanāḥ: B, G, K1, K2, K3, KSG, H2, NGM; nijapakṣaraṇamanāḥ: BORI1, BORI3

<sup>2058</sup> A mountain which retained its wings, after Indra cut the other mountains' off, because of its friendship with the ocean.

<sup>2059</sup> dṛśam: B, G, K1, K2, K3, KSG; bhṛśam: H2, BORI1, BORI3; mṛśam: NGM

<sup>2060</sup> dayitaḥ paśyatu pallavapaṅkajayor yugapad eva rucam ||: B, G, K1, K2, K3, KSG; dayitaḥ paśyatu pallavapaṅkeruham aṅgasakalarucaṃ ||: H2; dayitaḥ paśyati pallavaṣa(?)paṅkeruham sakalastvam ||: BORI1; dayitaḥ paśyatu pallavapaṅkeruham saphalarucaṃ ||: BORI3; dayitaḥ paśyatu palvalapamke sthitataranasaphararuciruhaṣaṅgasakalarucaṃ ||: NGM

<sup>2061</sup> sā pāṇḍudurbalāṅgī: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; pāṇḍudurbalāṅgī: NGM

<sup>2062</sup> kaṭhinīva: B, G, K1, K2, K3, KSG, H2, BORI1, NGM; kaṭhanaiva: BORI3

SOME MAN'S GO-BETWEEN TELLS SOME WOMAN:

685) sakhi viśvagañjanīyā<sup>2063</sup> lakṣmīr iva kamalamukhi<sup>2064</sup> kadaryasya |  
tvaṃ pravayaso'sya<sup>2065</sup> rakṣāvīkṣaṇamātropayogyāsi<sup>2066</sup> ||

O, lotus-faced friend! You—just like the universally hated Lakṣmī of a miser—are to be enjoyed by that old man with only glances of security!

### hakāravrajyā

THE MAN SAYS TO HIS FRIEND:

686) hr̥dayajñayā gavākṣe visadr̥kṣaṃ kimapi kūjitaṃ sakhyā |<sup>2067</sup>  
yat kalahabhinnatalpā<sup>2068</sup> bhayakapaṭād eti mām<sup>2069</sup> sutanuḥ ||

At the window, her friend, who knows the ways of the heart, made noise in such a way unlike anything else that the beautiful-bodied one—on a separate bed because of a quarrel—came to me pretending to be scared.

THE FRIEND SAYS TO THE LADY:

687) harati hr̥dayaṃ<sup>2070</sup> śalākānihito'ñjanatantur<sup>2071</sup> eṣa sakhi mugdhe |  
locanabāṇamucāntarbhrūdhanuṣā<sup>2072</sup> kiṇa ivollikhitaḥ ||

O, charming friend! This line of collyrium—applied with a small stick—captures the heart, like a scar scratched from the bow of the eyebrows, shooting an arrow of a glance.

THE LADY THINKS ABOUT THE MAN, DISHONORED BECAUSE OF ANGER:

<sup>2063</sup> sakhi viśvagañjanīyā: B, G, K1, K2, K3, KSG, BORI1, BORI3; satkarañīyā: H2; sakhi viśvaṇaṃ janīyā: NGM

<sup>2064</sup> kamalamukhi: B, G, K1, K2, K3, KSG, H2, BORI1; kamalamuṣi: BORI3, although not supported in the commentary; kamalamukhī: NGM

<sup>2065</sup> tvaṃ pravayaso'sya: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; pragatavayaso'sya: H2

<sup>2066</sup> rakṣāvīkṣaṇamātropayogyāsi: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3;

rakṣāvīkṣaṇamātropayogyāsi: NGM

<sup>2067</sup> hr̥dayajñayā gavākṣe visadr̥kṣaṃ kimapi kūjitaṃ sakhyā |: B, G, K1, K2, K3, KSG, BORI1, BORI3; hr̥dayajñayā gavākṣe viśvasatṛṇam iva kimapi kūjitaṃ sakhyā |: H2; hr̥dayajñayā gavākṣo visa isam iva kimapi kūjitaṃ sakhyā |: NGM

<sup>2068</sup> kalahabhinnatalpā: B, G, K1, K2, K3, KSG, H2, BORI1, NGM; kilahabhinnatalpā: BORI3

<sup>2069</sup> mām: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; mā: NGM

<sup>2070</sup> hr̥dayaṃ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; hr̥daya: NGM

<sup>2071</sup> śalākānihito'ñjanatantur: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; śalākānihito'janataṃtur: NGM

<sup>2072</sup> locanabāṇamucāntarbhrūdhanuṣā: B, G, K1, K2, K3, KSG, H2; locanabāṇamucāntarbhrūdhanuṣā: BORI1, BORI3; locanabāṇamucātebhrūdhanuṣā: NGM

688) hasasi<sup>2073</sup> caraṇaprahāre talpād apasārito bhuvī svapiṣi<sup>2074</sup> |  
nāsadrśe'pi kṛte priya mama hṛdayāt tvaṃ viniḥsarasi ||<sup>2075</sup>

O, beloved! You laugh at a kick; removed from the bed, you sleep on the ground; even when something unsuitable is done, you do not leave my heart.

THE FRIEND SPEAKS OF THE LADY'S SPECIAL LOVE FOR THE MAN:

689) hasati sapatnī śvaśrū roditi vadaṇaṃ<sup>2076</sup> ca pidadhate sakhyaḥ |  
svapnāyitena<sup>2077</sup> tasyāṃ<sup>2078</sup> subhaga tvannāma jalpantyām<sup>2079</sup> ||

O, lucky one! When she, dreaming, murmured your name, the rival wife laughed, the mother-in-law wept, and the friends hid their faces.

THE MAN TELLS HIS FRIEND:

690) hṛdayaṃ mama pratikṣaṇavihitāvṛttiḥ sakhe priyāśokaḥ<sup>2080</sup> |  
prabalo vidārayiṣyati jalakalaśaṃ nīralekheva<sup>2081</sup> ||

O, friend! The violent grief of my beloved, returning at every moment, will tear up my heart, like a line of water—turning back again and again—does a water jar.

THE LADY TELLS HER FRIEND:

691) hanta<sup>2082</sup> virahaḥ samantā jvalayati durvāratīvrasaṃvegāḥ<sup>2083</sup> |  
aruṇas tapanāśilām iva punar na māṃ<sup>2084</sup> bhasmatām nayati ||

<sup>2073</sup> hasasi: B, G, K1, K2, K3, KSG, H2, NGM, BORI1, BORI3; hasati: BORI2 although not supported in the commentary

<sup>2074</sup> svapiṣi: B, G, K1, K2, K3, KSG, H2, NGM; svapiṣi: BORI1, BORI3

<sup>2075</sup> nāsadrśe'pi kṛte priya mama hṛdayāt tvaṃ viniḥsarasi ||: B, G, K1, K2, K3, KSG, BORI1, BORI3; nāsadrśe'pi kṛte priyatvaṃ mama hṛdayāc ca nissarasi ||: H2; nāsadrśe'pi kṛte priya hṛdayānilayaccāniryāsi ||: NGM

<sup>2076</sup> sapatnī śvaśrū roditi vadaṇaṃ: B, G, K1, K2, K3, KSG, H2, BORI1; sapatnī śvaśrūḥ roditi vadaṇaṃ: BORI3; svapno śvaśā roditi vanaṃ: NGM

<sup>2077</sup> svapnāyitena: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; svapnāyito na: NGM

<sup>2078</sup> tasyāṃ: B, G, K1, K2, K3, KSG, H2, NGM; sakhyāṃ: BORI1; sakhyā: BORI3

<sup>2079</sup> jalpantyām: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; jalpantyā: NGM

<sup>2080</sup> pratikṣaṇavihitāvṛttiḥ sakhe priyāśokaḥ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; pratikṣyāvīhitām vṛttiḥ sakhe priyāśikaḥ: NGM

<sup>2081</sup> jalakalaśaṃ nīralekheva: B, G, K1, K2, K3, KSG; jalakalaśaṃ tīkheleva: H2; jalakalaśaṃ tīraveleva: BORI1, BORI3; jalasaṃvārivega iva: NGM

<sup>2082</sup> hanta: B, G, K1, K2, K3, KSG, H2, BORI3; haṃsa: BORI1; hata: NGM

<sup>2083</sup> jvalayati durvāratīvrasaṃvegāḥ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; jalayati durvāratīvrasaṃvega: NGM

<sup>2084</sup> aruṇas tapanāśilām iva punar na māṃ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; tapanas tapanāśilām iva na punar māṃ: NGM

Alas! Separation—unbearable and so sharp—sets me completely on fire but does not turn me into ashes, like the sun with the sunstone.

SOME MAN SAYS TO SOME WOMAN WITH AN ALLEGORY:

692) hṛtvā taṭini taraṅgair<sup>2085</sup> bhramitaś cakreṣu nāśaye nihitaḥ<sup>2086</sup> |  
phaladalavalkarahitas<sup>2087</sup> tvayāntarikṣe tarus tyaktaḥ<sup>2088</sup> ||

O, river! Having been taken by waves and whirled round in circles and not set in one place, without fruits or leaves or bark, the tree is abandoned by you in the air.

THE FRIEND SAYS TO THE LADY:

693) hṛtakāñcivallibandhottarajaghanād aparabhogabhuktāyāḥ<sup>2089</sup> |  
ullasati romarājīḥ stanaśaṃbhor<sup>2090</sup> garalalekheva ||

Because the tie of the girdle on your upper hips was taken (off), the line of hair at the your navel—you, enjoyed in incomparable love-making!—seems like the streak of the poison of the Śiva that is your chest.

### kṣākāravrajyā

THE LADY TELLS THE FRIEND WHO IS SAYING “HOW ARE YOU (SO) TRACTABLE, EVEN WITH THE MAN NOT IN LOVE WITH YOU?”:

694) kṣīrasya tu dayitatvaṃ yato'pi<sup>2091</sup> śāntopacāram āsādyā |  
śailo'ngāny ānamayati premṇaḥ śeṣo jvarasyeva ||<sup>2092</sup>

<sup>2085</sup> hṛtvā taṭini taraṅgair: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; hṛtvā taṭini raṅgair: NGM

<sup>2086</sup> bhramitaś cakreṣu nāśaye nihitaḥ: B, G, K1, K2, K3, KSG; bhramiś cakreṣu nāśaye nihataḥ: H2; bhramito cakreṣu nāśaye nihataḥ: BORI1; bhramito cakreṣu nāśaye nihitaḥ: BORI3; bhramito vakreṣu nāśaye nihitaḥ: NGM

<sup>2087</sup> phaladalavalkarahitas: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; phalaṃ dalavalkarahitas:

H2

<sup>2088</sup> tyaktaḥ: B, G, K1, K2, K3, KSG, H2, BORI1, BORI3; tyakta: NGM

<sup>2089</sup> hṛtakāñcivallibandhottarajaghanād aparabhogabhuktāyāḥ |: B, G, K1, K2, K3, KSG, H2; hṛtakāñcivallibandhottarajaghanād aparabhogabhuktāyā |: BORI1; hṛtakāñcivallibandhottarajaghanād aparabhogabhuktāyā |: BORI3; hṛtakāñcivallibandhottarajaghanābhogibhogabhuktāyā: NGM

<sup>2090</sup> ullasati romarājīḥ stanaśaṃbhor: B, G, K1, K2, K3, KSG; ullasati romavallī stanaśaṃbhor: H2; ullasati romarājī stanaśaṃbhor: BORI1; ullasati romarājī stanaśaṃbhor: BORI3; tullasati romarājī stanaśaṃbho: NGM

<sup>2091</sup> kṣīrasya tu dayitatvaṃ yato'pi: B, G, K1, K2, K3, KSG; kṣīrasya dayitatvaṃ tu yato'pi: H2; kṣīrasva dayitatvaṃ tu yato'pa: BORI1, BORI3; kṣīrasya dayita durṇayatāya pra-: NGM



Milk is still relished after resulting in the cured remedy; the remainder of love—like that of fever—is a rock: it causes one to bend one’s limbs.

THE LADY TELLS THE MAN:

695) kṣāntam apasārito yac<sup>2093</sup> caraṇāv upadhāya supta evāsi<sup>2094</sup> |  
udghāṭayasi<sup>2095</sup> kim ūrū<sup>2096</sup> niḥśvāsaiḥ pulakayann uṣṇaiḥ ||

Since you—patiently (bearing being) told to go—just fell asleep, having lain down on my feet, how do you uncover my thighs with hot sighs, your hair up on end?

ONE MAN SAYS TO ANOTHER:

696)<sup>2097</sup> kṣudrodbhavasya kaṭutām prakāṭayato yacchataś<sup>2098</sup> ca madam uccaiḥ |  
madhuno laghupuruṣasya<sup>2099</sup> ca garimā laghimā ca bhedāya ||

Both heaviness and lightness  
are for the distinction of  
honey and a small man  
—which reveal the disagreeableness  
of bee-origin and lead to low origin  
intoxication and lead to arrogance.

HE COMPARES THE COMPOSITIONS OF THE GREAT POETS, SUCH AS GUṆĀDHYA, WITH HIS OWN WORK:

697) pūrvair vibhinnavṛttām guṇāḍhyabhavabhūtibāṇaraghukāraiḥ<sup>2100</sup> |  
vāgdevīm bhajato mama santaḥ paśyantū ko doṣaḥ ||

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<sup>2092</sup> śailo ’ṅgāny ānamayati premṇaḥ śeṣo jvarasyeva ||: B, G, K1, K2, K3, KSG; aṅgāny ānamayati śailaḥ praśnaḥ śeṣo jvarasyeva ||: H2; aganyam ayāti śanaiḥ premṇaḥ śeṣo jvarasyevā ||: BORI1, NGM; aṅgāny ānamayati śanaiḥ premṇaḥ śeṣo jvarasyevā ||: BORI3

<sup>2093</sup> yac: B, G, K1, K2, K3, KSG, BORI1, BORI3NGM; ’pi: H2

<sup>2094</sup> evāsi: B, G, K1, K2, K3, KSG, BORI1, BORI3, NGM; evasmi: H2

<sup>2095</sup> udghāṭayasi: B, G, K1, K2, K3, KSG, BORI1, BORI3; ughāṭayasi (?): H2; udghāṭayasi: NGM

<sup>2096</sup> ūrū: B, G, K1, K2, K3, KSG, H2, BORI1, NGM; ūru: BORI3

<sup>2097</sup> NGM somewhat melds this verse with the next one, i.e.: kṣudrodbhavasya kaṭuttām guṇāyabhavabhūtibāṇaraghukāraiḥ | vāgdevī bhajato mama santaḥ paśyantū ko doṣaḥ ||

<sup>2098</sup> yacchataś: B, G, K1, K2, K3, KSG, H2; vidadhataś: BORI1, BORI3

<sup>2099</sup> laghupuruṣasya: B, G, K1, K2, K3, KSG; dhamapuruṣasya: H2, BORI1, BORI3

<sup>2100</sup> guṇāḍhyabhavabhūtibāṇaraghukāraiḥ: B, G, K1, K2, K3, KSG, BORI1;

guṇāḍhyabhavabhūtiraghukāraiḥ: H2; guṇāḍhyabhavabhūtibāṇarathakāraiḥ: BORI3

What is my fault, I who worship the goddess of speech, who behaves separately with the old (poets) Guṇāḍhya, Bhavabhūti, Bāṇa, and Kālidāsa? Let the good people see for themselves!

HE TALKS ABOUT THE GENERATION OF ALL JOY FROM THE EXCELLENCE OF HIS OWN BOOK:  
698)<sup>2101</sup> satpātropanayocitasatpratibimbābhinavavastu<sup>2102</sup> |  
kasya na janayati harṣaṃ satkāvyam madhuravacanam ca ||

In whom do good poetry and sweet words—suitable for the initiation of worthy people, a reflection of truth, with fresh essence—not produce joy?

699)<sup>2103</sup> ekā<sup>2104</sup> dhvanidvītīyā<sup>2105</sup> tribhuvanasārā<sup>2106</sup> sphuṭokticāturīyā<sup>2107</sup> |  
pañceṣuṣaṭpadahitā bhūṣā<sup>2108</sup> śravaṇasya saptaśatī<sup>2109</sup> ||

Only my seven hundred verses—with suggestion as their partner, with the essence of the three worlds, clever in clear speech, beneficial for the six-legged insects<sup>2110</sup> of the five-  
arrowed one—are an ornament for the ear.<sup>2111</sup>

HE TALKS ABOUT THE GREAT RICHES OF THE FLOW OF THE WORLD IN LOOKING AT HIS  
BOOK:  
700) kavisamarasiṃhanādaḥ<sup>2112</sup> svarānuvādaḥ sudhaikasamvādaḥ |  
vidvadvinodakandaḥ samdarbho'yaṃ mayā sṛṣṭaḥ ||

<sup>2101</sup> This verse is illegible in my copy of BORI1

<sup>2102</sup> satpātropanayocitasatpratibimbābhinavavastu: B, G, K1, K2, K3, KSG;

satpātropanayocitasatpratibimbābhinavavastu: H2, BORI3; satpātropanayociprativinibhinavavastu: NGM

<sup>2103</sup> The last verse in my printed K1

<sup>2104</sup> ekā: B, G, K1, K2, K3, KSG, NGM; eṣā: H2, BORI1, BORI3

<sup>2105</sup> dhvanidvītīyā: B, G, K1, K2, K3, KSG, H2, BORI1, NGM; dhvanir dvītīyā: BORI3

<sup>2106</sup> tribhuvanasārā: B, G, K1, K2, K3, KSG; tribhuvanasāra: H2, BORI1, BORI3; tribhuvanam sārām:

NGM

<sup>2107</sup> sphuṭokticāturīyā: B, G, K1, K2, K3, KSG, H2, BORI3, NGM; sphuṭocāturīyā: BORI1

<sup>2108</sup> pañceṣuṣaṭpadahitā bhūṣā: B, G, K1, K2, K3, KSG; pañceṣusaṃhitā: H2; pañceṣutāpaśamanam:  
BORI1, BORI3; pañceṣutāyaśamanam: NGM

<sup>2109</sup> śravaṇasya saptaśatī: B, G, K1, K2, K3, KSG, N2, NGM; śravaṇasya dadhātu saptaśatī: BORI1,

BORI3

<sup>2110</sup> i.e., bees.

<sup>2111</sup> Here Govardhana plays with the numbers from 1-7. E.g., “Only” [ekā]; “partner” [dvītīyā, “second”]; “clever” [cāturīyā, which looks like catur, the number 4]; “seven hundred verses” [saptaśatī]. Of course, in the Sanskrit, the numbers go in rising numerical order. C.f. verse 1.27.

<sup>2112</sup> kavisamarasiṃhanādaḥ: B, G, K2, K3, KSG, H2; kavisamarasiṃhanāda: BORI1, BORI3;

kaviramarasiṃhanādaḥ: NGM

This composition—a lion’s roar in the war of poets; with repetition of notes; with its own likeness to nectar; a cloud of amusement for the wise—was created by me.

701) udayanabalabhadhrābhyāṃ saptaśatī śiṣyasodarābhyāṃ<sup>2113</sup> me |  
dyaur iva ravicaṇḍrābhyāṃ prakāśitā nirmalīkṛtya ||

My *Saptaśatī*, after being edited, was published by Udayana and Balabhadra, my student and brother—just as the heavens were purified and illuminated by the sun and the moon.

702) haricaraṇāñjalim amalāṃ kavivaraharṣāya buddhimān satatam |<sup>2114</sup>  
akṛtāryāsaptaśatīm etāṃ govardhanācāryaḥ ||<sup>2115</sup>

The wise teacher Govardhana wrote this *Āryāsaptaśatī* as a constant pure offering to the feet of Hari, for the joy of the best poets.

**iti śrīmadgovardhanācāryakṛtā āryāsaptaśatī samāptā**

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<sup>2113</sup> śiṣyasodarābhyāṃ: B, G, K2, K3, KSG, H2, NGM; śiṣyate sodarābhyāṃ: BORI1, BORI3

<sup>2114</sup> haricaraṇāñjalim amalāṃ kavivaraharṣāya buddhimān satatam |: B, K2, K3, KSG; haricaraṇāñjalim  
alaṃ kavivaraharṣāya buddhimān satatam |: G; haricaraṇalīlākaravaraca ca na vāmanalīlāṃ |: H2;  
haricaraṇvāsālīlāṃ vāmana iva kavipadaṃ lipsaḥ |: BORI1; haricaraṇvāsālīlāṃ vāmana iva kavipadaṃ  
lipsuḥ |: BORI3; haricaraṇakavivaravacanavāmana iva kavipadaṃ niṣṭa |: NGM

<sup>2115</sup> akṛtāryāsaptaśatīm etāṃ govardhanācāryaḥ ||: B, K2, K3, KSG; kṛtāryāsaptaśatīm etāṃ  
govardhanācāryaḥ ||: G; vāmana iva kavipadaṃ niṣ(?)yaḥ akṛtāryāsaptaśatīm etāṃ govardhanācāryaḥ ||:  
H2; akṛtāryāsaptaśatīm enāṃ govardhanācāryaḥ ||: BORI1, BORI3; akṛtāryāsaptaśatī ekāṃ  
govardhanācāryaḥ ||: NGM

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