

CLAY SANSKRIT LIBRARY

THREE SATIRES

BY BHÁLLATA,
KSHEMÉNDRA
& NILA·KANTHA



Edited & translated by

SOMADEVA VASUDEVA

THE CLAY SANSKRIT LIBRARY
FOUNDED BY JOHN & JENNIFER CLAY

EDITED BY
RICHARD GOMBRICH



WWW.CLAYSANSKRITLIBRARY.COM
WWW.NYUPRESS.ORG

Copyright © 2005 by the CSL.
All rights reserved.

First Edition 2005.

The Clay Sanskrit Library is co-published by
New York University Press
and the JJC Foundation.

Further information about this volume
and the rest of the Clay Sanskrit Library
is available on the following websites:

www.claysanskritlibrary.com

www.nyupress.org

ISBN 0-8147-8814-9

Artwork by Robert Beer.

Cover design by Isabelle Onians.

Layout & typesetting by Somadeva Vasudeva.

Printed in Great Britain by St Edmundsbury Press Ltd,

Bury St Edmunds, Suffolk, on acid-free paper.

Bound by Hunter & Foulis, Edinburgh, Scotland.

THREE SATIRES
NĪLAKAṆṬHA, KṢEMENDRA
& BHALLAṬA

EDITED AND TRANSLATED BY
SOMADEVA VASUDEVA



NEW YORK UNIVERSITY PRESS
JJC FOUNDATION

2005

Library of Congress Cataloging-in-Publication Data

Ñilakaᅇᅇha Dīkᅇita, 17th cent.

[Kaliviᅇambana. English & Sanskrit]

Three satires / Nilakantha, Ksemendra & Bhallata ;
edited and translated by Somadeva Vasudeva.

p. cm. – (The Clay Sanskrit library)

In English and Sanskrit; includes translations from Sanskrit.

Includes bibliographical references and index.

ISBN 0-8147-8814-9 (cloth : alk. paper)

I. Title: 3 satires. II. Vasudeva, Somadeva.

III. Kᅇemendra, 11th cent. Kalāvilāsa. English & Sanskrit.

IV. Bhallaᅇa, 9th cent. Bhallaᅇasaᅇaka. English & Sanskrit.

V. Title. VI. Series.

PK3798.N54K313 2005

891'.23–dc22 2004029512

CONTENTS

Sanskrit alphabetical order	7
CSL conventions	7

THREE SATIRES

Introduction	13
1. Bhállata: THE HUNDRED ALLEGORIES	27
2. Ksheméndra: THE GRACE OF GUILF	92
3. Nila-kantha: MOCKERY OF THE KALI ERA	319

Notes	341
-------	-----

Bibliography	378
--------------	-----

Index	383
-------	-----

A *sandhi* grid is printed on the inside of the back cover

SANSKRIT ALPHABETICAL ORDER

Vowels:	<i>a ā i ī u ū ṛ ṝ ḷ ḹ e ai o au ṁ ḥ</i>
Gutturals:	<i>k kh g gh ṅ</i>
Palatals:	<i>c ch j jh ṇ</i>
Retroflex:	<i>ṭ ṭh ḍ ḍh ṇ</i>
Labials:	<i>p ph b bh m</i>
Semivowels:	<i>y r l v</i>
Spirants:	<i>ś ṣ s h</i>

GUIDE TO SANSKRIT PRONUNCIATION

<i>a</i>	but	<i>k</i>	luck
<i>ā, â</i>	rather	<i>kh</i>	blockhead
<i>i</i>	sit	<i>g</i>	go
<i>ī, î</i>	fee	<i>gh</i>	bighead
<i>u</i>	put	<i>ṅ</i>	anger
<i>ū, û</i>	boo	<i>c</i>	chill
<i>ṛ</i>	vocalic <i>r</i> , American <i>purdy</i> or English <i>pretty</i>	<i>ch</i>	matchhead
<i>ṝ</i>	lengthened <i>ṛ</i>	<i>j</i>	jog
<i>ḷ</i>	vocalic <i>l</i> , <i>able</i>	<i>jh</i>	aspirated <i>j</i> , <i>hedgehog</i>
<i>e, ê, ē</i>	made, esp. in Welsh pronun- ciation	<i>ṇ</i>	canyon
<i>ai</i>	bite	<i>ṭ</i>	retroflex <i>t</i> , <i>try</i> (with the tip of tongue turned up to touch the hard palate)
<i>o, ô, ô</i>	rope, esp. Welsh pronun- ciation; Italian <i>solo</i>	<i>ṭh</i>	same as the preceding but aspirated
<i>au</i>	sound	<i>ḍ</i>	retroflex <i>d</i> (with the tip of tongue turned up to touch the hard palate)
<i>ṁ</i>	<i>anusvāra</i> nasalizes the pre- ceding vowel	<i>ḍh</i>	same as the preceding but aspirated
<i>ḥ</i>	<i>visarga</i> , a voiceless aspira- tion (resembling English <i>h</i>), or like Scottish <i>loch</i> , or an aspiration with a faint echoing of the preceding vowel so that <i>taiḥ</i> is pro- nounced <i>taihⁱ</i>	<i>ṇ</i>	retroflex <i>n</i> (with the tip of tongue turned up to touch the hard palate)
		<i>t</i>	French <i>tout</i>
		<i>th</i>	tent <i>hook</i>

THE THREE SATIRES

<i>d</i>	<i>d</i> inner	<i>r</i>	trilled, resembling the Italian pronunciation of <i>r</i>
<i>dh</i>	guild <i>dh</i> ball	<i>l</i>	<i>l</i> inger
<i>n</i>	<i>n</i> ow	<i>v</i>	<i>v</i> ord
<i>p</i>	<i>p</i> ill	<i>ś</i>	<i>ś</i> hore
<i>ph</i>	up <i>ph</i> eaval	<i>ʃ</i>	retroflex <i>śh</i> (with the tip of the tongue turned up to touch the hard palate)
<i>b</i>	<i>b</i> efore	<i>s</i>	<i>s</i> hiss
<i>bh</i>	ab <i>bh</i> orrent	<i>h</i>	<i>h</i> ood
<i>m</i>	<i>m</i> ind		
<i>y</i>	<i>y</i> es		

CSL PUNCTUATION OF ENGLISH

The acute accent on Sanskrit words when they occur outside of the Sanskrit text itself, marks stress, e.g. Ramáyana. It is not part of traditional Sanskrit orthography, transliteration or transcription, but we supply it here to guide readers in the pronunciation of these unfamiliar words. Since no Sanskrit word is accented on the last syllable it is not necessary to accent disyllables, e.g. Rama.

The second CSL innovation designed to assist the reader in the pronunciation of lengthy unfamiliar words is to insert an unobtrusive middle dot between semantic word breaks in compound names (provided the word break does not fall on a vowel resulting from the fusion of two vowels), e.g. Maha-bhárata, but Ramáyana (not Rama-áyana). Our dot echoes the punctuating middle dot (·) found in the oldest surviving samples of written Sanskrit, the Ashokan inscriptions of the third century BCE.

The deep layering of Sanskrit narrative has also dictated that we use quotation marks only to announce the beginning and end of every direct speech, and not at the beginning of every paragraph.

CSL PUNCTUATION OF SANSKRIT

The Sanskrit text is also punctuated, in accordance with the punctuation of the English translation. In mid-verse, the punctuation will not alter the *sandhi* or the scansion. Proper names are capitalized, as are the initial words of verses (or paragraphs in prose texts). Most Sanskrit

CSL CONVENTIONS

metres have four “feet” (*pāda*): where possible we print the common *śloka* metre on two lines. The capitalization of verse beginnings makes it easy for the reader to recognize longer metres where it is necessary to print the four metrical feet over four or eight lines. In the Sanskrit text, we use French *Guillemets* (e.g. «*kva saṃcicīrṣuḥ?*») instead of English quotation marks (e.g. “Where are you off to?”) to avoid confusion with the apostrophes used for vowel elision in *sandhi*.

Sanskrit presents the learner with a challenge: *sandhi* (“euphonic combination”). *Sandhi* means that when two words are joined in connected speech or writing (which in Sanskrit reflects speech), the last letter (or even letters) of the first word often changes; compare the way we pronounce “the” in “the beginning” and “the end.”

In Sanskrit the first letter of the second word may also change; and if both the last letter of the first word and the first letter of the second are vowels, they may fuse. This has a parallel in English: a nasal consonant is inserted between two vowels that would otherwise coalesce: “a pear” and “an apple.” Sanskrit vowel fusion may produce ambiguity. The chart at the back of each book gives the full *sandhi* system.

Fortunately it is not necessary to know these changes in order to start reading Sanskrit. For that, what is important is to know the form of the second word without *sandhi* (pre-*sandhi*), so that it can be recognized or looked up in a dictionary. Therefore we are printing Sanskrit with a system of punctuation that will indicate, unambiguously, the original form of the second word, i.e., the form without *sandhi*. Such *sandhi* mostly concerns the fusion of two vowels.

In Sanskrit, vowels may be short or long and are written differently accordingly. We follow the general convention that a vowel with no mark above it is short. Other books mark a long vowel either with a bar called a macron (\bar{a}) or with a circumflex (\hat{a}). Our system uses the macron, except that for initial vowels in *sandhi* we use a circumflex to indicate that originally the vowel was short, or the shorter of two possibilities (*e* rather than *ai*, *o* rather than *au*).

When we print initial \hat{a} , before *sandhi* that vowel was *a*

\hat{i} or \hat{e} ,	<i>i</i>
\hat{u} or \hat{o} ,	<i>u</i>
\hat{ai} ,	<i>e</i>

THE THREE SATIRES

<i>âu,</i>	<i>o</i>
<i>ā,</i>	<i>ā</i> (i.e., the same)
<i>ī,</i>	<i>ī</i> (i.e., the same)
<i>ū,</i>	<i>ū</i> (i.e., the same)
<i>ē,</i>	<i>ī</i>
<i>ō,</i>	<i>ū</i>
<i>āi,</i>	<i>ai</i>
<i>āu,</i>	<i>au</i>
', before <i>sandhi</i> there was a vowel <i>a</i>	

FURTHER HELP WITH VOWEL SANDHI

When a final short vowel (*a, i* or *u*) has merged into a following vowel, we print ' at the end of the word, and when a final long vowel (*ā, ī* or *ū*) has merged into a following vowel we print " at the end of the word. The vast majority of these cases will concern a final *a* or *ā*.

Examples:

What before <i>sandhi</i> was <i>atra asti</i> is represented as <i>atr' âsti</i>	
<i>atra āste</i>	<i>atr' āste</i>
<i>kanyā asti</i>	<i>kany" âsti</i>
<i>kanyā āste</i>	<i>kany" āste</i>
<i>atra iti</i>	<i>atr' êti</i>
<i>kanyā iti</i>	<i>kany" êti</i>
<i>kanyā īpsitā</i>	<i>kany" ēpsitā</i>

Finally, three other points concerning the initial letter of the second word:

(1) A word that before *sandhi* begins with *r̄* (vowel), after *sandhi* begins with *r* followed by a consonant: *yathā" rtu* represents pre-*sandhi* *yathā rtu*.

(2) When before *sandhi* the previous word ends in *t* and the following word begins with *ś*, after *sandhi* the last letter of the previous word is *c* and the following word begins with *ch*: *syāc chāstravit* represents pre-*sandhi* *syāt śāstravit*.

(3) Where a word begins with *h* and the previous word ends with a double consonant, this is our simplified spelling to show the pre-*sandhi*

CSL CONVENTIONS

form: *tad hasati* is commonly written as *tad dhasati*, but we write *tadd hasati* so that the original initial letter is obvious.

COMPOUNDS

We also punctuate the division of compounds (*samāsa*), simply by inserting a thin vertical line between words. There are words where the decision whether to regard them as compounds is arbitrary. Our principle has been to try to guide readers to the correct dictionary entries.

WORDPLAY

Classical Sanskrit literature can abound in puns (*śleṣa*). Such paronomasia, or wordplay, is raised to a high art; rarely is it a *cliché*. Multiple meanings merge (*śliṣyanti*) into a single word or phrase. Most common are pairs of meanings, but as many as ten separate meanings are attested. To mark the parallel senses in the English, as well as the punning original in the Sanskrit, we use a *slanted* font (different from *italic*) and a triple colon (*:*) to separate the alternatives. E.g.

Yuktaṃ Kādambarīṃ śrutvā kavayo maunam āśritāḥ
Bāṇa/dhvanāv an|adhyāyo bhavaṭ' īti smṛtir yataḥ.

“It is right that poets should fall silent upon hearing the Kādambari, for the sacred law rules that recitation must be suspended when *the sound of an arrow: the poetry of Bana* is heard.”

Soméshvara-deva's “Moonlight of Glory” I.15

THE THREE SATIRES

EXAMPLE

Where the Devanagari script reads:

कुम्भस्थली रक्षतु वो विकीर्णसिन्दूररेणुद्विरदानस्य।
प्रशान्तये विघ्नतमश्छटानां निष्ठ्यूतबालातपपल्लवेव॥

Others would print:

kumbhasthalī rakṣatu vo vikīrṇasindūrareṇur dviradānanasya /
praśāntaye vighnatamaśchaṭānāṃ niṣṭhyūtabālātapapallaveva //

We print:

Kumbha|sthalī rakṣatu vo vikīrṇa|sindūra|reṇur dvirad|ānanasya
praśāntaye vighna|tamaś|chaṭānāṃ niṣṭhyūta|bāl|ātapa|pallav” ēva.

And in English:

“May Ganésha’s domed forehead protect you! Streaked with vermilion dust, it seems to be emitting the spreading rays of the rising sun to pacify the teeming darkness of obstructions.”

Padma-gupta’s “Nava-sáhasanka and the Serpent Princess” I.3

INTRODUCTION

THE THREE SATIRISTS translated in this volume chose to pursue three very different strategies in their compositions. We may surmise that they wrote to fulfil three equally different aims, but these are not as clear-cut as might have been expected.

All three were members of privileged and learned aristocracies linked to the royal court. While Bhállata suffered a humiliating fall from his high rank of court-poet, Ksheméndra was an independently wealthy man of leisure, and Nila-kantha endured a number of vicissitudes.

BHÁLLATA

Bhállata was a *protégé* of King Avánti-varman of Kashmir (*reg.* 855–883CE) a celebrated patron of eminent poets.¹ The chronicler Kálhana reports that his successor, King Shánkara-varman (*reg.* 883–902CE) discontinued this royal patronage and that Bhállata and his poet peers were henceforth forced to support themselves with lowly work.² While Kálhana portrays the new king Shánkara-varman as boorish (he preferred to speak vernacular dialects instead of cultivated Sanskrit), a quite different picture of him can be gleaned from the *Āgama|dambara*, an historico-philosophical drama written by the logician Bhatta Jayánta, a contemporary of Bhállata's. There it is rather the learned elites who are being ridiculed, and Shánkara-varman is portrayed as interested in statecraft rather than the fine arts.

“Bhállata's Hundred Allegories” is a collection of “detached poems” (*muktaka*), each complete in itself, composed in sophisticated courtly Sanskrit in various metres. “Detached poems” are usually classified as being “free of

context” (*a/nibaddha*), so that there is no narrative linking them. It is a common practise, however, to group verses that are thematically related into units (sometimes called *paryā* or *vrajyā*).

“Bhállata’s Hundred Allegories” is the earliest known collection of detached poems devoted entirely to allegorical satire (*anyāpadeśa*). The poet Bhállata is heir to a sophisticated verbal art, and both he and his intended audience expect literature to be crafted with genius within the bounds of formal rules. These verses of his allegories depend primarily on a few figures of speech (*alankāras*, as taught in Sanskrit rhetorics) that relate two separate senses. The relation of the two senses can be of various kinds: “fusion” (*śleṣa* = paronomasia); the “intended sense” and the “unintended sense” (*prakṛta-aprakṛta* in *aprastuta/praśamsā*, lit. “presentation of a topic not under discussion”); “compounding” (in *samās’ōkti* lit. “compounded speech”) etc.

This second sense, that serves as a pretext, is usually quite easy to interpret. Trees, which give shade and fruit to weary travellers, represent charitable donors; gleaming jewels are learned scholars ablaze with learning; hissing, venomous serpents are miscreants whispering falsehoods, etc.

The general tone of the collection is one of resigned criticism, Bhállata laughs not so much at the folly of his contemporaries as that he suffers from their mistakes. Bhállata emphasises this pain by occasionally using tortuous syntax for effect.

Bhállata’s verses are difficult, and they need to be read slowly and carefully.

INTRODUCTION

KSHEMÉNDRA

The Kashmirian poet Ksheméndra (*fl. ca.* 990/1010–1070 CE),³ was a prolific writer⁴ whom recent scholars have variously charged with vulgarity and bad taste.⁵

Many of Ksheméndra's compositions may offend modern tastes, but a consequent vilification of his works' literary merit may be premature (he fares better if his work is judged with the literary criteria prevalent in his time and milieu).

We need to take into account that no work of Ksheméndra's has ever been critically edited, that he had studied literary theory with Abhínava-gupta, one of the greatest Sanskrit rhetoricians,⁶ and that his contemporaries credited his works with poetic merit. One sure measure of Ksheméndra's popularity among traditional Sanskrit aesthetes is the large number of his verses which are current in poetic anthologies.⁷ Even when the chronicler Kálhana censures a lack of historical accuracy in Ksheméndra's now lost "List of Kings" he fairly acknowledges that it was "the work of a poet."⁸ Kálhana has even flattered Ksheméndra by reworking a number of his verses.

How, then are we to account for such discrepant receptions of his work?

Is it just the case that, as with so many other Sanskrit poems, recent literary evaluations of Ksheméndra's satires are based on current notions of what a literary work should be? The short reply to such a reception, namely, that the work was not written for the modern reader, will avail little, for it is here presented to the modern reader. Nor would it be fair to exhort readers to immerse themselves into the world of the work, to understand the premises and prejudices of

the author and his milieu. That, of course, is the job of the editor and translator.

The reader must, however, be warned that one may not blithely approach the works produced by one ancient classical civilisation with readily preconceived norms derived from another.⁹ When LAPANICH¹⁰ laments that the so-called “didactic” verses in the “Grace of Guile” interrupt the flow of the narrative, this tells us merely something about what she believed poetic satire ought to be. To the trained Sanskrit ear that Ksheméndra was addressing, smoothly flowing stories would have seemed fine in epic or Puranic narrative, or as refreshing interludes. But Ksheméndra was no mere story-teller in the market-place. Like Bhállata, he was a learned, aristocratic wordsmith who crafted complex poems for connoisseurs (*sahrdaya*) who would scarcely be interested in mere colorful tales. Even worse, Ksheméndra’s audience would have perceived such as a monotonous breach of poetic propriety (*aucitya*). As he himself observes:

*An uncultivated man, who merely cobbles together verses with difficulty, is a lousy poet, aware of only the literal sense of words. Like some newly-arrived, over-awed bumpkin in the depths of the big city, he has no idea what to answer when questioned in an assembly of the learned.*¹¹

The offending “didactic” verses, far from being a mere interruption to the all-important narrative, are the focus of Ksheméndra’s poetic efforts. It is here that he shows his talent. He lights up these verses with varied and entertaining ornaments of speech (*alankāra*), often involving learned

puns (*śleṣa*) and satirical parallel meanings (*samās'ôkti*) and above all he is careful to do all of this with the restraint so important to rhetoricians of his time.

Ksheméndra wrote a satire very similar to the “Grace of Guile” early on in his career: the *Deś'ôpadéśa*. This in no way implies that it is an easier or even simpler work. Quite the opposite, like many writers' early work it is replete with learned puns and other rhetorical devices. In eight “lessons” (*upadéśa*) it ridicules wrong-doers, misers, prostitutes, bawds, parasites, and assorted cheats. That work consists of nothing but “didactic” verses. The “Grace of Guile,” on the other hand, is arguably didactically superior because Ksheméndra has incorporated brief tales (*dr̥ṣṭ'ânta*) to exemplify and reinforce his moral judgements. The result is the lighter and structurally more varied work of a mature and evidently well-established poet at the height of his powers.

Since it is not the narrative development alone that drove Ksheméndra's creative art, we should not be too hasty to judge his work by (for him) irrelevant standards.¹²

What has Ksheméndra himself said about his efforts? Forestalling critics who may charge him with vulgarity, Ksheméndra prefaces one of his satires with a disclaimer:

*My labor is in no way meant for those who are tainted even slightly by the symptoms of the disease which is the conceit of sanctimoniousness.*¹³

Like many other satirists Ksheméndra claims that his intentions are entirely praiseworthy:

*Someone shamed by laughter will not persist in his wrongs.
To help him, I myself have made this effort.*¹⁴

But it remains questionable if this reflects merely a paternalistic concern with uplifting the lower orders of society.¹⁵ Is his the voice of a Kashmirian moral majority, or a self-appointed minority with moral pretenses? Do we see a learned elite scorning the common people? Are they intended as a taxonomy of fallen characters?¹⁶ Are there sectarian motivations? Who is the “public” for whose instruction he claims to have written the “Grace of Guile”?¹⁷ And not least, how much of it is personal?

The scope for future scholarship is wide.

NILA-KANTHA

Nila-kantha Dīkshita (fl. 1613–?CE) was born into the family of one the most important figures of sixteenth-century Sanskrit scholarship. As the grand-nephew of Āpaya Dīkshita (fl. 1553–1625CE) he first studied philosophy (*śāstra*) and literature with his father and eventually became the disciple of his grand-uncle.

Numerous hagiographical accounts agree at least that he was active in the seventeenth century as minister at the court of Tirumalai Náyaka of Maturai.

Although Nila-kantha provides ample information about his ancestral lineage, he never himself mentions by name the prince he served.¹⁸

His “Mockery of the Kali Age” is a work in 102 *anu-ṣṭubh* verses that provides a catalogue of fallen characters. It was composed specifically for the amusement of the royal

INTRODUCTION

court.¹⁹ As such, it was presumably intended as a warning to his audience.

TEXTUAL CONSTITUTION

For “Bhállata’s Hundred Allegories” I have used the *Kāvya-mālā* edition, (*gucchaka* IV), Bombay 1899, and the polyglot critical edition by VEDKUMARI GHAI & RAMPRATAP, New Delhi 1985. I have also used the anthologies citing Bhállata’s verses.

For the “Grace of Guile” I have prepared a new edition the bare text without apparatus of which is published in this volume, using the following manuscripts: P=Bhandarkar Oriental Research Institute Poona, No. 65, 24 of 1873–74, ff. 21, *Jaina Devanāgarī* dated *saṃvat* 1931. Q=Bhandarkar Oriental Research Institute Poona, No. 66, 373 of 1887–91, ff. 22–34, *sargas* 5–10, *Devanāgarī*, undated. L=India Office Library London, No. 114a, ff. 37, *Devanāgarī*, dated *saṃvat* 1725. Three earlier editions were also consulted: 1. PAṆḌITA DURGĀPRASĀDA & KĀŚĪNĀTHA PĀṆḌURĀṄGA PARAB (1886), 2. E.V.V. RĀGHAVĀCĀRYA & D.G. PADHYE (1961), 3. LAPANICH (1973).

For the “Mockery of the Kali Age” I based my text of the edition of P.-S.FILLIOZAT, IFI 36, Pondichéry 1967, collating it with the lithograph edition by KERAḶAVARMĀ, Trivandrum 1886.

TRANSLATION

The translations offered do not pretend to be poetic. Such attempts seem often doomed to failure, as had already been noted by Kumārajīva, the early translator of Sanskrit into Chinese (Translated from the “Biography of Kumārajīva” in Hui-chiao’s *Biographies of Eminent Monks* by VICTOR H. MAIR & TSU-LIN MEI (1991:382–3)):

Once Sanskrit is converted into Chinese, the subtle nuances are lost. Though the general meaning gets across, there is no way to bridge the gap in genre and style. It is like feeding another person with chewed-over rice. Not only is the flavour lost, it will cause the other person to vomit.

THE THREE SATIRES

Rather than risking such an outcome by attempting facile reductions to contemporary fashions in English poetry, this translation strives to be an aid so that readers may consult the original themselves and discover whatever poetic beauty there is in the original.

NOTES

- 1 *Rājataranṅinī* 5.34.
- 2 *Rājataranṅinī* 5.204.
- 3 Only four of Kṣemendra's works are dated: [1.] the *Samayamā-tṛkā* to the first day of the bright lunar fortnight of December–January in the [Laukika] year [41]25 = 1049/50 CE (epilogue 2ab: *saṃvatsare pañcaviṃśe pauśāsuklādivāsare*). [2.] Somendra writes in his Introduction to Kṣemendra's *Avadānakalpalatā* that it was completed during the Buddha's birth-celebrations in the bright fortnight of April–May of the [Laukika] year [41]27 = 1052 CE (*Avadānakalpalatā* Introduction 16: *saṃvatsare sapta-viṃśe vaiśākhasya sitodaye kṛteyaṃ Kalpalatikā Jinajanmamahotsave*). [3.] The *Aucityavicāracarcā* was completed in May–June of the [Laukika] year [41]34 = 1059 CE (*Aucityālaṃkāroddhāra* B.O.R.I ms no. 578/1887–91, colophon: *niṣpannās cāyaṃ śrīmadAnantarājanarādhirājasamaye– saṃvatsare catuṣtriṃśe jyeṣṭhe śukle ṣṭame 'hani / Kāvyaucityavicāro 'yaṃ śiṣyavyutpattaye kṛ-taḥ*). [4.] The *Daśāvātāracarita* to October–November of the [Laukika] year [41]41 = 1066 CE (epilogue 5abc: *ekādhike 'bde vihitaś catvāriṃśe sakārtike rājye Kalāśabhūbhartuḥ*). Kṣemendra further tells us that he wrote this work “while enjoying a rest on the summit of the Tripureśvara mountain” (epilogue 3a: *tena śrīTripureśvaraśailāśikhare viśrāntisaṃtoṣinā*), an ancient site of great sanctity near Śrīnagara (see STEIN (1900:192–3)). Secondary literature frequently makes the false assertion that the *Bṛhatkathāmañjarī* is also dated. STERNBACH (1979:1) places it in 1039 CE, then (without explaining the discrepancy) in 1037 CE (1979:10), where it had already been placed by MAHAJAN (1956:i) and SŪRYAKĀNTA (1954:6). This would put the

INTRODUCTION

verifiable beginning of Kṣemendra's literary career back by 10 years, but it is based on no more than a misunderstanding of *Bṛhatkathāmañjarī* 19.37. The verse states merely: *kadā cid eva vipreṇa sa dvādaśyām upoṣitaḥ / prārthito Rāmayaśasā sarasaḥ svacchacetasā*. "At one time, he, full of love, who was **fasting on the twelfth [lunar day]** was requested by the clear-minded Brāhmaṇa Rāmayaśas." Here *dvādaśyām* cannot mean "in the twelfth [Laukika] year," e.g. 4112 = 1037 CE. The *Bṛhatkathāmañjarī* remains undated. We further know that his works were composed in the reign of the Kashmirian kings Ananta (*reg.* 1028–63 CE) and Kalaśa (*reg.* 1063–89 CE).

- 4 STERNBACH (1979:2–5) lists forty-one works attributed to him, of which twenty are no longer extant. Of these twenty, four titles are however alternates (see STERNBACH (1979:11 footnote 2)), and the *Dānapārijāta* is by a different author called Kṣemendra Mahopādhyāya, hence we arrive at thirty-six works.
- 5 STERNBACH (1974:81): "His work is often vulgar and it is not an amusing comedy, but an acrid, cheap satire, often in bad taste." STERNBACH (1974:77) does at least concede that: "Perhaps the best of his satiric and didactic works is the *Kalāvīlāsa*."
- 6 *Bṛhatkathāmañjarī* 19.37.
- 7 See STERNBACH (1979) for a list of 415 verses quoted in the surviving classical anthologies.
- 8 *Rājataranigīṇī* 1.13: *kavikarmaṇi saty api*.
- 9 The difficulty, of course, lies in discovering that something is such a preconceived norm in the first place.
- 10 LAPANICH (1979:9): ". . . the only defect found in the *Kalāvīlāsa* is that Kshemendra intersperses too many didactic verses which interrupt the smooth flow of the didactic story."

- 11 *Kavikaṅṭhābharāṇa* 5.1: *na hi paricayahīnaḥ kevale kāvyakaṣṭhe kukavir abhiniviṣṭaḥ spaṣṭasabdapraviṣṭaḥ / vibudhasadasi prṣṭaḥ kliṣṭadhīr veti vaktuṃ nava iva nagarāntargahvare ko 'py adhrṣṭaḥ*. Elaborating on this verse, Kshemendra demands that a poet must be a cultivated scholar, versed in: logic (*tarka*), grammar (*vyākaraṇa*), dramaturgy (Bharata), politics (Cāṇakya), erotics (Vātsyāyana), epic literature (Bhārata), the *Rāmāyaṇa*, the *Mokṣopāya*, (this is the earliest dateable reference to this work), self-knowledge (*ātmaññāna*), metallurgy/chemistry (*dhātuvāda*), gemology (*ratnaparīkṣā*), medicine (*vaidyaka*), astronomy/astrology (*jyautiṣa*), archery (*dhanurveda*), elephant-lore (*gajalakṣaṇa*), equestrian science (*turagalakṣaṇa*), physiognomy (*puruṣalakṣaṇa*), gambling (*dyūta*), and sorcery (*Indrajāla*).
- 12 This will hardly be news to those familiar with a common type of “criticism” often met in secondary literature on Sanskrit poetry. As WARDER & KUNJUNNI RAJA (1986:XLIV) remark in their introduction to the *Naiṣadh'ānanda*: ‘Such persons are incapable of grasping the significance of a classical play or of enjoying dramatic poetry. It is shocking that they have condemned this and many other plays, novels and poems without troubling to read them, much worse that such empty arrogance has been set up by others as “authority.”’
- 13 *Deśopadeśa* 3ab: *ye dambhamāyāmayadoṣalesāliptā na me tān prati ko 'pi yatnaḥ*. These words echo the famous disclaimer of the playwright Bhava-bhuti’s *Mālatīmādhava*: *ye nāma ke cid iha naḥ prathayanty avajñāṃ/ jānanti[var: 'u] te kim api tān prati naiṣa yatnaḥ*.
- 14 *Deśopadeśa* 4: *hāseṇa lajjito 'tyantaṃ na doṣeṣu pravartate / janas tadupakārāya mamāyaṃ svayam udyamaḥ*.
- 15 Unlike many more well-researched literatures, the study of Sanskrit Kāvya has not yet generated a substantial body of work that could meaningfully contribute to its *Rezeptionsgeschichte*.

INTRODUCTION

- 16 As BALDISSERA (2000:153) notes: “It is a work that could well compare with Theophrastus’ *Characters*.”
- 17 *Kalāvilāsa* 10.43: *lokoṇpadeśaviṣayah*.
- 18 P.-S. FILLIOZAT (1967) has attempted to reconcile the conflicting hagiographical accounts with other data and provides a fuller account.
- 19 “Mockery of the Kali Age” 102.

1
BHÁLLATA'S
HUNDRED ALLEGORIES

TĀM BHAVĀNĪM bhav'ānīta|
kleśa|nāśa|viśāradām,
Śāradām śārad'āmbhoda|
sita|siṃh'āsanām numah!

Yuṣmākam ambara|maṇeḥ prathame mayūkhās
te maṅgalaṃ vidadhat' ūdaya|rāga|bhājah
kurvanti ye divasa|janma|mah" |ōtsaveṣu
sindūra|pāṭala|mukhīr iva dik|purandhrīh.

*Baddhā yad/arpaṇa/raseṇa vimarda/pūrvam
arthān katham jhaṭiti tān prakṛtān na dadyuḥ?
caurā iv' ātimṛdavo mahatām kavīnām
arth'āntarāṇy api haṭhād vitaranti śabdāḥ.*

Kāco maṇir maṇiḥ kāco
yeṣām te 'nye hi dehinaḥ.
santi te sudhiyo yeṣām
kācaḥ kāco maṇir maṇiḥ.

Nanv āśraya|sthitir iyaṃ tava, Kālakūṭa!
ken' ōttar'|ōttara|viśiṣṭa|pad" ōpadiṣṭā?
prāg arṇavasya hṛdaye Vṛṣa|lakṣmaṇo 'tha
kaṇṭhe 'dhunā vasasi vāci punaḥ khalānām.

LET US PRAISE Shiva's consort Bhaváni,
skilled at dispelling
the pain of mundane existence,
who as Eloquence,* sits on a lion-throne
as white as autumn clouds!

May the first rays of the sky-jewel,
rising red, bestow their blessing upon you.
They seem to redden* with red minium
the faces of the horizon-goddesses,
in celebration for the birth of the day.

The words of great poets,
chosen with deliberation : imprisoned
to convey a sentiment : yield,
why do they not give up
the intended meaning : stolen goods at once?
They *surrender : admit to*
deeper meanings : other thefts
only after a *struggle : torture,*
as if they were *gentle : stealthy* thieves.

A jewel is glass and glass is a jewel
for dumb beasts.*

For the wise
glass is glass and a jewel is a jewel.

Tell me, Venom! Who instigated
this elevation of yours to ever loftier eminence?
First in the heart of the ocean,
then in the throat of bull-bannered Shiva
now you reside in the words of the wicked.*

Draviṇam āpadi, bhūṣaṇam utsave,
 śaraṇam ātma|bhaye, niśi dīpakah,
 bahu|vidh'|*ābhyupakāra*|bhara|kṣamo
 bhavati ko 'pi bhavān iva san|maṇiḥ?

Śrīr viśṛṅkhala|khal'|ābhisārikā
 vartmabhir ghana|tamo|malīmasaiḥ
śabda/mātram api soḍhum akṣamā
bhūṣaṇasya guṇinaḥ samutthitam.

Māne n' ēcchati, vārayaty upaśame
 kṣmām ālikhantyāṃ hriyāṃ
 svātantrye parivṛtya tiṣṭhati, karau
 vyādhūya dhairyam gate—
 trṣṇe tvām anubadhnatā phalam iyat|
 prāptaṃ janen' āmunā:
 yaḥ sprṣṭo na padā sa eva caraṇau
 spraṣṭuṃ na saṃmanyate.

A resource in an emergency, an adornment in festivity,
 a refuge in danger, a light in darkness,
helpful ∴ pretty in so many ways,*
 can there be another true jewel like you?

The Goddess of Fortune

—a woman shamelessly eloping to her unworthy beau
 by paths black with impenetrable darkness—
*will not permit even the faintest tinkling
 of her stringed girdle.*
*∴ will not heed even a single word
 spoken by the virtuous.*

O greed! By casting in my lot with you,
 when honor would not permit it,
 when restraint forbade it,
 when shame scratched lines on the ground,
 when free will recoiled, when fortitude left me
 as my hands trembled,—

This has been my reward:

He whom I would not touch with my foot
 permits me not to touch his feet.

Patatu vāriṇi yātu dig/antaram
viśatu vahnim adho vrajatu kṣitim
 ravir asāv iyat” āsya guṇeṣu kā
 sakala|loka|camat/kṛtiṣu kṣatih?

10 Sad|vṛttayaḥ sad|asad|artha|vivekino ye
 te paśya kīdṛṣam amuṃ samudāharanti
 caur’|āsatī|prabhṛtayo bruvate yad asya
 tad gr̥hyate yadi kṛtaṃ tad ahas|kareṇa.

Pātaḥ pūṣṇo bhavati mahate n’ ōpatāpāya, yasmāt
 kāle prāpte ka iha na yayur yānti yāsyanti v” āstam?
 etāvat tu vyathayatitarāṃ loka|bāhyais tamobhis
 tasminn eva prakṛti|mahati vyomni labdho ’vakāśaḥ.

Pañktau viśantu, gaṇitāḥ pratiloma|vṛtṭyā
 pūrve bhaveyur iyat” āpy athavā traperan?
 santo ’py asanta iva cet pratibhānti bhānor
 bhās” āvṛte nabhasi śīta|mayūkha|mukhyāḥ.

The sun may *sink into the ocean* : *fall into a puddle*,
 may *cross the horizon* : *run about naked*,
 may *be resorbed into fire** : *tumble into a fire*,
 may *descend to the underworld* : *wallow in the mud*.
 Does this in any way diminish his *merits* : *peculiarities*
 which *delight* : *amuse* the whole world?*

Consider how respectable people,
 who know truth from falsehood, speak of someone.
 If you believe what thieves, prostitutes, and others say,
 the day-maker sun has had it.

10

The sinking of the sun brings no great grief,
 for in this world who has not, does not,
 or will not depart when their time has come?
 Just this is distressing—
darkness : *the outcaste*,
alien to light : *black-skinned*,
 seizes *its* : *his* chance in the selfsame inherently vast sky.

The cold-rayed moon and his companions
 may *keep noble company* : *enter in single file*,
 reckoned back to front they may be considered leaders.
 Despite all this—are they ashamed?
 Though they exist it seems as if they do not
 when the sky is flooded with the light of the sun.

«Gate tasmin bhānau
 tri|bhuvana|samunmeṣa|viraha|
 vyathāṃ candro neṣyaty»
 anucitam ato nāsty asadṛśam.

idaṃ cetas|tāpaṃ
 janayatitarām atra yad amī
 pradīpāḥ samjātās
 timira|hati|baddh'|ôddhata|śikhāḥ.

Sūryād anyatra yac candre
 'py arth'|âsaṃsparśi tat kṛtam
 kha|dyota iti kītasya
 nāma tuṣṭena kena cit.

15 Kīṭa|maṇe! dinam adhunā
 taraṇi|kar'|ântarita|cāru|sita|kiraṇam
 ghana|santamasa|malīmasa|
 daśa|diśi niśi yad virājasi, tad anyat.

Sattv'|ântaḥ|sphuritāya vā kṛta|guṇ'|â-
 dhyāropa|tucchāya vā
 tasmai kātara|mohanāya mahaso
 leśāya mā svasti bhūt
 yac chāyā|cchuraṇ'|âruṇena khacatā
 khadyota|nāmn" âmunā
 kīṭen' āhitayā hi jaṅgama|maṇi|
 bhrāntyā viḍambyāmahe.

No thought could be more unworthy or incongruous than:
 "Once the sun has set the moon will dispell all panic
 as the triple world is lost to view."

It stings the heart even more,
 that these lamps should have popped up here,
 their sputtering wicks raised to put an end to darkness.

The designation "Sky-illuminator,"
 which is a misnomer for anything except the sun,
 including even the moon—
 Some beguiled man has used it for a firefly.

Firefly! It is day now,
 the rays of the gentle, pale-beamed moon
 are drowned by the rays of the sun.

15

It is beside the point,
 that you gleam in the night
 when the ten directions are pitch black
 with impenetrable darkness.

We have been fooled by a bug called "glow-worm,"
 shining as it sheds a reddish gleam,
 to think it is a living jewel.

Cursed be that faint light,*
 which flickers in *the organism : the imagination*,
 which is trifling as its virtues are another's,
 which bedazzles the timid.

THE THREE SATIRES

Dant'ânta|kunta|mukha|santata|pâta|ghâta|
saṃtādit'ônnata|girir gaja eva vetti
pañcāsyā|pāṇi|pavi|pañjara|pāta|pīḍam
na kroṣṭukaḥ śva|śīśu|huṅkṛti|naṣṭa|ceṣṭaḥ.

Atyunnati|vyasaninaḥ śirasas 'dhun' âiṣa
svasy' âiva cātaka|śīśuḥ praṇayam vidhattām
asy' âitad icchati yadi pratatāsu dikṣu
tāḥ svaccha|śīta|madhurāḥ kva nu nāma n' āpaḥ.

So 'pūrvaḥ rasanā|viparyaya|vidhis
tat karṇayoś cāpalam
drṣṭiḥ sāmāda|vismṛta|sva|para|dik
kiṃ bhūyas' ôktena vā
itthaṃ niścītavān asi bhramara he
yad vāraṇo 'dy' âpy asāv
antaḥ|śūnya|karo niṣevyata iti
bhrātāḥ ka eṣa grahaḥ?

Only an elephant,
 who batters towering cliffs
 with relentless assaults of his spear-pointed tusks,
 knows the pain of being struck
 by a net of thunderbolts which are a lion's paw-swipes—
 Not a jackal,
 whose spirit perishes at the yapping of a puppy.*

May now this young *chátaka* bird persuade its own head,
 which is obsessed with lofty ascent.
 If it were so inclined,
 where among the many other directions
 would it not find clear, cool, sweet waters?*

This unfamiliar way of turning back the tongue,
 this levity of the ears,
 this delirious glance which has forgotten
 the bounds of “mine” and “other's”:
 Why say more—Oh bee! you know all this!
 My brother, what is this madness?
 That even now you dance attendance on
 this *elephant* : *dolt*
 with his *hollow trunk* : *empty hand*.

20 Tad vaidagdhyaṃ samucita|payas|
 toya|tattvaṃ vivektaṃ
 saṃlāpās te sa ca mṛdu|pada/
 nyāsa|hṛdyo vilāsaḥ—
 āstāṃ tāvad, baka! yadi tathā
 vetsi kim cic chlath'āṃsas
 tūṣṇīm ev' āsitum api sakhe
 tvaṃ kathaṃ me na haṃsaḥ?

Pathi nipatitāṃ sūnye dṛṣṭvā
 nirāvaraṇ'ānanāṃ
 nava|dadhi|ghaṭīm garv'ōnnaddhaḥ
 samuddhura|kandharaḥ
 nija|samucitās tās tās ceṣṭā
 vikāra|śat'ākulo
 yadi na kurute kākāḥ kāṇaḥ
 kadā nu kariṣyati?

Nṛtyantaḥ śikhino manoharam amī
 śrāvyaṃ paṭhantaḥ śukā
 vīkṣyante na ta eva khalv iha ruṣā
 vāryanta ev' āthavā
 pāntha|strī|gṛham iṣṭa|lābha|kathanāl
 labdh'ānvayen' āmunā
 sampraty etad anargalaṃ bali|bhujā
 māyāvinā bhujyate.

The skill of separating milk from water,
 those pleasant *tones* : *conversations*,
 that grace of *soft footsteps* : *gentle words!*
 Never mind about all of that, heron!
 If only you knew how to relax your shoulders a bit
 and sit still, my friend,
 then why should you not be a swan to me?

Spying an uncovered pot of fresh curd
 fallen by the deserted road—
 If the one-eyed* crow,
 puffing himself up with pride,
 stretching out his neck,
 reeling with a hundred urges,
 will not follow his instincts,
 then when will he do so?

No longer can we see those gracefully dancing peacocks,
 and those parrots reciting so sweetly;
 to the contrary, they are angrily chased away.
 Now this conjuror crow
 gaining a foothold by a favorable prognostication,
 freely enjoys the house of the absent traveller's wife.

Karabha! rabhasāt

kroṣṭuṃ vāñchasy aho śravaṇa|jvaraḥ!
 śaraṇam athav” ān|
 rjvī dīrghā tav’ âiva śiro|dharā
 pṛthu|gala|bil’|ā-
 vṛtti|śrānt” ôccariṣyati vāk cirād
 iyati samaye
 ko jānīte bhaviṣyati kasya kim?

Antaśchidrāṇi bhūyāṃsi
kaṇṭakā bahavo bahiḥ
 kathaṃ kamala|nālasya
 mā bhūvan *bhaṅgurā guṇāḥ?*

- 25 Kiṃ dīrgha|dīrgheṣu *guṇeṣu* padma
sīteṣv avacchādana|kāraṇaṃ te?
 asty eva tān paśyati ced anāryā
 trast” êva Lakṣmīr na padaṃ vidhatte.

Na paṅkād udbhūtir

na *jala/saha/vāsa/vyasanitā*
 vapur digdhaṃ kāntyā
 sthala|nalina ratna|dyuti|muṣā
 vyadhāsyad durvedhā
hṛdaya/laghimānaṃ yadi na te
 tvam ev’ âiko Lakṣmyāḥ
 paramam abhaviṣyaḥ padaṃ iha.

Camel! You're about to bray aloud:

Ah, what an ear-fever!

Fortunately, your neck is long and crooked,

so your shriek,

spent by winding its way

through your long throat

will bellow forth after a long delay.

Who knows what might befall whom by then?

Many *holes inside* : *failings within*,

many *thorns outside* : *foes without*—

How could *the filaments* : *virtues*

of the lotus-stalk*

not be *fragile* : *a sham*?

Why, O lotus, do you conceal

your long *white filaments* : *pure virtues*?

Its just this. If ignoble Lakshmi saw them

she might be fearful to tread here.*

25

O hibiscus,

your body is tinged with a lustre

surpassing the radiance of jewels.

You are not born from a mire,

you do not *grow in water* : *befriend fools*.

Had not the wretched creator fashioned you

with a *flimsy core* : *ignoble heart*:

You and only you

would be the abode of Lakshmi in this world.

Uccair uccaratu ciram
 cīrī vartmani taruṃ samāruhya;
 dig|vyāpini śabda|guṇe
 śāṅkhaḥ sambhāvanā|bhūmiḥ.

Śāṅkho 'sthi|śeṣaḥ sphuṭito mṛto vā
 procchvāsyate 'ny'|ôcchvasitena satyam.
 kiṃ t' ūccaraty eva na so 'sya śabdaḥ
 śrāvyo na yo yo na sad|artha|śamsī.

Yathā|pallava|puṣpās te
 yathā|puṣpa|phala'|rddhayaḥ
 yathā|phala'|rddhi|svārohā
 hā mātāḥ! kv' âgaman drumāḥ?

30 Sādhv eva tad vidhāv asya
 vedhā kliṣṭo na yad vṛthā.
 svarūp'|ânanurūpeṇa
 candanasya phalena kim?

Grathita eṣa mithaḥ|kṛta|śṛṅkhalair
 viṣa|dharair adhiruhya mahā|jaḍaḥ
 malayajaḥ *sumanobhir* an|āśrito
 yad ata eva phalena viyujyate.

The cricket may chirp aloud
 perched on a tree on the roadside;
 But it is the conch-horn
 that is the basis for the notion
 that sound pervades all space.

A conch is a skeletal remnant, cracked or dead.
 In truth, it blares forth with another's breath.
 Yet it emits no sound
 that is not attractive
 nor that does not praise something worthy.

Alas mother! Where have gone those trees—
 whose flowers befitted their shoots,
 whose abundance of fruit befitted their flowers
 whose elevation befitted the wealth of their fruits?

It is good that the creator did not weary himself in vain 30
 as he fashioned the sandalwood tree.
 What use would have been an inadequate fruit?

Since this sandalwood tree
 is exceedingly *cool* ∴ *ignorant*,
 is pinioned with intertwining venomous serpents,*
 is not attended by *flowers* ∴ *the wise*,
 therefore he bears no fruit.

Candane viṣa|dharān saḥāmahe
 vastu sundaram agupṭimat kutah?
 rakṣituṃ vada kim ātma|sauṣṭhavaṃ
 sañcitāḥ khadira kaṇṭakās tvayā?

Yat kiñ can' ānucitam apy ucit' | ānubandhi:
 kiṃ candanasya na kṛtaṃ kusumaṃ phalaṃ vā?
 lajjāmahe bhṛṣam upakrama eva yātuṃ
 tasy' āntikaṃ parigṛhīta|bṛhat|kuṭhārāḥ.

Labdhaṃ cirād amṛtavat kim amṛtyave syād?
 dīrghaṃ rasāyanavad āyur uta pradadyāt?
 etat phalaṃ yad ayam adhvaga|śāpa|dagdhaḥ
 stabdhaḥ khalah phalati varṣa|śatena tālah.

- 35 Chinnas tapta|suhṛt sa candana|tarur
 yūyaṃ palāyy' āgatā.
bhog' | ābhyaśa|sukhāsikāḥ pratidinaṃ
 tā vismṛtās tatra vaḥ?
 daṃṣṭrā|koṭi|viṣ'|ōlkayā pratikṛtaṃ
 tasya prahartur na cet
 kiṃ ten' āiva saha svayaṃ na lavaśo
 yātāḥ stha bho bhoginaḥ?

We put up with poisonous serpents on sandalwood trees,
 how could anything beautiful be unprotected?
 Is it to protect your comeliness, tell us,
 O *khádira* tree,* that you bristle so with thorns?

No matter what the impropriety, it can have a positive result:
 Why was the sandalwood tree
 not given any flowers or fruit at all?
 We feel abject shame even to approach it
 wielding broad axes.

The fruit that this coarse villain of a palm tree,
 burnt by the curses of passing wayfarers,
 yields once in a hundred years—
 Attained at long last,
 does it bestow immortality like ambrosia?
 Or does it rejuvenize like an elixir?

Lo serpents!
 The sandal tree,
 a friend to the scorched,
 that you went to for shelter has been cut down.
 Have you forgotten the comfort
 as you *coiled* : *enjoyed luxuries* there
 day by day?
 If you will not repay its destroyer
 with the flaming poison in your fangs
 Why did you not seek ruin along with it?

Saṃtoṣaḥ kim? aśaktatā kim? athavā
 tasminn asambhāvanā?
 lobho v' āyam? ut' ānavasthitir iyaṃ?
 pradveṣa ev' āthavā?
 āstāṃ khalv anurūpayā sa|phalayā
 puṣpa|śriyā durvidhe!
 sambandho 'n|anurūpay' āpi na kṛtaḥ
 kiṃ candanasya tvayā?

Kiṃ jāto 'si catuṣ|pathe? ghanatara|
 chāyo 'si kiṃ? chāyayā
 saṃnaddhaḥ phalito 'si kiṃ? phala|bharaiḥ
 pūrṇo 'si kiṃ saṃnataḥ?
 he sad|vr̥kṣa! sahasva samprati sakhe
 śākhā|śikh' |ākaraṣaṇa|
 kṣobh' |āmoṭana|bhañjanāni janataḥ
 svair eva duśceṣṭitaiḥ.

San|mūlaḥ prathit' |ōnnatir ghana|lasac/
 chāyaḥ sthitaḥ sat|pathe
 sevyaḥ sadbhir it' idam ākalayatā
 tālo 'dhvagen' āśritaḥ
 puṃsaḥ śaktir iyaty asau, sa tu phaled
 ady' āthavā śvo 'thavā
 kāle kv' āpy athavā kadā|cid athavā
 n' ēty atra Vedhāḥ prabhuḥ

Was it contentedness? Was it inability?
 Or was disregard for it?
 Or was it greed? Or was it fickleness?
 Or even hostility?
 Wretched creator! Let's not even talk about
 a suitable load of fruit and splendor of flowers!
 Why did you not endow the sandalwood tree
 even with unsuitable ones?

Ah, good tree! Why were you born at a crossroad?
 Why did you have to be rich in shade?
 Being rich in shade, why did you bear fruit?
 Being laden with burdens fruit,
 why did you have to bow down?
 Suffer now, for your own misdeeds, my friend,
 as people drag, shake,
 bend, and break the tips of your branches.

Considering that: *its root* ∴ *his family* is good,
 its height ∴ *his nobility* is well-known,
 its shade is abundant ∴ *his beauty is intense*,
 it stands on a good road ∴ *he follows right conduct*,
 it is frequented by ∴ *he associates with the good*;
 the wayfarer sought the shelter of the palm tree.
 This much is in the power of men—
 but whether it will bear fruit today, tomorrow,
 or at some future time, or never at all, is in God's power.

Tvan|mūle puruṣ'āyusaṃ gatam idam
 dehena saṃśuṣyatā
 kṣodīyaṃsam api kṣaṇaṃ param ataḥ
 śaktiḥ kutaḥ prāṇitum?
 tat svasty astu! vivṛddhim ehi mahatīm!
 ady' | āpi kā nas tvarā?
 kalyāṇin! phalit' āsi tāla|viṭapin!
 putreṣu pautreṣu vā.

40 «Paśyāmaḥ kim ayaṃ prapatsyata iti»
 svalp' |ābhra|siddha|kriyair
 darpād dūram upekṣitena *balavat/*
karm' /ēritair mantribhiḥ.
 labdh' |ātma|prasareṇa rakṣitum ath' â-
 śakyena muktv' *âsanim*
 sphītas tādṛg aho *ghanena ripuṇā*
 dagdho giri|grāmakaḥ.

Sādh' ūtpāta|ghan' |āugha sādhu! sudhiyā
 dhyeyaṃ: «dharāyām idam
 ko 'nyaḥ kartum alaṃ?» tav' āiva ghaṭate
 karm' ēdṛṣaṃ duṣkaram.
 sarvasy' āupayikāni yāni kati|cit
 kṣetrāṇi tatr' âsanih
 sarv' |ānaupayikeṣu dagdha|sikat' |ā-
 raṇyeṣv apāṃ vṛṣṭayaḥ.

I have spent my life-span at your foot
 withering my body.
 How could I go on living
 for even the shortest moment beyond this?
 So fare thee well!
 May you prosper richly!
 How could I be in a hurry today?
 My benefactor!
 may you bear fruit
 for my sons
 or grandsons.

Thinking: "Let's see if it dares draw near,"
 the haughty *mantra sorcerers* : *ministers*
 masters of but little cloud magic,
preoccupied with powerful rites : *busy with weighty*
matters of state, completely ignored
 the invincible *hostile cloud* : *massed enemy army*
 which seized its chance,
 released its *thunderbolt* : *missiles* and alas!
 burnt the thriving mountain village.

40

Bravo, cloud of doom, bravo! The wise must wonder:
 "Who else on earth is capable of this?"
 You alone can accomplish this difficult task.
 You hurl your thunderbolt on whatever fields
 are beneficial to all
 and shower rain in scorched deserts
 of no use to anybody.

Labdhāyāṃ ṛṣi go|mṛgasya vihaḡasy'
 ānyasya vā kasya cid
 vṛṣṭyā syād bhavadīyay" ōpakṛtir ity
 āstāṃ davīyasy adah!
 asy' ātyantam abhājanasya jalad' ā-
 raṇy'|ōṣarasy' āpi kiṃ?
 jātā paśya! punaḡ pur" ēva paruṣā
 s" āiv' āsya dagdhā chaviḡ.

Samcintya pān'|ācaman'|ōcitāni
 toy'|āntarāṇy asya siseviṣos tvām
 nijair na jihreṣi jalair janasya
 jaghanya|kāry'|āupayikaiḡ payodhe!

Ā|strī|śīsu|prathita eṣa pipāsitebhyaḡ
 samrakṣyate 'mbudhir apeyatay" āiva dūrāt.
 daṃṣṭrā|karāla|makar'|āli|karālitābhiḡ
 kiṃ bhāyayaty aparam ūrmi|paramparābhiḡ?

- 45 Sva|māhātmya|ślāghā|
 guru|gahana|garjābhir abhitaḡ
 kruṣitvā kliśnāsi
 śruti|kuharam abdhe kim iti naḡ?
 ih' āikaś cūḡālo
 hy ajani kalaśād yasya sakalaiḡ
 pipāsor ambhobhiś
 culukam api no bhartum aśakaḡ.

When the *gayal*, or the bird, or any other was thirsty,
your rain gave succor.

Let's completely forget about that for now!

O cloud! What use is it to this utterly worthless
saline wasteland?

Look! Its scorched surface
has become as hostile as it was before.

Hey ocean! Are you not ashamed of your water
used for unclean acts
in front of someone who resorts to you
after doubting
other waters' fitness for drinking and sipping?

It is known even to women and children
that the ocean is shunned as undrinkable by the thirsty.
Why does it menace others
with buffeting waves
terrifying with ranks of *mákaras*
with gaping fanged mouths?

O ocean! Why do you assail our ears,
sounding the praises of your own greatness
with a deafening deep roar in all directions?

For, a certain sage was born in this world from a pot.*

When thirsty,
you were unable to fill his cupped hands
with all of your waters.

THE THREE SATIRES

Sarvāsāṃ trijagaty apām iyam asāv
ādhāratā tāvakī
prollāso 'yam ath' āmbudhe! 'mbu/nicaye
s" ēyaṃ mahā/sattvatā
sevitvā bahu|bhaṅga/bhīṣaṇa|tanuṃ
tvām eva vel"ācala|
grāva|srotasi pāna|tāpa|kalaho
yat kv' āpi nirvāpyate.

N' ōdvegaṃ yadi yāsi yady avahitaḥ
karṇaṃ dadāsi kṣaṇaṃ
tvām pṛcchāmi yad ambudhe kim api tan
nīscitya dehy uttaram:
nairāsy'|ātiśay'|ātimātra|nibhṛtair
niḥśvasya yad dṛśyase
tṛṣyadbhiḥ pathikaiḥ kiyat tad adhikaṃ
syād aurvadhād ataḥ?

Bhidyate 'nupraviśy' āntar yo yathā|rucy upādhinā,
viśuddhiḥ kīdṛśī tasya jaḍasya sphaṭik'āśmanah?

It is because
 you are the foundation of all the water in the triple world.
 You *swell with the tide* : *gladden with your store of water*,
 O Ocean!
 You *harbor many creatures* : *are magnanimous*.
 Approaching you,
 your body terrifying
 with many *waves* : *threatening gestures*
 we endure the abuse caused by a burning drink
 to be assuaged somewhere
 in a rivulet in the mountains at the ends of the earth.

If you won't *swell up* : *lose your temper*,
 and lend me an attentive ear for a moment
 let me ask you something, O ocean.
 Reflect on it and give me an answer:
 How much worse than the submarine fire
 is it that you are gazed upon
 by thirsty wayfarers
 utterly stunned by total despair?

What sort of purity
 does the dull crystal possess?
 It changes according to the hue
 of the thing that is seen through it.*

Cintā|maṇe! «bhuvi na kena cid īsvareṇa
mūrdhnā dhṛto 'ham iti» mā sma sakhe viṣīdah
n' āsty eva hi tvad|adhiropaṇa|puṇya|bīja|
saubhāgya|yogyam iha kasya cid uttam'|āṅgam.

50 Saṃvittir asty, atha guṇāḥ pratibhānti loke,
tad dhi praśastam iha kasya kim ucyatām vā?
nanv evam eva sumaṇe! *luṭa* yāvad|āyus.
tvam me jagat|prasahan'|âika|kathā|śarīram.

Cintā|maṇes tṛṇa|maṇes ca kṛtam vidhātrā
ken' ōbhayor api maṇitvam adaḥ samānam?
n' âiko 'rthitāni dadad arthi|janāya khinno
gṛhṇaṅ jarat|tṛṇa|lavaṃ tu na lajjate 'nyah

O wishgranting gem! "No king on earth
bears me on his head."

My friend, do not despair at this thought.
For in this world,
nobody's head is worthy of the blessing
won by the seed of meritorious deeds
justifying your investiture.

50

There must be recognition
before people can appreciate virtues.

So,
is anything of anybody ever praised in this world?
Pray tell!

O good jewel! This being so,
please *shine* ∴ *endure* for as long as you are alive.
You are for me the sole embodiment
of the rumor that the world can be endured.

What kind of creator made the common jewelness
of the wishgranting jewel and the electric tourmaline?*

The one never tires in fulfilling the wishes of the suppliant;
the other is not ashamed to accept a bit of old straw.

Dūre kasya cid eṣa, ko 'py akr̥ta|dhīr
 n' āiv' āsya vetty antaraṃ,
 mānī ko 'pi na yācate, mṛgayate
 ko 'py alpam alp'|āśayaḥ,
 itthaṃ prār̥thita|dāna|durvyasanino
 n' āudārya|rekḥ"ōjjvalā
 jāṭ" ānaipuṇa|dustareṣu nikaṣa|
 sthāneṣu cintā|maṇeḥ.

Par'ār̥the yaḥ *pīḍām* anubhavati bhaṅge 'pi *madhuro*
 yadiyaḥ sarveṣāṃ iha khalu *vikāro* 'py abhimataḥ.
 na samprāpto vṛddhiṃ sa yadi bhṛṣam akṣetra|patitaḥ,
 kim ikṣor doṣo 'sau na punar a|guṇāyā maru|bhuvah?

Āmrāḥ kiṃ phala|bhāra|namra|śirasō?
 ramyā kim ūṣma|cchidaḥ
 sa|cchāyāḥ kadalī|drumāḥ surabhayaḥ?
 kiṃ puṣpitaś campakāḥ?
 etās tā niravagraḥ'ōgra|karabh'ō-
 llīḍh'|ārdha|rūḍhāḥ punaḥ
 śamyō. bhrāmyasi mūḍha! nirmaruti kiṃ
 mithy" āiva martuṃ marau?

It is remote for one,
 another cannot perceive its essence,
 an arrogant man does not entreat it,
 the shallow minded man asks for trifles.

Consequently,
 the glint of the wishgranting jewel's generosity,
 it being addicted to giving what is asked for,
 has not appeared in places of trial
 inaccessible without skill.

It endures *pressing* ∴ *torment* for the benefit of others,
 and remains *sweet* ∴ *kind* even when broken,
 its *refined produce* ∴ *good work* is without fail welcomed
 by everyone in this world.

If it fails to prosper,
 falling woefully astray on fallow ground:
 Is this the fault of the sugar-cane
 and not of the worthless wasteland?

Are there mango trees,
 bowing their heads with burdens of fruits?
 Are there fragrant, shady plantains
 to dispel the heat?
 Are there blossoming *chámpaka* trees?
 Here there are *shami* hardwoods,
 straggly for being chewed by fierce wild camels.
 Fool! Why, in vain,
 are you straying to your death in this windless desert?

55 Ājanmanah kuśalam aṅv api re kujanman
 pāṃso! tvayā yadi kṛtaṃ vada tat tvam eva!
 utthāpito 'sy anala|sārathinā yad|artham
 duṣṭena tat kuru, kalaṅkaya viśvam etat.

Niḥsārāḥ sutarāṃ laghu|prakṛtayo
 yogyā na kārye kva cic
 chuṣyanto 'dya jarat|tṛṇ'|ādy|avayavāḥ
 prāptāḥ svatantreṇa ye
 antaḥ|sāra|parān|mukhena dhig aho!
 te māruten' āmunā
 paśy' ātyanta|calena sadma mahatām
 ākāśam āropitā.

Ye jātyā laghavaḥ, sad" āiva gaṇanām
 yātā na ye kutra cit,
 padbhyām eva vimarditāḥ pratidinaṃ,
 bhūmau nilīnās ciram,
 utkṣiptās capal'|āśayena marutā,
 paśy' āntarikṣe 'dhunā
 tuṅgānām upari|sthitim kṣiti|bhṛtām
 kurvanty amī pāṃsavaḥ.

Fie upon you, lowborn dust! Have you ever accomplished 55
 any good since your birth? Tell me!
 Bring to pass that for which this evil wind,
 the charioteer of fire,
 has raised you up:
 Befoul the world.

Altogether hollow, inherently flimsy,
 useless for any task—
 Woe, alas! Look! Today the wilful, volatile wind
 turning away from the *mountains* : *men of worth*
 has raised up
 such bits of dry, withered straw as were at hand
 into the sky, the abode of the great.

Inherently low,
 never taken into any kind of account,
 ground underfoot every day,
 clinging to the ground for a long time—
 Behold! Now, blown up by the unsteady wind,
 these motes of dust soar in the sky,
 above the towering, earth-supporting mountains.

Re dandaśūka! yad ayogyam ap' *Īśvaras* tvām
vātsalyato *nayati nūpura/dhāma* satyam;
āvarjit' |āli|kula|jham|kṛti|mūrcchitāni
kiṃ śīñjitāni bhavataḥ kṣamam eva kartum?

Maulau san|maṇayo gṛham giri|guhā
tyāgitvam ātma|tvaco
niryatn' |ōpanatais ca vṛttir anilair
ekatra cary" ēdṛṣī.
anyatr' ān|ṛju vartma vāg dvi|rasanā
dṛṣṭau viṣam dṛśyate
yā dik tām anu dīpako jvalati. bho
bhogin, sakhe! kiṃ nv idam?

60 Kallola|vellita|dṛṣat|paruṣa|prahārai
ratnāny amūni makar' |ālaya! m" āvamamsthāḥ;
kiṃ kaustubhena vihito bhavato na nāma
yācñā|prasārīta|karaḥ Puruṣottamo 'pi?

Fie upon you, serpent!

It is true that, though you are unworthy,

Shiva : the king, forsooth,

affectionately

adorns with you his ankles : led you to his feet.

Do you have the skill to susurrate,

outrivalling the rapturous humming of swarms of bees?

Friend snake! Why all this?

You wear excellent gems on your crest,

live in a mountain cave,

and relinquish your own skin.

You live off air, available without effort.

On the one hand, you behave like this.

On the other hand,

your path is crooked,

your tongue is forked,

your glance is poison,

a light gleams in whatever direction you glare.

O Ocean! Do not mistreat these jewels

with sharp blows of boulders rolling in the waves.

Did not the *káustubha* jewel

bring even Vishnu to you

his hand held out to beg?

Bhūyāṃsy asya mukhāni nāma vidit” āi-
v’ āste mahā|prāṇatā
Kadravāḥ sat|prasavo ’yam atra kupite
cintyaṃ yath” êdam jagat
trailoky’|âdbhutam īdṛṣaṃ tu caritaṃ
Śeṣasya yen’ âpi sâ
pronmṛjy’ êva nivartitâ viṣa|dhara|
jñâteya|durvṛttitâ.

Varṣe samasta ev’ âikaḥ
slāghyaḥ ko ’py eṣa vāsaraḥ
janair mahattayā nīto
yo na pūrvair na c’ âparaḥ.

Ābaddha|kṛtrima|saṭā|jaṭil’|âṃsa|bhittir
āropito mṛga|pateḥ padavīm yadi śvâ
matt’|êbha|kumbha|taṭa|pāṭana|lampaṭasya
nādam kariṣyati katham hariṇ’|âdhipasya?

The world-serpent Shesha's heads are numerous,
his great power is renowned,
he is noble progeny of Kadru.
When he is angry the world is in peril.
Such are his exploits, the marvel of the triple world,
that his offense of belonging to snake-kind
seems wiped away.

Glorious is that wonderful day,
even if it be just one in the whole year,
spent in greatness, not enjoyed
by those who have gone before
nor by those who will come.

If a dog, festooned with a fake mane on his shoulders,
is put in place of a lion, king of beasts,
how can he roar like the lord of animals,
impatient to rend asunder the frontal lobes
of a rutting tusker?

Kim idam ucitaṃ *suddheḥ?* śliṣṭaṃ *sva/pakṣa/samunnateḥ?*
phala|pariṇater yuktaṃ? prāptaṃ *guṇa|praṇayasya vā?*
kṣaṇam upagataḥ karṇ' |ôpāntaṃ parasya, puraḥ sthitān
viśikha! nipatan krūraṃ dūrān nṛṣaṃsa nihaṃsi yat

65 Amī ye dṛśyante nanu subhaga|rūpāḥ, sa|phalatā
bhavaty eṣāṃ yasya kṣaṇam upagatānām viṣayatām
nirāloke loka katham idam aho! cakṣur adhunā
samam jātaṃ sarvair? na samam athav" ânyair avayavaiḥ?

Āhūteṣu vihaṅgameṣu maśako
n' āyān puro vāryate
madhye|vāridhi vā vasaṃs tṛṇa|maṇir
dhatte maṇīnām rucam
kha|dyoto 'pi na kampate pracalitaṃ
madhye 'pi tejasvinām
dhik sāmānyam acetanaṃ prabhum iv' â-
n|āmṛṣṭa|tattv' |ântaram.

Does it befit your *accuracy* ∴ *purity*?
 Is it related to the *position of your fletching* ∴ *promotion*
 of your people?
 Does it the behove of your *preparation* ∴ *past karma*,
 or does it befit your attachment to *the bow-string* ∴ *virtue*?
 O *arrow* ∴ *shaveling*! That,
 for an instant you reach the ear of the chief,
 fly forth and cruelly strike down from afar
 those who stand before you, o ruthless one.

These attractive forms that are seen 65
 surely, they become fruitful
 when they fleetingly become the objects of the eye.
 Now, when the world is lightless,
 alas! How is it that this eye has
 just become the same as all the other organs?
 Or rather they are not the same.*

When birds are summoned,
 a mosquito who appears is not warded off.
 A tourmaline* placed in the depths of the ocean
 takes on the lustre of jewels.
 A glow-worm fears not to move among the luminaries.
 Curses upon similarity,
 inconsiderate of actual differences.

Hema|kāra! sudhiye namo 'stu te!
dustareṣu bahuśaḥ parīkṣitum
kāñcan'ābharaṇam aśmanā samaṃ
yat tvay" āivam adhiropyate tulām.

Vṛtta eva sa ghaṭo 'ndha|kūpa yas
tvat|prasādam api netum akṣamah
mudritaṃ tv adhama|ceṣṭitaṃ tvayā
tan|mukh'āmbu|kaṇikāḥ pratīcchatā.

Tṛṇa|maṇer manujasya ca tattvataḥ
kim ubhayor vipul'āśayat" ōcyate
tanu|tṛṇ'āgra|lav'āvayavair yayor
avasite grahaṇa|pratipādane.

70 Śata|padī sati pāda|śate kṣamā
yadi na goṣ|padam apy ativartitum
kim iyatā dvi|padasya Hanumato
jala|nidhi|kramaṇe vivadāmahe?

Na *guru/vaṃśa/parigraha*|śauṇḍatā
na ca *mahā/guṇa/saṃgrahaṇ'*ādaraḥ
phala/vidhāna/kath" āpi na *mārgaṇe*
kim iha *lubdhaka/bāla*|gṛthe 'dhunā?

Goldsmith! Wise man, hail to you!
For to ascertain repeatedly what is undetermined
you place on your scales
ornaments of gold and weighing stones as equals.

O blind well! The pot has returned
unable to win your favor.
But you have sealed your low deed
by taking the droplets of water from its mouth.

In truth, what can one say about the liberality
of both the tourmaline and of man?
Their giving and taking extends only to
fragmentary bits of fine straw-tips.

If a centipede, equipped with a hundred feet,
is unable to cross a small puddle,
should we, on account of this,
dispute two-legged Hanuman's leap across the ocean?

70

In the house of the *young hunter* : *avaricious simpleton*
there is
no devotion to *selecting long bamboo* : *in discerning*
noble lineages,
no zeal in *twining cords* : *accumulating exalted virtues*
no *sign of fixing the tips on arrows* : *hint of rewarding*
the needy;
why linger here?

Tanu|tṛṇ'âgra|dhṛtena hṛtaś ciram
 ka iva tena na mauktika|śaṅkayā
 sa jala|bindur aho! viparīta|dṛg
 jagad idaṃ, vayam atra sa|cetanāḥ.

Budhyāmahe na bahudh" âpi vikalpayantaḥ
 kair nāmabhir vyapadiśema mahā|matīṃs tān
 yeṣāṃ aśeṣa|bhuvan'ābharaṇasya hemnas
 tattvaṃ vivektum upalāḥ paramaṃ pramāṇam

Samrakṣitum kṛṣim akāri kṛṣī|valena
 paśy' ātmanaḥ pratikṛtis tṛṇa|pūruṣo 'yam
stabdhasya niṣkriyatay" āsta|bhiyo 'sya nūnam
 aśnanti go|mṛga|gaṇāḥ pura eva sasyam

75 Kasy' ânimeṣa|nayane vidite div'|âuko|
 lokād ṛte, jagati te api vai gṛhītvā
 piṇḍa|prasārīta|mukhena time kim etad
 dṛṣṭam na bālīśa viśad baḍīśam tvay" ântaḥ?

Is there anyone, who is not taken in for a long time
by this thing

balanced on the tip of a slender blade of grass
wondering if it might be a pearl?

Ah! it is a droplet of water.

The world perceives it falsely.

I am aware of it.

I do not know, even after much reflection,
by what names I should call those great-minded persons
who use a stone as the ultimate proof
to discern the true value of gold,
the ornament of the entire world.

Look at this straw scarecrow made by the ploughman
in his own image to guard the field.
Now, freed from fear
by the *stillness of this propped up thing* : *lack of action of*
this arrogant man
herds of deer feed on wheat right in front of it.

Who has unwinking eyes
except the heaven-dwelling gods?
Endowed with these on earth, O stupid fish,
why did you not detect the hook entering within
as your mouth opened for a morsel?

*Puṃstvād api pravicaled yadi, yady adho 'pi
yāyād, yadi praṇayane na mahān api syāt,
abhyuddharet tad api viśvam it' īdrś'” îyam
ken' âpi dik prakatitā Puruṣottamena*

Sv|alp'|āśayaḥ|sva|kula|śilpa|vikalpam|eva
yaḥ|kalpayan|skhalati|kāca|vaṇik|piśācaḥ
grastaḥ|sa|kaustubha|maṇ'|îndra|sapatna|ratna|
niryatna|gumphanaka|vaikaṭik'|ērsyay”|ântaḥ

Tat|pratyarthitayā|vṛto,|na|tu|kṛtaḥ
samyak|svatantro|bhayāt
«svasthas|tān|na|nipātayed»|iti|yathā|
kāmaṃ|na|sampoṣitaḥ
saṃśuśyan|pṛṣadamśa|eṣa|kurutām
mūka|sthito|'py|atra|kiṃ
gehe|kiṃ|bahunā?|'dhunā|gṛha|pateś
caurās|caranty|ākhaḥvaḥ.

Even if one *strays from manliness* ∴ *becomes a woman*,
even if one *loses status* ∴ *delves into the netherworld*,
even if one *humbles oneself when begged* ∴ *becomes*
a dwarf to beg

nevertheless one can rescue the world
this way was shown by a certain *king* ∴ *Vishnu*.

This petty-minded demon of a glass-merchant
who blunders even while practising
the highly specialised art of his family
has become consumed with jealousy towards the jeweller
who can effortlessly string together
gems akin to the Káustubha, king of jewels.

It was taken in because it was inimical to them,
but it was not given free scope.

Thinking: “If it is content
it will not hunt them down,” it was not fed its fill.

What can that scrawny cat, become a mute, do here?

Why say more?

Now the rats scurry about in the master's house.

Evaṃ cet *sa/rasa*|*svabhāva*|*mahimā*

jādyam kim etādr̥ṣam?

yady eṣā ca nisargataḥ *saralātā*

kiṃ *granthimatt*” ēdr̥ṣī?

mūlam cec *chuci*« paṅkaja|śrutir» iyaṃ

kasmād? *guṇā* yady amī

kiṃ *chidrāṇī*? sakhe mṛṇāla bhavatas

tattvaṃ na manyāmahe!

80 Ye digdhv” ēva kṛtā viṣeṇa, *kusṛtir*

yeṣāṃ kiyad gaṇyate

lokaṃ hantum anāgasam dvi|rasanā,

randhreṣu ye *jāgrati*

vyālās te ’pi *dadhaty* amī sad|asator

mūdhā maṇīn mūrdhabhir

n’ āucityād guṇa|śalinām kva cid api

bhraṃśo ’sty alaṃ cintayā!

If such is the greatness
of your inherent *sweetness* : *worth*, why this
coolness : *imbecility*?

If such is your spontaneous *straightness* : *forthrightness*,
why this *knottiness* : *perversion*?

If your *root* : *origin* is *pure* : *noble*,
why this appellation “mud-born”?

If these be *fibres* : *virtues*,
why these *holes* : *defects*?

O lotus-stalk! My friend, I cannot figure you out!

Those who were created seemingly smeared 80
with venom,
whose *sinuous movements* : *misdeeds*
are beyond reckoning,
who have a forked tongue to slay the innocent,
who *lurk in holes* : *are fault-finders*,
—these serpents
though ignorant of good and bad
bear jewels in their hoods : *place a worthy man in charge*.
Nowhere do the virtuous fall from propriety.
Stop worrying!

Aho strīṇāṃ krauryaṃ!
 hata|rajani! dhik tvām! atiśaṭhe!
 vṛthā prakrānt” êyaṃ
 timira|kabarī|mokṣa|kusṛtiḥ
 avaktavye pāte
 jana|nayana|nāthasya śaśinaḥ
 kṛtaṃ snehasy’ ânto-
 citam udadhi|mukhyair nanu jaḍaiḥ

Aho gehe|nardī
 divasa|vijigīṣā|jvara|rujā
 pradīpaḥ sva|sthāne
 glapayati mṛṣ” âmūn *avayavān*
 udātta|svacchand’|ā-
 kramaṇa|hṛta|viśvasya tamasah?
 parispandaṃ draṣṭuṃ
mukham api ca kiṃ soḍham amunā?

Nām’ apy anya|taror nimīlitam abhūt
 tat tāvad unmīlitaṃ
 prasthāne skhalataḥ sva|vartmani vidher
 apy udgrhītaḥ karaḥ
 lokaś c’ âyam a|dṛṣṭa|darśana|bhuvah
 dṛg+vaiśasān mocito
 yuktaṃ kāṣṭhika lūnavān yad asi tām
 āmr’|ālim ākālīkīm.

Lo! the cruelty of women!
 Wretched night! Fie upon you! Utter villainess!
 Vainly you attempt this trick of releasing
 the fillet of your hair.
 Even the inert ocean & co. did what befitted
 the end of their love
 during the indescribable sinking of the moon,
 lord of the people's eyes.

Oho! The lamp, a defiant hero at home,
 ablaze with the fever of conquering the day,
 vainly soils its *parts* : *family members*.
 Could it bear to behold
 even the *face* : *beginning* of the darkness
 that deprives the world of
 its complete freedom of action?

Even the name of other trees was obscured
 while it was exalted.
 The hand of God who had stumbled
 on his path was checked,
 the world was spared the eye-distress
 born from an unknown sight,
 —you were right, O woodcutter, to cut down
 the mango grove flowering out of season.

Vāt'āhāratayā jagad viṣa|dharair āśvāsya niḥśeṣitaṃ
 te grastāḥ punar abhra|toya|kaṇikā|tīvra|vratair barhibhiḥ
 te 'pi krūra|camūru|carma|vasanair nītāḥ kṣayaṃ lubdhakair
 dambhasya sphuritaṃ vidann api jano jālmo guṇān īhate

85 Ūḍhā yena mahā|dhuraḥ su|viṣame
 mārge sad" āikākinā
 soḍho yena kadā cid eva na nije
 goṣṭhe 'nya|śauṇḍa|dhvaniḥ
 āsīd yas tu gavāṃ gaṇasya tilakas
 tasy' āiva sampraty aho!
 dhik kaṣṭaṃ dhavalasya jāta|jaraso
 goḥ paṇyam udghoṣyate

Asthān'|ōdyoga|duḥkhaṃ
 jahihi! na hi nabhaḥ paṅgu|saṃcāra|yogyam.
 sv'|āyāsāy' āiva sādho
 tava śalabha! jav'|ābhyaśa|durvāsan" ēyam
 te Devasy' āpy acintyās
 caṭulita|bhuvan'|ābhoga|vel" |āvahelā
 mūl'|ōtkhāt'|ānumārg'|
 āgata|giri|guravas Tārksya|pakṣ'|āgra|vātāḥ.

By feeding on air, snakes won
 the world's confidence, and wrought havoc.
 They, in turn, were devoured by peacocks, who observe
 the severe vow of feeding on drops of rainwater.
 They, in turn, are slaughtered by hunters clad
 in the coarse skin of *chamúru* deer.
 Though perceiving this obvious hypocrisy,
 a wretched person still craves such virtues.

He who all alone bore a great burden 85
 on the uneven road,
 who never tolerated another's proud bellow in his pen,
 who was the ornament of oxenkind,
 now that the white ox has grown old,
 what shame! His price is proclaimed aloud.

Abandon your misplaced effort!
 The sky is no place for the lame to roam.
 My good locust!
 Your harmful inclination of flitting about
 will only exhaust you.
 Even the god Vishnu cannot conceive of the gusts
 of wind, streaming from Gáruda's wing-tips
 which effortlessly shake the bound of the world,
 and are heavily laden with mountains torn
 from their roots in his path.

Candren' âiva taraᅅga|bhaᅅgi|mukharaᅅ
saᅅvardhyamān'âmbhaso
dadyur jīvitam eva kiᅅ giri|saric
srotāᅅsi yady ambudheᅅ
teᅅv eva pratisaᅅvidhāna|vikalaᅅ
paᅅyatsu sākᅅᅅiva
drāᅅ darp'ôddhuram āgateᅅv api na sa
kᅅᅅiyeta yady anyathā.

Kil' âika|culukena yo munir apāram abdhim papau
sahasram api ghasmaro 'vikᅅtam eᅅa teᅅāᅅ pibet
na sambhavati kiᅅ tv idaᅅ bata vikāᅅi|dhāmnā vinā?
sad apy asad iva sthitaᅅ sphuritam anta ojasvinām.

Grāvāᅅo 'tra vibhūᅅaᅅaᅅaᅅ tri|jagato,
maryādayā sthīyate
nanv atr' âiva vidhuᅅ sthito hi vibudhāᅅ
sambhūya pūrᅅ'āᅅᅅaᅅ
ᅅete c' ôdgata|nābhi|padma|vilasad|
brahm" ēha Devaᅅ svayaᅅ
daiᅅād eti *jaᅅaᅅ* *sva/kukᅅi/bhᅅtaye*
so 'py ambudhir nimnatām

If the moon alone imbues life, garrulous
 with fleeting waves,
 to the ocean, swelling its waters,
 then how could the mountain streams do so?
 If this were not true,
 then it would not be diminished
 as they rush to it
 headlong with a swagger,
 to look on like bystanders,
 helpless to render assistance.

The sage* who long ago drank the boundless ocean
 with one handful,
 voracious,* he could without harm
 drink a thousand of them.
 But, surely, this would not be possible without
 a radiant brilliance?
 Though it exists, it seems not to,
 blazing within the powerful.

There are *rocks* : *jewels* in it,
 it is the ornament of the triple world,
 it stays within its bounds.
 Indeed, the moon dwells in it alone,
 it fulfilled the gods' desires,
 Vishnu himself sleeps upon it,
 Brahma manifest on the lotus sprouting from his navel.
 Fate decrees that even the *water* : *ignorant* ocean,*
 sinks low to fill *his belly* : *his submarine caves*.

90 Anīrṣyā śrotāro! mama vacasi ced vacmi tad ahaṃ
 sva|pakṣād bhetavyaṃ na tu bahu vipakṣāt prabhavataḥ!
 tamasy ākrānt' |āśe kiyad api hi tejo 'vayavinaḥ!
 sva|śaktyā bhānty ete divasa|kṛti saty eva na punaḥ.

Etat tasya mukhāt kiyat kamalinī|
 patre kaṇaṃ vāriṇo
 yan muktā|maṇir ity amaṃsta sa jaḍaḥ.
 śṛṇv anyad asmād api:
 aṅguly|agra|laghu|kriyā|pravilayiny
 ādīyamāne śanaiḥ
 «kutṛ' oḍḍīya|gato mam' êty» anudinaṃ
 nidrāti n' āntaḥ|śucā.

Āste 'tr' âiva sarasy, aho bata kiyān
 saṃtoṣa|pakṣa|graho!
 haṃsasy' âsya manān na dhāvati manaḥ
 śrī|dhāmni padme kva cit.
 «supto 'dy' âpi na budhyate tad itarāṃs
 tāvat pratīkṣāmahe!»
 velām ity udaraṃ|priyā madhu|lihaḥ
 soḍhum kṣaṇaṃ na kṣamāḥ

O listeners! If you will bear with me, I will speak. 90
 Fear one's own side, not the powerful foe!
 How the stars shine
 when the horizon is invaded by darkness!
 When the sun shines,
 they cannot shine by their own power.

It is no big deal
 that the fool mistook the water drop
 on the lotus leaf for a pearl.
 Hear more about him:
 As he gently picked it up
 it dissolved by the slight motion of his fingertip.
 "Where has it flown to?"
 Now, every day, he cannot sleep with inner grief.

He dwells here in this lake.
 Ah! how gratifying!
 The swan's mind does not hanker even slightly
 after the lotus, the abode of Lakshmi.
 Saying: "It's asleep, even now it's still not awake!
 Let's go wait on someone else first!"
 The gluttonous bees cannot bear
 a delay of even a moment.

Bhekena kvaṇatā sa|roṣa|paruṣaṃ
 yat kṛṣṇa|sarp' |ānane
 dātum gaṇḍa|capetam ujjhita|bhiyā
 hastaḥ samullāsitaḥ
 yac c' ādho|mukham akṣiṇī pidadhata
 nāgena tatra sthitaṃ
 tat sarvaṃ viṣa|mantriṇo bhagavataḥ
 kasy' āpi līlāyitaṃ

Mṛtyor āsyam iv' ātataṃ dhanur idaṃ
 c' āśīviṣ' |ābhāḥ śarāḥ
 śikṣā s" āpi jit' |ārjuna|prabhṛtikā
 sarvatra nimnā gatiḥ
 antaḥ|krauryam aho śaṭhasya madhuraṃ
 hā hāri *geyam* mukhe
 vyādhasy' āsya yathā bhaviṣyati tathā
 manye vanaṃ nīr|mṛgam

95 Ko 'yaṃ bhrānti|prakāras
 tava pavana padaṃ loka|pād' |āhatīnāṃ
 tejasvi|vrāta|sevye
 nabhasi nayasi yat pāṃsu|pūraṃ pratiṣṭhām
 yasminn utthāpyamāne
 jana|nayana|path' |ôpadravas tavad āstām.
 ken' ôpāyena sādhyo
 vapuṣi kaluṣatā|doṣa eṣa tvay' āiva

That an angrily croaking frog,
 without fear, should raise its hand
 to deliver a slap
 in the face of a black cobra,
 and that the serpent should remain there
 lowering its face
 closing its eyes
 all this is the play of some powerful snake-sorcerer.

This strung bow is like the gaping mouth of Death,
 and the arrows are like venomous snakes
 his marksmanship exceeds that of Arjuna & co,
 his movement is always stealthy.
 Lo! the cruelty within the cunning hunter and, alas!
 the sweet, captivating *song* ∴ *praise* in his mouth.
 With this I fear the forest will be emptied of animals.

What a blunder you are committing, o wind, 95
 when you raise up the abundant dust,
 crushed underfoot by the whole world
 to prominence in the sky,
 worthy of the company of a host of luminaries!
 Let's not even mention that the vision of the people
 is impaired when it is raised up.
 What remedy is there to rid this stain of filth
 from your body?

Ete te vijigīṣavo nṛpa|gr̥ha|
 dvār'ârpit'âvekṣaṇāḥ
 kṣipyante vasu|yācan"âhita|dhiyaḥ
 kop'ôddhatair vetribhiḥ
 arthebhyo viṣay'ôpabhoga|virasair
 n' âkâri yair âdaras
 te tiṣṭhanti manasvinaḥ sura|sarit|
 tîre manohâriṇi.

Vâtā vāntu kadamba|reṇu|śabalā
 nṛtyantu sarpa|dviṣaḥ
 s'ôtsāhā nava|toya|bhāra|guravo
 muñcantu nādaṃ ghanāḥ
 magnāṃ kānta|viyoga|duḥkha|dahane
 māṃ vikṣya dīn'ânanāṃ
 vidyut kiṃ sphurasi tvam apy akaruṇe
 strītve 'pi tulye sati

Prāṇā yena samarpitās tava, *balād* yen' âivam *utthāpitaḥ*
skandhe yena ciraṃ *dhṛto* 'si, *vidadhe* yas te *saparyām* api
 tasy' ânta|smita|mātrakeṇa janayañ jīv'âpahāraṃ kṣaṇād.
 bhrātaḥ! pratyupakāriṇāṃ dhuri paraṃ vetāla|līlāyase!

These ambitious men,
 fixing their eyes to the royal gate,
 intent on begging for wealth
 are scattered by gatekeepers flying up in a rage.
 The wise, made averse to wealth
 by their shunning of worldly enjoyments,
 rest on the delightful banks of the heavenly river.

The breezes waft, speckled with *kadámba* pollen,
 peacocks, the foes of serpents, dance,
 threatening clouds, laden with fresh water, thunder.
 Seeing me, looking melancholy,
 sinking in the fire of separation from my beloved
 O lightning! Why are you flashing forth, merciless one, are
 we not both women?

He who gave you *life* : *hope*,
 who *helped you stand up* : *powerfully promoted you*
 who *carried you on his shoulders* : *retained you in*
 the army for a long time,
 who *adored you* : *gave you respect*,
 in an instant, with no more than
 a secret smile you take his life.
 Brother! You are the epitome of the grateful
 behaving thoroughly like a vampire!*

Rajjvā dīśaḥ pravitatāḥ salilam viṣeṇa
 khātā mahī huta|bhujā jvalitā van'āntāḥ
 vyādhāḥ padāny anusaranti gṛhīta|cāpāḥ
 kaṃ deśam āśrayatu yūtha|patir mṛgāṇām

100 «Ayaṃ vārām eko nilaya iti, ratn'ākara iti»
 śrito 'smābhis tṛṣṇā|taralita|manobhir jala|nidhiḥ
 ka evaṃ jānīte nija|kara|puṭī|koṭara|gataṃ
 kṣaṇād enaṃ tāmyat|timi|nikaram āpāsyati muniḥ

Viśālam śālmalyā nayana|subhagam vīkṣya kusumaṃ
 śukasy' āsīd buddhiḥ: «phalam api bhaved asya sadṛśam!»
 cir'āsīnaṃ tasmimś ca phalam api daivāt pariṇataṃ
 vipāke tūlo 'ntaḥ sapadi marutā so 'py apahṛtaḥ.

Sarva|prajā|hita|kṛte Puruṣottamasya
 vāse, samasta|vibudha|prathit'êṣṭa|siddhau
 candr'āṃśu|vṛnda|vitata|dyutimaty amuṣmin
 he kālakūṭa! tava janma kathaṃ payodhau?

The quarters are fenced off with ropes,
 the water is impassable with poison,
 the earth is dug up, the brushwood is set ablaze,
 hunters, bows in hand, are hard on his heels;
 whither can the chief of the herd flee?

Thinking: "This is the sole store of water,
 the mine of jewels!"

100

I approached the ocean, my heart aquiver with thirst.
 Who could have known that the sage Agástya
 would drink it down in a flash
 from his hollow cupped hands
 along with its teeming shoals of fish.

Espying the large, eye-delighting flower
 of the silk-cotton tree
 the parrot thought: "It's fruit will be comparable!"
 It sat on it for a long time and as luck would have it
 a fruit grew.
 When it was ripe
 there was cotton inside
 and even that was blown away by the wind.

The dwelling place of Vishnu,
 benefactor of all,
 the granter of countless wishes to all of the gods,
 dazzlingly radiant with bundles of moon-beams,
 –Ah! Kala-kuta poison,
 how could you be born from that ocean?

THE THREE SATIRES

Phalita|ghana|viṭapa|vighaṭita|
paṭu|dina|kara|mahasi lasati kalpa|tarau
chāy”|ârthī kaḥ paśur api
bhavati jarad|vīrudhām prañayī.

BHÁLLATA'S HUNDRED ALLEGORIES

In the presence of a wishgranting tree,
skilled at dispelling the blaze of the sun with
its dense canopy of fruit-bearing boughs
is there even a dumb beast seeking shade,
that would be attracted to
a withered shrub?

KSHEMÉNDRA:
THE GRACE OF GUILF
1. SANCTIMONIOUSNESS

1.1 **A**STI *viśālaṃ kamalā/lalita/
pariṣvaṅga/maṅgal'āyatanam*
Śrī|pati|vakṣaḥ|sthalam iva
ratn'ôj्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्ज्jvalam uj्ज्ज्ज्jvalam nagaram.

Maṅgi|bhū|bimbīta|muktā|
pralamba|nivahena yatra Śeṣ'âhiḥ
bhavanāni bibharti sadā
bahudh" ātmānaṃ vibhajy' âikaḥ.

Vighno 'bhisārikāṇaṃ
bhavana|gaṇaḥ sphāṭika|prabhā|vikaṭaḥ
yatra virājati Rajanī|
timira|paṭa|prakaṭa|luṅṭhākāḥ.

Yatra Trinayana|nayana|
jvalana|jvāl"āvalī|śalabha|vṛttiḥ
jīvati Mānasa|janmā
śāsi|vadanā|vadana|kānti|pīyūṣaiḥ.

1.5 Rati|lulita|lalita|lalanā|
klama|jala|lava|vāhino muhur yatra
ślatha|keśa|kusuma|parimala|
vāsita|dehā vahanty anilāḥ.

THERE IS a vast, magnificent city
with mansions blessed
by the refining touch of wealth,
dazzling with riches.

1.1

It resembles the expansive chest of Shri's consort Vishnu—
the happy mainstay of Lakshmi's graceful embrace,
resplendent with the Káustubha jewel.*

A city where the world-serpent Shesha*
tirelessly seems to prop up the palaces,
—refracting himself manifold though he is one—
by the opulence of dangling strings of pearls
reflected in jewelled floors.

Where gleam serried mansions,
glaring with crystalline radiance:*
brazen thieves of lady Night's dark veil,
—a dilemma for women stealing to their lovers.

Where the God of love,*
who is prone to behave like a moth
drawn towards the wisps of flame
shooting from Shiva's third eye,
is nurtured by the nectar of loveliness
in the countenance of moon-faced ladies.

Where steadily there waft breezes,
laden with droplets of perspiration
from the fatigue of ravishing, uninhibited women
exhausted by love-play,
and perfumed by the fragrance of the blossoms
in their loosened hair.

1.5

Nava|bisa|kisalaya|kavalana|
 kaṣāya|kala|hamsa|kala|ravo yatra
 kamala|vaneṣu prasarati
 Lakṣmyā iva nūpur'ārāvaḥ.

Nṛṭyan|mugdha|mayūrā|
 marakata|dhārā|grh'āvalī satatam
 s'êndr'āyudha|ghana|nivahā
 prāvṛṇ mūrt"ēva yatr'āste.

Śaśi|kiraṇa|prāvaraṇa|
 sphāṭika|harmyeṣu hariṇa|śāv'ākṣyaḥ
 yatra vibhānti sudh"āmbudhi|
 dugdha|taraṅ'ôdgatā iv'âpsarasah.

Tatr'âbhūd abhibhūta|
 prabhūta|māyā|nikāya|śata|dhūrtaḥ
 sakala|kalā|nilayānām
 dhuryaḥ śrī|Mūladev'ākhyah.

I.10 Nānā|dig|deś'āgata|
 dhūrtair upajīvyamāna|mati|vibhavaḥ
 sa *prāpa vipula/saṃpadam*
 ātma|guṇaiś cakra|vart"īva.

Bhukt'ôttaraṃ sa|hrdayaiḥ
 āsthānī|saṃsthitaṃ kadā cit tam
 abhyetya sārtha|vāho
 datta|mah"ār'h'ôpahāra|maṇi|caṣakaḥ
 Praṇato Hiraṇyaguptaḥ
 sahitaḥ putreṇa Candraguptena
 prāpt'āsana|satkāraḥ
 provāca muhūrta|viśrāntaḥ.

Where the melodious cry of wild geese, warm in timbre
because their beaks are filled
with shoots and fresh sprouts,
spreads through the lotus-ponds,
as if it were the tinkling of Lakshmi's anklets.

Where the rainy season seems to linger on
with a host of rainbows and clouds,
embodied in a row of emerald fountains,*
and dancing, tame peacocks.

Where ladies, with eyes like those of young does,
shine forth on crystalline pavilions
cloaked in moonlight,
like nymphs* born from the churned waves
of the ocean of nectar.

There dwelt the foremost repository of all guile: a cunning man named Mula-deva* who had mastered a hundred categories of unsurpassed deceptions. Villains, depending 1.10
for their livelihood on the prowess of his intellect, flocked to him from remote lands.* He *received enormous wealth*, just as an universal emperor *exults in glory* by his inherent virtues.

One day, after he had dined and was seated in his audience hall with men of refined taste,* a caravan-leader approached him and offered him a jewel-inlaid chalice as a priceless gift. The bowing Hiránya-gupta, accompanied by his son Chandra-gupta, received a seat and due hospitality, and after a brief rest, broke the silence:

«Ayi! paricaya|sa|pratibhā
 tava purato mādr̥ṣām iyaṃ vāṇī
 grāmy'āṅgan" ēva nagare
 na tathā pragalbhyam āyāti.

Pihita/Bṛhaspati/dhiṣaṇo
ruciraḥ prajñā|marīci|nicayas te
 tigṃ'āṃśor iva saha|jaḥ
proṣita/timirāḥ karoty āśāḥ.

1.15 Ā|janm'ārjita|bahu|vidha|
 maṇi|mauktika|kanaka|pūrṇa|koṣasya
 eko mam' āiṣa sūnuḥ
 saṃjātaḥ paścime vayasi.

Moha|sthānaṃ bālyaṃ
 yauvanam api madana|mānas'ōnmādam
 anil'āvalola|nalinī
 dala|jala|capalās ca vitta|cayāḥ.

Hāriṇyo hariṇa|dr̥śaḥ
 satataṃ bhog'ābja|madhu|karī|dhūrtāḥ.
 patitā paraṃpar" āiṣā
 doṣāṇaṃ mama sutasy' āsya.

Dhūrta|kara|kandukānāṃ
 vāra|vadhū|caraṇa|nūpura|maṇinām
 dhanika|gṛh'ōtpannānāṃ
 muktir nāsty eva mugdhānām.

“Alas! Before you, this my voice,
which assumes the brazenness of familiarity,
dares not become too audacious,
as though it were a village girl in the city.

The magnitude of your *illuminating* rays of wisdom,
*harboring the sagacity of Brihas-pati,**
gives hope dispelling blindness;
As though it were a *dazzling* brother of the sun,
who eclipses the planet Jupiter
and frees the points of the compass from darkness.

Since my birth I have hoarded a treasury
brimming with many kinds of gems, pearls and gold.
Now, in the eve of my life
a single son has been born to me.

1.15

Infancy is a period of folly,
youth is a mental derangement wrought by love,
and the survival of accumulated wealth
is as uncertain as droplets of water
on the petals of water-lilies,
quivering in the breeze.*

Ravishing, doe-eyed damsels
are ever malicious like female bees
concealed in the lotus of enjoyment.
This chain of misadventures has befallen my son here.

Truly, there is no release for balls in the hands of cheats,*
for gems set in the anklets of prostitutes,
and for the naive scions of wealthy houses.

Ajñāta|deśa|kālās

capala|mukhāḥ paṅgavo 'pi sa|plutayah
nava|vihagā iva mugdhā
bhakṣyante dhūrta|mārjāraiḥ.

1.20 Āśrita|jana|tanayo 'yaṃ

tava vidvan! nija|sut'|ādhiḥkaḥ satyam:
na yathā prayāti nāśaṃ
tath" āsya buddhiṃ prayaccha parām.»

Iti vinaya|namra|śirasā

tena vaco yuktam uktam avadhārya
tam uvāca Mūladevaḥ
prīti|prasara|prasārit'|ōṣṭh'|āgrah:

«Āstām eṣa sutas te
mama bhavane nija iva. prayatna|parah
jñāsyati may" ōpadiṣṭaṃ
śanakaiḥ sakalaṃ kalā|hṛdayam.»

Iti tasya śāsanena

sva|sutaṃ niḥkṣipyā tad|gṛhe matimān
natvā taṃ s'|ārtha|yatiḥ
prayayau nija|mandiraṃ muditaḥ.

Śithilita|kara|pracāro

dhūsara|kāntir nirambaras taraṇiḥ
abhavad alakṣyaḥ śanakaiḥ
dhūrtair iva nirjitaḥ kitavaḥ.

The untutored are like fledgling birds,
chattering on, incautious of time and place,
hopping about though they are yet unable to walk,
preyed on by swindler-cats.

Wise master! This son of your petitioner
who is verily more than another son of yours:
grant him your supreme wisdom
so that he does not perish!”

1.20

Acknowledging that he had pleaded his case diffidently, with his head bowed in humility, Mula-deva addressed him, the boundary of his lips giving way to a flood of goodwill:

“This son of yours may stay in my home as though he were my own. With diligence, he will gradually come to understand the complete heart of guile, in which I will instruct him.”

The wise caravan-master consigned his son to Mula-deva’s house as instructed, bowed to him and, delighted, departed to his own mansion.

The sun *gradually faded from sight,*
with the radiance of its beams dwindling,
gleaming duskily without a clear outline,
Just like a gambler *with an ashen complexion,*
whose hand-control has become slack,
who has lost even his clothes,
eventually loses a fortune, plundered by cheats.

1.25 Astam|ite divasa|kare
 timira|bhara|dvirada|saṃsaktā
 sindūra|paṭala|pāṭala|
 kāntir iv' āgre babhau sandhyā.

Tyakt" āpi pratidivasam
 divasa|dyutir anujagāma divasa|karam
 anurakt" āpi na sandhyā
 hṛdayam jānāti kaḥ strīṇām.

Gagan' |āṅgaṇa|kamala|vane
 sandhyā|rāge gate śanaih kv' āpi
 aprāpta|pad' |ākulitaṃ
 babhrāma ravi|bhramaṃ timiram.

Tigm' |āṃśu|viraha|mohaiḥ
 timirair iva mīlitā babhūva mahī
 tīvro janasya hi sadā
 yātaḥ khalu vallabho bhavati.

Rajanī rarāja sitatara|
 tāraka|muktā|kalāpa|kṛta|śobhā
 śabara|ramaṇ" īva paricita|
 timira|mayūra|cchad' |ābharaṇā.

When the day-maker had set,
 a half-light shone on the summit
 of the Western horizon-mountain,
 as though it were the ruddy glow of a coat of red minium
 adhering to the elephant that was darkness.*

1.25

Although she is deserted every day,
 Daylight-splendor follows the Day-maker sun.
 Twilight does not, though she is his beloved.*
 Who can understand the hearts of women?

When the impassioned flush of Twilight
 had gently faded away
 into the lotus-pond of the courtyard of the firmament,
 her paramour Darkness,
 mistakenly fearing this heralded the arrival
 of her husband the Sun,
 flounced about without gaining a secure foothold.

The earth seemed to become obscured by gloom,
 unconscious because of her separation
 from the scorching-rayed sun.
 For someone who is constant and fiery
 is cherished as a lover.

The night was magnificent
 like a forest-dwelling *shábara* maiden,
 made lovely with pearl necklaces
 strung with whiter than white stars,
 adorned with a peacock-cloak
 made of intense darkness.

1.30 Atha pathika|vadhū|dahanah
 śanakair udabhūn niśā|kar'ā|lokaḥ
 kumuda|prabodha|dūto
 vyašana|guruś cakravākīṇām.

Manmatha|sit'ātapatraṃ
 dig|vanitā|sphaṭika|darpaṇo vimalaḥ
 virarāja rajani|ramaṇī
 sita|tilako yāminī|nāthaḥ.

Nīja|kara|mṛṇāla|vallī
 valaya|vilāsī lalāsa sita|kāntiḥ
 gagana|taṭinī|taṭ'ānte
 rajani|karo rāja|haṃsa iva.

Śyāmā śuśubhe śaśinā
 tayā mano|bhūr madh'ūtsavas tena
mada/mudita|mānasānām
 ten' āpi mṛgī|dṛśām līlā.

Dhūrtāḥ samṛddhi|sacivā
 vicchāyām padminīm parityajya
 phullāni viviśur alayaḥ
 s'ānandāḥ kumuda|vṛndāni.

Then, slowly, the light of the night-maker* rose up, 1.30
 scorching the wives of those travelling afar,
 a herald for the awakening of the night-blooming lilies,
 a teacher of separation to the *chakra-vaki** birds.

The lord of the night gleamed,
 a white parasol for the God of love,
 a crystal mirror for the ladies of the compass points,*
 a white forehead-mark
 on the beautiful damsel darkness.

The night-maker beamed with a pale beauty
 like a flamingo on the verge of the banks
 of the celestial river Mandákini,*
 shimmering within an aura
 of the encircling filaments of his own rays.

The dark night was made beautiful by the moon,
 love by the night,
 the spring festival by love,
 and the charms of fawn-eyed girls,
 their hearts *merry with wine* : *thrilled with passion*,
 by the spring festival.*

Being libertines, mere fair-weather friends,
 bees deserted the lackcluster lotus,
 and, in ecstasy,
 fell upon the blossoming clusters of night-lilies.

1.35 Jyotsnā|bhasma|smerā
 sulalita|śaśi|śakala|peśala|kapālā
 tār”|âsthi|paṭala|hārā
 śuśubhe kâpālin” îva niśā.

Tasmin prauḍha|niśā|kara|
 kiraṇa|prakara|prakâśit’|âśeṣe
 nija|maṇi|bhavan’|ôdyāne
 nirvartita|bhāvanā|samādhānaḥ
 sphaṭik’|âsan’|ôpaviṣṭaḥ
 saha Śaśinā nirvibhāga|mitreṇa
 Kandali|mukhyaiḥ śiṣyaiḥ
 saṃsevita|pāda|pīṭh’|ântaḥ.

Provāca Mūladevo
 vīkṣya ciraṃ s’|ârtha|vāha|sutam agre
 kurvan daśana|mayūkhaiḥ
 lajjā|līnām iva jyotsnām.

«Śṛṇu putra vañcakānāṃ
 sakala|kalā|hṛdaya|sāram ati|kuṭilam
 jñāte bhavanti yasmin
 kṣaṇa|ruci|capalāḥ śriyo ’py acalāḥ.

1.40 Eko ’smin bhava|gahane
 tṛṇa|pallava|valaya|jāla|saṃchannaḥ
 kūpaḥ patanti yasmin
 mugdha|kuraṅgā nirālambe.

The night was radiant 1.35
 like a female skull-bearing ascetic,*
 shining with ash made of moonlight,
 with a graceful skull-bowl
 made of the pleasing lunar crescent,
 with a necklace of bone-sections made of stars.

When the myriad rays
 of the full moon had become altogether visible
 in the inner garden of his jewelled mansion,
 Mula-deva,
 serenely composed after arising from his contemplations,
 settled on a crystal seat
 with his inseparable companion Shashin.
 His disciples headed by Kándali
 attended at the side of his foot-stool.

After gazing at the caravan-leader's son who waited before
 him for a long time, Mula-deva spoke, making the moon-
 light disappear with shame, as it were, with the light-rays
 shining from his teeth.

“Hear, my son, the extremely crooked heart-essence of
 all of the guile of swindlers. When this is grasped, wealth,
 normally fleeting like a momentary flash, becomes stable.

In this thicket of existence there is a pit, 1.40
 concealed by a web of grass, shoots and vines,
 into whose bottomless void fall innocent deer.

So 'yaṃ *nidhāna/kumbho*
dambho nāma svabhāva|gambhīraḥ
kuṭilaiḥ kuhaka|bhujamgaiḥ
saṃvṛta|vadaṇaḥ sthito loke.

Māyā|rahasya|mantraḥ
cintā|maṇir īpsit'|ārthānām
dambhaḥ prabhāva|kāri
dhūrtānām Śrī|vaśī|karaṇam.

Matsyasy' êv' āpsu sadā
dambhasya jñāyate gatiḥ kena?
yasya na karau na caraṇau
na śiro durlakṣya ev' āsau.

Mantra|balena bhujamgā
mugdha|kuraṅgās ca kūṭa|yantreṇa
sthalajālena vihaṅgā
gṛhyante mānavās ca dambhena.

1.45 Jana|hṛdaya|vipralambho
māyā/sthambho jagaj|jay'ārambhaḥ
jayati sad")ānupalambho
nirgata|Daṃbhodayo dambhaḥ.

This is the *treasure-pot* ∴ *funerary-urn**
called “sanctimoniousness,”
inherently unfathomable.
In this world its opening is veiled
by coiling villain-serpents.

For villains, sanctimoniousness is a secret magic spell,
a wish-fulfilling gem for all they crave, an empowerment,
a means to subjugate the Goddess of fortune.

Who can fathom the path of sanctimoniousness,
which is like that of a fish
perpetually submerged under water?
It is indeed difficult to make out the movements
of that which has no hands, no feet, no head.

Snakes are captured by the power of mantras,
trusting deer by a concealed trap,
birds by a net on the ground,
people by sanctimoniousness.

Sanctimoniousness is triumphant,
dismaying people’s hearts,
a paralysis induced by delusion overwhelming the world
∴ *a pillar of deceit*
erected to commemorate world-domination,
a perpetual unawareness,
an incarnation of Dambhódbhava.*

1.45

Satat'āvarta|bhrānte
 duḥsaha|māyā|sahasra|kuṭil'āre
 mūlaṃ dambho nābhiḥ
 vipulatāre cakrikā|cakre.

Nayana|nimīlana|mūlaḥ
 sucira|snān'ārdra|cūla|jala|siktaḥ
 dambha|taruḥ śuci|kusumaḥ
 †bahu|sukha†śākhā|śataiḥ phalitaḥ.

Vrata|niyamair baka|dambhaḥ
 saṃvṛta|niyamaiś ca kūrma|jo dambhaḥ
 nibhṛta|gati|nayana|niyamaiḥ
 ghorō mārjāra|jo dambhaḥ.

Baka|dambho dambha|patiḥ
 dambha|nar'ēndraś ca kūrma|jo dambhaḥ
 mārjāra|dambha eṣa
 prāpto dambheṣu cakravartitvam.

1.50 Nīca|nakha|śmaśru|kacaś cūlī
 jūṭī pralamba|kūrco vā
 bahu|mṛttikā|piśācaḥ
 parimita|bhāṣī prapanna|pādatraḥ;

Sanctimoniousness is the base,
the hub in a vast wheel of circular reasoning,*
which has a thousand bent spokes
of unbearable absurdities,
which rolls astray whirling around incessantly.

With shut eyes for roots,
irrigated with water
dripping from hair moist from lengthy ritual ablutions,
the tree of sanctimoniousness
bears ritual purity for flowers
and yields fruit
with †upraised arms† for hundreds of branches.*

Through the penance of observing vows
arises the smugness of the heron,
through the penance of withdrawal,
the smugness peculiar to the tortoise,
through the penance of fixing the eyes impassively
on the path,
the terrifying smugness peculiar to cats.*

Heron-smugness is a chieftain among false pieties,
the smugness peculiar to the tortoise is a king,
but the smugness of cats has assumed imperial sovereignty.

A man* with trimmed nails, beard and hair,
a crested man, a man with matted locks, a long-beard,
a man obsessed with smearing himself with much clay,
a tight-lipped man, a man in boots;

1.50

Sthūla|granthi|pavitrika|

prṣṭh' |ârpita|hema|vallīkaḥ

kakṣ' |ârpita|pata|pallava|

ruddha|bhujō bhāṇḍa|hasta iva;

Aṅguli|bhaṅga|vikalpana|

vividha|vivāda|pravṛtta|pāṇḍityaḥ

japa|capal' |âuṣṭhaḥ sajane

dhyāna|paro nagara|rāja|rathyāsu;

S' |âbhinay' |âñcita|culukaiḥ

ācamanaḥ sucira|majjanais tīrthe

sīt|kāra|danta|vīṇā|

vedita|hemanta|duḥsaha|snānaḥ;

Snigdha' |êtara|nikhil' |âṅga|

prakaṭita|sārvadika|mṛttikā|snānaḥ

vistīrṇa|tilaka|carcā

sūcita|sarv' |ôpacāra|Sura|pūjaḥ;

1.55 Śīrasā bibharti kusumaṃ

vinipatitāṃ kāka|drṣṭim iva—

evaṃ|rūpaḥ puruṣo

yo yaḥ sa sa dāmbhiko jñeyaḥ.

- A man who has affixed a *hema·valli**
on top of his large-knotted sacred thread,
a man who looks like he were holding
a casket in his hand,
because his arm is immobilised
by the border of his robe* tucked into his armpit;
- A man displaying his erudition by various squabbles,*
by dithering and by gesticulated denials,
a man whose lips are animated with muttered prayers
in crowds,
a man absorbed in meditation
on the main streets of the city;
- A man at a sacred ford
advertising the hardship of his ritual bath in mid-winter
with chattering teeth and hissing,
submerging himself interminably,
ritually rinsing his mouth
with hands bent into cupped hollows
in a dramatic gesture;
- A man whose incessant dirt-baths
are betrayed by the scoured roughness of his entire body,
a man whose worship of the Gods
with unabridged ceremonies
can be deduced from the enormous mark
plastered on his forehead;
- A man who wears a flower on his head
which looks like a crow's eye* bobbing from side to side,
— any man of this sort must be recognised as a charlatan.

Nir|guṇa|loka|praṇataḥ
sa|guṇa|stabdhaḥ sva|bandhu|vidveṣī
para|jana|karuṇā|bandhuḥ
kīrty|ārthī dāmbhiko dhūrtaḥ.

Kāry|ôpayoga|kāle
praṇata|śirās cāṭu|śata|kārī
sa|bhrū|bhaṅgo maunī
kṛta|kāryo dāmbhikaḥ krūraḥ.

Stambhita|Vibudha|samṛddhiḥ
daityo Diti|jo 'bhavat purā Jambhaḥ.
Dambhaḥ so 'yaṃ nivasati
bhūmi|tale bhūta|deheṣu.

Śuci|dambhaḥ śama|dambhaḥ
snātaka|dambhaḥ samādhi|dambhaś ca
niḥspṛha|dambhasya tulāṃ
yānti tu n' âite śat'|âṃśena.

The charlatan is a villain who pays homage to the worthless,
who is arrogant to the worthy,
who is hostile to his own relatives,
who acts like a compassionate relative to strangers,
he is a man who craves fame.*

When he needs help in some undertaking,
the cruel charlatan bows his head
and ingratiates himself with a hundred flatteries.
But he frowns and remains silent
once his immediate goal is achieved.

Long ago, there was a titan called Jambha,* the son of Diti,
who had thwarted the Gods' prosperity.
On the surface of the earth
he now dwells in the hearts of living beings
as sanctimoniousness.

The sanctimoniousness of purity,
the sanctimoniousness of quietism,
the sanctimoniousness of the *snátaka*,*
and the sanctimoniousness of exalted meditation:
These are not even equal to the hundredth part
of the sanctimoniousness of aloofness.

1.60 Śauc'/'âśauca/vivādī

mṛt/kṣaya/kārī sva/bāndhav'/'âsparśī

śuci|dambhena jano 'yam

Viśvāmitratvam āyāti.

Samhata|bahavidha/sattvo

nikṣepa|draviṇa|vāri|bahu|trṣṇaḥ

satatam ahiṃsā|dambho

vaḍav"|"āgniḥ sarva|bhakṣo 'yam.

Khalvāṭaḥ sthūla|vapuh

śuṣka|tanur muni|samāna|rūpo vā

śāṭaka|veṣṭita|śīrṣaḥ

caity'/'ōnnata|śikhara|duḥkhiko v" 'âpi.

Affected by the sanctimoniousness of purity
a person

1.60

*quibbles about what is pure and what is impure,
squanders cleansing clay,*
does not touch his own relatives,
becomes an enemy to all and sundry,*
: he contests the distinction
between the pure and the impure,*
builds an earthen penance-hut,
becomes different from his own kin*
and thus becomes a veritable Vishva-mitra.*

The sanctimoniousness of non-violence is a ceaseless,
all-devouring submarine fire,
which has destroyed all manner of *creatures : treasures*,
which thirsts for water in the form of deposited wealth.

The Snátaka can be a bald man,
a fat man,
a man with a shrivelled body,
or a man resembling a sage,
a man with a cloth wound around his head,
or a man in agony
because his lofty crest
protrudes like a funeral mound.

Muṇḍo jaṭilo nagnaḥ

chatrī daṇḍī kaṣāya/cīrī vā

bhasma/smera/śarīro

diśi diśi bhogī vijṛmbhate dambhaḥ.

Lobhaḥ pit” âti|vṛddho

jananī Māyā sah’ôdaraḥ kūṭaḥ

kuṭil’ākṛtiś ca gṛhiṇī

putro dambhasya humkāraḥ.

1.65 Bhagavān purā Svayaṃbhūḥ

kṛtvā bhuvanāni bhūta|sargaṃ ca

virata|vyāpāratayā

suciraṃ cint”|ânvitas tasthau.

Dṛṣṭvā sa martya|loke

divya|dṛśā mānuṣān nirālambān

ārjaya|yoga|viśeṣād

aprāpta|dhan’|ādi|saṃbhogān,

Mīlita|nayanaḥ kṣipraṃ

sthitvā māyā|maye samādhāne

asṛjan nṛṇāṃ vibhūtyai

Dambhaṃ saṃbhāvan”|ādhāram.

The sanctimoniousness of exalted contemplation
 is a gaping serpent,
 which proliferates in all lands.
 It might be *blunt[-nosed]* : a *shaveling ascetic*,
twisted around itself : a *matted-hair ascetic*,
unmarked : a *naked ascetic*,
hooded : a *parasol-bearer*,
stiff : a *staff-bearer*,
red-banded : a *red-robe*,
 or with a body *as white as ash* : *stark with white ash*.*

Greed is the ancient father of sanctimoniousness,
 Maya is his mother,
 falsehood is his uterine brother,
 deformity is his wife,
 and the sneer *Hum!* is his son.*

Long ago, the blessed Self-born Brahma created the 1.65
 worlds and species of living creatures. Thereafter he re-
 mained for a long time in contemplation, desisting from
 all activity. With his divine eye he saw that the self-reliant
 people in the world of the mortals had not appropriated the
 pleasures of wealth etc., because of their peculiar adherence
 to forthrightness. Closing his eyes he immersed himself im-
 mediately in a profound meditation imbued with the power
 of creative illusion. He brought forth Dambha as a recep-
 tacle of esteem, to ensure the prosperity of men.

Bibhrāṇaḥ kuśa|pūlīm
 pustaka|bhāraṃ kamaṇḍalum śūnyam
 nija|hr̥daya|kuṭila|śr̥ṅgaṃ
 daṇḍam kṛṣṇ'ājinam khanitraṃ ca;

Sthūlatara|kuśa|pavitraka|
 lāñchita|karṇaḥ pavitra|pāṇis ca
 suvyakta|muṇḍa|mastaka|
 saṃveṣṭita|cūla|mūla|sita|kusumaḥ;

1.70 Kāṣṭha|stabdha|grīvo
 japa|capal'ôṣṭhaḥ samādhi|līn'ākṣaḥ
 rudr'ākṣa|valaya|hasto
 mṛt|paripūrṇam vahan mahā|pātrīm;

Nayan'āñcalaiḥ sa|kopaiḥ
 bhṛ|kuṭī|hum|kāra|vadana|saṃjñābhiḥ
 bahuvidha|kadarthanābhiḥ
 kathit'ākḥila|hr̥daya|vāñchito maunī;

Rakṣan para|saṃsparśam
 śauc'ārthī Brahma|loke 'pi
 Dambhaḥ puro 'sya tasthau
 utthita ev' āsan'ākāṅkṣī.

Tam dr̥ṣṭvā Parameṣṭhī
 līlā|kr̥ta|sakala|sarga|vargo 'pi
 gaurava|vismaya|harṣaiḥ
 nispan'd'āndolitas tasthau.

Bearing a bundle* of purifying *kusha* grass,
a burden of scriptures,* an empty water-pot,
an antelope horn* as twisted as his own heart,
the skin of a black antelope and a hoe;

He had stuffed thick bunches of sacred grass*
behind his ears
wore a sacrificer's ritual-ring* on his hand,
and the root of his topknot was encircled by white flowers
on his starkly clean-shaven head;

His neck was stiff like a plank,*
his lips restless with muttered prayers,
his eyes deadened by yogic trance,
a *rudrāksha* rosary wrapped around his hand,
holding a large bowl of purifying clay;

1.70

Mute, yet revealing all of the cravings lurking in his heart
with angry side glances, with grimaces,
grunting and frowning,
and by all kinds of irritations;

Wary of touching others;
requiring cleansing even
in the paradise-world of Brahma,
Dambha stood before the Creator, expecting a seat.

Seeing him, the Creator,
although he had with ease begotten all orders of creation,
was shaken with shivers,
brought on by a thrill of great incredulity.

Ākalpena sumahatā
 sahas" āsya vaśīkṛtāḥ paraṃ tena
 Saptarṣayo 'pi tasmai
 praṇatās tasthuḥ kṛt'āñjalayaḥ.

1.75 Tasy' āti|tīvra|niyamād
 graste 'gastye 'ti|vismayen' ēva
 alpa|tapo|vrata|lajjā|
 kuñcita|pṛṣṭhe Vasiṣṭhe ca;

Ati|sarala|nija|muni|vrata|
 pariḡata|kutse ca kūṇite Kautse,
 ḍambara|rahit'|ātma|tapo|
 nirādare Nārade vihite;

Nija|jānu|saṃdhi|śikhare
 Jamadagnau magna|vadane ca,
 traste Viśvāmitre,
 valita|gale Gālave, Bhṛgau bhagne;

Sucir'|ōtthitam ati|kopād
 āsana|kamale niviṣṭa|drṣṭim ca
 śūla|protam iv' āgre
 niḥspandam amanda|garva|guru|gātram.

The Seven Sages, too,
powerfully compelled by Dambha's great pomp,
stood bowing, their hands folded in supplication.

While Agástya seemed to be devoured* by astonishment 1.75
with Dambha's extremely severe abstentions,
while Vasíshtha hunched his back in shame
at his own meagre store of austerities;*

While Kautsa shrank as if a slur had been cast
on his own very simple vow of silence,*
while Nárada was made to feel contempt
for his own penances which lacked ostentation;*

While Jamad-agni buried his face
in the peaks of his own knee-caps,*
while Vishva-mitra trembled in fear,*
while Gálava's neck rolled about,
while Bhrigu was crushed;*

The four-faced Creator-god realized
that Dambha had been standing all the while,
and that he had furiously fixed his gaze
upon Brahma's lotus-throne.
He stood motionless as if impaled,
his limbs torpid with avid arrogance.

Jñātvā tam āsan'ārthinam
 avadad devas Caturmukhaḥ prītyā
 viṣṛjan nija|daśana|rucā
 vihasann iva vāhanam haṃsaḥ:

1.80 «Upaviśa putra mam' ānke.
 niyamena mahīyas" āti|citreṇa
 arho 'si guṇa|gaṇ'ōdgata|
 gaurava|saṃvādin" ānena.»

Ity|ukto Viśvasṛjā
 tasy' āṅkam aśāṅkayā sa|saṃkocah
 abhyukṣya vāri|muṣṭyā
 kṛcchreṇ' ōpāviśad Dambhaḥ.

Dambha uvāca:
 «n' ōccair vācyam avaśyaḥ!
 yadi vācyam hasta|padmena
 ācchādya vaktra|randhraḥ,
 sprṣṭo na syām yath" āsya|vāt'āṃśaiḥ.»

Tat tasya śaucam atulaḥ
 dṛṣṭvā harṣa|smita|prabhā|śubhraḥ
 «Dambho 's' īti!» jagāda
 Prajāpatiś choṭikāḥ dattvā.

Realizing that he wanted to sit down,
Brahma spoke to him with a smile,
as though creating his vehicle, the wild white goose,
with the dazzle from his own teeth:

“My son, be seated on my lap. 1.80
You are worthy because your stupendous
and substantial self-restraint
accords with an earnestness born from a host of virtues.”

Addressed in this way by the All-creator,
Dambha, unhesitatingly, and with revulsion,
sprinkled his lap with a handful of water
and sat down with a show of discomfort.

Dambha said:

“You really must not speak so loud!
If you have to speak,
then cover your mouth with your lotus-hand,
so that I will not be touched
by the particles in the breath
streaming from your mouth.”*

Then, seeing his incomparable purity,
the Creator Praja-pati,
radiant with the lustre of his joyful smile,
snapped his fingers and said:
“You must be *Dambha* ∴ *phoney*!

«Uttiṣṭha sakalajjala|nidhi|
parikhā|maṇi|mekhalāṃ mahīm akhilām
avatīrya bhuñkṣva bhogān
vibudhair api tattvato na vijñātaḥ.»

1.85 Ity ādarād viṣṣṭo
vidhinā saṃsāra|sāgara|gatānām
kaṇṭhe śilāṃ nibadhnan
martyānām avatatāra mahīm.

Atha martya|lokam etya
bhrāntvā Dambho vanāni nagarāṇi
viniveśya Gauḍa|viśaye
nija|jaya|ketuṃ jagāma diśaḥ.

Vacane Bāhlikānām
vrata|niyame Prācya|dākṣiṇātyānām
adhikāre Kīrāṇām
Dambhaḥ sarvatra Gauḍānām.

Ete Dambha|sahāyāḥ
pratigraha|śrāddha|siddha|cūrṇena
kurvanti ye prabhāte
yatas tato bhasmanā tilakam.

Tūrṇaṃ *sahasra/bhāgaiḥ*
bhuvana|tale *saṃvibhajya* bhūtāni
mūrtaḥ satataṃ nivasati
Dambho vadane 'dhikaraṇa|bhaṭṭānām.

Arise and descend to the earth,
encompassed by the jewel-girdle of the oceans,
and enjoy pleasures,
your true nature unrecognised even by the wise.”

Duly and respectfully dismissed, 1.85
he descended to earth,
tying a stone to the necks of mortals
doomed in the ocean.

Arriving in the world of mortals,
Dambha ranged through forests and cities.
He planted his triumphal banner in Bengal
and advanced in every direction.

Dambha lives in the speech of people in Balkh,
in the South-easterners' observance of vows of penance,
in the authorities of Kashmir,
and everywhere in Bengal.

Those who make their forehead marks
with ash obtained from whatever source,
a magic powder
at funerary ceremonies involving donations,
are Dambha's helpers.

Dambha quickly *isolated* : *devastated**
the living beings on the surface of the earth
in thousands of different classes : *with a thousand taxes*,
and physically embodied himself
in the faces of those in charge.

1.90 Guru|hṛdayam aviśād agre
 pālaka|hṛdayaṃ tapasvi|hṛdayaṃ ca
 kuṭīlaṃ niyogi|hṛdayaṃ
 dīkṣita|hṛdayaṃ svayaṃ Dambhaḥ.

Tad anu ca gaṇaka|cikitsaka|
 sevaka|vaṇijāṃ sa|hema|kārāṇām
 naṭa|bhaṭa|gāyaka|vācaka|
 cakra|carāṇām ca hṛdayāni.

Aṃśaiḥ praviśya hṛdayaṃ
 vividha|vikāraiḥ samastajantūnām
 Dambho viveśa paścād
 antaram api pakṣi|vṛkṣāṇām.

Matsy'ārthī carati tapaḥ
 suciraṃ niḥspanda eka|pādena
 tūrtheṣu baka|tapasvī
 tena vihaṅgān gato Dambhaḥ.

Vipula|jaṭā|valkalinaḥ
 śīt'ātapa|vṛṣṭi|kaṣṭitāḥ satatam
 vṛkṣā phal'ārthino yad
 Dambhasya vijṛmbhitaṃ tad api.

1.95 Evaṃ vicāraṇīyaḥ
 sarva|gataḥ sarva|hr̥t sadā Dambhaḥ.
 jñāte tasmin vividhe
 viphalā māyāvināṃ māyā.

Dambha himself first of all entered 1.90
 the hearts of religious teachers,*
 then the twisted hearts of provincial governors,*
 the hearts of ascetics,
 the hearts of commissioners,
 and the hearts of initiates.*

Then he passed into the hearts of astrologers,
 physicians, servants, merchants,
 goldsmiths, actors, mercenaries,
 singers, story-tellers, and jugglers.

Distributing himself, assuming many guises,
 Dambha entered the hearts of all walking creatures,
 then he even entered into birds and trees.*

The heron-ascetic struts about in sacred fords,
 hungering for fish*
 motionless on one leg;
 through him Dambha reached the birds.

That trees should have many tangled roots
 and be clad in bark,*
 be ever battered by cold, heat and rain,
 in the hope of bearing fruit,
 that too, is the influence of Dambha.*

Therefore one must always be wary of Dambha 1.95
 who has permeated everything, who destroys everything.
 Once he is known in his diverse forms,
 the spell of conjurors is broken.*

Dambha|vikāraḥ purato
vañcaka|cakrasya kalpa|vṛkṣo 'yam.

Vāmana|dambhena purā
Hariṇā trailokyam ākrāntam.

iti mahā|kavi|śrī|Kṣemendra|viracite

Kalā|vilāse

dambh'|ākhyānaṃ nāma

prathamāḥ sargaḥ.

THE GRACE OF GUILLE: SANCTIMONIOUSNESS

This diversity of Dambha is a wish-granting tree*
before the realm of deceivers.
Long ago, Hari vanquished the three worlds
by the sanctimoniousness of the Dwarf-incarnation.*

The first canto,
named the description of sanctimoniousness
in the “Grace of Guile”
composed by
the great poet Ksheméndra.

THE GRACE OF GUILE
2. GREED

L OBHAḤ SADĀ vicintyo
lubdhebhyaḥ sarvato bhayaṃ dṛṣṭam
kāry'ākārya|vicāro
lobha|visaṃjñasya n' āsty eva.

*Māyāvi|niyama|vibhrama/
nihnava|vaicitrya|kūṭa|kapaṭānām
sañcaya|durga|piśācaḥ
sarva|saho mūla|kāraṇaṃ lobhaḥ.*

Sattva|praśama|tapobhiḥ
sattva|dhanaiḥ śāstra|vedibhir vijitaḥ
lobho 'vaṭaṃ praviṣṭaḥ
kuṭilaṃ hṛdayaṃ kirāṭānām.

Kraya|vikraya|kūṭa|tulā|
lāghava|niḥkṣepa|rakṣaṇa|vyājaiḥ
ete hi divasa|caurā
muṣṇanti mudā janaṃ vañijaḥ.

- 2.5 Hṛtvā dhanam janānām
dinaṃ akhilaṃ vividha|kūṭa|māyābhiḥ
vitarati gṛhe kirāṭaḥ
kaṣṭhena varāṭika|tritayam.

BEWARE of avarice,—
the threat of the avaricious is evident everywhere.
Someone oblivious with greed
does not care what is right or wrong.

Avarice,
*a vicious obsession of hoarding : fiend lurking in a
fortified treasury*
is capable of anything,
is the root cause
*of frauds and deceits : camouflaged vaults,
of all kinds of prevarications : obstructions,
conflations : blind corners
and false agreements : magical boundaries.**

Defeated by knowers of sacred scripture,
rich in virility,
virtuous, tranquil and penitent,
avarice crept into its den:
the crooked heart of merchants.

Merchants, indeed, are daylight-robbers,*
they delight in robbing people
by ploys such as withholding deposits,
using too light weights,
and sleight of hand while buying and selling.

All day long
the merchant relieves his customers of their money
with all kinds of scams and tricks.
But he frets to hand over three cowries
to support his household.*

2.5

Ākhyāyik”|ânurāgī

vrajati sadā puṇya|pustakaṃ śrotum.
daṣṭa iva kṛṣṇa|sarpaiḥ
palāyate dāna|dharmebhyaḥ.

Dvādaśyāṃ pitṛ|divase

saṃkramaṇe soma|sūryayor grahaṇe
suciraṃ snānaṃ kurute,
na dadāti kapardikām ekām.

Dattvā dīśi dīśi dṛṣṭiṃ

yācaka/cakito ’vaguṇṭhanaṃ kṛtvā
caura iva kuṭīla/cārī
palāyate vikāṭa/rathyābhiḥ.

Na dadāti prativacanaṃ

vikraya|kāle śaṭho vaṇiṅ maunī.
nikṣepa|pāṇi|puruṣaṃ
dṛṣṭvā saṃbhāṣaṇāṃ kurute.

2.10

Uttiṣṭhati namati vaṇik
pṛcchati kuśalaṃ dadāty avasthānaṃ
niḥkṣepa|pāṇim āptaṃ
dṛṣṭvā dharmyāḥ kathāḥ kurute.

Kaś cid vadati tam etya:

«draviṇaṃ nikṣipya hanta gant” āsmi,
bhrātaḥ! paraṃ prabhāte
viṣṭi|dinaṃ kiṃ karomy adya?»

Fond of tales,*
 he always runs along to hear the recitation
 of pious books.
 But he flees, as though bitten by black cobras,
 from the duty of alms-giving.

On the twelfth lunar day,
 on the day sacred to the ancestors,
 during the solar transits,
 during eclipses of the sun and moon,
 he takes a long bath and does not donate* a single cowrie.

Just like a thief
 he *scans the directions* : keeps a lookout,
 he is *alarmed by beggars* : startled by questioners,
 he hides himself behind *a veil* : disguise,
 he *makes detours* : behaves suspiciously
 and *runs off down wide streets* : escapes by secret
paths.

The mean merchant keeps mum, he gives no reply to bargainers at the time of selling. Only when he has spotted a man with a deposit* in his hand does he strike up a conversation.

He gets up and bows down as soon as he has seen some- 2.10
 one respectable with a deposit in his hand, asks about his wellbeing, offers a seat, and starts telling pious stories.

Someone comes to him and says: "Hullo! I will go abroad after depositing my money with you, brother! But this morning it happens to be the astrologically ominous vi-shti-káрана.* Shall I do so today?"

Tac chrutvā vikasita|dṛg
 vadati sa mithy” āiva nāṭayan khedam
 kārye prasārit’|ākṣaḥ
 punaḥ punaḥ pārśvam avalokya:
 «Tvad|adhīnaṃ sthānam idaṃ,
 kiṃ tu ciraṃ nyāsa|pālanam kaṭhinam,
 viṣamau ca deśa|kālau.
 sādho tava hanta dāso ’ham.

Bhadrā na dūṣit” āiṣā
 nikṣepa|kṣema|kāriṇī śastā
 ity|anubhūtaṃ śataśaḥ
 kārya|jñais tvaṃ tu jānāsi.

2.15 Viṣṭi|dine kim api purā
 nyastaṃ ken’ āpi mitreṇa
 tūrṇam punar etya śanair
 nītaṃ kṣemeṇa kuśalena.»

Ity|ādi mugdha|buddher
 asamañjasa|varṇanaṃ rahaḥ kṛtvā
 gṛhṇāti kanaka|nikaraṃ
 nṛtyaṃs tat|tan|manorath’|ōpāyam.

Tat|saṃcūrṇana|jātaiḥ
 kraya|vikraya|lābha|rāśibhir anantaiḥ
 bhāṇḍa|pratibhāṇḍa|cayaiḥ
 upahasati dhan’|ādhināthaṃ saḥ.

Pūrṇāḥ kadarya|vaṇijāṃ
 niḥsaṃbhogā nidhāna|dhana|kumbhāḥ
 sīdanti kuca|taṭā iva
 duḥkha|phalā bāla|vidhavānām.

On hearing this with widening eyes he pretends to be bothered. His eyes wander to his business, he glances sideways again and again, and says:

“This establishment is at your service, my good man, but it will be a nuisance to look after your deposit for long, time and place are adverse. Alas! I am your servant. This half-day of *bhadra** is not unfavorable; it is taught that it ensures the safety of a deposit. But as you know, this has been confirmed hundreds of times by those knowledgeable in business. Some time ago a friend of mine deposited something 2.15 on a *vishti* day. He returned quickly and gradually withdrew it safe and sound.”

After he has thus talked nonsense to the simple-minded man in confidence, he dances as he relieves him of the hoard of gold, the means to all of his desires.

With incalculable profit from buying and selling that ground-down gold, with piles of goods for barter, he laughs in mockery at the God of wealth.

The treasure-vats of miserly merchants,
brimming with stored wealth,
waste away ∴ sink down
without being put to good use,
bringing sorrow,
just as do the breasts
of youthful widows.

Dān' |ôpabhoga|virahita|
 hiraṇya|rakṣā|kṛta|kṣaṇāḥ satatam
 saṃsāra|jīrṇa|mandira|
 viṣama|mahā|mūṣakā vaṇijah.

2.20 *Aṭati samutkata/veṣṭita/
 vikaṭa/paṭī/sphuṭa/phaṭ' /āṭopah
 kuṭilaṃ kañcuka/nicitah
 pura|pati|nāmā nidhi|vyālah.*

Atha puruṣah sa dig|antaṃ
 bhrāntvā ken' āpi daiva|yogena
 naṣṭa|dhano jana|rahitaḥ
 prāptaḥ sucirān nijam deśam.
 Pṛcchati kam api saśaṅkaḥ:
 «sa kirāṭah kva nu gato mahā|sattvaḥ?»
 tam upetya vadati kaś cit:
 «tasy' ādya sakhe vibhūtir any' āiva!
 Vividha|nav' |āṃśuka|mṛga|mada|
 candana|karpūra|marica|pūga|phalaih
 khaṭikā|hastaḥ sa sadā
 gaṇayati koṭīr muhūrtena.
 Asmin Meru|viśāle
 vara|bhavane rucira|bhitti|kṛta|citre
 pura|patin' āpy anuyāto
 vasati sukhaṃ sa hi mahā|jano nagare.»

2.25 Śrutv' āitad atula|vismaya|
 lolita|mauliḥ sa tad|gṛhaṃ gatvā
 dvāri sthagitas tiṣṭhati
 niṣpratibho jīrṇa|karpaṭah suciram.

Merchants are revolting fat rats*
 infesting the dilapidated mansion that is *samsāra*.*
 Ever biding their time,
 they stash away gold
 out of reach from enjoyment or charity.

As a serpent guarding a treasure 2.20
 bearing the title 'lord of the city,'
he goes about hunched over ∴ slithers about windingly,
swathed in a robe ∴ covered in scaly skin,
 puffed up with a plainly visible hood
 made of garish cloth wound high into a crest.

Doomed by fate, that man who had deposited his money
 strayed to the ends of the earth. He lost his money and his
 people and returned to his own land only after a lengthy
 absence.

Full of apprehension, he asked someone: "Where has that
 sagacious merchant gone?" Somebody approached him and
 said: "My friend, nowadays, his circumstances are quite dif-
 ferent! Holding a piece of chalk in his hand, he ceaselessly
 calculates crores per hour* by dealing with all kinds of new
 fabrics, musk-perfume, sandalwood, camphor, black pep-
 per, and betel-nuts. He lives in style in the city, in yonder
 exquisite palace, towering like Mount Meru, its bright walls
 adorned with frescos. Even the governor of the city defers
 to him."

When he heard this he went to the merchant's house, 2.25
 his head reeling with utter amazement. Stunned, he stood
 for a long time at the door, at a loss what to do, dressed in
 worn-out rags.

Taṃ tuṅga|bhavana|valabhī
 jāl'|ântarato vaṇik pariñāya
 n' ôcchvasiti naṣṭa|cetaḥ
 tādita iva mūrdhni vajreṇa.

Upasṛtya manda|mandam
 katham api saṃprāpta|nirjan'|âvasaraḥ
 taṃ yācate sa puruṣaḥ
 sva|draviṇam prakatit'|âbhijñāḥ.

Taṃ vadati so 'nya|drṣṭiḥ
 sa|bhrū|bhaṅgam vidhūta|hast'|âgrah:
 «vañcaka|vacanaḥ pāpo
 vṛtti|kṣīṇaḥ kuto 'yam āyātaḥ?
 Kas tvam? kasya suto vā?
 darśanam api na smarāmi, kiṃ kathanaiḥ?
 ahaha kadā kutra katham?
 vada! kasya kim arpitaṃ kena?

2.30 Paśyata kaṣṭham aniṣṭaḥ
 kali|kālaḥ kīdrśo 'yam āyātaḥ!
 matto 'rtham eṣa vāñchati
 loko jānāti vā sarvam.
 Haragupta|kule 'smākaṃ
 niḥsepa|grahaṇam apy asaṃbhāvyam,
 kiṃ punar apahnav'|ôdgata|
 ghora|mahā|pātaka|sparśaḥ?
 Tad api sa tad"|âbhiśaṃsī
 saṃtyājyo 'yam janaḥ katham mahatām?
 kathaya dinaṃ! tad|divase
 likhitaṃ sarvaṃ, svayaṃ paśya!
 Vṛddho 'haṃ, nyasta|bharaḥ
 putre, sa hi vetti likhitaṃ me.»

The merchant recognized him through the lattice-window in the pinnacle of his lofty mansion and his mind went numb, his breath ceased, he felt as if a thunderbolt had struck him on his head.

Hesitantly, the man approached him, when he managed to find an uncrowded opportunity. He refreshed his memory, and asked for his money.

The merchant averted his eyes, frowned, shook his fingers and said to him:

“Where has this evil wretch without any livelihood come from, spouting falsehoods?

Who are you?

Whose son?

I do not remember ever seeing you:

How could I have talked with you?

Huh? When? Where? How?

Speak up!

Who gave what to whom?

Woe! Behold! What has it come to in this accursed, dark 2.30
age. This lunatic demands money, or else the public will hear all about it. In our Hara-gupta* family even accepting a deposit is unheard of, never mind the insinuation of the perfidious, capital offence resulting from calumny.

But on the other hand, how can the great simply ignore a man who insults with such an accusation? Say what day it was! Everything was recorded on that day. See for yourself!

I am old. I have passed on the burden of management to my son. He knows for sure what I have written.” With this

iti tena vinaṣṭa|dhṛtiḥ
sa viṣṣṭas tat|sut'āntikaṃ prāptaḥ.

«Tāto jānāti!» «sa me putro
jānāti likhitam akhilaṃ yat!»

iti tasya bhavati suciraṃ
gat'āgataṃ kandukasy' ēva.

2.35 Rāja|kula|dvāra|gate
tasmin prāyopaveś'ārthe
sahate narapati|kopaṃ
tyajati kirāṭo na rūpakasy' āṃśam.
Paripīḍitaḥ sa rājñā
vividhair api yātanā|śastraiḥ
«mama haste niḥṣiptaṃ
kiṃ cin nāst' īti» vakty eva.

Aurvā iv' āti|lubdhā
bhavanti dhana|lavaṇa|vāri|bahu|trṣṇāḥ
trṣṇa|lavam iva nija|dehaṃ
tyajanti leśaṃ na vittasya.

Devam dhan'|ādhināthaṃ
Vaiśravaṇaṃ sakala|saṃpadāṃ nilayam
Śukraḥ provāca purā
vitt'|ārthī bāla|mitram abhyetya:
«Pūrṇaḥ, sakhe, tav' āyaṃ
vibhavo vijit'|āmar'|āsur'|āiśvaryaḥ
harṣaṃ vidadhāti paraṃ
suhṛdāṃ śokaṃ ca śatrūṇām.

the merchant showed him the door. Faltering in determination, he went to see the son.

“Father knows!”

“My son knows all that I have recorded!”

In this manner he went to and fro like a ball, interminably.

When he reached the gate* of the royal court and started a solemn fast of starvation,* the merchant suffered the king’s wrath, yet he did not give up a fraction of the money. 2.35

Even though the king had him tormented with all kinds of instruments of torture, all he would say was: “Nothing was handed over to me!”

The excessively avaricious
are like submarine fires thirsting
for the salt-water that is wealth.
They will give up their own bodies
as though they were bits of straw,
but not even a little bit of money.

Long ago,* Shukra,* in need of money, approached his boyhood-friend Vaishrávana, the God of wealth, the fund of all affluence, and spoke:

“My friend! Your abundant glory, surpassing in majesty the Gods and titans, gives utter joy to your friends and grief to your enemies.

- 2.40 Tvayi suhṛdi vitta|Nāthe
 niḥsvo 'haṃ bahu|kuṭumba|saṃbhārah
 sama|duhḥka|sukhaṃ mitraṃ
 svādhīnatay" ōditaṃ praśaṃsanti.
 Yaśasi vihit'|ādarāṇām
 arthibhir upajīvyamāna|vibhavānām
 abhijāta|vaṃśa|jānām
 suhṛd|upayogyāḥ śriyo mahatām.
 Upanatam atipuṇya|cayaiḥ
 saṃpūrṇaṃ rakṣitaṃ ca yatnena
 saṃpadi vipadi trāṇaṃ
 bhavati nidhānaṃ ca mitraṃ ca.»
 Ity|uktaḥ sa|praṇayaṃ
 Daity'|ācāryeṇa nirjane Dhanadaḥ
 tam uvāca vicintya ciraṃ
 saṃruddhaḥ sneha|lobhābhyām:
 «Jānāmi bāla|mitraṃ
 tvām aham atyanta|saṃbhṛta|sneham.
 kiṃ tu na jīvita|jīvaṃ
 draviṇa|lavaṃ tyaktum īso 'smi.
- 2.45 Sneh'|āsthī bandhu|janaḥ,
 kāryair bahubhir bhavanti mitrāṇi,
 dārāḥ sutās ca sulabhā,
 dhanam ekaṃ durlabhaṃ loke.
 Ati|sāhasam ati|duṣkaram
 aty|āścaryaṃ ca dānam arthānām.
 yo' pi dadāti śarīraṃ
 na dadāti sa vitta|leśam api.»

While you, my friend, are the God of wealth, I, penniless, am burdened with a huge family. A friend, constant in happiness and hardship, who has achieved financial independence, is acclaimed. 2.40

It is quite in order for friends to avail themselves of the wealth of the great, who are earnest about their reputation, upon whose magnanimity the needy depend, who are born in illustrious lineages.

A plentiful treasure-trove and a friend are both won by amassing stockpiles of exceptional merits. In prosperity they are safeguarded with care, and in adversity they afford protection.”

Thus, in all sincerity, the preceptor of the Daityas confided in him in private. The God of wealth pondered this for a long while, torn between affection and avarice, and finally said to him:

“I remember you as my boyhood companion with affection beyond all measure.* But I cannot afford to give up even a minuscule sum of money, the essence of life.*

A kinsman is someone who demands affection, friends can be made by all kinds of favors, wives and sons are easy to come by,— it is wealth alone that is difficult to win in this world. 2.45

Giving away money is extremely rash, is beset with difficulties, is a most startling feat. Even someone who is ready to give up his own body could not give up even a paltry amount of money.”

Ity|āśā|parihāraiḥ
 pratyākhyāto Dhan'ādhināthena
 bhagna|mukho lulita|matih
 lajjā|vakro yayau Śukraḥ.
 Sa vicintya gr̥he suciraṃ
 sacivaiḥ saha māyayā mahā|yogī
 hartuṃ draviṇam aśeṣaṃ
 viveśa hṛdayaṃ Dhan'|ēśasya.

Śukr'|āviṣṭa|śarīro
 Vaiśravaṇaḥ sakalam adbhuta|tyāgaḥ
 tat|kṛta|saṅketebhyaḥ
 pradadau vittaṃ dvi|jātibhyaḥ.

2.50 Kauberam dhanam akhilaṃ
 hṛtvā yāte 'tha dānav'|ācārye
 suciraṃ Dhan'ādhināthaḥ
 śuśoca vijñāya tāṃ māyām.

Hasta|nyasta|lalāṭaḥ
 saha Śaṅkha|Mukunda|Kunda|Padm'|ādyaiḥ
 saṃcintya Śukra|vikṛtiṃ
 sa jagād' oṣṇaṃ viniḥśvasya:

«Suhṛdā marma|jñena
 vyājān māyāvin” āti|lubdhena
 dhūrtena vañcito 'haṃ
 Daity'|āśraya|durjayena Śukreṇa.

Adhunā dravya|vihīnas
 tṛṇa|lava|laghutāṃ kṣaṇena saṃprāptaḥ
 kathayāmi kasya duḥkhaṃ?
 karomi kiṃ vā? kva gacchāmi?

Repudiated by the God of wealth, Shukra departed with a haggard face, his hopes dashed. His mind was reeling, and he was bent low with shame.

Back at home, he plotted with his counsellors for a long time. Then the great yogi magically possessed* the heart of the God of wealth in order to deprive him of all of his money. With his body possessed by Shukra, Vaishrávana became startlingly generous and gave all of his wealth to brahmins who were in league with Shukra.

After he had relieved Kubéra of all of his wealth, the preceptor of the Daityas withdrew. The God of wealth then perceived the scheme and grieved for a long time. 2.50

He put his head in his hands and brooded over Shukra's sorcery with Shankha, Mukúnda, Kunda, Padma etc.* He lamented with a hot sigh:

“I have been duped by a thoroughly avaricious sorcerer masquerading as a friend. The evil Shukra knows my weaknesses, and he is unassailable since he has the support of the *daityas*.

Now, bereft of wealth, I have all of a sudden become as insignificant as piece of straw. To whom can I confide my grief? What can I do? Where can I go?

Dhana|rahitaṃ tyajati jano,
 jana|rahitaṃ paribhavāḥ samāyānti.
 paribhūtasya śarīraṃ
 vyasana|vikāro mahā|bhāraḥ.

2.55 Dayiteṣu śarīravatāṃ
 bata Dharma|lat”|ālavāleṣu
 draviṇeṣu jīviteṣu ca
 sarvaṃ yāti prayāteṣu.

Vidvān subhago mānī
 viśruta|karmā kul’|ōnnataḥ śūraḥ
 vittena bhavati sarvo,
 vitta|vihīnas tu sad|guṇo ’py agunaḥ.»

Iti duḥsaha|dhana|viraha|
 kleś’|ānala|śoṣit’|āśayo Dhana|paḥ
 suciraṃ vimṛṣya sacivair
 devaṃ Śarvaṃ yayau śaraṇam.
 Prāk|pratipanno ’tha sakhā
 viśva|śaraṇyo Maheśvaras tena
 vijñapto nija|vṛttaṃ
 dūtaṃ visasarja Śukrāya.

Dūt’|āhūtaṃ sahasā
 prāptaṃ Śukraṃ dhana|prabhā|śukram
 añjali|viracita|mukutaṃ
 provāca puraḥ|sthitaṃ Purajit:

2.60 «Mitram ayaṃ Draviṇa|patiḥ
 bhavatā bata! vañcitaḥ kṛta|jñena
 mitra|drohe prasarati
 na hi nāma janaḥ kṛta|ghno ’pi.
 Aḡaṇita|yaśasā tyakta|

Retainers desert a man stripped of wealth.
Without attendants, a man is shown contempt.
The body of a disgraced man becomes a heavy burden,
a pernicious blight.

Alas! When riches or life,
cherished by embodied beings,
irrigation basins for the vine of the Law,
are lost, all is lost.

2.55

A man with money becomes all:
wise, handsome, respected, renowned, noble, valorous;
but without money,
even a virtuous man becomes infamous.”

The God of wealth, his hopes parched by the fire which was the unbearable misery of losing his wealth, deliberated with his counsellors for a long time, then sought refuge with the God Shiva. Long ago he had gained a friend in Shiva, a refuge accessible to everyone. Appraised of events, Shiva sent a personal envoy to Shukra.

Summoned by the envoy, Shukra presented himself at once, dazzling with the splendor of wealth, with a crown made of his hands folded in reverence. Shiva, the destroyer of the citadel, spoke to him as he stood before him:

“Dear me! Though fully conscious of your obligations, you have cheated this friend of yours, the God of wealth. Not even a selfish ingrate goes as far as harming a friend. My good man! Who has ever deceived an affectionate friend, innocent and trusting, as you have, heedless of your reputation, straying from your station?”

2.60

sthitinā sādho tvayā yathā kena
snigdhe suhr̥ḍi nirāgasi

viśvaste vañcanā kriyate?

Etat kiṃ śruta|sadṛśaṃ

tvad|vrata|yogyam kul'ānurūpaṃ vā
kṛtavān asi yat sumate

paribhūta|guṇ'ōdayaṃ karma?

Kim ayaṃ sunay'ābhyāsaḥ

praśamo vā guru|jan'ōpadeśo vā
mativibhavaḥ saha|jo vā

vañcakatam̐ yena yāto 'si?

Kasya na dayitaṃ vittaṃ?

cittaṃ hriyate na kasya vittena?

kiṃ tu yaśo|dhana|lubdhā

vāñchanti na duṣkṛtair arthān.

2.65 Mā mā malinaya vimalaṃ

bhṛgu|kulam akhilaṃ malena lobhena.

lobha|jala|do hi śatruḥ

viśada|yaśo|rāja|hamsānām.

Tyaktvā kīrtim anantām

anil'ākula|jala|lav'ōpamān arthān

gr̥hṇāti yaḥ sa madhye

dhūrtānām kīdṛśo dhūrtaḥ?

Utsṛjya sādhu|vṛttaṃ

kutila|dhiyā vañcitaḥ paro yena

ātm" āiva mūḍha|matinā

hata|sukṛto vañcitas tena.

Does this befit your learning, is it compatible with the vows you observe, is it in keeping with your lineage, wise man, that you have done a deed springing from a disregard of virtue?

Was it perhaps your adherence to prudent conduct, or your practice of tranquility, or the instruction of your teachers, or your inborn high-mindedness, that led you to become a fraud?

To whom is wealth not dear? Who is not fascinated by wealth? But those who long for the wealth of a good reputation do not aspire to gain riches by illicit means. Do not! Do 2.65 not besmirch the entire, unsullied lineage of Bhṛigu with the stain of avarice! For the cloud of avarice is the enemy of the swans of untainted repute.

What a villain among villains is he
 who throws away immortal fame and prefers riches,
 which are like droplets of water
 blown about by the wind?

He who strays from good conduct
 and with wily cunning deceives another,
 that simpleton deceives only himself,
 wiping out meritorious deeds done in the past.

Nipatita|dūṣita|yaśasām
 nava|kisalaya|komalā prakṛty” âiva
 apavāda|viṣa|tar’|ūtthaiḥ
 āmodair mūrchitā lakṣmīḥ.

Na hi nāma sajj|janānām
 śuddha|yaśaḥ sphaṭika|darpaṇo vimalaḥ
 paribhava|duḥkhita|janatā|
 niśvāsair malinatām eti.

- 2.70 Asamañjasam atimalinaṃ
 mohād vyaktiṃ samāgataṃ karma,
 tasya viśuddhiḥ kriyatām
 para|vitta|samarpaṇen’ âiva.
 Apavāda|dhūli|dhūsaram
 amala|yaśo mṛjyatām sva|hastena!
 asmad|vacanaṃ kriyatām!
 para|dhanam utsṛjyatām etat!»
 Ity|uktaḥ s’|ânunayaṃ
 tri|bhuvana|guruṃ” âpi Deva|devena
 para|dhana|nibaddha|tṛṣṇaḥ
 provāca kṛt’|âñjaliḥ Śukraḥ:
 «Bhagavan, bhavataḥ śāsanam
 amar’|êndra|kirīṭa|koṭi|viśrāntam
 laṅghayati ko nu mohād
 daurgatyam sattva|hāri yadi na syāt?
 Yasya kṣīṇasya gṛhe
 bhṛtyā dārāḥ sutās ca sīdanti
 kāry’|ākārya|vicāro
 draviṇ’|ādāneṣu kas tasya?

For those who have fallen
and whose reputation has become tarnished,
good fortune,
which is by nature delicate
like a freshly sprouted tendril,
wilts with the fumes
given off by the toxic tree of infamy.*

For indeed, the pure repute of the virtuous,
is a veritable stainless crystal mirror,
that does not become tarnished
by the sighs of people anguished by humiliation.

Make amends for this unbecoming, despicable deed, perpetrated out of folly, by simply returning the money belonging to another. 2.70

Wipe clean with your own hand your pure reputation, soiled by the dust of condemnation! Do what we say! Relinquish the money belonging to another!”

Even though he was thus spoken to in conciliatory tones by the God of gods, Shiva, the teacher of the triple world, Shukra, resolute in his craving for another’s wealth, folded his hands and spoke:

“Blessed one! Who would foolishly dare transgress your command which rests on the myriad crowns of the foremost Gods, were it not that destitution had robbed his good sense?

What deliberation of right or wrong in the procuring of money can there be for a wretch in whose house his retainers, wives and sons languish in despair?

- 2.75 Mitram ayaṃ Dhana|nātho
vipadi trāṇaṃ vicintitaḥ satatam.
vṛddhiṃ yātaḥ sumahān
āśā|bandhaś ca me hṛdaye.
Abhyetya yācito 'pi
tyaktvā lajjāṃ mayā vigata|lajjaḥ
cicched' āiṣa mam' āśāṃ
sahasā pratiṣedha|śastreṇa.
Tena prahṛtam aśastram
dāho 'nagnīś ca nirviṣaṃ maraṇam
vihitam śaṭhena mohād
āśā|bhaṅghaḥ kṛto yena.
Tasmān mam' āiṣa śatruḥ
sukṛta|samaṃ śatru|vañcan" āpāpam.
riktasya nirapavādo
vyājen' ōpārjito 'py arthaḥ.
Aṇu dhanam api na
tyājyaṃ mama bhavatā jñāpīte satyam
vittaṃ jīvitam agryaṃ.
jīvita|hānir dhana|tyāgaḥ.»
- 2.80 Iti bhāṣamānam asaḥṛd
Daitya|guruṃ prārthitam punar bahuśaḥ
kavalī|cakāra sahasā
pratiṣedha|ruṣā Virūpākṣaḥ.
Jaṭhar'āntare Purāreḥ
pralay'ānala|vipula|bhīṣaṇ'ābhoge
prakvāthyamāna|kāyaḥ
Śukraś cukrośa s'ākrośaḥ.

I had always considered the God of wealth as my friend, 2.75
and a shelter in adversity. A great expectation had grown
strong in my heart.

Even though I approached him and begged him, swal-
lowing my pride, he, unabashed, brusquely severed my hope
with the blade of rejection.

That miscreant ignorantly shattered my hopes, wounded
me without a weapon, burnt me without fire, brought death
without venom.

Therefore he is my foe. Deceiving an enemy is equivalent
to a good deed, and not a sin. The wealth of an indigent
man, even if won by guile, is beyond reproach.

I need not give up even an atom of wealth when you
yourself have rightly just said that *fame : wealth* is the
vital spark. Giving up wealth is to lay down one's life."*

The teacher of the Daityas kept on prevaricating in this 2.80
way despite many repeated appeals. Angry at his obstinacy,
the three-eyed Shiva suddenly swallowed him down.

Shukra shrieked and cursed as his body stewed in the
terrifying cavern suffused with the world-ending fire inside
the belly of Shiva.

«Tyaja dhanam!» iti Viṣamadṛṣā
 punaḥ punaḥ prerito 'vadaç Chukra:ḥ
 «nidhanaṃ mam' āstu bhagavan
 Dhanada|dhanam n' ānujānāmi.»

Atha dhāraṇā|pravṛddha|
 jvalana|jvālā|sahasra|vikarāle
 Śukraś cukrośa bhṛṣam
 ghora|gabhīre Har'ōdare patitaḥ.

Tam uvāca Deva|devaḥ:

«tyaja durgraha|dagdha para|vittam!
 asminn udara|mah"ōdadhi|
 vaḍav"āgnau mā gamaḥ pralayam.»

2.85 So 'vadaç: «ati|śaya|tāpa|
 sphuṭit'āsthi|vasā|pravāha|bahal'āgnau
 varam iha maraṇam śreyo
 draviṇa|kaṇam na tyajāmi s'ōcchvāsaḥ.»

Punar api ghoratar'ōdgata|
 kāl'ānala|dhāraṇ"ānale jvalati
 Śukraś cakre Devyāḥ
 stotraṃ kṣaṇa|leśa|śeṣ'āyuh.

Stotra|pad'ārādhitayā
 Gauryā praṇaya|prasādite Rudre
 tad|vacasā labdha|dhṛtiḥ
 śukra|dvāreṇa niryayau Śukraḥ.

Evam sva|bhāva|lubdhāḥ
 tīvratarāṃ yātanām api sahante
 na tu saṃtyajanti vittam
 kauṭilyam iv' ādhamāḥ sahajam.

“Yield the money!” Again and again Shiva urged him. Shukra said: “Let me die, Blessed one! I will not give back the money of the God of wealth.”

Then Shukra plummeted downwards into the horrifying depths of Shiva’s bowels, horrendous with thousands of seething flames intensified by his yogic fixation,* and wailed aloud.

The God of gods said to him: “Stubborn wretch! Give up the money of another! Don’t perish in the submarine fire in my stomach-ocean!”

Shukra replied: “I prefer death here in this conflagration 2.85 fanned up with the marrow-fat streaming from my bones cracking asunder by the extreme heat. I will not surrender any money as long as I breathe.”

As the flames of Shiva’s yogic fixation and the ferocious world-ending fire flared up yet more, Shukra, with the last remaining moments of his life, composed a hymn to the Goddess.

Then Gauri, propitiated by the words of his hymn, affectionately appeased Shiva, and Shukra regained his stability by Shiva’s command and came forth as Shiva’s semen.

So, those avaricious by nature endure even savage torture without giving up money, just as lowborn wretches cannot give up their inbred dishonesty.

Tasmāl lobha|samutthā
kapaṭa|kalā kuṭila|vartinī māyā
lubdha|hṛdayeṣu nivasati.
n' ālubdho vañcanāṃ kurute.

iti mahā|kavi|śrī|Kṣemendra|viracite
Kalā|vilāse
lobha|varṇanam nāma
dvtīyaḥ sargaḥ.

THE GRACE OF GUILF 2: GREED

Therefore, the art of fraud, born from avarice, a delusion
which moves crookedly, dwells in the hearts of the greedy.
A man who is not greedy does not cheat.

The second canto,
named the description of avarice,
in the “Grace of Guile” composed by
the great poet Ksheméndra.

THE GRACE OF GUILE
3. LUST

KĀMAḤ kamanīyatayā
kim api nikāmaṃ* karoti saṃmoham.
viṣam iva madhunā sahitam
madhuratayā jīvanam harati.

Ete hi *kāma/kalitāḥ*
parimala/līn'āli/valaya/huṃkāraiḥ
sūcita/dānāḥ kariṇo
badhyante kṣipram abalābhiḥ.

Pād'āghātaṃ *daśana/*
cchedy'āṅkuśa/ghaṭana/nigada/saṃrodhān
viṣaya/muṣitaḥ kar'īndraḥ
kiṃ na *smara/vañcitaḥ* sahate?

Dīrgha|vyasana|niruddho
bhrū|bhaṅg'|ājñā|vidheyatām yātaḥ
viṣaya|vivaśo manuṣyaḥ
keli|śikhaṇḍ" iva nartyate strībhiḥ.

S ENSUALITY, BY ITS ALLURE,
somehow manages to make infatuation desirable.
It destroys life by its sweetness,
like a poison taken with honey.

For *elephants* : *men*,
maddened by passion : *incited to lust*,
with their rut-fluid betrayed by the buzzing of encircling
bee-swarms attracted by its fragrance
: *by the tinkling sounds of perfumed bracelets arrayed in*
rows, and who bring suitably lavish gifts,
are quickly *bound by their hind-legs* : *embraced by*
women.*

Does not a mighty *elephant* : *lover*,
deprived of his open range : *blinded by sensual pleasures*,
tricked by affection : *duped by Cupid*,
endure being kicked,*
let itself be shorn of its tusks : *endure bites*,
driven with a goad : *nail scratches*,
and *fettered with iron chains* : *entwining in erotic*
*gymnastics?**

Women make a man,
rendered impotent by severe vices,
tamed to obey commands given by raised eye-brows,
overpowered by sensual pleasures,
dance like a pet peacock.

3.5 *Rakt'ākaraṣaṇa/saktā*

māyābhir moha/timira/rajanīṣu

nāryaḥ piśācikā iva

haranti hṛdayāni mugdhānām.

Rāgi|mṛga|vāgurāṇām

hṛdaya|dvipa|bandha|śṛṅkhal'āughānām

vyasana|nava|vallariṇām

strīṇām na hi mucyate vaśa|gaḥ.

Saṃsāra|citra|māyām

Śambara|Māyām Viṣṇu|māyām ca

yo jānāti jit'ātmā

so 'pi na jānāti yoṣitām māyām.

Kusuma|sukumāra|dehā

vajra|śilā|kaṭhina|hṛdaya|sadbhāvāḥ

janayanti kasya n' āntaḥ

vicitra|caritāḥ striyo moham?

*Women, intent on attracting impassioned men
on nights dark with infatuation,
steal the hearts of the simple-minded with cunning,
just like demonesses,
∴ intent on drinking blood,
seize the hearts of their innocent victims
with sorcery on nights dark with witchcraft.**

3.5

There is no escape for those under the sway of women,
for they are snares
for the deer that are impassioned men,
they are a throng of chain-fetters
for the elephant that is the heart,
they are the thriving tangle-weed that is addiction.

Even a self-realised person,
who understands the strange delusion of transmigration,
the sorcery of Shámbara,
and Vishnu's Maya,
cannot grasp the deception of women.

With bodies as delicate as flowers,
with hearts tough like slabs of diamond,
whom do women, with their bizarre behavior,
not trouble deep within?

Anurakta|jana|viraktā
namr' |ôtsiktā virakta|rāgiṇyah
vañcaka|vacan' |āsaktā
nāryo 'sadbhāva|bhāṣiṇyah.

3.10 Jātaḥ sa eva loka

bahu|jana|dr̥ṣṭā vilāsa|kuśal' |âṅgī
dhairya|dhvaṃsa|patākā
yasya na patnī prabhur gehe.

Vijitasya mada|vikāraiḥ
strībhir mūkasya naṣṭa|samjñasya
gr̥ha|dhūli|paṭalam akhilaṃ
vadane nikṣipyate bhartuḥ.

Kṛtak' |âparisphuṭ' |âkṣara|
kāma|kalābhiḥ sva|bhāva|mugdh" êva
tilakāya candra|bimbaṃ
mugdha|patiṃ yācate prauḍhā.

Svaira|vihāra|gat' |āgata|
khinnāyās tīrtha|darśana|vyājaiḥ
bhartā vilāsa|vijitaḥ
caraṇau mṛdnāti capalāyāḥ.

THE GRACE OF GUILF 3: LUST

Women are hostile to those who show affection,
contemptuous of the subservient,
infatuated with the indifferent,
full of regard for the words of fraudsters,
and inclined to lie.

Only that man becomes master of his house, 3.10
who has a wife who is not frequented by many people,
whose limbs are not good at flirting gestures,
who is not a banner to the ruin of fortitude.

Women empty the whole dustbin
of household rubbish*
into the face of their husband who,
stupefied by infatuation,
remains dumb and witless.

In a loving, sweet tone with artificially indistinct syllables,
the bossy matron,
as though she were a naturally artless girl,
begs her dim husband
for the moon-disk as her forehead-ornament.

The fickle woman exhausts herself
by coming and going to amuse herself at will
with her lovers
under the pretext of going to see sacred fords.
Her husband, taken in by her affected coyness,
then massages her feet.

Nayana|vikārair anyam
 vacanair anyam viceṣṭitair anyam
 ramayati suraten' ānyam
 strī bahu|rūpā sva|bhāvena.

3.15 Nija|pati|capala|kuraṅgī
 para|taru|bhṛṅgī sva|bhāva|mātaṅgī
 mithyā|vibhrama|bhaṅgī
 kuṭila|bhujāṅgī nijā kasya?

«Bahu|vidha|taruṇa|nirargala|
 saṃbhoga|sukh'ārtha|bhoginī veśyā
 dhany" ēti» vadanti sadā
 s'ōcchvāsā nirjane nāryaḥ.

Capalā tiṣṭhati harmye
 gāyati rathy"āvalokinī svairam
 dhāvaty akāraṇam vā
 hasati sphaṭik'āśma|māl" ēva.

«Paśur iva vaktuṃ kartuṃ
 kiṃ cid ayaṃ mama patir na jānāti»
 uktv" ēti gr̥he sva|janaṃ
 puruṣa|vyāpāram aṅganā kurute.

Pratyutthānaṃ kurute
 vyavahāra|gat'āgataiḥ svayaṃ yāti
 uccair vadati ca gehe
 gr̥hiṇī jīvan|mṛtasy' ēva.

She loves one man by flirting with her eyes,
another with her words,
another with her gestures,
another physically—a woman inherently has many forms.*

A female antelope inconstant to her mate, 3.15
a female bee on another's tree,
an outcaste by nature,
a wave of false coquetry,
a crooked serpent
—whose is she?

When alone, women always sigh, saying:
“Fortunate is a courtesan,
enjoying the pleasure of free union with many youths!”*

She is unpredictable: either she remains in her mansion,
sings and at will casts an eye on the street below,
or she runs or laughs for no reason,
seemingly garlanded with a rosary of rock-crystal.

“Like a brute,
this husband of mine does not know how to say or do
anything,”
saying this to her servants in the house,
the woman takes over the man's business.*

The wife,
whose husband may as well be dead while still alive,
welcomes visitors,
goes herself for routine business,
and raises her voice in the house.

- 3.20 Īrṣyālu|vṛddha|bhāryā
 sevaka|patnī niyogi|kāntā vā
 kāru|kuśīlava|nārī
 lubdha|vadhūḥ sārthavāha|vanitā vā;
 Goṣṭhī|viharaṇa|śīlā
 taruṇa|jane vatsalā prakṛty” âiva
 para|guṇa|gaṇane saktā
 nija|pati|doṣ’|âbhidhāyinī satatam;
 Alpa|dhanā bahu|bhogā
 rūpavatī vikṛta|rūpa|bhāryā vā
 mugdha|vadhūḥ sakala|kalā
 mānavatī nīca|saṃgam’|ôdvignā;
 Dyūta|madhu|pāna|nityā
 dīrgha|kathā|gīta|rāgiṇī|kuśalā
 bahu|pumś|calī|vayasyā
 sūra|jane prakṛti|pakṣa|pāt” âiva;
 Tyakta|gr̥ha|vyāpārā
 bahu|vidha|veṣā nirargala|tyāgā
 pratyuttara|sa|pratibhā
 satya|vihīnā sva|bhāva|nirlajjā;
 3.25 Kuśal’|ânāmaya|vārtā
 praśna|parā prīti|peśal’|ālāpā
 vijane vividha|krīḍā|

The wife of a jealous old man, 3.20
 the wife of a servant,
 or the spouse of a commissioner,*
 the woman of an artisan or a performer,
 the wife of a lecher,*
 the wife of a caravan-leader;
 A woman accustomed to frequenting congregations,
 a woman by nature fond of young people,
 a woman addicted to recounting the virtues of other men,
 a woman who incessantly lists the faults of her own husband;
 A poor woman who spends much,
 a beautiful woman or the wife of a misshapen man,
 the wife of a naive man,
 a woman proud of her skill in all of the arts,
 a woman excited by associating with lowly people;
 A woman who is always gambling and drinking,
 a woman accomplished in singing musical modes,
 songs and telling drawn out tales,
 a woman whose companions have many affairs,
 a woman who instinctively is partial to intrepid men;
 A woman who neglects her household duties,
 a woman with a large wardrobe of garments,
 a woman free to leave the house,
 a woman who gives audacious answers,
 a woman without honesty,
 an inherently shameless woman;
 A woman given to queries about welfare, 3.25
 health and gossip,
 a woman whose speech is tender with affection,
 a woman who is publicly a loyal Sāvitrī* but in secret,

ḍambara|śauṇḍā prakāśa|Sāvitri;
Kratu|tīrtha|sura|niketana|
gaṇaka|bhiṣag|bandhu|geha|gamana|parā
bhojana|pāna|bahu|vyaya|
yāg'ōtsava|kāriṇī sva|tantr" êva;
Bhikṣuka|tāpasa|bhaktā
sva|jana|vimuktā mano|ram'āśaktā
darśana|dīkṣā|raktā
dayita|viraktā samādhi|saṃyuktā;
Goṣṭhī|rañjana|mitrā
vacana|vicitrā sa|śabda|pādatrā
gala|dhṛta|yāga|pavitrā
vijñeyā naṣṭa|cāritrā.

Sata'ānurakta/doṣā

mohita|janatā bahu|grahās capalāḥ
saṃdhyāḥ striyaḥ
piśācyo rakta|cchāyā|harāḥ krūrāḥ.

THE GRACE OF GUILT 3: LUST

is addicted to an entanglement
of all kinds of amorous sports;
A woman keen to visit sacrifices,
sacred fords, temples, astrologers,
physicians, and relatives,
a woman who, as though she were independent,
arranges festivals of ceremonial offerings
with great expense for drink and food;
A woman devoted to monks and ascetics,
a woman abandoned by her kinsfolk,
a woman attached to pleasant things,
a woman desiring to see icons and have initiations,
a woman separated from her lover,
but with him in meditation;
A woman whose friends divert themselves
with social functions,
a woman who entertains with her words,
a woman with clattering shoes,
or a woman with sacrificial grass around her neck,
—such like must be known as a woman of loose conduct.

Women are twilight-skies,
are ever fond of vices : ever reddening the night,
delude people : delight people,
take many men : are full of planets,
are inconstant : last but a short while;
they are cruel demonesses
beautiful with red cheeks : drawn by the life-glow of
blood.

3.30 Kasya na vāhana|yogyā
 mugdha|dhiyas tuccha|śāsane lagnāḥ
 ṣaṃdhatayā praśama|rucaḥ
 capalāsu strīṣu ye dāntāḥ?

Śṛṅgāra|śaurya|kathanam
 asamañjasa|dāna|varṇanā vividhāḥ
 etāvad eva tāsām
 amantra|yantraṃ vaśī|karaṇam.

Kali|kāla|timira|rajanī
 rajani|carīṇām sahasra|māyānām
 strīṇām nṛśaṃsa|caritaiḥ
 kasya na saṃjāyate kampaḥ?

Nirjīta|dhana|pati|vibhavo
 babhūva bhuvi vísruto vaṇin|nāthaḥ
 Dhanadatto nāma purā
 ratnānām āśrayaḥ payodhir iva.
 Tasy' ābhavad vibhūtiḥ
 mūrt" ēva Mano|bhuvaḥ sulalit'|āṅgī
 tanayā nayana|vilāsaiḥ
 vijit'|āśā Vasumatī nāma.

3.35 Pradadau sa tām aputraḥ
 putra|pade vinihitām priyām putrīm
 vaṇije vibhava|kul'|ôdaya|
 tulyāya Samudra|dattāya.
 Ramamāṇaḥ sa tayā saha
 hariṇ" |ākṣyā śvaśura|mandire suciram
 prayayau kadā cid agre
 dvīp' |āyātasya sārthasya.

For whom might naive men,—
 obedient to the slightest whim of women,
 who have lost their dignity
 because they have become emasculated,
 who are subdued among women,—
 not serve as beasts of burden?

3.30

Bragging of audacity in love,
 and various boasts of gifts to unworthy people,*
 this is sufficient to captivate* women
 without using mantras or yantras.

Who does not tremble at the cruel deeds of women,
 who are night-stalkers
 on nights dark like the age of discord,
 who know thousands of sorceries?

Once, there was a world-famous merchant-prince called
 Dhana-datta who surpassed the God of wealth with his
 splendor. Like the sea, he was a repository of gemstones.

He had a voluptuous daughter called Vásumati, the mag-
 nificence of the God of love embodied, as it were. With the
 playful movements of her eyes she had conquered the points
 of the compass.

Being sonless, he appointed his cherished daughter as heir 3.35
 in place of a son, and gave her in marriage to the merchant
 Samúdra-datta, her equal in wealth and noble lineage.

For a long time Samúdra-datta remained in his father-in-
 law's palace, enjoying the pleasures of love with the doe-eyed
 maiden. Then, the time came when he set out at the head
 of a trade caravan which had arrived from a foreign island.

Patyau yāte taruṇī
 janaka|gṛhe harmya|śikharam ārūḍhā
 vilalāsa vilāsa|mahī
 keli|vilolā sakhībhiḥ sā.
 Saudhe Manmatha|rūpaṃ
 pṛthu|nayanā pathi dadarśa puruṣaṃ sā
 yaṃ dṛṣtv" āiva gat" āsyāḥ
 kv' āpi dhṛtiḥ kumatī|kupit" ēva.
 Sā tena capala|nayanā
 sahasā muṣit" ēva hārita|vicārā
 adhyavasāy'|āśaktā nitarāṃ
 saṃvaraṇe smara|vikārasya.

3.40 «Śīlaṃ pālaya capale!
 mā pātaya nimnag eva kula|kūlam»
 iti tām avadad iv' ōccaiḥ
 kamp'|ākula|mukhara|mekhalā suciram.
 Sā kṛtvā vidita|kathāṃ
 rahasi sakhīm ānināya taṃ taruṇam.
 calitaṃ hi kāminīnāṃ
 dhartuṃ śaknoti kaś cittam?
 Kāmaṃ kāma|vikāsaiḥ
 surata|vilāsaiḥ sunarma|parihāsaiḥ
 sahaja|prema|nivāsaiḥ
 mumude sā svairiṇī tena.
 Atha kṛta|nija|dhana|kṛtyaḥ
 tvaritaṃ dayitā|vilokaṇ'|ōtkaṇṭhaḥ
 aviśat Samudradattaḥ
 śvaśur'|āvāsaṃ mah"|ārambhaḥ.

While her husband was abroad, the young lady ascended to the spires of her father's palace and diverted herself by playing games on the amusement-terraces* with her friends.

While she was among the spires, the large-eyed lady espied on the road a man, as beautiful as the God of love. No sooner had she seen him, than her self-control slipped away, as though angered by her improper thoughts.

The lady with tremulous eyes, deprived of her discernment, seemed as if she had been forcibly robbed by him, and was incapable of mustering enough purpose of mind to conceal the changes love had wrought in her.

Her girdle, tinkling because it was shaken by tremors, 3.40
 seemed ever to call out to her in shrill tones:
 "Hold on to your morals!
 Do not drag down the limits of your family!"

In secret, she confided the affair to her friend and ordered: "Bring me that young man!" For, who can grasp the volatile mind of impassioned women?

The uninhibited woman made love with him to her heart's content, with rising passion, with playful gestures during intercourse, with wit and humor, and with love-nests chosen at fancy.*

Samúdra-datta, with great haste, settled his financial affairs, and, longing to see his beloved wife, he rushed home to his father-in-law's residence.

Vipula|mah”|ôtsava|lilā|
 vyagra|janair bhoga|saṃpadāṃ nicayaiḥ
 ati|vāhya dinaṃ dayitā
 sahitaḥ śayyā|gr̥he sa yayau.

- 3.45 Viracita|varatara|śayane
 baddha|vitāne manorama|sthāne
 jṛmbhita|saurabha|dhūpe
 sura|gr̥ha|rūpe pradīpta|maṇi|dīpe.
 Tatra sa madhu|kara|vilulita|*
 locana|kamalāṃ priyāṃ samādāya
 mada|gaja iva nava|nalinīm
 bheje rati|lālasaḥ śayyām.
 S” âpi *hr̥day’/ântara/sthita/*
para/puruṣa/dhyāna/baddha/lakṣ’ âiva
 tasthau nimīlit’|âkṣī
 dhyāna|parā yogin” iva ciram.
 Āliṅgana|paricumbana|
 nīvi|vimokṣeṣu bahutar’|ôcchvāsā
 patyau saṅkucit’|âṅgī
 sasmāra tam eva śīla|haram.
 Praṇaya|kupit” êti matvā
 mugdha|patis tām Samudradatto ’pi
 praṇipatya cātu|kārāiḥ
 kim api yayāce prasādāya.
- 3.50 Para|puruṣa|rāgiṇīnām
 vimukhīnām praṇaya|kopa|vāmānām
 puruṣa|paśavo vimūḍhā
 rajyante yoṣitām adhikam.

The day was spent with people revelling in the merriment of a huge festival, and with an exuberance of exquisite entertainments. Then he retired with his beloved wife to the sleeping-quarters.

They were furnished with an impeccable bed, covered with a canopy, delightfully appointed, suffused with fragrant incense, as beautiful as a palace of the Gods, and provided with gleaming jewel-inlaid lamps. 3.45

There, he took hold of his beloved, whose eye-lotuses were tremulous with flitting bee-pupils and, eager for love-making, he went to bed, just as a rutting elephant enters a pond full of fresh lilies.

Her thoughts, on the other hand, *centered on that other man who dwelt in her heart. She remained indifferent* with her eyes shut for a long time like a Yógini deep in meditation, *who has fixed as the goal of her meditation the supreme soul which abides in the innermost heart.*

Time and again she sighed while he embraced her, kissed her and undid her garments. She shrank from her husband and remembered only him who had robbed her virtue.*

Her naive husband Samúdra-datta thought her to be coquettishly feigning anger.* He fell at her feet and tried hard to mollify her with honeyed words.

For dim-witted man-beasts are even more fascinated by women infatuated with other men, who are standoffish and obstinate with feigned anger. 3.50

Kiṃ kriyate kāmo 'yaṃ
para|gata|kāmaḥ sva|tantra|kāmaś ca?
bata Śāśa|dhara|raktāyāṃ
Saṃdhyāyāṃ Bhāskaro rāgī.

Gūḍh'|ōpavana|nikuñje
nyastaṃ sā vallabhaṃ sa|saṃketam
saṃcintya ciraṃ sva|patim
viṣam iva saṃmūrchitā mene.

Nidrā|mudrita|nayane
praṇaya|śrānte Samudradatte sā
utthāya racita|veśā
śanakair gaman'|ōnmukhī tasthau.

Cauraḥ kṣaṇe 'tha tasmin
madhu|matta|jane praviśya tad|bhavanam
gaman'|ōnmukhām apaśyan
mukhar'|ābharaṇām alakṣyas tām.

3.55 *Atr' āntare śaś' / āṅkaḥ*

*śanakaiḥ Sura|rāja|vallabhāṃ kakubham
cakita iv' āśu cakampe
mīlita|tārāṃ samāliṅgya.*

How can love manage to be both
aimed at dependency on another
and also aimed at being independent?
Alas! The Sun loves lady Twilight
who loves the hare-marked Moon.*

For a long time she fantasized about her lover who lay waiting in a concealed bower in a grove as agreed, and swooning, she thought of her husband as venom.

At last, when Samúdra-datta's eyes were sealed by sleep, exhausted as he was by his attempts to placate her, she arose, quietly put on her garments, and paused, ready to leave.

Now, at that very moment, a thief entered the building while the people were intoxicated with wine. Unnoticed, he watched her as she stood there anxious to depart, tinkling with ornaments.

*Just then, the hare-marked moon,
which had slowly risen into the eastern quarter,
twinkling with stars,
suddenly flickered* with a flash, as it were.
∴ The moon,
slowly embracing the lady of the eastern quarter,
beloved by the king of Gods,
who had shut her eyes,
suddenly trembled,
exhilarated, as it were.*

3-55

Samkocita|kama|lāyāḥ
kumuda|vijṛmbhā|virājamānāyāḥ
prasa|sāra Tuhina|kīraṇo
Yāminyāḥ kapaṭa|hāsa iva.

Ravi|paritāpa|śrāntām

vīkṣya Divaṇ prasara|indu/s'ānandām
jahasur iva kumuda|vṛndaiḥ
ali|kula|jhaṅkāra|nirbharā vāpyaḥ.

Jagrāha rajani|ramaṇī
śa|śi|kara|hṛta|timira|kañcuk'|āvaraṇā
lajj"|ānvit" ēva purataḥ
kumud'|āmod'|ākul'|āli|paṭala|paṭam.

Supta|jane 'tha niś"|ārdhe
candr'|āloke'pi vimalatām yāte
tamas' īva nirviśaṅkā
sā śanakair upavanaṇṇ prayayau.

The cold-rayed Moon came forth
as though he were pretending to be
the laughter of the Night,
 who drew back her pale red lotus-lips,
 and who was bright
 with wide open night-lily-teeth.

On seeing the sky,
 exhausted by the scorching heat of the sun,
rejoice at the rising of the moon,
∴ On seeing lady Div,
 worn out by the passionate ardor of Ravi,
rejoice as he reaches his climax,
the ponds, seemed to laugh, as it were,
 with clusters of night-lilies,
 boisterous with the drone of bee-swarms.

The beautiful lady night,
 her veiling bodice of darkness
 pulled off by the rays* of the moon,
 seemingly abashed,
veiled herself in a cloak of swarms of bees
 excited by the scent of night-lilies.

Then, when everyone was asleep at midnight, the un-
daunted lady quietly went to the grove in a *darkness of*
immorality,* as it were, even though the moon was bright.

3.60 Atha sã viveśa vivaśã
viśama|śara|ploṣitã nij'ôpavanam
channaṃ bhūṣaṇa|lobhãd
anuyãtã vismitena caureṇa.

Tatra dadarśa vibhūṣitam
 ujjvala|lalit'âṃśukaṃ lasat|kusumam
 śaṅkā|janakaṃ vipine
 pakṣibhir upalakṣitaṃ dayitam.
 Hṛdaya|dayitã|viyoga|
 jvalana|jvãl'ãvali|taptam
 diñ|mukha|vilasita|rucinã
 candreṇa kar'ânalair dagdham.
 Cira|śaṅketa|sthityã
 mukt'ãśaṃ priyatamã|punar|milane
 vṛkṣ'ãlambita|vallī|
 valay'ãlambena vicalita|prãṇam.
 Taṃ dṛṣtv" âiva vilinã
 vilapantī vvasana|śoka|saṃtrãσαιḥ
 nipapãta vallas" îva
 kvaṇad|ali|valay'ãkulã tanvī.

3.65 Saṃmoha|milit'ãkṣī
 suciraṃ sthitvã mahiṃ samãlingya
 śanakair avãpta|jivã
 vilalãpa laghu|svaraiḥ svairam.

The impulsive woman, 3.60
burnt by the God of love
who bears an uneven number of arrows,
entered the familiar grove,
secretly followed by the astonished thief
out of greed for her ornaments
∴ like a hunted animal wounded by terrible arrows,
*she entered her grove wishing to die,**
secretly followed by the gleeful hunter
greedy for trophies.

There she beheld her lover. He wore ornaments, was clothed in a shimmering, sumptuous robe, he gleamed with flowers, ominous in the thicket, he was advertised by birds.

He had been scorched by the banks of blazing flames of separation from his heart's beloved, and blistered by the moon, whose splendor illuminated the quarters, with fires which were his rays.

After waiting for a long time at the rendez-vous, he had given up hope of ever meeting his beloved again. His life had drained away as he hanged himself in the noose of a vine dangling from a tree.

When she saw him, the slender lady faltered, and weeping with shivers of grief at the tragedy, she fell to the ground like a vine overrun by swarms of humming bees.

Her eyes closed in oblivion, she lay there for a long time, 3.65
 embracing the earth. Then, slowly regaining consciousness, she sobbed without holding back with feeble tones.

«Hā hā! nayan'ānanda!
 kva nu te pūrṇ'ēndu|sundaram vadanam?
 drakṣyāmi manda|bhāgyā
 kim idaṃ? kv' āhaṃ kva me kāntaḥ!»
 Iti taruṇa|karuṇam abalā
 vilapya pāśaṃ vimucya yatnena
 aṅke dhṛtv" āśya mukhaṃ
 cucumba jīvaṃ kṣipant" īva.
 Sā tasya vadana|kamalaṃ
 nija|vadane mohitā kṛtvā
 tāmbūla|garbham akarot
 †prakaṭita|sākāra|rāg" ēva.†
 Atha tasyāḥ kusum'|ōtkara|
 mṛga|mada|dhūp'|ādi|saurabh'|āhūtaḥ
 āviśya śava|śarīraṃ
 nāsāṃ ciccheda vetālaḥ.
 3.70 Sā prāpya cāpal'|ōcitam
 anaya|phalaṃ chinna|nāsikā gatvā
 bhavanaṃ praviśya
 bhartus tāraṃ «hāh" ēti» cukrośa.
 Pratibuddhe sakala|jane
 nāda|traste Samudradatte ca
 «sā nāsikā mṛt" ēyaṃ
 bhartṛā chinn" ēti» cakranda.
 śvaśur'|ādi|bandhu|vargaiḥ
 pṛṣṭaḥ kupitaiḥ Samudradatto'pi
 vikrītaḥ para|deśe
 mūka iv' ōce na kiṃ cid api.

“Alas! Alas! O delight of my eyes! Where now is your face, handsome like the full moon? Will I, hapless woman, see it again? What a gulf between between me and my lover!”

The frail woman lamented tenderly and pitifully. She struggled to release the noose, held his face in her lap and kissed him as though she were transferring life back into him.

Dazed, she pressed her own mouth against his mouth-lotus and transferred betelnut into it, †as though to demonstrate the depth of her love†.

Now a Vetála was summoned by the fragrance of the piles of flowers, musk-incense and the like. He entered the corpse and bit off her nose.*

Reaping retribution for her misconduct appropriate to 3.70 her insolence, she escaped with a severed nose.* She entered the house of her husband and shrieked aloud: “Alas! Alas!”

When everyone had been awakend, and Samúdra-datta was frightened by the noise, she wailed: “My nose is ruined, cut off by my husband!”

When her angry kinsmen, headed by the father-in-law questioned Samúdra-datta, he said nothing at all, as though he were a dumb person being sold in a foreign land.*

Atha c' âsya saṃprabhāte
 bandhubhir āvedite nṛpa|sabhāyām
 tatṛ' ābhūn nṛpa|kopo
 bahu|dhana|daṇḍaḥ Samudradattasya.
 Cauro 'pi nikhila|vṛttaṃ
 pratyakṣam avekṣya vismay'|āviṣṭaḥ
 āvedya bhūpa|purataḥ
 prāpya ca valay'|ādi|satkāram;
 3.75 Udyāne śava|vadane
 tasyās tāṃ nāsikāṃ ca saṃdarśya
 niṣkāraṇa|suhṛd|ucitāṃ
 śuddhiṃ vidadhe Samudradattasya.

Ity etāḥ kuṭīlataṛāḥ
 krūr'|ācārā gata|trapās capalāḥ
 yo nāma vetti vāmāḥ
 sa strībhir n' āiva vañcyate matimān.

iti mahā|kavi|śrī|Kṣemendra|viracite
 Kalā|vilāse
 kāma|varṇanaṃ nāma
 tritīyaḥ sargaḥ.

THE GRACE OF GUILF 3: LUST

So, in the morning her kinsmen reported the crime in the royal court. The king's wrath fell upon Samúdra-datta and he was fined a huge sum of money.

Now the thief who had witnessed the whole affair was stricken with wonder. He reported it before the king, and on receiving a reward of a bracelet and such like,

He pointed out her nose in the mouth of the corpse in the grove. Thus he exonerated Samúdra-datta as it would have befitted a friend with no ulterior motive. 3.75

The wise man,
who truly understands such beautiful ladies
to be exceedingly crooked,
cruel in conduct, shameless and fickle,
is not deceived by women.*

The third canto,
named the depiction of lust,
in the "Grace of Guile" composed by
the great poet Ksheméndra.

THE GRACE OF GUILE
4. UNFAITHFULNESS

T^{ATR} 'ĀPI veśa|yoṣāḥ
kuṭilatarāḥ kūṭa|rāga|hṛta|lokāḥ
kapaṭa|caritena yāsām|
Vaiśravaṇaḥ pravaṇatām eti.

Hārīṇyaś caṭulatarā
bahula/taraṅgās ca nimna/gāminyaḥ
nadya iva jaladhi|madhye
veśyā|hṛdaye kalās catuḥ|ṣaṣṭiḥ.

Veśa|kalā nṛtya|kalā
gīta|kalā vakra|vikṣaṇa|kalā ca
kāmi|parijñāna|kalā
grahaṇa|kalā mitra|vañcana|kalā ca;
Pāna|kalā keli|kalā
surata|kalā|āliṅgan'|āntara|kalā ca
īrṣyā|kali|keli|kalā
rudita|kalā kopa|saṃkṣaya|kalā ca;

4.5 Cumbana|nakha|danta|kalā
nirlajj'|āvega|saṃbhrama|kalā ca
virah'|āsaha|rāga|kalā
kāma|pratiṣedha|niścaya|kalā ca;
Sveda|klama|kampa|kalā
punar|ekānta|prasādhana|kalā
netra|nimīlana|niḥsaha|
nispanda|kalā mṛt'|ôpama|kalā ca;

AMONG THEM, courtesans are the most perfidious.*
they ravish the world with feigned love,
to whom, by treacherous machinations,
even the God of wealth becomes a generous donor.

In the heart of courtesans
are sixty-four *arts* : *motions*;^{*}
they are *ravishing* : *destructive*, *fickle* : *heave*,
capricious : *abound in waves*,
and *consort with mean characters* : *flow downwards*;
just as there are currents
in the ocean.*

The art of couture,
the art of dancing,
the art of singing, the art of sidelong glances,
the art of recognising lustful men,
the art of ensnaring, the art of deceiving friends;
The art of cocktail-making, the art of amorous sport,
the art of intercourse, the art of various embraces,
the arts of playful jealousy and quarrel,
the art of crying, the art of dissipating anger;
The arts of kissing, scratching and biting,*
the arts of being shameless, aroused, and ardent,
the art of passion which cannot endure separation,
the art of resolving to frustrate passion;
The arts of perspiring, fatigue and trembling,
the art of frequently freshening up in private,
the arts of shutting the eyes,
the art of appearing powerless and motionless,
the art of appearing dead;

4.5

Nija|jananī|kalaha|kalā

sad|gr̥ha|gaman' |êkṣaṇ' |ôtsava|kalā ca
sarvasv' |āharaṇa|kalā

yācñā|kali|kalā caura|pārthiva|kalā ca;

Gaurava|śaithilya|kalā

niṣkāraṇa|doṣa|bhāṣaṇa|kalā ca
śūla|kal' |ābhyaṅga|kalā|

nidr' |ākṣi|rajasvalāvara|kalā ca;

Rūkṣa|kalā tīkṣṇa|kalā|

gala|hasta|gr̥h' |ārgal' |ārpaṇa|kalā ca
saṃtyakta|kāmuk' |āhṛti|
darśana|yātrā|stuti|kalā ca;

4.10 Tīrth' |ôpavana|sur' |ālaya|

viharaṇa|helā|kalā graha|kalā ca
vaśy' |āuśadha|mantra|kalā|

vṛṣya|kalā keśa|rañjana|kalā ca;

Bhikṣuka|tāpasa|bahu|vidha|

puṇya|kalā dvīpa|darśana|kalā ca
khinnā|kalā|tri|ṣaṣṭyā

paryante kuṭṭinī|kalā veśyā.

THE GRACE OF GUILF 4: UNFAITHFULNESS

The art of brawling with her own mother,
the art of glad eyes when visiting her house,
the art of stealing everything,
the arts of being a king among thieves,
 and a hero among scroungers;
The arts of indifference and cumbrousness,
and the art of slandering without cause,
the art of acute pain,
the art of applying unguents,
the arts of sleepy eyes
 and being at the lowest ebb of menstruation*
The art of being unkind,
the art of vehemence,
the art of locking,
the art of fastening her house's door-bolt
the art of throttling,
the arts of calling back jilted lovers
 and going to see deities, pilgrimages, and hymns of praise;
The arts of being frivolous 4.10
 while roaming about sacred fords, pleasure groves,
 and temples,
the art of demonic possession,
the art of drugs and mantras used for subjugation,
the art of sexual stimulation,
the art of dyeing hair to disguise the age;
the art of knowing the many merits
 of Buddhist monks and ascetics,
the art of visiting refuges,
and the sixty-third art being decrepitude
the courtesan ends up becoming a procuress.

Ajñāta|nāma|varṇeṣu
 ātm” āpi yay” ārpyate dhan’|āmśena
 tasyā api sad|bhāvaṃ
 mṛgayante megha|saṅkāśam.

Nikhila|jana|vañcan’|ārjitam
 akhila|dhanam rāga|dagdha|hṛdayānām
 khādati guṇa|gaṇa|bhagno
 nagno hīno ’thavā kaś cit.

Nīcas turag’|āroho
 hasti|pakaḥ khalataro ’thavā śilpī
 vañcita|sakala|janānām
 tāsām api vallabho bhavati.

- 4.15 Rājā Vikramasiṃho
 balavadbhir bhūmipaiḥ purā vijitaḥ
 mānī yayau vidarbhān
 Guṇa|yaśasā mantriṇā sahitaḥ.
 Tatra sa veśyā|bhavanaṃ
 praviśya bhuvi viśrutām Vilāsavatīm
 bheje gaṇikām bahu|dhana|
 bhojyām aty|alpa|vibhavo ’pi.
 Taṃ rāja|lakṣaṇ’|ôcitam
 ājānu|bhujam vilokya pṛthu|sattvam
 vividha|maṇi|kanaka|koṣam
 cakre sā tad|vyay’|ādhīnam.
 Sahajam anurāgam adbhutam
 aucityam vīkṣya bhū|patīs tasyāḥ
 vismaya|vivaśaḥ premṇā
 jagāda vijane mah”|āmātyam.

She who, for a little money,
hands herself over to men whose name and caste is unknown,*
—her reality, which resembles that of clouds,
is still a matter of enquiry.

All of the money of men
whose hearts have been burnt by desire,
that she gained from deceiving everyone,
is eaten up by some depraved character,
a naked mendicant,
who has eradicated a host of virtues,
or even better someone lowborn.

A base man, a horseman,
an elephant-driver, or a villainous craftsman,
becomes the beloved of these courtesans
who have deceived all people.*

Long ago, king Vikrama-simha was defeated by powerful 4.15
enemy monarchs. Indignant, he went to Vidárbha with his
minister Guna-yashas.*

There, he entered a brothel and, although in reduced
circumstances, frequented the famous courtesan Vilásavati,
enjoyed by men of great wealth.

Perceiving him to be a man of great vigor, with arms
reaching down to his knees,* evidence confirming his royal
constitution, she put a treasury of gold and all variety of
jewels at his disposal.

Seeing her innate affection and remarkable decorum, the
king, unsettled with astonishment, affectionately spoke to
his chief minister in private:

- «Citram idaṃ bahu vittaṃ
 kṣāpayati veśy” āpi mat|kṛte tṛṇavat.
 prīti|padavīm viśiṣṭo
 veśyānāṃ dhana|nibandhano rāgaḥ.
 4.20 Mithyā dhana|lava|lobhād
 anurāgaṃ darśayanti bandhakyah.
 tad api dhanam viśṛjati yā
 kas tasyāḥ premṇi saṃdehaḥ?»
 Iti vacanaṃ bhūmi|pateḥ
 śrutvā mantrī vihasya s’|āsūyah
 tam uvāca «kasya rājan
 veśyā|carite ’sti viśvāsaḥ?
 Etāḥ satya|vihīnā
 dhana|lava|līnāḥ sukha|kṣaṇ’|ādhīnāḥ
 veśyā viśanti hṛdayaṃ
 mukha|madhurā nirvicārāṇām.
 Prathama|samāgama|sukha|dā
 madhye vyasana|pravāsa|kāriṇyah
 paryante duḥkha|phalāḥ
 puṃsām āśās ca veśyās ca.
 Adyāpi Hari|Harādibhiḥ
 Amarair api tattvato na vijñātāḥ
 bhrama|vibhrama|bahu|mohā
 veśyāḥ saṃsāra|māyās ca.»
 4.25 Iti saciva|vaco nṛ|patih
 śrutvā kṛtvā ca saṃvidaṃ tena
 mithyā|mṛtam ātmānaṃ
 cakre veśyā|parīkṣāyai.

“This is strange! Though she is a courtesan, she spares no expense for my sake, as though money were straw. The passion of courtesans depends on money, has forsaken the path of love.

Harlots display affection falsely out of greed for a little money. But she relinquishes that very money, so what doubt could there be about her love?” 4.20

When he heard these words of the king, the minister laughed and scornfully said to him: “O king! Who can trust the dealings of a courtesan?

Courtesans are dishonest, they cling to scraps of wealth, rely on a moment of pleasure, and, uttering sweet cries, penetrate the hearts of injudicious men.

Men’s aspirations and courtesans are akin: They give pleasure at the first encounter, in the intervening period they cause calamity and exile, in the end they bear fruits of misery.

Until this very day, even the Gods headed by Hari and Hara have not really managed to understand either the illusion of transmigration or courtesans, *full of confusions, deceptive appearances and fallacies : full of infatuation, coquetry and giddiness.*”

The king listened to the minister’s speech, and agreed on the ruse of pretending to be dead in order to test the courtesan.* 4.25

Tasmin kuṇapa|śarīre
 vinyaste mantriṇā citā|vahnav
 sahas” āiva Vilāsavatī
 vahni|bhuvam̐ bhūṣitā prayayau.

Tāṃ prabala|jvalit’|ōjjvala|
 jvalana|jvālā|nipāta|s’|āvegām
 dorbhyaṃ āliṅgya nṛpo
 «jīvām’ īty» abhyadhān muditaḥ.

Tat tasyāḥ prema dṛḍham̐
 satyaṃ ca vicārya sambhṛta|snehaḥ
 rājā nininda mantriṇam
 asakṛd veśyā|guṇ’|ābhimukhaḥ.

Atha veśyā|dhana|saṃcayam
 ātm’|ādhīnaṃ mahī|patir vipulam
 ādāya gaja|turaṅgama|
 bhaṭa|vikaṭām ādade senām.

4.30 *Sambhṛta|vipula|bal’|āughaiḥ*
jītvā vasudh”|ādhīpān sa bhū|pālaḥ
 nijam āsasāda maṇḍalam
 indur iv’ ānanda|kṛt pūrṇaḥ.

Sarv’|āntaḥ|pura|kāntā|
 mūrdhni kṛtvā bhū|bhujā Vilāsavatī
 śuśubhe Śrīr iva cāmara|
 pavan’|ākulit’|ālakā tanvī.

S” ātha kadā cin nara|patim
 ek’|ānte viracit’|āñjaliḥ praṇatā
 ūce «nātha mayā tvaṃ
 kalpa|taruḥ sevitaḥ svayaṃ dāsya.

When the minister laid his corpse on the funeral pyre, Vilásavati, immediately rushed to the cremation ground, wearing her ornaments.*

As she was about to hurl herself headlong into the blazing conflagration which flared up with fierce flames, the king clasped her in his arms, and joyfully announced: "I live!"*

Then, convinced that her love was firm and true, the thoroughly infatuated king scolded the minister not once, being committed to the virtues of the courtesan.

Now, the king, using the amassed wealth of the courtesan put at his disposal, built up a mighty army of elephants, horses, and warriors.*

The king *conquered the rulers of the earth with an in-* 4.30
undation of his well-equipped, vast forces and regained his own realm, spreading delight like the moon, *who out-*
matches the mountains by raising up huge, powerful tidal
floods.

The king installed Vilásavati at the head of the whole harem; the slender lady, her locks fanned by a light wind from Yak-tail whisks,* shone like Lakshmi.

Then, one day, when they were alone, she folded her hands, bowed to the king, and said: "O lord, I have served you as my wish-granting tree, abasing myself as a slave.

Yadi nāma kutra cid ahaṃ
 yātā te hetutāṃ vibho lakṣmyāḥ
 tan mama saphalām āsām
 arhasi kartuṃ prasādena.

Puṇya/phala/prāpyānām
hṛta/para/rajasām sva/bhāva/vimalānām
 tīrthānām iva mahatāṃ
 na hi nāma samāgamo viphalah.

4.35 Abhavan mama ko'pi yuvā
 dayito dhana|jīvit'ādhikaḥ preyān.
 baddhaḥ sa Vīdarbha|pure
 daiva|vaśāc cora|rūpeṇa.

Tan|muktaye mayā tvaṃ
 śaktatarah sevito mahi|nātha.
 adhunā kriyatām ucitaṃ
 sattvasya kulasya śauryasya.»

Iti vañcanām avāpto
 vismita iva tad|vaco nṛpaḥ śrutvā
 suciraṃ vilokya vasudhāṃ
 sasmār'āmātya|vacanaṃ saḥ.

Atha tāṃ tath" āiva rājā pari|
 sāntvya vīdarbha|bhū|bhujam jītvā
 bandhana|mukten' āsyāḥ
 caureṇa samāgamaṃ cakre.

Ity evaṃ bahu|hṛdayā
 bahu|jihvā bahu|karās ca bahu|māyāḥ
 tattvena sattva|rahitāḥ
 ko jānāti sphuṭaṃ veśyāḥ?

If, in any way, O great one, I have contributed to your fortune, then you should oblige me by fulfilling my hope.

An encounter with the great, *who can be reached as the reward of merit, who are not tainted with the defilements of others, who are inherently pure*, is like an encounter with sacred fords : *which are suitable to attain great merit, which have destroyed the greatest sins, which are by nature pellucid*— it cannot be unprofitable.

I had a certain young lover, more dear to me than money 4:35 or life. As fate would have it, he is imprisoned in the city of Vidarbha as a thief.

Great king! I have served you according to my abilities in order to free him. Now do what befits your character, your lineage and your valour!”

When the king realised that he had been cheated he was as if dumbfounded. He stared at the ground for a long time and recalled the words of his minister.

Then the king nevertheless consoled her. He vanquished the king of Vidarbha and brought about her reunion with the thief released from prison.

Therefore, who can truly know courtesans, who have many hearts, many tongues, many hands, many disguises, who are really devoid of all essence?*

4.40 Varṇana|dayitaḥ kaś cid
dhana|dayito dāsa|karma|dayito 'nyaḥ
rakṣā|dayitaś c' ānyo
veśyānām narma|dayito 'nyaḥ.
iti mahā|kavi|śrī|Kṣemendra|viracite
Kalā|vilāse
veśyā|vṛttaṃ nāma
caturthaḥ sargaḥ.

THE GRACE OF GUILF 4: UNFAITHFULNESS

Courtesans love one man for his praise, another for his wealth, another for his servility, another for his protection, another for diversion. 4.40

The fourth canto,
named the affairs of courtesans,
in the “Grace of Guilf” composed by
the great poet Ksheméndra.

THE GRACE OF GUILE
5. FRAUD

M^{OHO NĀMA} janānāṃ
sarva|haro harati buddhim ev' ādau,
gūḍhatarah sa ca nivasati
kāyasthānāṃ mukhe ca lekhe ca.

Aindava|kal" ēva pūrṇā
niṣpannā sasya/vitta/saṃpattiḥ
grastā kṣaṇena dṛṣṭā
niḥśeṣā divira|rāhu/kalay" ēva.

Jñātāḥ saṃsāra|kalā
yogibhir apayāta|rāga|saṃmohaiḥ,
na jñātā divira|kalāḥ
ken' āpi bahu|prayatnena.

Kūṭa|kalā|śata|śibiraiḥ
jana|dhana|vivaraiḥ kṣaya|kṣapā|timiraiḥ
divirair eva samastā
grastā janatā na kālena.

DELUSION INDEED ROBS people of everything.
At its onset it strips away judgement.
Well concealed, it shelters in the mouth
and the writing of the scribe.*

A well-provisioned granary
is like the phase of the moon:
once espied it is, ∴ it is observed to be
completely devoured ∴ completely eclipsed
in an instant ∴ for an instant
by the scribe's cunning ∴ the power of the sky-going
at making things vanish ∴ eclipse-demon Rahu.*

Yogins,
freed from delusion and craving, can see through
the phantasms of transmigratory existence.
But nobody,
try as he may, can understand
the subterfuges of the scribe.

With a legion of hundreds of fraudulent talents,
with open pockets for the wealth of the people,
inscrutable like a moonless night,—
it is scribes who consume all humanity,
not time.

5.5 Ete hi *kāla/puruṣāḥ*
pṛthutara/daṇḍa/prapāta/hata/lokāḥ
gaṇan'āgaṇana|piśācāḥ
caranti bhūrja|dhvajā loke.

Kas teṣāṃ viśvāsaṃ
Yama|mahiṣa|viṣāṇa|koṭi|kuṭilānām
vrajati na yasya viṣaktaḥ
kaṇṭhe pāśaḥ Kṛt'āntena?

Kalam'āgra/nirgata/maṣī
bindu/vyājena sāñjan'āśru/kaṇaiḥ
kāyastha/*khanyamānā*
roditi *khinn* "ēva rājya|śrīḥ.

Aṅka|nyāsair viṣamaiḥ
Māyā|vanit"ālak'āvali|kuṭilaiḥ
ko nāma jagati racitaiḥ
kāyasthair mohito na janaḥ?

For,

5.5

these men of black ink : minions of Death
wreak havoc among the people : kill people
with the effluent of their large pens : blows from their
huge staffs.*

They are demons of calculation and misreckoning,
who march across the earth
under a banner of birchbark.

Who would place his trust in them,
who are as crooked as the tips
of the horns of Yama's bull,
unless Death, who brings the end
should fasten a noose around his throat?

The patron goddess of the kingdom,
plundered : raped
by *scribes with inky semen*
squirting from the tips of their reed-like penises,
seems to weep in anguish,
shedding *kohl-stained teardrops : the tears of Āñjana,**
*disguised as ink-drops squirting from reed-pens.**

Has anyone in the world not been duped
by the fabrications
of these scribes
who scribble distorted figures,
crooked like the curling locks of lady Maya?

Māyā|prapañca|saṃcaya|
vañcita|viśvair vināśitaḥ satatam
viṣaya|grāma|grāsaiḥ
kāyasthair indriyair lokaḥ.

5.10 Kuṭilā lipi|vinyāsā
dṛśyante kāla|pāśa|saṃkāśāḥ
kāyastha|bhūrja|śikhare
maṇḍala|līnā iva vyālāḥ.

Ete hi Citraguptāḥ
citra|dhiyo *gupta|hāriṇo* divirāḥ
rekhā|mātra|vināśāt
sahitaṃ kurvanti ye rahitam.

Loke kalāḥ prasiddhāḥ
svalpatarāḥ saṃcaranti divirāṇām,
gūḍha|kalāḥ kila teṣāṃ
jānāti Kaliḥ Kṛtānto vā.

The public

*is relentlessly devastated by scribal bureaucrats,
who deceive all by false accounting
and officious documentation,
who are parasites on the villages in their influence;*

just as the organs of perception,

*∴ which reside in the body,
which grasp the range of sensory objects
and mislead everyone
with illusory manifestation and resorption,
continuously obstruct illumination.*

Twisted jottings,

5.10

resembling the nooses of Death,
can be seen coiling like snakes
on the scribe's birch-mountain.

For perverse-minded scribes,

*who steal in secret ∴ stealthily take life,
are hell's scribal recorders of good and evil deeds.*

By deleting a mere line

they can make the "possessor" (*sa-hita*),
the "dispossessed" (*ra-hita*).*

Few are the arts of the scribe

which pass as common knowledge.

Perhaps their secret arts are known

to Kali or to the Bringer of the End?

Vakra|lipi|nyāsa|kalā
 sakal'ā|ñka|nimīlana|kalā
 satata|praveśa|saṃgraha|
 lopa|kalā vyaya|vivardhana|kalā ca;
 Grāhya|pariccheda|kalā
 deya|dhan'ādāna|kāraṇa|kalā ca
 utkocair haraṇa|kalā|
 paryanta|bhuvaṃ palāyana|kalā ca;
 5.15 Śeṣa|stha|viveka|kalā|
 cala|rāśi|samagra|bhakṣaṇa|kalā ca
 utpanna|gopan|kalā
 naṣṭa|viśīrṇa|pradarśana|kalā ca;
 Krayamāṇair bharaṇa|kalā
 yojana|caryādibhiḥ kṣaya|kalā ca
 ekatra pañca|daśyām
 luṅṭha|cikitsā|samāsana|kalā ca;
 Niḥśeṣa|bhūrja|dāhād
 āgama|nāśa ca paryante
 yena vinā vyavahārī
 bhūry|āgrahaṇe nirālokaḥ.

Sa|kalaṅkasya kṣayiṇo
nava|nava|rūpasya vṛddhi|bhājaś ca
divirasya kalāḥ kuṭilāḥ
ṣoḍaśa doṣ'ākarasy' āitāḥ.

The art of ambiguous transcription,
 the art of obscuring whole figures,
 the art of always rifling the collected revenue,
 the art of increasing expenditure;
 the art of detaching a share of the profit,
 the art of legal documentation for appropriating the dues,
 the art of larceny through bribery,
 the art of making off to a neighbouring region;
 the art of removing surplus, 5.15
 the art of completely swallowing up moveable property,
 the art of withholding any gain,
 the art of letting reappear what was wasted or squandered;
 the art of gaining wages by purchasing,
 the art of causing loss by fiddling travel expenses;
 the art of sitting around in one place
 for a fortnight for the treatment of lameness,
 and finally, the destruction of evidence
 by completely burning the birchbark document,
 without which the litigant
 remains in the dark regarding the retrieval of his gold.

These are the sixteen *crooked arts of the scribe,*
the mine of defects, who is smeared with ink-blots,
who diminishes wealth, who takes on many disguises,
who appropriates a share of one's income.

These are the sixteen *curved digits of the Night-maker,*
who bears a mark, who wanes
and then again assumes a new form,
*waxes, and moves in the sky.**

Kūṭa/sthāḥ kāya|sthāḥ
sarva/na/kāreṇa siddha/mantreṇa
 gurava iva *vidita/māyā*
vṛtti/cchedaṃ kṣaṇena kurvanti.

- 5.20 Hārita|dhana|paṇa|vasanaḥ
 caurya|bhayād bandhubhiḥ parityaktaḥ
 babhrāma mahīm akhilām
 tīvra|vyasanaḥ purā kitavaḥ.
 Sa kadā cid etya puṇyaiḥ
 Ujjayinīm tatra majjanaṃ kṛtvā
 vicaran vijane Purahara|
 mandiram avalokayām āsa.
 Śūny'|āyatane gatvā
 varadaṃ devaṃ dṛṣṭvā Mahā|kālam
 upalepana|kusuma|phalaiḥ
 nirvyāpāraḥ siṣeve saḥ.
 Stotra|japa|gīta|dīpaiḥ
 vipula|dhyānair niśāsu nirnidraḥ
 tasthau tatra sa suciraṃ
 duḥsaha|daurgatya|nāśāya.
 Tasya kadā cid bhaktyā
 śubha|śata|hūtyā prasāditaḥ sahasā
 bhava|bhaya|hārī bhagavān
 Bhūtapatiḥ saṃbabhāṣe tam:

Scribes *trust in falsehood,*
they have mastered delusion and in an instant
can destroy a livelihood with their magical formula
which is made up entirely of “No’s”;

Just as gurus,
who have attained the unchanging supreme spirit,
and who have seen through delusion, can terminate
the continuation of rebirth with their perfect mantra
which denies the existence of everything.

Long ago, a severely addicted gambler was relieved of his stake of money and home. Cast out by his relatives who feared he would rob them, he roamed the entire earth. 5.20

One day, by virtue of his accumulated merit, he reached the sacred city of Ujjáyini. Strolling about there in solitude after his ritual bath, he beheld a temple dedicated to Shiva the Breaker of the Citadel.

He entered the deserted sanctuary and saw the idol of Maha-kala, the God who grants boons. Abstaining from all other activity, he worshipped with offerings of unguents, flowers and fruit.

He remained there for a long time, wakeful at night with hymns of praise, whispered prayers, chants, lighted lamps and deep meditations, seeking deliverance from his unbearable misfortune.

There came a time when, gratified by his devotion and hundredfold-fair invocation, the revered Shiva, Lord of the spirits, the dispeller of the dread of existence, suddenly spoke to him:

- 5.25 «Putra gṛhāṇ' êty» ukte
 devena kapāla|mālikā|śikhare
 ekaṃ kapālam asakṛt
 cakre saṃjñāṃ Purārāteḥ.
 Ardh' |ōkte sthagita|varah
 saṃpīḍana|saṃjñayā kapālasya
 tūṣṇīm cakāra Rudro
 dāridryāt kitava|punyānām.
 Snātuṃ yāte tasmin
 vijane devaḥ kapālam avadat tat
 dant' |āṃsu|paṭala|pālīm
 Gaṅgām iva darśayann agre:
 «Asya kitavasya sādhoḥ
 bhaktasya cira|sthitasya vara|dāne
 kasmāt tvayā mam' āiṣā
 vihita saṃpīḍanaiḥ saṃjñā.»
 Iti Bhagavatā kapālam
 pṛṣṭaṃ provāca sa|smitaṃ śanakaiḥ
 viṣama|nayan' |ōṣma|vigalan
 maul' |īndu|sudhā|rasair jīvat:
- 5.30 «Śṛṇu Bhagavan yena mayā
 vijñapto 'si sva|bhāva|sara|' |ātman
 sulabho 'pi bodhyate vā
 niṣkāraṇam īsvaraḥ kena?
 Eṣa kitavo 'tiduḥkhī
 dāridryād virata|sakala|nija|krtyaḥ
 prāsāde 'smin racayati
 lepana|bali|kusuma|dhūp' |ârghham.

“Son, accept. . . .” No sooner had the God said this much, 5.25
 than a skull at the crest of his chaplet of human skulls of
 human skullhumans repeatedly prodded the Enemy of the
 Citadel with a signal.

Rudra, whose boon-granting was stifled in mid-sentence
 by the tapping signal of the skull, fell silent, since now the
 meagre merits acquired by the gambler were exhausted.

When that one had departed to bathe, the God spoke in
 private to that skull, revealing at his front the sharp edge
 of a skirt of brilliance shooting from his teeth, as though it
 were the Ganges:

“Why, when I was about to fulfil the wish of this worthy
 gambler, a long-time devotee, did you prod me with your
 signal?”

Questioned in this way by the Revered One, the skull
 smiled and softly replied, simultaneously withering beneath
 the glare of his third eye and reviving with the nectar-elixir
 of his crest-moon:

“O Lord whose disposition is forthright, hear why I have 5.30
 apprised you. For who would admonish his master without
 reason, even if he be easily approachable?”

This miserable cheat, forsaking in his destitution all of his
 own duties, renders you respectful homage with ablutions,
 offerings, flowers and incense.

Duḥkhī bhavati tapasvī
 dhana|rahitaḥ sādaro bhavati dharme
 bhraṣṭ'ādhikāra|vibhavaḥ
 sarva|praṇataḥ priyaṃ|vado bhavati.

Arcayati deva|viprān
 namati gurūn vetti nirdhano mitram
 kaṭhino 'pi loha|piṇḍas
 taptaḥ karmaṇyatām eti.

Vyasa|paritapta|hṛdayaḥ
 tiṣṭhati sarvaḥ sad|ācāre,
 vibhava|mada|mohitānām
 karma|smaraṇe kathā k" āiva?

- 5.35 Aiśvary'ārthī Bhagavann
 āśā|pāśena lambamāno 'sau
 kurute parāṃ saparyāṃ,
 prāpt'ārtho dṛśyate na punaḥ.
 Sv'ārth'ārthinaḥ prayattāḥ
 prāpt'ārthāḥ sevakāḥ sadā viphalāḥ,
 na hi nāma jagati kaś cit
 kṛta|kāryaḥ sevako bhavati.
 Deva prāsāde 'smin
 phala|jala|kusum'ādi|bhoga|sāmagrīm
 pūrṇe yāte kitave
 vijane n' ānye kariṣyanti.
 Tasmāt puṇy'ōpanatam
 kitavaṃ saṃrakṣa sevakam satatam:
 vara|dānam asya bhagavan
 nirvāsanam ātma|pūjāyāḥ.»

A wretch becomes penitent,
a pauper becomes earnest about religion,
divested of rank and prestige he bows to all.

Impoverished, he honors Gods and brahmins,
bows to gurus, and remembers his friends.
Although tough,
a lump of iron,* once scorched,
becomes malleable.

Anyone whose heart is burnt by adversity
adheres to righteous conduct,
but what notion is there of remembering duties
among those stultified by infatuation with their status?

O Revered One, this gambler, striving for power, dan- 5.35
gling in the noose of hope, offers fervent adulation. When
he has got his reward he won't be seen again.

Greedy for wealth of their own, servants are diligent, but
once they have gained riches they are uselessly idle, for on
this earth nobody self-sufficient is a servant.

O God, when this rewarded gambler has gone away, there
are no others in this desolate temple to provide fruits, water,
flowers and other comforts.

Therefore, hold on to this gambler who is luckily at hand
as a servant for good: to grant his wish, O Revered One, is
to exile your own worship.”

Śrutv' âitad vakrataraṃ
 vacanaṃ pṛthu|vismaya|smeraḥ
 taṃ papraccha Pinākī:
 «kas tvaṃ tattvena? kiṃ karma?»

5-40 Iti pṛṣṭaṃ punar ūce
 sapadi kapālaṃ vicintya sad|bhāvam:
 «Magadhānām aham abhavaṃ
 kāyastha|kule sva|karmaṇo vimukhaḥ.
Snāna/japa/vrata/nirataḥ
tīrtha/rato vidita/sarva/śāstr'/ārthaḥ
tyaktvā Bhāgīrathyāṃ
śarīraṃ tvat/padaṃ prāptaḥ.»

Ākarṇy' âitad Bhagavān
 ūce: «kāyastha eva satyaṃ tvam
 citraṃ kauṭilya|kalāṃ
 na tyajasi kapāla|śeṣo 'pi.»
 Ity uktvā smita|kīraṇaiḥ
 kurvann āśā|latāḥ kusuma|śubhrāḥ
 snātv' āgatāya tasmai
 kitavāya varaṃ dadau varadaḥ.
 Kṛtvā tat|kitava|hitam
 paśyata ev' āśu tasya Śaśīmauliḥ
 niṣkāsitavāṃs tac chira
 uttamatama|muṇḍa|mālīkā|paṅkteḥ.

Hearing this wily speech, Shiva, the bearer of the bow, smiling wide in wonder, demanded: “Who are you really? What was your profession?”

Thus questioned, the skull recalled his origins and quickly 5.40 replied: “I was born into a scribes’ family in Mágadha, averse to the legacy of my birth.

I delighted in ritual bathing, prayers and vows, was attracted to places of pilgrimage and conversant with the import of all the sacred texts. I abandoned my wretched body in the Ganges and reached your abode.

*∴ Actually, I embraced the legacy of my birth. I desisted from ritual bathing, prayers and vows, was fond of stratagems and had no idea of the meaning of any of the scriptures. After giving up my soul, I reached your abode by way of partaking of someone else’s share.”**

On hearing this, the Adored One exclaimed: “So you are a scribe! It is true! Strange that you cannot relinquish your art of perfidy even though only your skull remains.”

This said, he illuminated the vine of the celestial quarters with the radiance of his bright smile, so that it appeared white with flowers. Then, the granter of boons fulfilled the wish of the gambler who had returned from his bath.

After he had ensured the gambler’s welfare before the scribe’s very eyes, moon-crested Shiva at once banished that head from his most excellent chaplet of skulls.

5.45 Ity evaṃ kuṭila|kalāṃ
 saha|jāṃ malināṃ jana|kṣaye niratām
 Yama|daṃṣṭrām iva muñcati
 kāyastho n' āsthi|śeṣo 'pi.

*Susthaḥ ko nāma janaḥ
 satat' /āśuci|bhāva|dūṣita|kalānām
 doṣa|kṛtām śakṛtām iva
 kāyasthānām avaṣṭambhaiḥ?*

Asura|racita|prayatnād
 vijñātā divira|vañcanā yena
 saṃrakṣitā mati|matā
 ratna|vatī vasumatī tena.

iti mahā|kavi|śrī|Kṣemendra|viracite
 Kalā|vilāse
 kāyastha|caritaṃ nāma
 pañcamaḥ sargaḥ.

Thus a scribe, even if he is mere bones, 5.45
 cannot renounce his innate unclean art of crookedness,
 which,
 like the fang of death,
 is bent on destroying people.

*Who could possibly remain healthy with a blockage
 of the seven bodily substrata
 which are perpetually defiled by impure substances,
 and which produce harmful matter such as excrement?
 ∴ Who could remain prosperous with the meddling
 of scribes,
 whose craft is always tainted by unscrupulous motives,
 who defile like excrement?*

The wise man,
 who has scrutinised the scribe's duplicity
 with the care appropriate to the writings of a demon,
 protects the earth rich in treasures.

The fifth canto,
 named the exploits of the scribe,
 in the "Grace of Guile"
 composed by the great poet Ksheméndra.

THE GRACE OF GUILT
6. INTOXICATION

E KAḤ SAKALA|janānām
hṛdayeṣu kṛt' |āspado madaḥ śatruḥ
yen' āviṣṭa|śarīro
na śṛṇoti na paśyati stabdhaḥ.

Vijit' |ātmanām janānām
abhavad yaḥ kṛta|yuge damo nāma
so 'yaṃ viparītatayā
madaḥ sthitaḥ kali|yuge puṃsām.

Maunaṃ vadana/nikūṇanam
ūrdhv' /'ēkṣaṇam anya/lakṣyatā c' ākṣṇoḥ
gātra/vilepana/veṣṭanam
agryaṃ rūpaṃ madasy' āitat.

Śaurya|mado rūpa|madaḥ
śṛṅgāra|madaḥ kul' |ōnnati|madaś ca
vibhava|mada|mūla|jātā
mada|vṛkṣā dehinām etc.

6.5 Śūl' /ārūḍha/samāno
vāta|stabdh' |ōpamo 'tha bhūta|samaḥ,
bahu/bhoge vibhava|madaḥ
prathama|jvara|saṃnipāta|samaḥ.

A FOE IS LODGED IN THE HEARTS of all people:
Intoxication. Possessed by it,
one sees nothing, hears nothing,
is transfixed.

The pursuit of “self-restraint” (*da-ma*),
common among the enlightened people of the golden age,
has in this decadent age
inverted to “self-indulgence” (*ma-da*).

The first signs of intoxication are
taciturnity : vows of silence,
sneering : pursing the lips for breath-control,
ambition : gazing upwards between the eyebrows,
looking at something else : focussing the eyes on the
beyond,
and *daubing the limbs with lotions* : dusting the limbs
and clasping them together.*

The mania of valor,
the giddiness of vanity,
the dizziness of infatuation
and the delirium of nobility,
—these are mankind’s trees of intoxication*
sprung from one root: pomposity.

A pompous man*

in the midst of affluence : over-indulging,
seems wracked by the onset of a morbid fever.*

He seems to be *impaled on a stake* : suffering from a colic,
appears to be bloated with blocked wind,
resembles a wraith.

6.5

Śaurya|mado bhujā|darśī
rūpa|mado darpaṇ'ādi|darśī ca
kāma|madaḥ strī|darśī
vibhava|madas tv eṣa jāty|andhaḥ.

Antaḥ/sukha/rasa/mūrcchā/
mīlita|nayanaḥ *samāhita/dhyānaḥ*
dhana|mada eṣa narāṇām
ātm'ārām'ōpamaḥ ko 'pi.

Unmādayaty aviṣaye
vividha/vikāraḥ samasta/guṇa/hīnaḥ
mūḍha|madas tv anyo 'yaṃ
jayati vicitro nirālambaḥ.

Stambhān na paśyati bhavaṃ
khecara|darśī sadā tapasvi|madaḥ,
bhakti|mado 'dbhuta|kāri
vismṛta|dehaś calaḥ prakṛty" āiva.

The valor-maniac admires the arm,
the vain man gazes at mirrors and such like,
the infatuated man leers at women,
but the pompous man is born blind.

The “daze of riches”
manifests itself in people somehow
like the bliss of self-realisation:
brooding on hoarded wealth, ∴ absorbed in meditation,
the eyes are shut
in a *swoon ∴ repose*
at the *sweet taste of a hidden elation ∴ delight of inner*
*rapture.**

Yet another is the unstoppable “imbecile fixation.”
It *deranges ∴ causes euphoria*
without incitement ∴ when sensory objects are shunned,
is degenerative in many ways ∴ has many stages,
has no virtues at all ∴ is free from all attributes.
It is *eccentric and baseless ∴ wondrous and supportless.*

Due to its paralysing nature,
the “stupor of the ascetic” does not see the ground
but instead looks always toward the sky-going celestials.
The “befuddlement of devotion,”
unsteady by nature,
performs miracles but neglects its own body.

6.10 Ākopa|rakta|nayanah
 para|vān|mātr'āśahah pralāpī ca
 viṣamah śruta|mada|nāmā
 dhātu|kṣobho nṛṇām mūrtaḥ.

Satata|bhru|kuṭi|karālah
 paruṣ'ākrośī haṭh'ābhighāta|paraḥ
 adhikāra|madaḥ puṃsām
 sarv'āśī rākṣasaḥ krūrah.

Pūrva|puruṣa|pratāpa|
 prathita|kathā|vismṛt'ānya|nija|krṛtyah
 kula|mada ekaḥ puṃsām
su/dīrgha/darśī mah"ājñānah.

Varjita/sakala/sparśah
sarv'āśuci/bhāvanān nirālambaḥ
ākāśe 'pi sa/lepaḥ
 śauca|mado nitya|saṃkocaḥ.

S'āvadhayaḥ sarva|madā
 nija|nija|mūla|kṣaye vinaśyanti,
 vara|mada ekaḥ kuṭilo
 vijṛmbhate niravadhir bhogī.

The harrowing “delirium of erudition”
 is an embodied upheaval of the bodily elements:
 The eyes are reddened by rising anger,
 one is unable to bear the mere voice of others,
 but is oneself a prattle.*

The “hysteria of authority” is an all-devouring,
 brutal demon afflicting mankind.
 It is loathsome with incessantly knitted eyebrows,
 crudely abuses people,
 and is prone to violent assault.

The “delirium of noble lineage”
 is preoccupied with tedious tales of ancestral glory
 but forgets its own duty towards others.
 Unique among men,
 it is a *farsighted, great folly* : *an acute vulture*.*

The “lunacy of purity”
cowers perpetually : *is an uninterrupted yogic withdrawal*.
recoils from the slightest contact : *shuns any sensory*
contact,
 is *friendless* : *a supportless trance*
because it imagines everyone to be impure : *by realising*
that all sensory objects are unreal,
 and *fears contamination even from the sky* : *perceiving*
even emptiness as an obstacle.

All these forms of insobriety are limited,
 they pass away when their respective root is cut.
 The “conceit of self-importance” stands alone:
 an endless coiling serpent with gaping jaws.*

6.15 Pāna|madas tu jaghanyaḥ
 sarva|jugups”|āspadaṃ mahā|mohaḥ
 kṣaṇiko ’pi harati sahasā
 varṣa|sahasr’|ārjitaṃ śīlam.

Vidyāvati vipra|vare
 gavi hastini kukkure śva|pāke ca
 madya|madaḥ sama|darśī
 sva|para|vibhāgaṃ na jānāti.

Vigalita|sad|asad|bhedaḥ
 sama|kāñcana|loṣṭa|pāṣāṇaḥ
 prāpto yogi|daśām api
 narakam kṣībaḥ svayaṃ patati.

Roditi gāyati vihasati
 dhāvati vilapaty upaiti saṃmoham
 bhajate vividha|vikārān
 saṃsār’|ādarśa|maṇḍalaḥ kṣībaḥ.

Para|pati|cumbana|saktām
 paśyati dayitām na yāti saṃtāpam;
 kṣībo ’pi gādha|rāgī
 pītvā madhu vīta|rāgaḥ kim?

But liquor-induced drunkenness is vilest,
 a condition entirely repulsive, a sheer stupidity.
 Though lasting but a fleeting moment,
 it abruptly strips away merit
 amassed in thousands of years.

6.15

Drunkenness regards as equal
 a learned and saintly brahmin, a cow,
 an elephant, a dog and a dog-cooker,
 and does not understand the distinction
 between “mine” and “another’s.”*

Unhampered by the distinction between real and unreal,
 considering gold, mud and stones to be the same,
 the drunkard,
 even though he has thus attained the state of the Yogin,
 propels himself into hell.*

The drunkard is a mirror image of transmigration:
 He weeps, he sings, he laughs,
 he runs and bawls, falls prey to bewilderment,
 swings from mood to mood.*

He can see his wife
 engrossed in kissing the husband of another woman
 and yet feel no outrage.
 Has the drunkard,
 even though he is extremely *flushed* : *passionate*,
 been freed from desire by guzzling liquor?

6.20 Viṣṭjati vasaṇaṃ dūre
 vyasaṇaṃ gr̥hṇāti duḥsahaṃ kṣībaḥ
 añjali|pātraiḥ pibati ca
 nija|mūtra|vijṛmbhitaṃ candram.

Cyavanaḥ purā maharṣiḥ
 yauvanam Aśvi|prayogato labdhvā
 yajñe svayaṃ kṛta|jñāḥ
 tau cakre Soma|bhāg'ārḥau.

Kruddhas tam etya Śakraḥ
 provāca: «mune! na vetsi kim api tvam?
 bhiṣajāv apaṅkti|yogyau!
 Som'ārḥāv Aśvinau kasya?»

Iti bahuśaḥ Sura|patinā
 pratiṣiddho 'pi sva|tejasā Cyavanaḥ
 na cacāla niścit'ātṃā
 nija|kṛtyād Aśvinoḥ prītyā.

Tat|kop'ôdyata|vajraṃ
 Jambhārer āyataṃ bhujā|stambham
 astambhayan mun'îndraḥ
 prabhāva|saṃbhāvanā|pātram.

6.25 Aṣṭjac ca tad|vadhāya
 Pralamba|kāy'ôpamaṃ catur|daṃṣṭraṃ
 yojana|sahasra|vipulaṃ
 kṛtyā|rūpaṃ mah"Āsuram ghoram.
 Ten' āviṣṭaḥ sahasā
 bhīto Vajrī tam āyayau śaraṇam
 «Somo 'stu Deva|bhiṣajoh»
 iti c' ôvāca praṇaṣṭa|dhṛtiḥ.

The drunkard casts off his garments (*vasana*) far away 6.20
and takes up unbearable depravity (*vyasana*).

With his cupped hands he sips the moon
waxing in his own urine.

Long ago, the great seer Chyávana had regained his youth by the ministrations of the twin Ashvins. Grateful, he honored them by entitling them to draughts of Soma at his sacrifice.*

The enraged Indra appeared to him and reprimanded: “Sage! Don’t you know anything? Physicians are unacceptable as company at meals! Who would honor them with Soma libations?”

Though the Lord of the Gods thus repeatedly forbade him, the determined Chyávana, secure in his own might, out of love for the Ashvins, did not waver from his resolve.

The best of seers paralysed Indra’s huge, pillar-like arm, an object of awe due to its power, with thunderbolt raised up in rage at him.

Then, to slay Indra, he fashioned a hideous, colossal 6.25
Ásura whose body resembled that of Pralámba,* with four fangs, whose bulk measured a thousand leagues in extent, an incarnation of evil sorcery.

Indra the thunderbolt-bearer was violently possessed by him. Dismayed, he came running to Chyávana seeking shelter, and failing in courage, he conceded: “The Gods’ twin physicians may have their share of Soma!”

Munir api karuṇā|sindhuḥ
 bhītaṃ praṇataṃ mah”|Ēndram āśvāsyā
 Madam utsasarja ghoram
 dyūta|strī|pāna|mrgayāsu.
 So ’yam asuraḥ pramāthī
 muninā kruddhena nirmīto hṛdaye
 nivasati śarīra|bhājāṃ
 stambh’|ākāro guṇair baddhaḥ,

Maune śrī|mattānām
 niḥspanda|drśī pravṛddha|vibhavānām
 bhrū|bhaṅga|mukha|vikāre
 dhanikānām bhrū|puṭe viṭ’|ādīnām,
 6.30 Jihvāsu dūta|viduṣāṃ
 rūpavatām daśana|keśa|veśeṣu
 vaidyānām oṣṭha|puṭe
 grīvāyām guru|niyogi|gaṇakānām;
 Skandha|taṭe subhaṭānām
 hṛdaye vaṇijām kareṣu śilpavatām
 gala|patr’|âṅguli|bhaṅge
 chātrānām stana|taṭeṣu taruṇīnām;
 Udare śrāddh’|ârhanām
 jaṅghāsu ca lekha|hāra|puruṣāṇām
 gaṇḍeṣu kuñjarānām
 barhe śikhinām gatau ca haṃsānām.

THE GRACE OF GUILF 6: INTOXICATION

The seer for his part, a river of compassion, consoled great Indra as he was frightened and humbled, and sent forth the terrible demon “Intoxication” into gambling, women, drink and hunting.

That rending demon, fashioned by the angry seer, now dwells in the hearts of living beings in the guise of paralysis, held in check by virtues.*

In the silence of those drunk with wealth,
in the immobile stare of those grown in stature,
in the faces of the wealthy, disfigured by frowning,
in the knitted eyebrows of rakes etc.;

In the tongues of envoys and scholars, 6.30
in the teeth, hair and garments of the beautiful,
in the puckered lips of physicians,
in the necks of gurus, of petty officials, and astrologers;

In the bulging shoulders of champions,
in the hearts of merchants,
in the hands of craftsmen,
in the *stretched out* throats,
 torn birchbark-manuscripts
 and *bent* fingers of students,
in the upright breasts of slender ladies;

In the bellies of those entitled to funerary offerings,
and in the calves of couriers,
in the cheeks of elephants,
in the tailfeathers of peacocks,
and in the gait of swans.

Ity evaṃ madanāmā
mahā|graho bahu|vikāra|dṛḍha|mohaḥ
aṅge kāṣṭhī|bhūto
vasati sadā sarva|bhūtānām.

iti mahā|kavi|śrī|Kṣemendra|viracite
Kalā|vilāse
mada|varṇana|nāma
ṣaṣṭhaḥ sargaḥ.

THE GRACE OF GUILF 6: INTOXICATION

In this way the mighty demon called Intoxication,
having become insensible like a log,
a profound delusion assuming many forms,
for ever inhabits the bodies of all living beings.

The sixth canto, named the description of intoxication,
in the “Grace of Guilf” composed by
the great poet Ksheméndra.

THE GRACE OF GUILE
7. DEPRAVITY

A RTHO NĀMA janānāṃ
jīvitam akhila|kriyā|kalāpasya.

tam api haranty ati|dhūrtās
chagala|galā gāyanā loke.

*Niḥśeṣaṃ kamal'ākara|koṣaṃ
jagdhv" āpi kumudam āsvādya
kṣīṇā gāyana|bhṛṅgā
mātaṅga|praṇayitāṃ yānti.*

*Ghaṭa|paṭa|śakaṭa|skandhā
bahu|ḍimbhā mukta|keśaka|kalāpāḥ
ete yoni|piśācā
bhūpa|bhujō gāyanā ghorāḥ.*

THE INCENTIVE for the vast profusion of human striving
is prosperity.

It is this

that utterly unscrupulous, goat-throated singers
plunder in this world.

*Even though they have completely exhausted
the buds of the red day-lotus pond
and finished off the white lilies,
the singer-bees, still emaciated,
yearn for the fragrant rut-fluid of elephants.
∴ After completely depleting their patron's treasury
abounding in riches
and then tasting his anger,
the singer-rakes, impoverished,
solicit the meanest outcastes.**

*Followed by caravans of carts crammed with
pots and blankets, a train of brats in tow,
with their dishevelled hair unkempt,
awful are these singers, royal parasites,
reared on meat.
∴ Followed by troops* in wedge-formation,*
striking kettle-drums* of war, in great affray,
equipped with quivers* of powerful missiles* and
arrows,*
terrible are these goblin-spawned,
regicidal* warriors of the God of war.**

Tamasi varākaś cauro

hāhā|kāreṇa yāti samtrastaḥ,
gāyana|cauraḥ prakṛtaṃ
hāhā kṛtv” āpi nayati lakṣaṃ ca.

7.5 Pāpādhadhaninigamasā|

dhādhāmāmāsamāsagādhāmā
kṛtvā svara|pada|pālīṃ
gāyana|dhūrtāś caranty etc.

Kuṭil’/āvarta/bhrāntaiḥ

vaṃśa/vikāraiś ca mukha/vikāraiś ca
gāyati gāyana|saṃgho
mardala|hastaś ciraṃ maunī.

Āmantraṇa|jaya|śabdaiḥ

pratipada|jhaṃkāra|gharghar’|ārāvaiḥ
svayam|ukta|śādhu|vādair
antarayati gāyano gītam.

The wretched thief moans: ‘Ah! Ah!’
 and shudders as he skulks in the darkness.
 The singer-thief also intones ‘Ah! Ah!’
 in broad daylight and carries off a fortune.

“*Pā pā dha dha ni ni ga ma sā* 7.5
dhā dhā mā mā sa mā sa gā dhā ma”
 rehearsing phrases* of the notes
 of the musical scale in this way,
 these singers are on the prowl.

The troupe of singers performs their song,
drum in hand,
it is faulty with convoluted “revolving ornamentations,”
with mutilated “flute ornamentations,”
with a disfigured opening theme,
∴ reeling with crooked gyrations,
and with twisted spines, with contorted faces,*
their hands trembling like rattle-drums,
 followed by lengthy silence.

The bard encumbers the song
 with salutes and hails of: “Victory!,”
 with gurgling noises, cymbal crashes,
 with buzzing twangs after every musical phrase,
 and applauds himself with cries of “Bravo!..”

Jala|patite saktu|kaṇe

matsyair bhukte 'sti k" âpi dharm' |âptih,
gāyana|dattāsu paraṃ
koṭiṣv api bhavati prajā|pīḍā.

Mugdha|dhanānāṃ Vidhinā

ruddhānām andha|koṣa|kūpeṣu
vihito vivṛta|mah" |āsyo
gāyana|nāmā praṇāl' |âughah.

7.10 N' âitat prakāṣita|daśanā

gāyana|dhūrtāḥ sad" âiva gāyanti;
ete gat' |ânugatikān
hasanti mugdhān gṛhīt' |ârthāḥ.

Prātar gāyana/dhūrtā

bhavanti dhīrāḥ sahāra/keyūrāḥ
madhy' |âhne dyūta|jitā
nagnā bhagnā nirādhārāḥ.

Should a morsel of gruel be dropped into the water
 and be swallowed by fish,
 there may accrue some gain of merit.
 But when donations are made to singers,
 even if they be tens of millions,
 public misery ensues.*

The Creator has made provision
 for a large-mouthed, gaping overflow
 called "singer"
 on stagnant treasury-wells
 for the clogged-up wealth of idiots.

It is not even the case
 that this protruding-toothed rabble of minstrels
 is always busy singing;
 they are also busy laughing
 at simpletons who follow the crowd
 after they have grabbed their money.

7.10

*Early in the morning,
 the singer-libertines are undaunted,
 adorned with pearl necklaces and gold armbands.*
*At midday,
 beaten at dice, they stand disrobed,
 humiliated and bereft of patronage.*
 ∴ *At dusk,
 the singer-rakes are virile in thrilling* love-sport,*
 at midday,
 exhausted by love-play, they are still undressed,
 aching and sapped of essence.**

Stuti|vāgurā|nibaddhaiḥ
vacana|śaraiḥ kapaṭa|kūṭa|racanābhiḥ
gītair gāyana|lubdhā
mugdha/mṛgāṇām haranti *sarvasvam*.

Naṣṭa|svara|pada|gītaiḥ
kṣaṇena lakṣāni gāyano labdhvā
«dāsi|sutena dattaṃ
kim?» iti vadan duḥkhito yāti.

Varjita|śādhu|dvi|vara|
vṛddhāyāḥ sakala|śoka|kalitāyāḥ
śāpo 'yam eva Lakṣmyā
gāyana|bhojy" āiva yat satatam.

- 7.15 Devaḥ purā surāṇām
adhinātho Nāradaṃ cir'āyātam
papraccha loka|vṛttaṃ
caritaṃ c' āitan mahīpānām.
So 'vadaḥ «avani|patīnām
jayinām bahu|dāna|dharma|yajñānām
caratā mayā nṛ|loke
sura|pati|yogyāḥ śriyo dṛṣṭāḥ.

Minstrel-hunters

take the *wealth* : *life*

of their *foolish victims* : *innocent deer*

by means of songs, composed with praise-snares,
with lyric-arrows, with arrangements
in the form of concealed traps.

Presented immediately with great largesse
for songs whose note-phrases have already faded away
the musician grumbles:

“What has he coughed up, that son of a slave,”
and walks out disgruntled.

Such is the curse of Lakshmi,
the Goddess of fortune,
that though haunted by everybody’s grief,
she must shun saintly Brahmins
and eminent, distinguished elders,
ever to be enjoyed by singers.

Long ago the god Indra, overlord of the celestials, en- 7.15
quired from the sage Nārada, who had arrived after a long
time, for news of the world, and how fared the earth-
protecting kings.

He replied: “As I wandered in the world of men I saw
among the victorious rulers of the earth, abounding in char-
ity, Dharma and sacrifices, splendors befitting the king of
gods.

Anu ca tvāṃ spardhante
 vibhavair Varuṇaṃ Dhan'ādhināthaṃ ca.
 śata|makha|saṃjñāṃ asakṛd
 bahutara|yajñā hasanty eva.»
 Śrutvā tan muni|vacanaṃ
 jāta|dveṣaḥ Śatakratuḥ kopāt
 hartuṃ dhanam piśācān
 visasarja bhuvaṃ nar'ēndrāṇām.
 Te gīta|nāma|mantrāḥ
 sura|pati|diṣṭāḥ piśāca|saṃghātāḥ
 hartuṃ sakala|nrpāṇām
 dhanam akhilaṃ bhū|talaṃ prayayuḥ.

7.20 Māyādāsaḥ prathamam
 Dambāradāsaśca Prasiddhidāsaś ca
 Kṣayadāsa|Luṅṭhadāsau
 Kharadāso Vajradāsaś ca,
 Vāḍavadāsaś c' āṣṭau
 te gatvā martya|lokam ati|bhaya|dāḥ
 vivṛt'āśya|ghora|kuharā
 gāyana|sr̥ṣṭim̄ sasarjur ati|vikaṭām.
 Tair ete hata|vibhavā
 diśi diśi hr̥ta|sakala|loka|sarvasvāḥ
 yajñ'ādiṣu bhū|patayo
 jātāḥ śithil'ōdyamāḥ sarve.

And they rival you, Váruna, and the God of wealth taken together with riches. They mock your title “having-a-hundred-sacrifices” as they perform such worship not once, but many times over.”

When he had heard the sage’s words, Indra, the hundredfold powerful one, his hostility flaring up, sent forth demons to the earth, to plunder the wealth of the kings of men.

This company of demons, Mantra-regents* called “songs” commanded by Indra, the Lord of the Gods, advanced against the earth, to seize the entire wealth of all kings.

Foremost among them was
 the “Servant of ilusion,”
 next the “Servant of verbosity,”
 the “Servant of notoriety,”
 the “Servant of ruin,”
 the “Servant of pillage,”
 the “Servant of harshness,”
 the “Servant of the thunderbolt,”
 and the “Servant of the submarine inferno.”

7.20

These eight extremely fearsome beings came into the world of mortals, a hideous guttural roar in their gaping jaws, and summoned forth the utterly horrible creation of musicians.

All around, they impoverished these kings who seized the wealth of the whole population. All of the earthly king’s zeal for sacrifices and such like diminished.

Ete hi karṇa|vivaraiḥ
 praviśya gīta|cchalena bhū|pānām
 sahasā haranti hṛdayaṃ
 karṇa|piśācā mahā|ghoraḥ.

Tasmād eṣāṃ rāṣṭre
 na dadāti vikāriṇāṃ praveśaṃ yaḥ
 tasya sakal'|ārtha|saṃpad|
 yajñavati Bhūmir ādhinā.

7.25 Naṭa|nartaka|cakra|carāḥ
 kuśilavās cāraṇā viṭās c' āiva
 aiśvarya|śāli|śalabhās
 caranti; tebhyaḥ śriyaṃ rakṣet.

Gāyana|saṃghasy'| āikyād
 uttiṣṭhati gīta|niḥsvanaḥ sumahān
asthāne dattāyā

Lakṣmyā iva saṃbhram' |ākrandah.

iti mahā|kavi|śrī|Kṣemendra|viracite
 Kalā|vilāse
 gāyana|varṇana|nāma
 saptamaḥ sargaḥ.

For, these terrifying ear-demons enter, in the guise of songs, through the auditory passages of earth ruling lords, and violently take hold of the heart.

Therefore, to him who refuses these corruptors entry into his kingdom, the lady Earth, abounding with all fortune, success and sacrifices, remains subservient.

Actors, dancers, jugglers, mimes, minstrels and procurers 7.25
swarm around as locusts on the rice of dominion; fortune must be defended from them.

A mighty din of singing resounds
from the united horde of minstrels,
*the distressed cry, as it were, of Lakshmi
offered in unbecoming matrimony,
∴ the confused disharmony of a Lakshmi-verse recited
in the wrong musical register.*

The seventh canto, named the description of singers,
in the “Grace of Guile” composed by
the great poet Ksheméndra.

THE GRACE OF GUILE
8. DECEPTION

T^{ATR} 'ÂPI hema/kārā
haraṇa/kalā/yoginaḥ pṛthu/dhyānāḥ
ye dhāmni bahala/lakṣmyāḥ
śūnyatvaṃ darśayanty eva.

Sāraṃ sakala|dhanānāṃ
saṃpatsu vibhūṣaṇaṃ vipadi rakṣā
ete haranti pāpāḥ
satataṃ tejaḥ paraṃ hemnaḥ.

Sahas' āiva dūṣayanti
sparśena suvarṇam upahata|cchāyam
nity'āśucayaḥ pāpāḥ
caṇḍalā hema|kārās ca.

Masṛṇa|kaṣ'āśmani nikaṣo
manda|ruciḥ kraya|gatā kalā teṣāṃ
paruṣa|kaṣ'āśmani nikaṣo
vikraya|kāle 'pi lābha|kalā.

OF SIMILAR TEMPER, *also, are goldsmiths,
adepts in the art of gold : making things
disappear,
who, thanks to a far-fetched, visionary imagination,*
can make a show of insolvency in the midst
of their fabulously prosperous residences.
: There are also Yogins
with the ability* to endure the hardship* of snow,*
who, absorbed in profound meditation,
manifest the attainment of emptiness
in a state* replete with beatitude.**

These wicked goldsmiths incessantly seize
the essence of all possessions,
an ornament in prosperity
and a security in misfortune,—
the supreme splendor of gold.

A brief contact, and wicked outcastes, ever unclean,
pollute the higher castes,
corrupting their purity,
and just so, evil, unsavory goldsmiths
tarnish gold with their impetuous fumbling,
dimming its lustre.

Their ploy when buying
is a streak of dim lustre
on a soft touchstone.
At the time of selling,
the ploy of making profit is a streak
on a coarse stone as assay.*

8.5 S'ôpasnehaḥ svedyaḥ
 sikthaka|mudro 'pi vālukā|prāyaḥ
 s'ôṣmā ca yukti|bhedāt
 tul'ôpalānāṃ kalāḥ pañca.

Dvi/puṭā sphoṭa|vipākā
suvarṇa|rasa|pāyinī sa|tāmra|kalā
sīsa|mala|kāca|cūrṇa|
grahaṇa|parā ṣaṭ|kalā mūṣā.

8.7-8 *Vakra/mukhī viṣama/puṭā*
suṣira|talā nyasta|pāradā mṛdvī
kaṭu|kaṅṣyā granthimatī
kuśikytā bahu|guṇā puro|namrā
vāta|bhrāntā tanvī
gurvī vā paruṣa|pātra|dhṛta|cūrṇā
nirjīvanā sajīvā
ṣoḍaśa hemnas tulāsu kalāḥ.

The swindles with balance-stones are five:

Though stamped with an official-looking seal* of beeswax
they are made mostly of sand, and depending on the ploy,
they are soaked in water, dried, or heated.

Six are the foibles of the crucible:

*It is a double vessel ∴ has a double bottom**,
easily undergoes the calamity of bursting asunder,
it drinks up liquid gold,
it has a copper inlay, and is designed
to retain lead and alkaline salt powder.

The scales for weighing gold have sixteen failings:

*a bent indicator, unevenly matched bowls,
a perforated layer, they are loaded with mercury,
they are bendable, have an inert scale,
their cords are knotty, badly strung, and many-stranded,
they are out of balance before used,
can be disturbed by the wind, are too light, or too heavy,
they retain gold-dust in their coarse bowls,
and are magnetically static, or volatile.*

∴ these are the sixteen traits of winter:

*the points of the compass become hostile,
the hollows become impassable, the ground cracks open,
it becomes soft as if with quicksilver scattered about.
With severe wraps, knotted together,
indecorously looped around the body many times,
one leans forward, shaken by stormy winds,
whether one is thin or stout,
snowy powder clings to coarse garments,
and inanimate objects are blown about as though alive.**

Mandaḥ s'āvego vā
 madhya|cchinnāḥ sa|śabda|phūt|kāraḥ
 pāti śīkara|kāri
 phūt|kāraḥ ṣaṭ|kalas teṣām.

8.10 Jvāl'āvalayī dhūmī
 visphoṭī mandakaḥ sphuliṅgī ca
 pūrva|dhṛta|tāmra|cūrṇaḥ
 teṣām api ṣaṭ|kalo vahniḥ.

8.11-12 Praśnāḥ kathā vicitrāḥ
 kaṇḍūyanam aṃśuk'āntarā|drṣṭiḥ
 dina|vel"ā|rka|nirīkṣaṇam
 ati|hāso makṣik'ākṣepaḥ
 kautuka|darśanam asakṛt
 svajana|kaliḥ salila|pātra|bhaṅgaś ca
 bahir api gamanaṃ bahuśo
 dvā|daśa ceṣṭā|kalās teṣām.

Ghaṭitasy' ōpari pākaḥ
 kṛtrima|varṇa|prakāśan'ōtkarṣī
 tanu|gomay'āgni|madhye
 lavaṇa|kṣār'ānulepena.

Sāmānya|loha|pātrā
 bhūmi|nyaste 'pi kānta|loha|tale
 dhāvati vadanena tulā
 rikt" āpi muhuḥ supūrṇ" ēva.

Their blowing is sixfold:
puffing feebly or restlessly,
breaking off in the middle,
wheezing noisily, spluttering and hissing.

Their fire also has six aspects: 8.10
it can be ringed in flames,
smoky, roaring, smouldering, shedding sparks,
and is supplied with copper dust* placed in front of it.

Twelve are the traits of their behavior:
Questions, weird tales, scratching,
looking inside their garments,
checking the sun for time of day,
excessive laughter, swatting flies,
showing impatience,
much quarrel with their own people,
smashing the water-pot, and frequently going out.*

By smearing it with saline acid
in a gentle fire of cow-dung,
the finish of the worked article
becomes dazzlingly radiant with artificial color.

And because there is a magnetic layer
concealed in the ground,
the indicator of the scales,
with its bowls made of common iron,
suddenly jumps as if they were full,
though they are empty.

8.15 Pratibaddhe jatu|yogye
prakṣipt'ântar|nigūḍha|kanaka|kaṇam
tulite pūraṇa|kāle
mukhena hartuṃ samāyāti.

Ujjvalane 'pi ca teṣāṃ
pātanam ati|sukaram aśma|kāle ca
sadṛśa|vicitr'ābharaṇe
parivartana|lāghav'āpasāraś ca.

Pūrṇ'ādānaṃ ghaṭane
dāne kṣāmārpaṇaṃ prabhā|yogaḥ
kāl'|āharaṇa|vināśaḥ
pratipūraṇa|yācanaṃ bahu|śleṣaḥ.

Ekā|daśa yukti|kalāḥ
teṣāṃ etāḥ samāsenā
ek" āiva kalā mahatī:
nīśi gamanaṃ sarvam ādāya.

Etā hema|karāṇāṃ
vicāra|labhyāḥ kalāś catuḥ|ṣaṣṭiḥ
anyās tu nigūḍhā|kalāḥ
Sahasra|netro 'pi no vetti.

At the time of completion,
 when the ornament is being weighed,
 he proceeds to extract a concealed lump of gold,
 which he had secreted within while the ornament
 was being inlaid with the use of lac,
 through a hole.

†When the fire flares up,
 or when they are working with a touch-stone
 it is exceedingly easy for them to strike off a piece,
 or an exchange with a similar shining ornament
 might occur.†*

†They receive the full weight of gold for their work,
 deliver. . .
 they apply a glossy shine,
 make timely collection impossible,
 demand more material,
 and use much double-talk.†

In brief these are their eleven practical arts.
 Their ultimate art is to sneak away in the night,
 taking everything with them.

Such are the sixty-four arts of goldsmiths
 which can be inferred by reason,
 but even thousand-eyed Indra does not know their other,
 secret arts.

- 8.20 Meruḥ sthito vidūre
 manuṣya|bhūmimḥ bhiyā parityajya
 bhīto 'vaśyaṃ cauryād
 caurāṇāṃ hema|kārāṇām.
 Kanaka|śilā|śata|saṃdhi|
 prasṛta|mahā|vivara|koṭi|saṃghātaiḥ
 utkīrṇa|śīthila|śikharaḥ
 purā kṛto mūṣakair Meruḥ.
 Tatr' ākḥil'|ākhu|senā|
 nikhāta|nakhar'|āvalekhan'|ōtkhātaiḥ
 śīthilita|mūlah sahasā
 babhūva Meruḥ purā niyatam.
 Mūṣaka|nakhar'|ōtkhātaḥ
 SuMerur uccaistarāṃ śuśubhe,
 uddhūta|kanaka|dhūlī|
 paṭalaiḥ kapilā babhuḥ kakubhaḥ.
 Tasmīn jarjara|śikhare
 vivar'|ōdara|dalita|kaṭaka|kūṭa|taṭe
 kalp'|ānt'|āgamane
 bhayam āvir abhūd akhila|Devānām.
- 8.25 Tān ūce divya|dṛśā
 vilokya sarvān mun'|īśvaro 'gastyah:
 «ete hi Brahma|ghnā
 nīśācārās tridaśa|saṃgare nihataḥ.
 Jātā mūṣaka|rūpā
 Meru|nipāte kṛt'|ārambhāḥ
 vadhyāḥ punar api bhavatām
 āśrama|bhaṅgān munīnāṃ ca.»

Forsaking the world of men in fear, Mt. Meru towers far away. Without a doubt he was afraid of the plundering of the thieves called goldsmiths. 8.20

Long ago, rats, by the sheer number of huge tunnels driven into the veins* of hundreds of gold-ore deposits, made the peak of Mt. Meru teeter on the brink of collapse by erosion.

Inevitably, the foundations of Mt. Meru were vehemently shaken by the excavations burrowed by the claws of this whole army of rats.

Mt. Meru, laid waste by the rat's claws, became exceedingly beautiful, its peaks shone with a reddish hue, covered by a veil of thrown up gold-dust.

Because its summit was shattered, because its ridges, peaks and slopes were rent asunder by chasms and clefts, all of the Gods became alarmed that the end of the eon was upon them.

Ágastya, lord of sages, scrutinised the calamity with his divine eye and said to them all: "Forsooth, it is the night-stalkers, slayers of brahmins, who were annihilated in the war with the Gods!" 8.25

Reborn as rats, they are making efforts to topple Mt. Meru. You must destroy them again, for they have also destroyed the sanctuaries of the sages."

Śrutv" âitan muni|vacanaṃ
dhūmena bil'āvaliṃ samāpūrya
śāpena pūrva|dagdhān
jagdhus tridaśā mahā|mūṣān.

Te hema|harāḥ
suvarṇa|kārāḥ kṣitau jātāḥ
janm'ābhyāsād anīśaṃ
kāñcana|cūrṇaṃ nikarṣanti.

Tasmān mahī|patīnām
asaṃbhava garada|cora|dasyūnām
ekaḥ suvarṇa|kāro
nigrāhyaḥ sarvathā nityam.

iti mahā|kavi|śrī|Kṣemendra|viracite
Kalā|vilāse
suvarṇa|kār'|ôtpattir nāma
aṣṭamaḥ sargaḥ.

When they heard these words of the sage, the Gods filled the row of holes with smoke and burnt the great rats, who, in their previous existence, had been burnt by a curse.

These gold-robbers were then resurrected on earth as goldsmiths.* In each rebirth they ceaselessly scratch together gold-dust.

Therefore, in the absence of poisoners, thieves, or bandits, kings must ruthlessly persecute goldsmiths without reprieve.*

The eighth canto,
named the origin of goldsmiths,
in the “Grace of Guile” composed by
the great poet Ksheméndra.

THE GRACE OF GUILE
9. QUACKERY

VĀŃCAKA|MĀYĀ mahatī
mahī|tale jaladhi|mekhale nikhile
naṣṭa|dhiyāṃ matsyānāṃ
jāl'ālī dhīvarair vihitā.

Sarvasvam eva paramaṃ
prāṇā yeṣāṃ kṛte prayatno 'yam,
Vaidyā vedyāḥ satataṃ
yeṣāṃ haste sthitās te 'pi.

Ete hi dehi|dāhā
virahā iva duḥsahā bhiṣajaḥ;
grīṣma|divasā iv' ōgrā
bahu|tṛṣṇāḥ śoṣayanty eva.

Vividh'āuśadhi|parivartair yogaiḥ
jijñāsayā sva|vidyāyāḥ
hatvā nṛṇāṃ sahasraṃ
paścād vaidyo bhavet siddhaḥ.

9.5 Vinyasya rāṣi|cakraṃ
graha|cintāṃ nāṭayan mukha|vikāraiḥ
anuvadati cirād gaṇako
yat kiṃ cit prāśniken' ōktam.

Gaṇayati gagane gaṇakaḥ
candreṇa samāgamaṃ Viśākhāyāḥ
vividha|bhujamga|krīḍ"āśaktāṃ
gṛhiṇīm na jānāti.

THERE IS A GREAT VEIL of deception
covering the surface of
the whole, sea-girdled earth,
a train of nets set up by *fishermen* : *cunning men*
for fish whose wits have perished.*

The vital breaths are the ultimate possession,
all this striving is for their sake.
Know those, in whose hands they are at all times,
to be the *Gods of the Vedas* : *physicians*.*

For, these dire physicians
burn the body like separation from a lover;
like ferocious summer days,
they bring much thirst, and dehydrate.

The physician becomes a renowned success
after he has killed a thousand patients with his concoctions,
swapping around their various constituent drugs
in an attempt to figure out his own science.

After sketching the zodiac, 9.5
and affecting concern about the planets by pursing his lips,
after a long pause,
the astrologer finally paraphrases
whatever the questioner had asked.

The astrologer calculates
the *rendez-vous* of the constellation Vishákha*
with the moon in the sky,
unaware that his wife at home
is addicted to love-play with numerous paramours.

Prathamam̐ sva|vittam̐ akhilaṃ
kanak'ārthī bhasmasāt svayaṃ kṛtvā
paścāt sadhanān rasikān
vināśayaty eṣa varṇikā|nipunaḥ.

«Śata|vedhī siddho me
sahasra|vedhī raso 'pi niryātaḥ»
iti vadati dhātu|vādī
nagno rūkṣaḥ kṛśo malinaḥ.

Tāmra|ghaṭ'ōpama|śīrṣo
dhūrto 'pi rasāyanī jarā|jīrṇaḥ
keś'|ōtpādana|kathayā
khalvātān eva muṣṇāti.

9.10 Prahlādana|śuci|tāraka|
śambara|ramaṇī|jane 'pi baddh'āśaḥ
bilv'|ādibhir atikāmī
hutvā dhūm'|āndhatām eti.

«Khecarat» āpta|prāyā
yatnād yadi labhyate nabhaḥ|kusumam;
uktāḥ prayoga|vidbhir
maśak'|āsthīṣu siddhayo vividhāḥ.

First, the gold-maker*
reduces his own fortune to ashes in failed experiments.
Then, having become skilled in gold-plating,
he goes on to ruin wealthy alchemists.

The alchemist boasts:
“I have mastered the art of hundredfold-piercing mercury
and perfected even the thousandfold-piercing mercury.”
—He is naked,
shriveled,
emaciated,
filthy.

The quack rejuvenator,
with a head bald like a copper pot,
withered with old age,
pilfers bald men with tales of sprouting hair.*

The lecher,
yearning for gorgeous mistresses
with exhilarating bright eyes,
makes burnt offerings of *bilvas* etc.
and is blinded by the smoke.*

9.10

“The state of being a sky-goer is readily attained
if one strives to get a sky-flower;*
sorcerers have revealed
that there are many powers in mosquito-bones.*

Kṛṣṇ'āśva|śakṛd|vṛtyā
paśyati gagane sur'Ēndra|caritāni;
maṇḍūka|vasā|lipto
bhavati pumān vallabho 'psarasām.»

Ity uktvā punar āsām
diśi diśi vilasanti dhūrta|saṃghātāḥ
yair vividha|siddhi|lubdhāḥ
kṣiptāḥ śataśo narāḥ śvabhre.

Vaśy'|ākarṣaṇa|yogī
pathi pathi rakṣām dadāti nārīṇām,
rati|kāma|tantra|mūlaṃ
mūlaṃ mantraṃ na jānāti.

9.15 Bahavo rathyā|guravo
laghu|dikṣāḥ svalpa|yogam utpādyā
vyādhaya iva vardhante
mugdhānām draviṇa|dāra|harāḥ.

«Hasta|sthā dhana|rekhā
vipulatar' āsyāḥ patis tu cala|cittaḥ»
mṛdnāti kula|vadhūnām
ity uktvā kamala|komalaṃ pāṇim.

With an eye-salve made of the dung
of a black horse
one sees the doings of Indra in the sky;
smeared with frog-fat,
a man can become the lover of celestial nymphs.”

With such assertions,
hordes of swindlers perpetually fan hopes the world over,
casting down hundreds of men,
lusting for all kinds of powers,
into the chasms of hell.

On every street,
an adept at love-enchantment offers amulets to women,
without knowing
the magical roots* used in the science
nor the root-mantra.

Numerous street-gurus,
who have received only minor initiations
and mastered but little yoga,
rob the wealth and wives of the innocent,
proliferating like diseases.

9-15

Alleging that:
“The wealth-line in her hand is extensive,
but her husband is a half-wit,”
the palmist squeezes the tender hands of noble ladies.

Khadḡe 'ṅuḡṡthe salile
 paśyati vividhaṃ jana|bhramaṃ kanyā
 na prāpyate tu cauro
 moho 'sāv indra|jālasya.

Khādati pibati ca dhūrtaḥ
 pralāpa|kārī nṛṇāṃ tal'|āghātaiḥ
 ceṭ'|āveśaṃ kṛtvā
 nirmantra|kṡudra|dhūpena.

«Kakṡa|puṡe Nāgārjuna|
 likhitā vartir vidhīyatāṃ dhūpe
 sā dagdhā mohād! iti»
 dhūrto 'gnau kṡipati para|vittam.

9.20 Yakṡī|putrās corā
 vijñeyāḥ kūṡa|dhūpa|kartāraḥ
 yeṡāṃ pratyakṡa|phalaṃ
 dāiridyaṃ rāja|daṇḡaś ca.

«Bahutara|dhanena vaṇijā
 putrī sā putravad|gṛhīt" ēva
 ma|adhīn" ēti» kathābhiḥ
 kany" |ārthaṃ bhujyate dhūrtaiḥ.

Cintyaś c' êṅgita|vādī
 marma|jño hṛdaya|caura ev' āsau
 tiṡṡhati para|prayukto
 mithyā|badhiro 'thavā mūkaḥ.

The virgin sees a diverse crowd of people
in a sword-blade, in her thumb-nail, or in water,
but the thief is not caught,
such is the futility of divinatory magic.*

The fraud gorges himself and drinks,
he prattles on, applauded by the public,
after he has made his low-born side-kick become possessed
using just a little incense and no mantras.*

“The collyrium described by Nagárjuna in the *Kaksha-puta**
must be prepared in the smoke of incense.
By accident it has burnt!” With this excuse the villain
throws the wealth of other people
into the fire.

Sons of *yakshis* must be known as
thieves who produce narcotic fumigants;
for them the visible reward
is poverty and punishment by the king.*

9.20

“An extremely wealthy merchant
has appointed his daughter,
who is dependent on me,
as legal heir in place of a son,”*
with such tales
villains gorge themselves at the expense of a girl.

Suspect is also the specialist of physiognomy.*
A knower of vulnerabilities, he is a heart-thief.
He makes his appearance feigning to be deaf or mute,
masterminded by an adversary.

Bhasma|smerā veśyā
 vṛddhā śramaṇā sa|daivatā gaṇikā
 etāḥ kula|nārīṇāṃ
 caranti dhana|śīla|hāriṇyaḥ.

«Vidhavā taruṇī sa|dhanā
 vāñchati divyaṃ bhavad|vidhaṃ ramaṇam»
 dhūrto jaḍam ity uktvā
 sarvasvaṃ tasya bhakṣayati.

9.25 Pratyaha|vetana|yuktāḥ
 karmasu ye kāru|śilpino dhūrtāḥ
 vilasanti karma|vighnaiḥ
 vijñeyāḥ kāla|caurās te.

Akṣa|vyājair vividhaiḥ
 gaṇanā|hast'ādi|lāghavair nipuṇāḥ
 dhūrtāś caranti gūḍhaṃ
 prasiddha|kitavā videśeṣu.

Bhojana|mātr"lōtpattiḥ
 bahu|vyayo dyūta|madya|veśyābhiḥ
 vijñeyo gṛha|cauro
 bandhu|jano veśma|dāso vā.

«Kṛtakam śāstram asatyam,
 sākṣād|drṣṭaś ca kena para|lokaḥ?»
 iti vadati yaḥ sa śaṅkyo
 niraṅkuśo matta|mātaṅgaḥ.

A prostitute pallid with sacred ash,
an old nun, or a courtesan carrying an idol;
these destroyers

of the wealth and virtue of noble ladies
are on the prowl.

“A young, rich widow
lusts after a divine lover like you,”
saying this to a dim-wit
the villain eats into his money.

Corrupt artisans and craftsmen,
day-labourers who divert themselves
with disruptions to their job,
should be known as time-thieves.

9.25

Expert gamblers,
villains adept in dice-tricks, miscalculation,
and sleight of hand etc.,
pass unmarked in foreign lands.*

A relative,
who shows himself only at mealtimes,
who squanders a lot
on gambling, wine and loose women,
should be known as a house-thief
or house-fiend.

“Sacred scripture is fabrication and false.
Who has actually seen the hereafter?”
He who speaks thus should be feared
like a rutting elephant running out of control.

Bahu|lābha|lubdha|manasāṃ
haranti ye duḥsahena lobhena
ṛṇa|dhanam adhika|vidagdhā
vijñeyā lābha|caurās te.

9.30 Deś'āntara|saṃbhavibhiḥ
bhoga|varair varṇanā|ramyaiḥ
ye 'pi nayanti videśam
paśu|sadṛśān deśa|caurās te.

Adhika|raṇ'āmbudhi|madhye
jvalanti vaḍav"āgnayaḥ sakala|bhakṣāḥ
jita|jana|vinimayino ye
bhaṭṭ'ākhyā jñāna|corās te.

Vibhav'āmbho|ruha|madhupā
duḥsaha|vipad|anila|vega|vimukhā ye
suhṛdas te sukha|caurāḥ
caranti lakṣmī|lat"āhūtāḥ.

Those who, skilled at excess,
with unbearable greed,
rake in the debts
of those hoping to make much profit,
should be known as profit-thieves.

Those who entice people abroad like cattle,
with the choice enjoyments
available in other lands,
enchanted with the praises heaped upon them,
are land-thieves.* 9.30

Those, who bear the title “honorable,”
who are all-devouring submarine fires
smoldering in the midst of
the oceans of law-courts,
who collude with the defeated party
to arrange the outcome,
are knowledge-thieves.

Friends, who are
honey-drinking bees on the lotus of prosperity,
who are blown away by the force
of the wind of unpalatable hardship,
are comfort-thieves, who rove about
attracted by the vine of fortune.

Yad yat kiṃ cid apūrvam
para|carit'ākalanād asaṃbaddham
varṇayati harṣa|kāri
bahu|vacanaḥ karṇa|cauro 'sau.

Doṣeṣu guṇa|stutibhiḥ
śraddhām utpādya *catura/vacanā* ye
kurvanty abhinava|sr̥ṣṭim*
sthiti|caurās te nirācārāḥ.

9.35 Ātma|guṇa|khyāti|parāḥ
para|guṇam ācchādya vipula|yatnena
prabhavanti parama|dhūrtā
guṇa|caurās te vimūḍha|hṛdayeṣu.

Vallabhatām upayātāḥ
para|vāllabhyaṃ vicitra|paiśunyaiḥ
ye vārayanti dhūrtā
mātsaryād vṛtti|caurās te.

Śama|dama|bhakti|vihīnas
tīvra|vrata|durgraha|grastaḥ
abhibhavati pratipattyā
sādhu|janaṃ kīrti|cauro 'sau.

THE GRACE OF GUILT 9: QUACKERY

The entertainer who recounts all kinds of things
which are unheard of,
which are incoherent,
because he does not formulate
what was done by others,
is a talkative ear-thief.

Those, who, with *pleasing voices* : *clever words*
generate faith
by praising virtues where there are only defects,
create a rival world-order,
are lawless thieves of the bounds of morality.

Those utter villains, who, 9-35
intent on proclaiming their own virtues,
exert themselves mightily to obscure the virtues of others,
are virtue-thieves,
they wield influence among the simple-minded.

Those villains, who have won royal favor,
who out of jealousy obstruct others from royal favor
by all manner of backbiting,
are livelihood-thieves.

A man lacking in tranquility, restraint and devotion,
but seized by a mania to observe severe religious vows
overwhelms good people with his determination.
He is a renown-thief.

Nānā|hāsa|vikāraiḥ

bahu|vaidagdhyaḥ sa|narma|parihāsaiḥ
ramayati divasam aśeṣam
prakṛti|vyāpāra|cauro 'sau.

Bhakṣita|nija|vibhavā ye

para|vibhava|kṣapaṇa|dīkṣitāḥ paścāt
aniśam veśy" |āveśa|
stuti|mukharās te viṭās cintyāḥ.

9.40 Ati|śucitayā na vṛttiṃ

gṛhṇāti karoti c' āgryam adhikāram
yo niyama|salila|matsyaḥ
parihāryo 'sau tu niḥsprha|niyogī.

Rathyā|vañijah pāpāḥ

svayam etya gṛheṣu yat prayacchanti
tat kṣaṇa|ratnam udāraṃ
bhavati paraṃ kāca|śakalam api.

Chand' |ānuvartino ye

śvabhṛ' |āpāte 'pi sādhu|vāda|parāḥ
sarvasva|hāriṇas te
madhurā viśavad viśanty antaḥ.

THE GRACE OF GUILT 9: QUACKERY

The thief of habitual occupation fritters away
the whole day
shifting into diverse types of laughter,
with many clever quips
abounding in jokes and farces.

Those who have squandered
all of their own money
and then devote themselves to wasting the wealth of others,
who incessantly prattle on
acclaiming brothels,
are suspect as pimps.*

The abstemious commissioner,*
who discharges the highest office
but does not accept any wages
out of inordinate purity,
must be shunned
as a shark in the water of moderation.

9.40

Wicked street-peddlers call at houses uninvited.
Whatever they proffer,
becomes in a flash a jewel of distinction,
be it nothing but a bit of glass.

Sycophants, who are ready to cry "Bravo!"
even when one plummets into a chasm,
rob everything with a pleasing voice,
they spread within like poison.

«Tava nara|patiḥ prasādī
 guṇa|gaṇana|paraḥ paraṃ» vijane
 ukṭv” éti rāja|dāsaiḥ
 sevaka|lokaḥ sadā muṣītaḥ.

«Svapne may” ábja|hastā
 dṛṣṭā Śrīs tvad|gr̥haṃ praviṣṭā ca
 mās’|ôpavāsa|tuṣṭā
 Devī Śrīḥ sādaraḥ prāha:

9.45 ‹Mad|bhaktas te dāsyati
 sarvaṃ.› labdho mayā tat tvaṃ»
 ity ukṭvā saralānāṃ
 vilasanti gr̥he gr̥he dhūrtāḥ.

Pura|viplava|nagar’|ôdaya|
 yajñā|vivāh’|ôtsav’|ādi|jana|saṃghe
 praviśanti bandhu|veṣāḥ
 pare ’pi sarv’|âpahārāya.

Parijana|pān’|âvasare
 pibati na madyaṃ, niśāsu jāgarti
 dhyāna|paraḥ, svair’|ârthī,
 kim api ca kartuṃ kṛt’|ôdyogaḥ,

“The King is favorably inclined towards you,
he knows well to appreciate your many virtues.”
With such private avowals, the royal menials
ever rifle the servants.

“In a dream*

I saw the Goddess of fortune,
and she entered your house
with a lotus in her hand.

Gratified by my month-long fast,
the Goddess Lakshmi, though usually diffident,
spoke to me:

‘My devotee will give you everything’.
So I have come to you.”

9.45

With such pretenses, villains take advantage
of the simple-minded faithful,
house by house.

When crowds congregate
because the city is in affray,
because of sacrifices,
wedding-festivals or the like,
strangers dressed as kinsmen
intrude to carry off valuables.

When the company drinks
he does not touch wine.
He stays awake at night
absorbed in brooding.
He is inclined to be self-willed,
and has hatched plans for some venture.

Na dadāti prativacanam,
prativakti ca gadgad'ākṣarair viṣamam
naṣṭa|mukhaḥ s'ócchvāsaḥ
pravepate tat|kṣaṇam coraḥ.

Yaś c' ādhika|parisuddhiṃ
prārthayate raṭati yaś ca s'āṭopam
ghor'āpahnava|kāri
śaṅk'āyatanam sa pāpaḥ syāt.

9.50 Pratyakṣe 'pi parokṣe
kṛtam akṛtam kathitam apy anuktam ca
yaḥ kurute nirvikṛtiḥ
sa param puṃsām bhaya|sthānam.

Kṛta|kṛtaka|mugdha|bhāvaḥ
ṣaṇḍha iva strī|svabhāva|saṃlāpaḥ
vicarati yaḥ strī|madhye
sa Kāma|devo gṛhe dhūrtaḥ.

He gives no answer.
Or he gives a reply
muffled with stammering.
He hides his face, he sighs,
he trembles in an instant:
the thief.

He, who demands inordinate purity
and clamors arrogantly,
that miscreant is a source of suspicion,
a source of terrifying dissimulation.

He who, 9.50
whether it was witnessed or not,
turns what has happened
into what has not happened,
and what was said
into what was not said,
without batting an eyelid,
he is the ultimate source of danger
for men.

The villain
who affects an artificial innocence,
who, like a eunuch,
talks in the manner of a woman,
who loiters around the women
is the God of love
in the house.

Satatam adho|mukha|dr̥ṣṭiḥ
sati vibhave malina|gātra|vasanaś ca
vilasan koṣa|niyuktaḥ
koṣa|gr̥he *mūśakaś* cintyaḥ.

Tiṣṭhati yaḥ sakala|dīnaṃ
gr̥ha|dāsaḥ pr̥iti|veśma|bhavaneṣu
gr̥ha|dīrgha|kathāḥ kathayan
sa caraḥ sarv'|ātmanā tyājyaḥ.

Nindye bahu|daṇḍ'|ārhe
karmaṇi yaḥ sarvathā pratārayati
ājīva|bhīti|bhojyas
tena nibaddhaḥ payo|rāśiḥ.

9.55 Dṛṣṭvā guhyam aśeṣaṃ
tasya rahasyaṃ ca līlayā labdhvā
dhūrtena mugdha|lokas
tena śilā|paṭṭake likhitaḥ.

The treasurer
whose eyes are always cast down,
whose body and clothes are filthy
even though he has money,
who frolics in the treasury,
should be feared as a *thief* : *rat*.*

The servant attached to a house
who stays all day
 in the inner apartments
 as a favor,
telling long-winded tales about the house,
must be scrupulously avoided as a spy.

He who persistently instigates others to commit
sinful undertakings meriting severe punishment,
has dammed the ocean
which he must enjoy with apprehension
for the remainder of his life.

The villain, 9.55
once he has seen all
 of the private affairs
 of unsophisticated people,
and has without difficulty uncovered their secrets,
proceeds to inscribe them
 on a stone slab.

Rāja|viruddhaṃ dravyaṃ
rūpyaṃ vā kūṭa|lekhyam anyad vā
nikṣīpya yāty alakṣyaṃ
dhūrtas teṣāṃ vināśāya.

Kṣudraḥ kṣīno 'pi gṛhe
labdh'āsvādaḥ kṛto dhanair yena
viśa|śastra|pāśa|hastaḥ
sa Pāśa|hasto dhṛtas tena.

Lajjā|dhanaḥ kulīnaḥ
saṃbhāvita|śuddha|śīla|maryādaḥ
nārīkriyate dhūrtaiḥ
prāyeṇa sa|garbha|nārībhiḥ.

Dṛṣṭābhir abhijñābhiḥ
krūrābhiḥ kṛtaka|vacana|mudrābhiḥ
dhūrto muṣṇāti vadhūṃ
mugdhāṃ viproṣite patyau.

9.60 Sajjane 'pi sādhu|veśā
vidhṛt'ābharaṇās ca helayā dhūrtāḥ
dhīrā haranti satataṃ
dṛṣṭe hāso 'nyathā lābhaḥ.

To ruin them,
the villain plants illegal goods,
money banned by the king,
a forged document or something similar,
and then absconds unnoticed.

Someone who affords succor in his own house
to an emaciated wretch at his own expense,
is then held to ransom
by that veritable God of death
holding a poisoned knife and a noose.

By means of pregnant women,
villains commonly make a woman
of an easily embarrassed, highborn man
who respects the boundaries of pure conduct.*

When her husband is abroad,
a villain robs his innocent wife,
with cruel, made-up messages and seals,
with tokens of recognition which he has observed.

Even in the midst of people,
bold gentlemen-thieves dressed in respectable finery,*
bedecked with ornaments,
are ceaselessly stealing without effort.
If it is noticed, it is a joke,
if not, it is a gain.

9.60

Deśe kṛtvā sphīte
 kumbha|dhan' |āḍambarair gr̥haṃ pūrṇam
 nikṣepa|lakṣa|hārī
 varṣeṇa palāyate dhūrtāḥ.

Suṣira|maya|kanaka|bhūṣaṇa|
 tanu|vasanaīḥ saṃvṛtās ca pūjyante
 ripu|bhagna|rāja|putra|
 vyājena gr̥he gr̥he dhūrtāḥ.

Ādāya deśa|vr̥ṣabhaṃ
 puṇya|cchāgaṃ ca dhūrta|vikrītaṃ
 mugdhasya duḥkha|pākaḥ
 samargha|lābh' |ōdito harṣaḥ.

S' |ādhi|kṣepas tyāge
 mahatām saṃpatsu yaḥ kṛt' |āsūyaḥ
 tasmai bhayena vittaṃ
 rikto 'pi dadāti yatnena.

9.65 Nīḥsāra|bhūrja|sāraiḥ
 kṛtvā gantrī|yutaṃ mahā|sārtham
 dhūrto diśi diśi vicaran
 dhanika|sahasrāṇi muṣṇāti.

Dhūrtāḥ prasanna|veṣo
 nirdiśya Surāpagā|gayā|yātrām
 bandhu|nidhāya sārthe
 draṇiṇaṃ gr̥hṇāti mugdhebhyaḥ.

THE GRACE OF GUILT 9: QUACKERY

Once the con-man,
who steals hundreds of thousands worth of deposits,
has crammed his house in a prosperous foreign land
with piles of treasure-vats,
he disappears within a year.

Bedecked with hollow golden ornaments and fine garments,
impostors are honored in house after house
in the guise of princes usurped by a common enemy.

After a fool has bought a lucky goat
from a swindler with a country bull,
his glee at a valuable bargain
ripens into grief.

Even an impoverished man, out of fear,
is intimidated into giving money to an extortionist
who is abusive when ignored,
who is envious of the prosperity of eminent people.*

With wares which are really worthless bundles of birchbark, 9.65
a villain sets up a vast caravan furnished with carts,
crisscrosses the world,
and robs thousands of wealthy people.

A fraud, dressed in discreet robes,
announces a pilgrimage to the river Ganges
and then takes money from simple people
in order to deposit
the cremated remains of relatives.

Muṣṇāti sārtha|ramaṇī
 śāṭim ādāya nidrayā mugdham.
 dhūrtena kūṭa|rūpaṃ
 dattvā niśi vañcyate s” āpi.

Badhiraṃ vā mūkaṃ vā
 vaṇijaṃ niksīpya bhāṇḍa|śālāyām
 dhūrto nayati tvarayā bahu|mūlyam varṇaka|dravyam.

Kiṃ cit paricaya|mātraih
 kiṃ cid dhārṣṭyena katthanaiḥ
 kiṃ cid vivāda|kalahaiḥ sarvajño vañcakaś carati.

9.70 *Mithyā/ḍambara/dhaniko*
mala/patraka/paṇḍitaḥ kathā/jñānī
varṇana/śūraś ca paraḥ
 Catur|mukho jṛmbhate dhūrtaḥ.

Sarv’āvayava|vidhūnana|
 kṛta|saṃketān vibhajya geheṣu
 bhoktuṃ vrajati digantān
 vedh’|ācāryo mahā|dhūrtaḥ.

The caravan-harlot
steals the gown of a dozing simpleton.
Given a counterfeit coin by a villain,
she is cheated the same night.

A villain locks a deaf or dumb merchant
in his store-house
and quickly makes off
with heaps of stock and gold.

The cheat* sets out, omniscient,
in part through mere acquaintance,
in part through audacity,
in part through boasting,
in part through quarrel and disagreement.

*Loudly asserting falsehoods, learned by reading title-pages, 9:70
expert in disputation, heroic in embellishment,
the villain is prominent as another four-faced Brahma
∴ who powerfully confounds falsehood,
who is the scholar seated on stainless lotus-petals,
who knows sacred lore,
who is heroic in creating the universe.**

After investing houses with stooges ready to fake
violent tremors in their whole bodies,
the great deceiver roams hither and thither
to enjoy himself as a master of piercing-initiation.*

«Śata|vārṣīkam āmalakam
bhuktvā śrī|parvatād ahaṃ prāptaḥ»
dhūrto vadati gurūṇām
purataḥ «Śakuniṃ smarām' îti.»

Ete leśena mayā
kathitā māyā|kalās catuḥ|ṣaṣṭiḥ;
ko vetti vañcakānām
māyānām śata|sahasrāṇi?

iti mahā|kavi|śrī|Kṣemendra|viracite
Kalā|vilāse
nānā|dhūrta|varṇanaṃ nāma
navamaḥ sargaḥ.

The villain proclaims in front of the gurus:
“I have come from Mt. Shri·párvata
where I have eaten
a hundred year old Myrobalan fruit.
I remember Shákuni.”*

These, succinctly told,
are the sixty-four arts of deceit.
Who knows
the hundreds of thousands of tricks of swindlers?

The ninth canto,
named the description of assorted villains,
in the “Grace of Guile” composed by
the great poet Ksheméndra.

THE GRACE OF GUILT
10. VIRTUE

E TĀ VAÑCAKA|MĀYĀ
vijñeyā na tu punaḥ svayaṃ sevyāḥ
dharmyaḥ kalā|kalāpo
viduṣā|mayam īpsito bhūtyaiḥ.

Dharmasya kalā jyeṣṭhā
bhūta|day”|ākhyā par’|ôpakāraś ca
dānaṃ kṣam” ānasūyā
satyam alobhaḥ prasādaś ca.

Arthasya sad”|ôttānaṃ
niyamaḥ paripālanaṃ krama|jñānam
sthāne tyāgaḥ paṭutā|
anudvegaḥ strīṣv aviśvāsaḥ.

Kāmasya veṣa|śobhā
peśalatā cārutā guṇ’|ôtkarṣaḥ
prītiḥ praṇayo lilā| citta|jñānaṃ ca kāntānām.

10.5 Mokṣasya viveka|ratih
praśamas tṛṣṇā|kṣayaḥ sva|saṃtoṣaḥ
saṅga|tyāgaḥ sva|layaḥ
sāmyaṃ parama|prakāśaś ca.

Etāś catuṣṭaya|kalā
dvā|triṃśat|krama|dhṛtāḥ samastā vā
saṃsāra|vañcakānāṃ
bhavanti vidyāvatām.

ONE MUST KNOW these tricks of charlatans,
but one should not pursue them oneself.

The wise seek their welfare
in the profusion of virtuous arts.

The most excellent arts of righteousness are known as
compassion for living beings, assistance to others,
charity, forbearance, goodwill, truthfulness,
contentment, and serenity.*

Of gain they are
unflagging exertion, regularity, saving,
knowledge of business, selling in due time,
proficiency, calm, and distrust in women.

Of pleasure they are
beautiful clothes, gentleness, elegance, excellent virtues,
affection, trust, playfulness,
and knowing the mind of the beloved.

Of liberation they are
a love of discernment, tranquility, eradication of craving,
self-contentment, giving up clinging, merging into the self,
equanimity, supreme illumination.

10.5

For wise deceivers of transmigration
these are the thirty-two arts
of the quartet of worldly aims
practised in order or all at once.*

Mātsarya|parityāgaḥ
 priya|vāditvaṃ sadhairyam akrodhaḥ
 vairāgyaṃ ca par'ārthe
 sukhasya siddhāḥ kalāḥ pañca.

Sat|saṅgaḥ kāmajayaḥ
 śaucaṃ guru|sevanaṃ sad|ācāraḥ
 śrutam amalaṃ yaśasi ratiḥ
 mūla|kalāḥ sapta śīlasya.

Tejaḥ sattvaṃ buddhiḥ
 vyavasāyo nītir iṅgita|jñānam
 prāgalbhyaṃ susahāyaḥ
 kṛta|jñatā mantra|rakṣaṇaṃ tyāgaḥ;

10.10 Anurāgaḥ pratipattiḥ
 mitr'|ārjanam ānṛṣaṃsyam astambhaḥ
 āśrita|jana|vātsalyaṃ
 daśa|sapta kalāḥ prabhāvasya.

Maunam alaulyam ayācñā
 mānasya ca jīvitaṃ kalā|tritayam
 etāḥ kalā vidagdhaiḥ
 sva|gatāḥ kāryāś catuḥ|ṣaṣṭiḥ.

śakta|virodhe gamanaṃ
 tat|praṇatir vā bal'|ōdaye vairam
 ārtasya dharmā|caryā
 duḥkhe dhairyam sukheṣv anutsekaḥ;

Vibhaveṣu saṃvibhāgaḥ
 satsu ratiḥ mantra|saṃśaye prajñā
 nindyeṣu parāṅ|mukhatā
 bheṣajam etat kalā|daśakam.

Giving up envy, kindly speech, fortitude,
freedom from anger,
and dispassion towards the wealth of others,
are the five magical arts of happiness.*

The seven fundamental arts of integrity are:
association with the good,
vanquishing sensual desires, purity,
service to the preceptor, good conduct, stainless learning,
and striving for a good reputation.

Dignity, character, intelligence, determination, statecraft,
knowledge of gestures betraying secret intentions, boldness,
loyal friends, gratitude, confidentiality, generosity;
Devotion, sanctioned authority, acquisition of friends, 10.10
mercy, modesty, and kindness towards dependents
are the seventeen arts of power.

Reserve, firmness and not begging,
this triad of arts is the life of honor.
The wise should make
these sixty-four arts their own.

When opposed by a greater power
one should leave or bow to it,
one should show hostility when force is brought to bear,
righteous conduct towards the oppressed,
fortitude in suffering, courtesy in happiness;
Sharing in wealth, fondness for good people,
clear insight when counsels are doubtful,
and aversion to reprehensible people;
these ten arts are remedial.

- Guru|vacanaṃ satyānāṃ
 kāryāṇāṃ go|dvi|jāti|sura|pūjā
 lobhaḥ pāpatamānāṃ
 krodhaḥ sarv'ôpatāpa|janakānām;
 10.15 Prajñā sarva|guṇānāṃ
 yaśasvitā vipula|vitta|vibhāvānām
 sevā duḥkhatarāṇām
 āśā pṛthu|kāla|bhujaga|pāśānām;
 Dānaṃ ratna|nidhīnām
 nirvairatvaṃ sukha|pradeśānām
 yācñā māna|harāṇām
 dāiridyaṃ śāpa|tāpas'ârthānām;
 Dharmāḥ pātheyānām
 satyaṃ mukha|padma|pāvanatarāṇām
 vyasanaṃ roga|gaṇānām
 ālasyaṃ gṛha|samṛddhi|nāśānām;
 Niḥspṛhatā ślāghyānām
 priya|vacanaṃ sarva|madhurāṇām
 darpaḥ timira|bharāṇām
 dambhaḥ sarv'ôpahāsa|pātrāṇām;
 Adrohaḥ śaucānām
 acāpalaṃ vrata|viśeṣa|niyamānām
 paiśunyaṃ apriyāṇām
 vṛtti|cchedo nṛsamsa|caritānām;
 10.20 Kāruṇyaṃ puṇyānāṃ
 kṛta|jñatā puruṣa|ratna|cihnānām
 māyā moha|matīnām
 kṛta|ghnatā naraka|pāta|hetūnām;

In this world,* it is renown,
 which is the guru's word among truths,
 the worship of cows, brahmins and Gods among deeds,
 greed among heinous sins,
 wrath among all that leads to sorrow;
 Wisdom among all virtues,
 prestige among all the dignities of vast affluence,
 servitude among miseries,
 hope among thick snares and black cobras;*
 Charity among jewel treasures,
 freedom from enmity among the happy realms,
 begging among erasers of honor,
 poverty among all penitences caused by curses;
 Righteousness among waybreads,
 truth among the purifiers of one's mouth-lotus,
 vice among epidemics of diseases,
 sloth among the destroyers of the prosperity of a house;
 Desirelessness among things worthy of praise,
 kind words among all that is sweet,
 arrogance among all that is impenetrably dark,
 false piety among all that is laughable;
 Absence of malice among purities,
 steadfastness among the observances imposed
 by difficult vows,
 slander among unpleasant deeds,
 severing a livelihood among mean acts;
 Compassion among meritorious feats,
 gratitude among the marks of the superior man,
 deceit among foolish ideas,
 ungratefulness among the causes for a downfall to hell;

10.15

10.20

Madanaś chala|caurāṇām
 strī|vacanaṃ jñāti|bhedānām
 krūraś caṇḍālānām
 †māyāvī kali|yug'āvatārāṇām†;
 śāstraṃ maṇi|dīpānām
 upadeśaś cābhiṣekāṇāmab:
 sneho viśama|viṣāṇām
 veśyā|rāgo viśarpa|kuṣṭhānām;
 Bhāryā gr̥ha|sārāṇām
 putraḥ para|loka|bandhūnām
 śatruḥ śalya|śatānām
 duṣputraḥ kula|vināśānām;
 Tārūṇyaṃ ramyāṇām
 rūpaṃ rucir'|ōpacāra|veśāṇām
 vṛddhatvaṃ kleśānām
 rogitvaṃ nidhana|tulya|duḥkhānām;
 10.25 Prabhū|śaktir bhāgyānām
 putra|janiḥ sarva|saukhyānām
 mānaḥ puṣṭi|karāṇām
 ācāraḥ karma|dharma|niratānām;
 Saṃtoṣo rājyānām
 sat|saṅgaś cakra|varti|vibhāvānāmab:
 cintā śoṣa|karāṇām
 vidveṣaḥ koṭar'|āgni|dāhānām;

The God of love among sneaky thieves,
 women's words among dividers of kinsmen,
 a cruel one among *chandálas*,*
 a necromancer among those incarnated
 in the age of darkness;
 Scripture among jewel-lamps,
 instruction among consecrations,
 love among cruel poisons,
 attraction to prostitutes among spreading rashes
 and leprosies;*
 A wife among domestic properties,
 a son among relatives helpful for the next life,*
 an enemy among hundreds of barbs,
 a bad son among the destroyers of families;
 Youth among lovely things,
 beauty among splendid pomp and garments,
 old age among afflictions,
 sickness among agonies equal to death;
 Sovereignty among good fortunes,
 the birth of a son among all joys,
 self-respect among invigoraters,
 customary observance among those devoted
 to ritual and religion;
 Satisfaction among kingdoms,
 good company among the glories of emperors,
 worry among things which parch,
 hatred among fires smoldering in hollow trees;

10.25

Maitrī viśrambhānāṃ
 niryatraṇatā mah'ārha|bhogānām
 saṃkoco vyādhīnāṃ
 kauṭilyaṃ nirjal'āndha|kūpānām;
 Ārjavam amalatarāṇāṃ
 vinayo vara|ratna|mukuṭānām
 dyūtaṃ durvyasanānāṃ
 strījitatā madhumatāṃ piśācānām;
 Tyāgo maṇi|valayānāṃ
 śrutam ujjvala|karṇa|ratnānām
 khala|maitrī capalānāṃ
 durjana|sevā vṛthā|prayāsānām;
 10.30 Nirvṛtir udyānānāṃ
 priya|darśanam amṛta|varṣāṇāṃ
 tattva|ratir labhyānāṃ
 mūrkha|sabhā guṇa|viveka|nāsānām;
 Kuṭajaḥ sa|phala|tarūṇāṃ
 saubhāgyaṃ kṛta|purāvatārāṇām
 rāja|kulaṃ śakyānāṃ
 strī|hṛdayaṃ prakṛti|kuṭilānām;
 Aucityaṃ stutyānāṃ
 guṇa|rāgaś candan'ādi|lepānām
 kanyā śoka|karāṇāṃ
 buddhi|vihīno 'nukampyānām;
 Vibhavaḥ saubhāgyānāṃ
 jana|rāgaḥ kīrti|kandānām
 madyaṃ vetālānām
 mṛgayā gaja|gahana|yakṣāṇām;

Amiability among intimate confidences,
 independence among priceless enjoyments,
 self-abasement among diseases,
 duplicity among waterless concealed wells;
 Sincerity among unsullied things,
 modesty among diadems of choice gems
 gambling among depravities
 defeat by women among appealing goblins;
 Renunciation among jewelled bracelets,
 learning among dazzling earrings set with gems,
 friendship with villains among uncertainties,
 service to the wicked among futile endeavours;
 Beatitude among gardens,
 the glance of a friend among nectar-showers,
 rejoicing in truth among things within reach,
 an assembly of fools

10.30

among destroyers of the discernment of virtues;
 The *kútaja** among fruit-bearing trees,
 good fortune among the consequences of former deeds,
 the royal family among wherewithals,
 a woman's heart among the inherently deceitful;
 Harmony among the praiseworthy,
 attachment to virtue among unguents of sandalwood etc.,
 a daughter among causes of grief,
 the dunce among those deserving pity;
 Wealth among good destinies,
 popularity among the roots of renown,
 drink among zombies,
 hunting among *yakshas* in the elephant wilderness;

- Praśamaḥ svāsthya|karāṇām|
 ātma|ratis tīrtha|sevānām
 lubdhaḥ phala|rahitānām
 ācāra|vivarjitaḥ śmaśānānām;
 10.35 Nītiḥ strī|rakṣaṇānām
 indriya|vijayaḥ prabhāvānām
 īrṣyā yakṣma|śatānām|
 ayaśaḥ kusthāna|maraṇānām;
 Mātā maṅgalyānām
 janakaḥ sukṛt'|ôtsav'|ôpadesānām
 ghātas tīkṣṇa|śarāṇām
 marma|cheda|sit'|âsi|śastrāṇām;
 Praṇatir manyu|harāṇām
 sauhārdaṃ kṛcchra|yācñānām
 prabhu|bhaktir nītānām
 yuddhi nidhanaṃ saukhya|vīthīnām;
 Puṇyaṃ prāpyatamānām
 jñānaṃ parama|prakāśānām
 kīrtiḥ saṃsāre 'smin
 sāratarā sarva|lokānām.
- Jñeyaḥ kalā|kalāpe|
 kuśalaḥ sarv'|ârtha|tattva|vijñātā
 pravarataro loke 'smin|
 brāhmaṇa iva sarva|varṇānām.
- 10.40 Ity uktaṃ śatam etad
 yo veti śubh'|âśubh'|ôdaya|kalānām
 tasy' âiva vyavahāre|
 drṣṭā drṣṭa|prayojanā lakṣmīḥ.

Tranquility among health-tonics,
 delight in the self among visits to sacred fords,
 the hunter among those without merit,
 the dissolute among burning grounds;
 Prudence among ways to protect women, 10.35
 conquest of the senses among mighty deeds,
 jealousy among the hundred forms of consumption,
 disrepute among inglorious deaths;
 A mother among blessings,
 a father among teachings for the festivity of good deeds,
 murder among sharp arrows,
 severing of the vital ligatures among bright razor weapons;
 Deference among appeasers of anger,
 friendship among things difficult to ask for,
 devotion to God among guiding principles,
 death in battle* among paths to happiness;
 Merit among things one must attain,
 knowledge among the brightest illuminations,
 which is most precious to all people.

An adept at this whole collection of arts,
 who discerns the truth of all things,
 must be acknowledged as unsurpassed in this world,
 just as a brahmin is among all the castes.

Fortune smiles, making her intention clear, 10.40
 upon the endeavours of those alone who know
 the one hundred arts just revealed,
 which lead to either fortune or misfortune.

Uktv" êti Mūladevo|
visrjya śiṣyān kṛt'ôcit'ācāraḥ
kiraṇa|kalikā|vikāsāṃ
nināya nija|mandire rajanīm.

Kelī|mayah smita|vikāsa|kal"ābhirāmaḥ
sarv'āśray'ântara|kalā|prakāṭa|pradīpaḥ
lok'ôpadeśa|viṣayaḥ sukathā|vicitro
bhūyāt satāṃ dayita eṣa Kalā|vilāsaḥ.

Kalā|vilāsaḥ Kṣemendra|
pratibh"āmbhodhi|nirgataḥ
śaś"īva mānas'āhlādaṃ
karotu satataṃ satām|

iti mahā|kavi|śrī|Kṣemendra|viracite
Kalā|vilāse
sakala|kalā|nirūpaṇaṃ nāma
daśamaḥ sargaḥ.

This said, Mula-deva
dismissed his pupils with the appropriate rite,
and spent the remainder of the night,
 which blossomed with clusters of rays,
 in his own palace.

May this “Grace of Guile” be dear to the good:
Made up of amusements,
merry with the art of wide smiles,
a bright lamp on the inner workings of all dispositions,
meant as instruction for the public
 relieved by edifying tales.

May the “Grace of Guile,”
which has come forth
 from the ocean of Ksheméndra’s talent,
ever delight the minds of the good,
 as does the moon.

 The tenth canto,
 named the description of all arts,
in the “Grace of Guile” composed by
 the great poet Ksheméndra.

NILA·KANTHA:
MOCKERY OF THE KALI ERA

PAṆḌITĀḤ

Na bhetaḥ na boddhavyaḥ
na śrāvyaḥ vā dīno vacaḥ

jhaṭiti pratīvaktavyaḥ sabhāsu vijigīṣubhiḥ!
Asaṃbhramo, vilajjatvam, avajñā pratīvādini,
hāso, rājñāḥ stavaś c' ēti pañc' āite jaya|hetavaḥ.

Uccair udghoṣya jetavyaḥ madhya|sthaś ced apaṇḍitaḥ
paṇḍito yadi tatr' āiva pakṣa|pāto 'dhiropyatām.
Lobho hetur dhanam sādhyam drṣṭāntas tu purohitaḥ
ātm"lōtkarṣo nigamanam anumāneṣv ayaḥ vidhiḥ.

5 Abhyāsyam lajjamānena tattvaḥ jijñāsunā ciram
jigīṣunā hriyam tyaktvā kāryaḥ kolāhalo mahān.
Pāṭhanair grantha|nirmāṇaiḥ pratiṣṭhā tāvad āpyate
evam ca tathya|vyutpattir āyuso 'nte bhaven na vā?

Stotāraḥ ke bhaviṣyanti mūrkhasya jagatī|tale?
na stauti cet svayaḥ ca svaḥ kadā tasy' āstu nirvṛtiḥ?
«Vācyatām! samayo 'titaḥ. spaṣṭam agre bhaviṣyati.»
iti pāṭhayatām granthe kāṭhinyam kutra vartate?
Agatitvam atīśraddhā jñān'ābhāsenā tṛptatā
trayaḥ śiṣya|guṇā hy ete mūrkh'ācāryasya bhāgya|jāḥ.

MĀNTRIKĀḤ

10 Yadi na kv' āpi vidyāyāḥ sarvathā kramate matiḥ
māntrikās tu bhaviṣyāmo yogino yatayo 'pi vā.
Avilambena saṃsiddhau māntrikair āpyate yaśaḥ
vilambe karma|bāhulyaḥ vikhyāpy' āvāpyate dhanam.

ACADEMICS

If you want to triumph in a meeting, do not be afraid, do not pay attention, do not listen to the opponent's arguments,—just immediately contradict them! Unflappability, shamelessness, contempt for the adversary, derision, and praise of the king: these five are the grounds of victory.

If the arbitrator is not learned, one wins by shouting. If he is learned one has only to insinuate bias: “Greed” is the premise, “money” is the probandum, “the priest” is the example, “personal advance” is the result: such is the correct syllogistic procedure.*

The humble seeker after wisdom must ponder the truth 5
for a long time; the careerist has to set aside modesty and
cause a great commotion. A reputation is above all won by
composing works and by teaching; and might perhaps even
true erudition be achieved in this manner before the end of
life, or not?

Who, on this earth, will praise a fool? Were he not to
praise his own work, could he ever be happy? “Read on! We
are behind time. It will become clear further on,”—with
such a method of teaching, what could prove difficult in a
text? Resourcelessness, excessive faith, satisfaction with the
appearance of knowledge—these three qualities in a student
are a blessing for a dimwitted teacher.

SORCERERS*

Should our intellect absolutely fail to penetrate any sci- 10
ence at all, then we can always become mantra-sorcerers,
yogins, or ascetics. When success is immediate, mantra-

Sukhaṃ sukhiṣu duḥkhaṃ ca jīvanaṃ duḥkha|śāliṣu
 anugrahāyate yeṣāṃ te dhanyāḥ khalu māntrikāḥ.
 Yāvad ajñānato maunam ācāro vā vilakṣaṇaḥ
 tāvan mähātmya|rūpeṇa paryavasyati māntrike.

JYAUTIṢIKĀḤ

Cārān vicārya daiva|jñair vaktavyaṃ bhūbhujāṃ phalam
 graha|cāra|parijñānaṃ teṣāṃ āvaśyakaṃ yataḥ.

- 15 «Putra ity» eva pitari «kanyak» êty» eva mātari
 garbha|praśneṣu kathayan daiva|jño vijayī bhavet.
 Āyuh|praśne dīrgham āyur vācyam mauhūrtikair janaiḥ
 jīvanto bahu|manyante mṛtāḥ prakṣyanti kaṃ punaḥ?

Sarvaṃ koṭi|dvay'|ôpetam sarvaṃ kāla|dvay'|āvadhi
 sarvaṃ vyāmiśram iva ca vaktavyaṃ daiva|cintakaiḥ.
 Nirdhanānām dhan'|āvāptim dhaninām adhikaṃ dhanam
 bruvāṇāḥ sarvathā grāhyā lokair jyautiṣikā janāḥ.
 Śatasya lābhe tāmbūlaṃ sahasrasya tu bhojanam
 daiva|jñānām upālambho nityaḥ kārya|viparyaye.

- 20 Api sāgara|paryantā vicetavyā vasu|dharā
 deśo hy aratni|mātre 'pi n' āsti daiva|jñā|varjitaḥ.
 Vārān ke cid grahān ke cit ke cid ṛkṣāṇi jānante
 tritayaṃ ye vijānanti te vācas|patayaḥ svayam.

sorcerers become celebrities; when there is a delay, exorbitant rituals are prognosticated and they make money.

Blessed indeed are mantra-sorcerers, whose livelihood benefits from both the happiness of the well-off and the misery of the wretched. Provided the sorcerer keeps quiet in his ignorance or adopts bizarre behavior, his greatness is ensured.

ASTROLOGERS

Because insight gained from the movements (*cāra*) of the planets is indispensable for them, astrologers announce a prediction to the king after consulting spies (*cāra*).

When asked about a pregnancy, the astrologer wins if 15
he tells the father: "A son!" and the mother: "A daughter!"
When asked about the length of life, the astrologer predicts a long life. Those who survive will be in awe of him. Who will the dead call to account?

Astrologers should say that everything has two sides, everything happens within two time-limits, and everything appears to be in flux. The people will always welcome astrologers who predict a gain of wealth to the impoverished, and even more wealth to the wealthy. For a predicted gain of a hundred, an astrologer earns some betelnut, for a predicted gain of a thousand a meal, and for a predicted fiasco eternal censure.

One may scour the earth up to the edge of the sea, 20
but nowhere is there even a single ell of land free from astrologers. Some know the days, some the planets, some the constellations,—those who know all three are veritable Vachas-patis.* Fortune-tellers, interpreters of dreams, and

Naimittikāḥ svapna|dṛśo devat”|ôpāsakā iti
nisarga|śatravaḥ sṛṣṭā daiva|jñānām amī trayāḥ.

BHIṢAJAḤ

Svasthanair asādhyā|rogaiś ca jantubhir n’ āsti kiṃ cana
kātārā dīrgha|rogāś ca bhiṣajām bhāgya|hetavaḥ.

N’ ātidhairyaṃ pradātavyaṃ n’ ātibhītīś ca rogiṇi
naiscintyān n’ ādime dānaṃ nairāśyād eva n’ āntime.

25 Bhaiṣajyaṃ tu yathā|kāmaṃ pathyaṃ tu kaṭhinaṃ vadet
ārogyaṃ vaidya|māhātmyād anyathātvam apathyataḥ.

Nidānaṃ roga|nāmāni sātmy’|āsātmye cikitsitam
sarvam apy upadekṣyanti rogiṇaḥ sadane striyaḥ.
Jṛmbhamāṇeṣu rogeṣu mriyamāṇeṣu jantuṣu
roga|tattveṣu śanakair vyutpadyante cikitsakāḥ.

Pravartan’|ārtham ārambhe madhye tv auśadha|hetave
bahu|mān’|ārtham ante ca jihīṣanti cikitsakāḥ.
Lipsamāṇeṣu vaidyeṣu cirād āsādyā rogiṇam
dāyādāḥ saṃprarohanti daiva|jñā māntrikā api.

30 Rogasy’ ôpakrame sântvaṃ
madhye kiṃ|cid|dhana|vyayaḥ
śanair anādarāḥ śāntau
snāto vaidyaṃ na paśyati.

priests;* these three natural enemies have been created for astrologers.

PHYSICIANS

The healthy and the terminally ill are of no interest, doctors thrive on hypochondriacs and those suffering from chronic diseases. The patient must neither be given too much hope nor too much fear. In the first case he will not pay up because he has no worry, in the second because he has no hope. .

A doctor prescribes medicine ad libitum, but insists on a difficult, meager diet. If health is restored it is by the greatness of the physician, if not, the dietary regimen was not followed. 25

Pathology, diagnostic, what is agreeable and disagreeable, treatment,—the women in the patient's house will instruct him in all.* As epidemics spread, as people succumb, doctors learn, eventually, about the nature of diseases.*

Initially to make a housecall, in the interim for medicine, at the end out of gratitude,—physicians demand payment. When doctors, greedy for money, have at last secured a patient, two co-inheritors pop up: the astrologer and the mantra-sorcerer.*

At the onset of the disease the patient shows him kindness, in the middle stage he parts with some money, as health returns he loses interest in him, after the bath of convalescence the physician has become a *persona non grata*. 30

KAVAYAḤ

Daiva|jñatvaṃ māntrikatā bhaiṣajyaṃ cātu|kauśalam
 ek'|âikam artha|lābhāya dvi|tri|yogas tu durlabhaḥ.
 Aṅṛtaṃ cātu|vādaś ca dhana|yogo mahān ayam
 satyaṃ vaiduṣyam ity eṣa yogo dāridrya|kāraḥ.
 Kātaryaṃ durvinītatvaṃ kārpaṇyam avivekatām
 sarvaṃ mārjanti kavayaḥ śālīnāṃ muṣṭi|kiṃkarāḥ.
 Na kāraṇam apekṣante kavayaḥ stotum udyatāḥ
 kiṃ cid astuvatām teṣāṃ jihvā phuraphurāyate.

35 Stutaṃ stuvanti kavayo na svato guṇa|darśinaḥ
 kītaḥ kaś cid «aliḥ» nāma—kiyatī tatra varṇanā?

Ek" âiva kavitā puṃsāṃ grāmāy' âśvāya hastine
 antato 'nnāya vastrāya tāmbūlāya ca kalpate.
 Śabd'|ākhyam aparaṃ Brahma saṃdarbheṇa pariṣkṛtam
 vikrīyate katipayair vṛth" ânyair viniyujyate.
 Varṇayanti nar'|ābhāsān Vāṇīm labdhv" âpi ye janāḥ
 labdhv" âpi kāmā|dhenuṃ te lāṅgale viniyuñjate.

Praśamsanto nar'|ābhāsān pralapanto 'nyath" ânyathā
 kathaṃ tarantu kavayaḥ kāmā|pāramya|vādināḥ?.

40 Yat sandarbhe yad ullekhe yad vyaṅgye nibhṛtaṃ manaḥ
 samādher api taj jyāyāḥ Śaṅkaro yadi varṇyate.

POETS

Astrology, sorcery, medicine, skill in flattery: each on its own is profitable, but it is rare to find two or three together. Dishonesty and flattery are a great conjunction auguring wealth; the conjunction of honesty and erudition leads to poverty. Cowardice, barbarity, avarice, and lack of judgment, poets can expunge it all, hirelings for a handful of rice. Poets, poised to praise, require no reason: when they are not praising something their tongues vibrate. Poets praise 35 what is already praised, they are not in fact appreciative of virtues: there is a gnat called “bee,” —and what poetic labor is wasted in its portrayal?

“Unique” is the poetry which men compose in return for a village, for a horse, an elephant, when it comes to it for a meal, for clothing, for some betel. The second Brahman called “Speech,” arranged beautifully in poetic composition, is peddled by some, is squandered in vain by others. These wretches who, attaining the Goddess “Speech,” abuse her to eulogise would-be heroes, they might even yoke a wish-granting cow to the plow!

Praising reprobates, twisting everything with their prattle, how can poets find salvation, professing that desire is supreme?* Captive attention on whatever composition, on 40 whatever description, on whatever suggestion, is superior to meditative trance, if Shiva is the topic.

BANDHAVAḤ

- Gṛhiṇī bhaginī tasyāḥ śvaśurau śyāla ity api
 prāṇinām kalinā sṛṣṭāḥ pañca prāṇā ime 'pare.
 Jāmātaro bhāgineyā mātulā dāra|bāndhavāḥ
 ajñātā eva gṛhiṇām bhakṣayanty ākhu|vad gṛhe.
 Mātulasya balaṃ mātā jāmātur duhitā balam
 śvaśurasya balaṃ bhāryā svayam ev' ātither balam.
 Jāmātur vakratā tāvad yāvac chyālasya bālatā
 prabudhyamāne sāralyaṃ prabuddhe 'smin palāyanam.
 45 Bhāryā jyeṣṭhā śīśuḥ śyālaḥ śvaśrūḥ svātantrya|vartini
 śvaśuras tu pravās" īti jāmātur bhāgya|dhoraṇī.*.
 Bhūṣaṇair vāsanaiḥ pātraiḥ putrāṇām upalālanaḥ
 sakṛd āgatya gacchantī kanyā nirmārṣṭi mandiram.
 Gṛhiṇī svajjanaṃ vakti śuṣk'|āhāraṃ mit'|āśanam
 pati|pakṣyān tu bahv|āśān kṣīra|pāṃs taskarān api.
 Bhārye dve putra|śālīnyau bhaginī pati|varjitā
 aśrānta|kalaho nāma yogo 'yaṃ gṛha|medhinām.
 Bhārye dve bahavaḥ putrā dāridryaṃ roga|saṃbhavaḥ
 jīrṇau ca mātā|pitarav ek'|āikam narak'|ādhikam.

UTTAMA'RṆĀḤ

- 50 Smṛte sīdanti gātrāṇi, drṣṭe prajñā vinaśyati
 aho! mahad idaṃ bhūtam uttama|rṇ'|ābhiśābditam.
 Antako 'pi hi jantūnām anta|kālam apekṣate
 na kāla|niyamaḥ kaś cid uttama|rṇasya vidyate.

MOCKERY OF THE KALI ERA

RELATIVES

A wife, her sister, her parents, and the brother-in-law: these five additional vital breaths Kali has created for men. Sons-in-law, nephews, maternal uncles, the in-laws, feed in the house-holder's home like rats without his knowledge. The mother is the power behind the maternal uncle, the daughter is the power behind the sons-in-law, the wife is the power behind the father-in-law, the guest is his own power. While the son-in-law is young—the brother-in-law is deceitful; when he begins to understand—he is forthright; when he has grown to understand—he takes flight.

A wife who is the eldest daughter, a brother-in-law who 45
is a child, a wilful mother-in-law, a father-in-law abroad, this is an easy ride for the son-in-law. In just one visit, a daughter departs with jewellery, garments, vessels, and children's toys,—pillaging the home.

A wife claims that her parents eat dry scraps, sparingly, but that her husband's parents are gluttons, drink milk, or may even be thieves. Two wives blessed with many children, and a sister without husband: this is a conjunction called "incessant quarrel" for the house-holder. Two wives, many children, poverty, disease, an aged father and mother, each one is worse than hell.

MONEY-LENDERS

When he is remembered, the limbs hang loose, when he 50
is seen, the spirit perishes. Lo! Mighty is the wraith called "money-lender." Even Death awaits the last days of creatures, but a money-lender is not bound by time. We cannot detect a fang in his mouth, nor a noose in his fist, never-

Na paśyāmo mukhe daṃṣṭrāṃ na pāsaṃ vā kar'āñjale
uttama|rṇam avekṣy' āiva tath" āpy udvejite manaḥ.

DĀRIDRYAM

Śatrau sāntvaṃ pratīkāraḥ sarva|rogeṣu bheṣajam
mṛtyau Mṛtyuñ|jaya|dhyānaṃ dāridrye tu na kiṃ cana.
Śaktiṃ karoti saṃcāre śīt'|ōṣṇe marṣayaty api
dīpayaty udare vahnim dāridryaṃ param'|āuśadham.

- 55 Girāṃ skhalantīm mīlantīm dṛṣṭim pādaḥ viśaṃsthulau
protsāhayati yācñāyāṃ rāj'|ājñ" ēva daridratā.
Jīryanti rāja|vidveṣā jīryanty avihitāny api
ākimcanya|bal'|ādhyānām antato 'śm" āpi jīryati.
N' āsya corā na piśunā na dāyādā na pārthivāḥ
dainyaṃ rājyād api jyāyo yadi tattvaṃ prabudhyate.

DHANINAḤ

Prakāśayaty ahaṃkāraṃ pravartayati taskarān
protsāhayati dāyādā' lakṣmīḥ kiṃ|cid|upasthitā.
Viḍambayanti ye nityaṃ vidagdhan dhanino janāḥ
ta eva tu viḍambante śriyā kiṃ|cid|upekṣitāḥ.

- 60 Prāmānya|buddhiḥ stotreṣu devatā|buddhir ātmani
kīṭa|buddhir manuṣyeṣu nūtanāyāḥ śriyaḥ phalam.
Śṛṇvanta eva pṛcchanti paśyanto 'pi na jānate
viḍambanāni dhanikāḥ stotrāṇ' ity eva manvate.
Āvṛtya śrī|maden' āndhān anyo'|nya|kṛta|saṃvidāḥ
svairam hasanti pārśva|sthā bāl'|ōnmatta|piśāca|vat.

theless, as soon as the money-lender is spotted the heart convulses.

POVERTY

Against an enemy peace-negotiations are the remedy, there is a medicine for every disease, to ward off death there is the *Mrityuñ-jaya* mantra, but against poverty there is nothing. It gives one the strength to make one's rounds, even makes heat and cold bearable, kindles the digestive fire,—poverty is the ultimate medicament.

Stammering words, lowered eyes, tottering feet—poverty 55 spurs one on to beg as does a royal condemnation. Those abounding in utter destitution can digest the contempt of the king, they can digest what is beyond the pale, and in the end they can even digest stones. For him there are no thieves, no denouncers, no inheritors, no kings,—poverty is superior to kingship if seen for what it is.

THE RICH

A slight increase in prosperity heightens egoism, encourages thieves, and emboldens inheritors. But the rich who always belittle the learned, are themselves derided when fortune no longer smiles upon them. Believing flattery to be 60 fact, considering oneself divine, thinking common people to be worms,—such is the result of new money.

Though they can hear they moot the question, though they see they do not understand, the rich take even mockery to be praise. Hangers-on, colluding with each other in secret, laugh freely at those blind with the intoxication of wealth, as if they were children, deranged or demonically possessed.*

Stotavyaiḥ stūyate nityaṃ sevanīyaiś ca sevyate
na bibheti na jihreti tath” âpi dhaniko janaḥ.

Kṣaṇa|mātraṃ grah’|āveśo yāma|mātraṃ surā|madaḥ
lakṣmī|madas tu mūrkhāṇām ā|deham anuvartate.

65 Śrīr māsam ardha|māsaṃ vā ceṣṭitvā vinivartate
vikāras tu tad|ārabdho nityo laśuna|gandha|vat.

Kaṇṭhe madaḥ kodrava|jo hṛdi tāmbūla|jo madaḥ
lakṣmī|madas tu sarv’|ânge putra|dāra|mukheṣv api.

Yatr’ āsīd asti vā lakṣmīs tatr’ ōnmadaḥ pravartatām
kule ’py avataraty eṣa kuṣṭh’|āpasmāra|vat katham?

Adhyāpayanti śāstrāṇi tṛṇī|kurvanti paṇḍitān
vismārayanti jātiṃ svām varātāḥ pañcaśā kare

Bibhartu bhṛtyān dhaniko dattāṃ vā deyam arthiṣu
yāvad yācaka|sādharmyaṃ tāval loko na mṛṣyati.

PIŚUNĀḤ

70 Dhana|bhāro hi lokasya piśunair eva dhāryate
kathaṃ te taṃ laghū|kartuṃ yatante ’parathā svataḥ?
Śram’|ânurūpaṃ piśune kim upakriyate nṛpaiḥ?
dvi|guṇaṃ tri|guṇaṃ v” âpi Kṛt’|ânto lālayiṣyati.

He is ever lauded by those he ought to praise, he is served by those deserving his service, despite this the wealthy man knows no fear and no shame. Possession by an astrological demon lasts but a moment, drunkenness lasts for a watch, but the foolish are intoxicated with wealth for as long as the body endures. The goddess of wealth lends a helping hand for a month or perhaps for half a month and then withdraws, but the change she brings to pass lasts for ever, like the stench of garlic. 65

The inflammation wrought by ditch millet* numbs the throat, betel-nut stuns the heart, but the stupor caused by wealth affects the whole body, even the faces of wives and children. It makes sense that delirium afflicts someone who once was or still is wealthy, but how can it spread in a family, like leprosy or epilepsy? Five or six small coins in the hand give licence to lecture on science, consider the learned as chaff, let one forget one's caste.

The wealthy man may support his dependents, may give charity to beggars, but as soon as he looks like he might ask for a favor, nobody will suffer his presence.

INFORMERS

Surely, the world's burden of wealth is borne by informers alone; otherwise why are they striving all by themselves to lighten it? Does the king compensate the informer with a reward appropriate to his effort? Twice, and even three times more, Death will care for him. 70

Go|karṇe Bhadra|karṇe ca japo duṣkarma|nāśanaḥ
 rāja|karṇe japaḥ sadyaḥ sarva|karma|vināśanaḥ.
Na sv'ārthaṃ kiṃ cid icchanti na preryante ca kena cit
par'ārtheṣu pravartante śaṭhāḥ santaś ca tulya|vat.
 Kāl'āntare hy anarthāya gr̥dhro geh'ōpari sthitaḥ
 khalo gr̥ha|samīpa|sthaḥ sadyo 'narthāya dehinām.

LOBHINAḤ

75 Śuṣk'ōpavāso dharmeṣu bhaiṣajyeṣu ca langhanam
 japa|yajñāś ca yajñeṣu rocate lobha|śālinām.
 «Kiṃ vakṣyat' īti?» dhanikād yāvad udvijate 'dhanāḥ
 «kiṃ prakṣyat' īti?» lubdho 'pi tāvad udvijate tataḥ.
 Sarvam ātithya|śāstr'ārthaṃ sākṣāt kurvanti lobhinaḥ
 bhikṣā|kavalam ek'āikaṃ ye hi paśyanti Meru|vat.

Dhana|pālaḥ piśāco hi datte svāminy upasthite
 dhana|lubdhaḥ piśācas tu na kasmai cana ditsate.
 Dātāro 'rthibhir arthyante dātṛbhiḥ punar arthinaḥ
 kartṛ|karma|vyatīhārād aho nimn'ōnnataṃ kiyat!

80 «Svasminn asati n' ārthasya rakṣakaḥ sambhaved iti»
 nīcity' āivaṃ svayam api bhuṅkte lubdhaḥ kathaṃ cana.
 Prasthāyamānaḥ praviśet pratiṣṭheta dine dine
 vicitrān ullikhed vighnāṃs tiṣṭhāsura atithiś ciram.

Murmuring mantras at the sacred fords called “Cow-ear” and “Lucky-ear” annihilates past misdeeds. Murmuring into the king’s ear at once annihilates all deeds. *They have no interest in their own affairs, they cannot be guided by anyone, they meddle in other people’s business, the wicked as well as the good, who for themselves want nothing, are not goaded by anyone else, and act from the highest motives.* It seems a vulture perched on the house is an omen for some future disaster, but a villain loitering near the house heralds immediate doom.

THE AVARICIOUS

The avaricious favor the meager fast among religious ob- 75
servances, starving the system among medical cures, murmured prayers among sacrifices. Just as the pauper dreads the rich: “What will he say?” so the avaricious dreads the pauper: “What will he ask for?” The avaricious directly perceive the scriptural teaching* concerning hospitality, for they perceive each mouthful of almsfood to be like Mt. Meru.

The demon “treasurer” gives when his lord arrives, the demon “miser” wants to give to nobody whomsoever. The charitable are implored by the needy, then the needy by the charitable. Lo! in this reversal of subject and object,—what ups and downs!

Reasoning in this way: “If I were no longer alive, there 80
would be no guardian for my wealth,” the miser somehow forces himself to eat. Day by day, on the verge of departing,* he comes back in and stays put, pointing out all manner of impediments,—he is a guest eager to draw out his visit.

DHĀRMİKĀḤ

Pradīyate viduṣy ekaṃ, kavau daśa, naṭe śatam
sahasraṃ dāmbhike loke śrottriye tu na kiṃ cana.
Ghaṭakaṃ samyag ārādhya vairāgyaṃ paramaṃ vahet
tāvad arthāḥ prasiddhyanti yāvac cāpalam āvṛtam.

«Ekataḥ sarva|śāstrāṇi tulasī|kāṣṭham ekataḥ»
vaktavyaṃ kiṃ cid ity uktaṃ vastutas tulasī parā.

- 85 Vismṛtaṃ Vāhaṭen' êdaṃ tulasyaḥ paṭhatā guṇān
viśva|saṃmohinī vitta|dāyin" îti guṇa|dvayam.
Kaupīnaṃ bhasit'|ālepo darbhā rudr'|ākṣa|mālikā
maunam ek'|āsikā c' êti mūrkhā|saṃjīvanāni ṣaṭ.

Vāsaḥ puṇyeṣu tīrtheṣu prasiddhas ca mṛto guruḥ
adhyāpan'|āvṛttayaś ca kīrtanīyā dhan'|ārthibhiḥ.
Mantra|bhramśe saṃpradāyaḥ prayogaś cyuta|saṃskṛtau
deśa|dharmaś tv anācāre pṛcchatāṃ siddham uttaram.
Yathā jānanti bahavo yathā vakṣyanti dātari
tathā dhamaṃ caret sarvaṃ na vṛthā kiṃ cid ācaret.

- 90 Sadā japa|paṭo haste madhye madhye 'kṣi|mīlanam
«sarvaṃ Brahm' êti» vādaś ca sadyaḥ|pratyaya|hetavaḥ.
Ā|madhy'|āhnaṃ nadī|vāsaḥ samāje devat" |ārcanam
santataṃ śuci|veśaś c' êty etad dambhasya jīvitam.
Tāvad dīrghaṃ nitya|karma yāvat syād draṣṭṛ|melanam
tāvat saṃkṣipyate sarvaṃ yāvad draṣṭā na vidyate.

THE PIOUS

One gives one to the learned, ten to the poet, a hundred to the actor, a thousand to the horde of sanctimonious hypocrites, but nothing to the orthodox brahmin.* After petitioning the pimp,* one should show off extreme austerity. Fortunes are gained, as long as the duplicity remains concealed.

“On the one hand there are all the scriptures, on the other there is the wood of the holy basil.”* This is just a figure of speech: in reality holy basil is supreme. Váhata,* 85 enumerating the properties of the holy basil, had forgotten this pair of properties: the power of universal delusion and the ability to provide wealth. A loin-cloth, a dusting of ash, sacred *darbha*-grass, a rosary of *rudrāksha* beads, a vow of silence, and sitting in solitude,*—six are the livelihoods of the fool.

Lodging at sacred fords, a famous but dead guru, repeated cycles of teaching, these are valued among people on the make. When the mantra is wrong, it is “a tradition,” when there are lapses in the rites, it is “an applied procedure,” when the comportment is improper, it is “a local custom”—this is the effective answer to those who protest. All religion should be practised so that many know of it, so that they report it to a donor; do nothing pointlessly. The rosary-veil ever in hand, closing the eyes from time to 90 time, prattling that “everything is Brahman,” these are the causes for instant confidence.* Loitering by the river until midday, worshipping the gods in public gatherings, always wearing a religious costume, this is the life of hypocrisy.

Ānanda|bāṣpa|romāñcau yasya svecchā|vaśaṃ|vadau
kiṃ tasya sādhanair anyaiḥ—kiṃkarāḥ sarva|pārthivāḥ.

DURJANĀḤ

Daṇḍyamānā vikurvanti lālyamānās tatas tarām.
durjanānām ato nyāyyaṃ dūrād eva visarjanam.

95 Adānam iṣad|dānaṃ ca kiṃ|cit|kopāya durdhiyām
saṃpūrṇa|dānaṃ prakṛtir virāmo vaira|kāraṇam.
Jyāyān asaṃstavo duṣṭair iriṣyāyai saṃstavahḥ punaḥ
apatya|saṃbandha|vidhiḥ sv'ānarthāy' āiva kevalam.

Jñāteyaṃ jñāna|hīnatvaṃ piśunatvaṃ daridratā
milanti yadi catvāri tad diśe 'pi namo namaḥ.

Para|chidreṣu hṛdayaṃ para|vārtāsu ca śravaḥ
para|marmāsu vācaṃ ca khalānām asṛjad vidhiḥ.

Viṣeṇa puccha|lagnena vṛścikaḥ prāṇinām iva
Kalinā daśam'āṃśena sarvaḥ Kālo 'pi dāruṇaḥ.

100 Yatra bhāryā|giro Vedā yatra dharmo 'rtha|sādhanam
yatra sva|pratibhā mānaṃ tasmai śrī|Kalaye namaḥ!

Kāmam astu jagat sarvaṃ Kālasya' āsya Vaśaṃ|vadam
Kāla|kālaṃ prapannānām Kālaḥ kiṃ naḥ kariṣyati?
Kavinā Nīlakaṇṭhena Kaler etad viḍambanam
racitaṃ viduṣāṃ prītyai rājāsthān'ānumodanam.

Long-winded daily ritual while there is a crowd of onlookers—when nobody is watching all is abbreviated.

For one who can shed tears of bliss and whose hair stands on end at will, what need is there for other practices,—all kings are his lackeys.

THE WICKED

Punishment makes them worse, kindness even more so. Therefore, for the wicked the rule is distant exile. Giving 95 nothing and giving little provokes the anger of the evil-minded just somewhat. They take giving to satiety for granted, a cessation of gifts turns them rabid. Better no dealings with the wicked, familiarity engenders their jealousy. A marital alliance with their offspring leads only to ruin.

Family, ignorance, slander, poverty, if these four meet in the same person, then “Hail to the horizon.”*

The creator fashioned the heart of the wicked for the *bodily openings* : *failings* of others, their ear for the rumors of others, and their voice for the vulnerable points* of others.

Just as the whole scorpion terrifies living beings with the poison lodged in its tail, so the whole of Time terrifies 100 living beings with its tenth part, the Kali era. Hail to the glorious Kali era, where the words of the wife are the Veda, where religion is a means to making money, where one’s own fantasy is the law!

Granted, the world may be under the sway of this era, but what can Time do to us who are sheltered by the Slayer of Time, Shiva? The poet Nila-kantha composed this Mockery of Kali for the delight of the learned and the pleasure of royal court.

NOTES

THREE SATIRES: NILA·KANTHA

Bold references are to the English text; **bold italic** references are to the Sanskrit text. An asterisk (*) in the body of the text marks the word or passage being annotated. Bh= “The Hundred Allegories of Bhāllata”; G= “The Grace of Guile”; M= “Mockery of the Kali Era”

- Bh 1 **Shārada** is the patron Goddess of Kashmir, often identified with Sarāsvati, the Goddess of eloquence.
- Bh 2 The commentary of Maheśvara [Mah] notes that such face-reddening was customary at the celebrations for the birth of sons.
- Bh 4 Mah: *te 'nye debino (hastacara)ṇādyavayavyasya śarīrabhārasya voḍhāra eva*, “They are mere bearers of the burden of the body with its limbs such as hands and feet etc.”
- Bh 5 Mah: “If a wicked person attains a minor position he strives to rise higher and higher.”
- Bh 6c *abhyupakāra* can mean both “embellishment” and “assistance, usefulness.”
- Bh 9 Maheśvara comments: *dinānte svatejo ravir niḥṣipatīti lokavādah*, “It is popularly believed that the sun deposits its brilliance into fire at the end of the day.”
- Bh 9 The alleged misdemeanours of the sun punningly describe the antics of a drunkard. It may be possible to read *loka* as having a second sense of “light” too but that struck me as weak.
- Bh 16 **Faint of light**: the unexpressed second subject is the ignoramus scholar and his “trifling knowledge.”
- Bh 17 Mah: *dhīraṃ dhīra eva vetti na mūrkhah*, “Only the brave have profound experiences, not fools.”
- Bh 18 The commentator Mahēshvara explains the intended sense as follows: *etad uktaṃ bhavati: manasvī mānaṃ vihāyāvanatiṃ karoti cet sarvatra loke sulabham eva jīvanam, tathāpi manasvī na karoty avanatiṃ maraṇam eva kartum adhyavasyatīti*, “This

NOTES

is what is meant: If a learned man were to give up his pride and humble himself, he could easily get a living anywhere. If a learned man, despite this does not humble himself, then he is determined to die.” A.A. RAMANATHAN translates as follows in the MaSuSaṃ: “Let the young cātaka bird cultivate friendship with one who holds his head high like himself, for, if he is so inclined, where will water pure, cool and sweet, not be available in the broad expanse of the sky.” This implies that he had read *svasyeva* but did not correct the text.

- Bh 21 **One-eyed** crows are believed to roll their single eye from one side of their head to the other.
- Bh 23 **Lotus-stalk:** Secondly, *kamala / nālasya* shifts its sense to something like “scion of the Kamala dynasty.”
- Bh 25 *Subhāṣitāvalī* 922. This verse is not commented on by Maheśvara. Lakṣmī, the Goddess of fortune, is in this verse portrayed as a fickle woman fearing her beauty would be outshone by the lotus.
- Bh 31 *Intertwining venomous serpents* through secondary indication (*lakṣaṇā*) needs to shift its sense to something like: “is beholden to evil men who have made pacts with each other.” I could not produce this required sense by punning alone (*śleṣa*).
- Bh 32 **Khādīra:** =*Acacia Catechu*, an ugly, thorny hardwood tree.
- Bh 45 The sage Agastya who drank the whole ocean.
- Bh 48 My translation avoids the technical terminology of Sanskrit philosophy used here. An *upādhi* is a “limiting adjunct,” a mark which lies somewhere between a “property” (*dharma*) or “characteristic” (*lakṣaṇa*), and an “adventitious mark” (*upala-kṣaṇa*). It serves to distinguish objects it qualifies but need not perdure until the action it is involved in is completed. The commonly given example is that of a row of crystals (*sphaṭi-ka*) placed before a row of china-rose blossoms (*japākusuma*). The colour transmitted to the crystal by the blossom serves

THREE SATIRES: NILA·KANTHA

to distinguish the crystals, but once a crystal is selected and removed the colour vanishes.

Bh 51 **Electric tourmaline:** Sometimes known as the “electric stone,” tourmaline becomes statically charged when heated or rubbed, attracting dust, bits of straw etc. The word tourmaline itself is derived from *tr̥ṇa/maṇi*.

Bh 65 Mahéshvara explains this apparent paradox by the fact that the eyes do not function at night and are thus debased to the state of all the other organs, yet they are not the same because the other organs still function in the dark.

Bh 66 **Tourmaline:** See note to 51.

Bh 88 The sage Agástya.

Bh 88 **Ghasmara:** Mahéshvara takes this either as the submarine fire or as Samhára-rudra. I follow GAI in taking it as an adjective describing Agástya.

Bh 89 Read *jala* for *jaḍa* in this pun.

Bh 98 The verse alludes to the tales of “Vikrama and the vampire.”

Káustubha: Vishnu bears on his chest the fabulous Kaustubha jewel, churned from ocean of milk, *cf.* *Rāmāyaṇa* 1.44.24.

G 1.2 **Śeṣa:** The world-serpent Śeṣa or Ananta bears the earth at the behest of Brahmā, *cf.* *Mahābhārata* 1.32.18–24. *Vibhajya:* This is appropriate, for Shesha is said to have one thousand heads.

G 1.3 **Gleam:** *virājati*. This *Parasmaipada* form of the root *rāj* with the prefix *vi-* is not a grammatical lapse on Ksheméndra’s part. The form is attested in the *Chāndogyopanīṣad*, the *Mahābhārata* and the *Rāmāyaṇa*.

G 1.4 **God of love:** Ksheméndra is alluding to Śiva’s destruction of the God of love with the fire shooting from his third eye (*Brahmapurāṇa* 36.1–135 etc.). See *Kumārasambhava* 1–8 for the most attractive retelling of this episode.

NOTES

- G 1.7 *Dhārāgrha*: sometimes also described as “shower-rooms,” cf. Mallinātha to *Meghadūta* 1.64.
- G 1.8 *Apsarases* are celestial nymphs of surpassing beauty born from the churning of the ocean by the Gods and Asuras, cf. *Rāmāyaṇa* 1.44.18ef; *Agnipurāna* 3; *Nāṭyaśāstra* 1.45ff.
- G 1.9 **Mula-deva**: A legendary rogue, see BLOOMFIELD (1917:619ff.).
- G 1.10 **Remote lands**: This is reminiscent of the opening of the Prakrit Dhuttakhāṇa of Haribhadra (fl. late eighth to early ninth cent.) where hundreds of rogues headed by Mūlasirī (Mūlaśrī= Mūladeva), Kaṇḍarīa, Elāsāḍha, Sasa, Khaṇḍavaṇā, gather in a garden pavilion outside Ujjainī. For the very similar virtues of the ideal emperor who receives tribute from distant feudatories, see *Arthaśāstra* 6.1.6.
- G 1.11 *Sahydaya*: a sensitive reader of poetry, or person of refined taste. Such connoisseurship is defined as ‘the ability of attaining identity with the heart of the poet’ (*Abhinavabhāratī* vol. 2 p. 339: *kaviḥṛdayatādātmyāpattiyogyatā*).
- G 1.13 **Bṛhaspati**: The preceptor of the Gods and also the name of the author of the root-text of the Cārvāka materialists, the *Bṛhaspatisūtra*.
- G 1.16 The stages of life parody verses such as *Vairāgyaśataka* 50, where it is life itself that is uncertain, even in the midst of wealth. The simile of water on lotus-leaves/petals is a distortion of *Bhagavadgītā* 5.10. See also *Deśopadeśa* 3.28.
- G 1.18 **Dhūrtakarakandukānām**: A gambling game? LAPANICH believes this to be *kandukakrīḍā* a “game famous among boys and girls.” Sanskrit poets often describe the graceful ball-play of young ladies (see LIENHARD (1999:403–418)) but this seems rather inappropriate here and I thus consider emending to *dhūrtakaraṇṭakānām*, e.g. the “fingernails of villains” with a transferred sense of: “there is no release from the clutches of villains.”

- G 1.25 Ked glosses: *timirasamūha eva hastī*, e.g. a metaphor (*rūpaka*): “the elephant who was a mass of darkness.” Cf. also *Śisupālavadha* 4.20. The mountain-elephant simile is appropriate because the eight points of the compass are believed to be supported by elephants. The name of the western elephant is Añjana. This in itself alludes to the famous Añjanādri, Mountain of Antimony, cf. *Kathāsaritsāgara* VIII,108. *Mātāṅga*: from *Dvirāda* by *lakṣaṇā*. Punningly we may read the verse as: “When the man who occupied her days had gone to sleep, lady Sandhyā’s chest shone, as if with the pale red lustre of a vermilion body-paste because she was embracing an extremely dark-skinned outcaste.”
- G 1.26 The tragic love of the sun and twilight is a popular topos among Sanskrit poets, cf. *Dhvanyāloka* 1.13e, 3.34.
- G 1.30 **Night-maker:** The moon.
- G 1.30 **chakravāki:** The shelldrake, or brahmany duck. It is a Kāvya convention that monogamous shelldrake (*chakravāka*) couples are doomed to spend each night in separation, calling out to each other with plaintive cries.
- G 1.31 **Ladies of the compass points:** *digvanitā*. The eight points of the compass (*āśā, diś*) are in Sanskrit poetry often personified as beautiful ladies who are amorously involved with various celestial bodies.
- G 1.32 **Celestial river:** The river Ganges has three currents (*trisrotā*): the earthly Gaṅgā, the celestial Mandākinī and the subterranean Bhāgirathī. Cf. *Rāmāyaṇa* 1.43.6: *gāṅgā tripathagā nāma divyā bhāgirathīti cal tripatho bhāvayantīti tatas tripathagā smṛtā*. To complete the simile in the formal manner of the rhetoricians: the subject of comparison (*upameya*) is that the moon must be shining at the border of the Milky Way, the object of comparison (*upamāna*) is a flamingo on the banks of a river, the common property (*sādhāraṇadharmā*) is “being encircled with rays,” and the word triggering the simile (*upamādyotaka*) is “like” (*iva*). Since all of these four elements are

explicitly mentioned, the simile is what later rhetoricians term “complete” (*pūrṇopamā*).

- G 1.33 The poetic ornament Ksheméndra employs here is called a “garland-metaphor” (*mālādīpakālaṅkāra*), cf. *Kāvya prakāśa* 10.18ab.
- G 1.35 **Female skull-bearing ascetic:** Kāpālika ascetics take on the vow of wearing the “six accoutrements” (*ṣaṣṭmudrā*) made of human bone. Ksheméndra here repeats a common simile, cf. e.g. *Kāvya prakāśa* 10.7cd:a. It is remarkable that literary references to female skull-bearing ascetics tend to focus not on the sinister but on their beauty. Ksheméndra, of course, also condemns the fierce Kāpālika ascetic, wearing a bone necklace, as someone to be shunned (*Darpadalana* 7.14, 7.63). At *Nītika-lpataru* 84.19 he describes the Kāpālika as follows: *pitṛvanavāso mālā narāsthībhiḥ pāraṇā surāmāṃsaiḥ / pātraṃ kapālam arghyo narabalinā bhairavo devaḥ /*, “He lives in the forest dedicated to the manes, wears a necklace of human bones, he nourishes himself with liquor and meat, his begging-bowl is a skull, his respectful offering is made with human phlegm, his God is Bhairava.”
- G 1.41 *Nidhānakumbho:* The urn in which the ashes of the deceased are deposited after cremation until they are dispersed in the Ganges or some other sacred ford, cf. *Viṣṇudharma* 19.11. **Dambha** conveys the senses of “religious hypocrisy,” “priggishness” and “smugness.” The arrogance of religious hypocrites is also the topic of the final chapter of Kṣemendra’s *Darpadalana*.
- G 1.45 *Dambhodaya*= Dambhódbhava, the invincible but arrogant and quarrelsome emperor, cf. *Mahābhārata* 5.94.5–35. He was finally tamed by the two Ṛṣis Nara and Nārāyaṇa. Note the six *-ambha* alliterations (*anuprāsa*). Ksheméndra himself has retold Dambhódbhava’s tale at *Darpadalana* 5.29–45.
- G 1.46 **Circular reasoning:** as a technical term in Nyāya-logic denotes the fallacy of circular argument. The verse further parodies

logical treatises such as the *Hetucakra*, an investigation of admissible syllogistic reasons used by logicians to ascertain the validity of propositions.

- G 1.47 I suspect an emendation is here required. Something like *ud-bāhu?* *Tree*: With the simile of the flourishing tree Ksheméndra may be alluding to a well-known verse in the *Manusmṛti* 9.255: *nirbhayaṃ tu bhaved yasya rāṣṭraṃ bāhubalāsṛitam/ tasya tad vardhate nityaṃ sicyamāna iva drumah*, “A kingdom which is secure, protected by the might of its ruler’s arm, will ever flourish, like a well-watered tree.” Ksheméndra is fond of the tree simile, in *Darpadalana* 1.37 he describes a similar tree sprouted from arrogance.
- G 1.48 To adjust the sense for the heron we must read *vrata* with secondary sense of “always eating the same food,” attested only in lexicons. **Smugness of the heron**: Cf. *Rājatarāṅgiṇī* 5.305. Kṣemendra also uses the same metaphor for an aging courtesan who pretends to be a widow, dresses in white and who then performs religious ceremonies for her supposedly departed husband at a sacred ford. In this way she ensnares a wealthy man who believes her to be pious (see *Samayamātrkā* 2.28–30). **Smugness peculiar to cats**: A parody of the modest practise of keeping the gaze fixed on the ground when moving in public. Cf. the puns on cats and herons in the description on the Vātsyāyana sages, *Harṣacarita* 1, p. 18⁹⁻²⁴.
- G 1.50 Here, Ksheméndra does not intend to ridicule false ascetics, but merely hypocritical ascetics. Literary works attest to the proliferation of spies and criminals disguised as false ascetics (already mentioned in the *Arthasāstra*). On hypocritical ascetics see also *Kathāsaritsāgara* II, 2-5.
- G 1.51 **Hemavallī**: *Hoya Viridiflora*. The practice of affixing apotropaic herbs on to auspicious knots (*maṅgalagranthi*) is described in the *Kṛtyacintāmaṇi* cited in the *Nirṇayasindhu*. It is possible that this is the same string referred to in the second chapter of the *Samayamātrkā*. The prostitute, assuming the false

name Ardhakṣīrā, becomes the nurse to the son of the minister Mitrasena. The boy wastes away with fever because of her neglect, and as he lies dying she does the most vile thing possible: she steals his protective *hemasūtrikā* (condemning him to certain death) and runs away at night: *dyṣtvā tatrāturam bālaṃ tṛṇavat sutarāgiṇī / sā yayau nirdayā rātrau gṛhītvā hemasūtrikām* (*Samayamātrkā* 2.73). Cf. also *Kuṭṭanimata* 63. **Armpit:** Kṣemendra is here refining a motif he had already used at *Narmamālā* 1.73ab.

- G 1.51 **Robe:** Cf. *Vasiṣṭhadharma* 10.20b: *na śabdaśāstrābhīratasya mokṣo na cāpi lokagrahaṇe ratasya / na bhōjanācchādanataparasya na cāpi ramyāvasathapriyasya*, “There is no liberation for a man obsessed with grammar [and science], nor for a man fond of seeing people, nor for a man interested in food and clothing, nor for a man fond of beautiful dwellings.”
- G 1.52 **Squabbles:** Cf. *Manusmṛti* 6.50: “[The ascetic] must not seek to win almsfood by reading omens and portents, by astrology or physiognomy, by instruction or by debates.”
- G 1.55 **Crow’s eye:** Crows are believed to have but one eye which they move from socket to socket. The emendation *kākaviṣṭām iva* may also be considered: “like crow’s dropping fallen upon him.” MEYER (1903:XLII) takes this to mean that he casts crow-glances around.
- G 1.56 **Craves fame:** cf. *Yama cit. Yatidharmasamuccaya* 7.45ab: *lābhapūjānimitam hi vyākhyānaṃ śiṣyasamgrahaḥ* “For the sake of profit and adulation, [false ascetics] discourse on scriptures and collect disciples.”
- G 1.58 **Jambha** was the leader of the Daityas who stole the nectar of immortality from Dhanvantari, cf. *Agnipurāṇa* 3.
- G 1.59 **Snātaka:** A *brāhmaṇa* who has taken the ritual bath which marks the end of his studentship. The *Manusmṛti* 11.1–2 enumerates nine types, others give three. All support themselves

by begging, Manu ordains that they must be given food and money in proportion to their learning.

- G I.60 **Cleansing clay:** Ksheméndra is here probably insinuating that the purity-maniac appears to be continually smeared in clay which makes him look filthy.
- G I.60 **An enemy to all:** E.g. *viśva+amitra*. See *Mahābhārata* 13.95.35 for Viśvāmitra's own explanation of his name to the hag Yā-tudhānī: *viśvedevās ca me mitram mitram asmi gavāṃ tathā viśvāmitram iti khyātam*, "I am called Viśvāmitra because the Viśvedevas are my friends, because I am a friend to cattle (*viś*)."
- G I.60 **The pure and the impure:** Cf. Viśvāmitra's justifications of his theft of dog-flesh from the Caṇḍāla in *Mahābhārata* 12.139.
- G I.60 **Different from his own kin:** Viśvāmitra was born as a Kṣatriya but later on became a Brahmin by his penance, cf. *Mahābhārata* 9.38.22cd.
- G I.63 The ornament is a *samāsoktyalañkāra*, or "compounded expression," in which the subject (serpent) has only one sense but all of the attributes are equally applicable to something not explicitly mentioned, namely, an "ascetic."
- G I.64 I am not sure which epic source Ksheméndra is following here. The *Bhāgavatapurāṇa* 4.8.2 *mṛṣā dharmasya bhāryāsīd dambhaṃ māyāṃ ca śatruhan/ asūta mithunaṃ tat tu*, makes Dambha the twin of Māyā and son of Adharma (son of Brahmā) and Mṛṣā. The sound Huṃ is also a commonly used destructive seed-mantra.
- G I.68 **Bundle:** *pūlī* f. "a bundle," not in MW. For the ascetic's paraphernalia cf. *Vaikhānasadharmasūtra* 2.6. In the *Darpadalana* 7.12–13 Ksheméndra describes such vows and paraphernalia as a form of bondage if the ascetic should be devoid of holiness. **Burden of scriptures:** Vasiṣṭha, *cit.* in *Yatidharmasamuccaya* 7.47: *atrātmavyatirekeṇa dvitīyaṃ yadi paśyati/ tataḥ śāstrāṇy adbhīyante śrūyate granthavistarabḥ*, "A person would undertake the recitation of texts and the study of a lot of books only if

he regards something in this world as a second reality besides himself.” **A horn:** This presumably refers to the prohibition on using the hands to scratch oneself during the *Jyotiṣṭoma* rite. Instead, the horn of a black antelope is to be used (*Taittirīya-saṃhitā* 6.1.3).

- G 1.69 **Bunches of sacred grass:** *pavitṛaka*, two blades of kusha grass used at sacrifices in purifying and sprinkling ghee. What might be intended, is that these ear-ornaments reveal his status as one who has officiated at prestigious sacrifices. **Ritual-ring:** A *pavitra* is a ring worn on the ring-finger, made of twisted blades of Kuśa- or Darbha-grass, the tips of which project outwards into a sort of brush, which is used to wipe away or sprinkle (*prokṣaṇa*) water etc. in rituals. Cf. *Yājñavalkya-smṛti* 1.22.6. For a similar description of the ascetic’s paraphernalia see *Darpadalana* 7.68.
- G 1.70 **Neck stiff like a plank:** compare *Darpadalana* 1.24 (also 1.57: *akharvagalaḥ*), where Kshemendra describes a stiff neck as a sign of arrogance. Similar is also *Narmamālā* 1.62: *kāṣṭhastha-bdhonnatagrīvaḥ*.
- G 1.75 Kshemendra is here using assonances (*anuprāsa-*) to provide fanciful new *nirvacana*-style etymologies for the sage’s names: **graste** ‘*gastyē*. **Devoured:** A further allusion to the myth of Agastya devouring the Asura Vātāpi, cf. *Mahābhārata* Araṇyakaparvan 3.94.97. For Vasiṣṭha Kshemendra provides the following analysis: *alpa|tapo|vrata|lajjā|kuñcita|pṛṣṭhe*. **Hunched his back:** An allusion to Vasiṣṭha’s birth from a pot.
- G 1.76 Note the alliteration . . . *kutse*. . . *Kautse*. **Simple vow of silence:** An allusion to Kautsa’s unwillingness to ask for money from Raghu. Note the alliteration *nirādare*. . . *Nārade*.
- G 1.77 **Knee-caps:** Another alliterative play on the etymology of his name which Jamadagni gives to the hag Yātudhānī, cf. *Mahābhārata* 13.95.37: *jājamadyajajā nāma mṛjā māha jijāyīṣe jamadagnir iti khyātam ato mām viddhi śobhane*. **Trembled in**

THREE SATIRES: NILA·KANTHA

fear: That the fearless Viśvāmitra should tremble in fear is a hyperbole (*atiśayokti*) demonstrating Dambha's ridiculous ascetic pomp. **Neck rolled about:** Gālava, son of Viśvāmitra, received his strange name because his mother, trying to raise money to feed her other children during a famine, tied a rope around his throat (*gala*) and in this manner led him to be sold. **Crushed:** Perhaps an allusion to the myth of Nandī breaking open the termite-hill which had risen up over the meditating Bhṛgu, cf. *Padmapurāṇa* 20.

- G 1.82 Dambha is here outdoing even the law-books. Manu states that particles of water in the breath are not contaminating. This is the reason why Brahma suddenly recognises who Dambha is.
- G 1.89 **Isolated:** Deriving *-bhajya* from the root *bhaj* cl. 1, "to share." **Devastated:** Deriving *-bhajya* from $\sqrt{bhañj}$ cl. 7, "to break."
- G 1.90 **Religious teachers:** At *Darpadalana* 2.50 Kshemendra makes Mati censure the sycophantic teacher who lives off his students. *pālaka* = *paripālaka*, cf. *Narmamālā* 1.62–70. *Niyogin*, "commissioner," a supervisor of villages who also settles civil and criminal cases. Cf. *Narmamālā* 1.97–127. **Initiates** into esoteric cults consider their religions superior to mundane religion.

The unexpressed second sense: "[Just as a serpent], after creeping into the cavities of all of the Jantu-trees, by squeezing itself in many ways, bit by bit, finally enters the hollows in trees full of nesting birds."

- G 1.93 *Matsyārthī*: Hungering for fish or: "Someone observing the fish-vow (*matsyavrata*)." Or: "Supplicating with the Matsyasūkta."
- G 1.94 **Clad in bark:** For garments of bark (*valkala*) see EMENEAU 1962. The verse echoes Kṣemendra's own *Muktāvalī* as cited at *Aucityavicāracarcā* 29 (84).

The unexpressed second subject are penitent ascetics burdened with chunky matted locks, who wear bark garments, are con-

tinuously exposed to cold, heat and rain, and are eager for rewards in heaven.

- G 1.95 Can also be read as **sadā+adambhaḥ**: Adambha is a name of Shiva. A parody of descriptions of Sadāśiva as *sarvajña*, *sarvaga* and *sarvakṛt*, cf. *Rauravatantra* Upodghāta 8.
- G 1.96 **Wish-granting tree**: Five wish-granting trees are supposed to have been produced by the churning of the milk-ocean, these exist in the world of the Gods (*devaloka*). **Dwarf**: Viṣṇu's incarnation as Vāmana, an ascetic dwarf, cheated Bali out of the possession of the three worlds by asking for only three steps of land. Bali readily acceded to such a paltry demand but Viṣṇu then in three steps covered the entire triple universe.
- G 2.2 Cf. *Arthaśāstra* 2.5.2–4 for details about the construction of a treasure vault. Kshemendra is not exaggerating, Kauṭilya even recommends the construction of secret treasuries by condemned men who are then immediately put to death. Kshemendra associates treasuries with death also in his *Darpadalana* 2.70–71, where the miser Nanda finally dies in his treasury, with his back resting against his pots of money, suffering because he was too stingy to pay for medicine.
- G 2.4 Kshemendra is here elaborating on Manu's twofold classification of thieves, those who steal openly (*prakāśavañcaka*) and those who do so in concealment, such as burglars, robbers, and thieves, cf. *Manusmṛti* 9.257.
- G 2.5 For Kshemendra the stinginess of merchants is proverbial. See especially *Darpadalana* 2.11–113. Kshemendra there recounts the tale of the mean merchant Nanda, a miserable miser, who is reborn as a pitifully deformed and diseased Cāṇḍāla and is then raised with dog's milk. When he one day happens to beg for alms from his own former son Candana, he is brutally beaten. Just then the Buddha happens to be passing by. With a compassionate glance he cures the Cāṇḍāla's leprosy and reveals his former identity to his son. **Three cowries**: In Kshemendra's

day, the cowrie was still in use as the lowest monetary unit *cf.* STEIN (1961:308–328), *The Term Dīnnāra and the Monetary System of Kaśmīr*. Ksheméndra describes a similarly tight-fisted merchant in *Samayamātrkā* 8.80.

- G 2.6 **Fond of tales:** Kalhaṇa alleges that merchants like to listen to the recitation of sacred texts because they are embezzlers and hope for purification *Rājataranṅiṇī* 8.708cd. **Black cobra:** In the *Darpadalana* Ksheméndra again associates misers with black cobras, but there it is the miser himself who appears to others like the ominous serpent.
- G 2.7 **Donate:** See KANE, *History of Dharmasāstra* V. pp. 212, 243–5. In his *Darpadalana* 6.8 Ksheméndra criticises those who think that giving alms during a solar eclipse constitutes liberality. Rather, giving alms on such occasions was considered to profit the donor. The merchant in the present verse is too greedy to realise this. That it was common to consider all kinds of contributing factors (such as the position of the sun) before giving alms is evident also from *Darpadalana* 6.11. Ksheméndra himself recounts his father Prakāśendra's liberality during a solar eclipse in the *Bhāratamañjarī* Kavipraśasti 4: *sūryagrahe tribhir lakṣair dattvā kṣṇājinatrayam / alpaprado 'smīty abhavad kṣaṇam lajjānatānanah*, “On the occasion of the solar eclipse after he gave away three hundred thousand black antelope[-skins], he stood with his head bowed in shame, thinking: ‘I have given but little.’”
- G 2.9 **Deposit:** Laws regarding the guarding and return of sealed deposits were stringent and detailed, *Cf.* *Manusmṛti* 8.179–196.
- G 2.11 A tale similar to the following is recounted by Kalhaṇa at *Rājataranṅiṇī* 8.123–158. **Viṣṭikaraṇa:** Viṣṭi is the seventh of the immovable *karaṇas*. Each lunar day (*tithi*) is made up of two *karaṇas*. Since Viṣṭikaraṇa is presided over by Yama, the God of death, it is considered an extremely inauspicious period for any new undertaking. *Bṛhatsaṃhitā* 99.4c: *na hi*

NOTES

viṣṭikṛtaṃ vidadhāti śubhaṃ, “For something undertaken during *viṣṭi* does not produce an auspicious [result].”

G 2.14 *Bhadṛā*: The merchant is deliberately using this alternate name for *Viṣṭi* because it also means “auspicious.”

G 2.19 **Rats**: A rat infesting decrepit houses is occasionally encountered as a motif used to warn of the future suffering of a fallen ascetic. He is first reborn for sixty thousand years as a worm in excrement. “Then,” says Śātātapa (*cit. Yatidharmasamuccaya* 7.54ab: *śūnyāgāreṣu ghoreṣu bhavaty ākhuḥ sudāruṇaḥ*), “he will become a horrible rat infesting dreadful abandoned houses.”
Samsāra: The world of rebirth.

G 2.23 A *muhūrta* is more precisely a time-period of about forty-eight minutes.

G 2.31 **Haragupta**: The merchant of course intends *Haraguptakula* to mean “family protected by Śiva,” but it can also mean a “secret gang of thieves,” e.g. *haraṇaśilānām guptakulaṃ*.

G 2.35 **The gate of the royal court**: In the final instance, litigation can be taken to the king himself. The legal formula for this is a representation at the Royal Gate (*rājādvāra*). Already in the third-cent. CE Kroraina Prakrit documents we repeatedly encounter the formula: *ko pācīma kalaṃmi icheyati eta aṃṇātha karaṃnae rayadvarammi muhucotaṃ apramāna siyati taṃḍa prapta*, “Whoever, at a later time, wishes to make this [agreement] otherwise, his representations at the royal gate shall be without authority and he will be punished” (see BOYER, RAPSON SENART 1920). *Solemn fast to starvation (prāyopaveśa)*: for this emendation cf. *Rājatarāṅgiṇī* 6.25–27 etc.

2.37–86 A retelling of a tale found in the *Mahābhārata*.

G 2.38 **Śukra**: The son of Bhṛgu and the teacher of the Daityas. *Vaiśravaṇa* or Kubera is the God of wealth.

G 2.44 I take the Bahuvrīhi cpd. *atyantasambhṛtasneham* adverbially rather than adjectivally to *tvām*. **Essence of life**: That misers

consider money to be the essence of life is another popular image in Ksheméndra's work, see for instance the words of the mean merchant Nanda in *Darpadalana* 2.25–26, who concludes that “poverty is death.”

- G 2.48 **Possessed:** The art of entering another's body (whether alive or dead) is described in Tantric texts such as *Mālinīvijayottara* 21.9–19 (*saṃkrāntividhi*). See also *Kathāsaritsāgara* IV,46; VII,114–5.
- G 2.51 Śaṅkha, Mukunda, Kunda, and Padma are the names of some of Kubera's fabulous treasures. Here, the beings presiding over them, who are part of Kubera's retinue, are intended.
- G 2.68 To complete the metaphor (*sāṅgarūpaka*), *yaśas*, “good reputation,” must punningly also be taken as “water,” and “good fortune” must be taken as the Goddess of fortune, Lakṣmī, who faints from noxious fumes.
- G 2.79 Shukra here twists Shiva's words to mean the opposite. He can do this because the word *vitta* has the double sense of “wealth” and “fame.”
- G 2.83 *Dhāraṇā*: Shiva is evidently practising the “fire fixation” (*āgneyīdhāraṇā*) which raises up the abdominal fire. In Shaiva Śaḍaṅgayoga this is one of usually four or five “fixations which are counted as one of the six ancillaries (*aṅga*) of yoga.” Cf. *Mātāṅgapārameśvara* YP 2.35c–65.

Nikāmaṃ: Hapax?

- G 3.2 **By their hind-legs:** reading *abalābhiḥ* as *avarābhiḥ*. This is permissible since *valba* and *ralla* may be interchanged under certain circumstances. A dual is not required as the elephants are plural. For such puns (*śleṣa*) see *Kāvyaḍarśa* 2.185 (*jaḍaḍjala*) etc. It is possible that **men** (*kariṇo*, “handed creature”) is not intended and that the ornament is thus a *samāsokti* (only the epithets have double meanings, not the subject “elephants”) rather than a fully worked out simile. **Suitably lavish gifts:**

NOTES

Su+ucita+dāna. There may be a further set of puns with sexual innuendos: *humkāraih* is a particular humming sound used in lovemaking, cf. *Kāmasūtra* 2.7 for the classification such sounds. The members of the compound *parimalalīnālī*° all are also technical terms of erotic science but I am not able to construe a convincing second meaning here.

- G 3.3 **Sensual pleasures: viṣaya. Kicks:** Kicking forms part of ancient Indian love play. Less convincingly: “fall at her feet.” **Bites and scratches with the nails:** *anḱuśaghaṭana*, cf. *Kāmasūtra* 2.4 on the various techniques of amorous scratching (*nakhakarma*) and biting (*daśanacchedya*). In the present case the more intense variety, which breaks the skin (*chedya*) and leaves painful marks (*kṣata, cibna*) is intended. **Entwining in erotic gymnastics:** e.g. an *arthaśleṣa*: *nigaḍa*= *bandha*.
- G 3.5 The image occurs already in *Kuṭṭanīmata* 316cd. Kshemendra uses similar imagery also at *Darpadalana* 4.5, courtesans, he says, devour the flesh and blood of men just as old age does.
- G 3.11 **Dustbin:** *Dhūlipaṭala* may also mean “cloud of dust.”
- G 3.14 Kshemendra has here reworked *Nīṭisataka* 47. See STERNBACH 1953:
- G 3.16 This indeed was the commonly understood duty of courtesans. A procuress advises the young courtesan Dohanī: *putri! kim etad yad ekam evāliṅgya yauvanaṃ viphalīkarosi? veśyānām anekaiḥ saha ramaṇakrīḍocitā*, “Daughter! What is this, that you waste your youth embracing only one man? For courtesans, love-sport with many [men] is proper.”
- G 3.18 LAPANICH seems to read a double accusative construction with *kurute*: “compells (*sic*) her relative to perform the functions of a man in the house.”
- G 3.20 **Commissioner:** *niyogin* see note to 1.90. **Lecher:** *Lubdha* might equally be a “hunter” or a “greedy man.”

THREE SATIRES: NILA·KANTHA

- G 3.25 Sāvitrī, the wife of Satyavān, by her virtue reprieved her husband from death, *cf.* *Mahābhārata* 3.281.
- G 3.31 **Boasts of gifts:** not only are the gifts made to unworthy people, but *Manusmṛti* 4.236d (*na dattvā parikīrtayet*) strictly forbids publicizing charitable gifts. **Captivate:** *vaśīkaraṇa*: “magical subjugation.”
- G 3.37 **Amusement-terraces:** E.g. *vilāsamahī = vilāsavātāyanam*.
- G 3.42 Note the skilful alliterations (*anuprāsa*).
- G 3.46 *Ked* reads inappropriately *madhumada*: e.g. «eye-lotuses unsteady with sweet wine.»
- 3.48–52 Kalhaṇa describes in very similar terms the symptoms of the princess Anaṅgalekhā’s secret affair with the minister Khaṅkha (*Rājataranṅinī* 3.501–5).
- G 3.49 For feigned anger *cf.* Dhanika to *Daśarūpaka* 4.58cd: *premapūrvako vaśīkāraḥ praṇayaḥ, tadbhaṅge mānaḥ praṇayamānaḥ*: “*Praṇaya* is the subjugation preceded by love, the disdain shown when it is interrupted is ‘coquettish anger.’”
- G 3.51 The poetic ornament is an “apparent paradox” (*guṇasya guṇena virodhābhāsālaṅkāraḥ*). The paradox is resolved by a slight shift in the meaning of *svatantra* to “unrestrained.” *Cf.* *Kāvya-prakāśa* 10.24–25b.
- G 3.55 **Flickered with a flash:** E.g. *cakita < √kan*, *cf.* *Dhātupāṭha* 1.488: *kanī dīptikantigaṭiṣu*. There is an indirect (*samlakṣyakrama*), sense-based (*arthaśaktimūla*) suggestion based on subordinated denotation (*vivakṣitānyaparavācyadhvani*) of the theme (*vastu*) “stealthy love is thrilling” (*cauraratasya ramyataratvam*).
- G 3.58 *Kara*: “ray,” punningly also: “hand.”
- G 3.59 *Tamas* can mean both “darkness” and “ignorance.”
- G 3.60 **Wishing to die:** *vivaśā*.

- G 3.69 The following story is also given in *Vetālapañcaviṃśatikā* (of Śivadāsa) pp. 15ff. and in *Kathāsaritsāgara* 77.48ff. etc. **Vetālas** are demons which animate dead corpses. The lady's hot, fragrant kisses are compared to the rites of the terrifying Vetāla-invocation, in which the adept makes offerings into a sacrificial fire lit in the mouth of a hanged criminal. The corpse then becomes animated by a Vetāla, and its tongue begins to rise up. If the adept fails to cut it off, the Vetāla will eat him. If he succeeds, the tongue transforms into a magical sword which gives him supernatural powers. Cf. *Picumata* 15 (Mahāyāga-vetālasādhana), *Harṣacarita* 3. **Nose bitten off:** For this motif compare *Kathāsaritsāgara* 6.188; 9.76.
- G 3.70 **Severed nose:** This is intended as a form of divine vengeance, for faithless wives were often punished by cutting off their noses, see *Kathāsaritsāgara* V,123. Also *Manusmṛti* 8.125.
- G 3.72 **Sold in a foreign land:** Kshemendra uses the same image of someone being sold in a foreign land in *Darpadalana* 3.15 to ridicule the beauty of an inarticulate fool.
- G 3.76 A paraphrase of *Manusmṛti* 9.15–17.
- G 4.1 **Courtesans:** The reader may wish to consult *Kāmasūtra* 4. Kshemendra discusses courtesans also in the third chapter of the *Deśopadeśa* and he has even devoted an entire work to this subject, the *Samayamātrkā*. **Vaiśravaṇa**, or Kubera, the God of wealth, is as notoriously stingy as prostitutes are said to be greedy for money (cf. *Mṛcchakaṭikā* 5.35–7, *Kuṭṭanīmata* 227–8, *Samayamātrkā* 4.18–25, 4.80–93). *Ked* reads *śramaṇatām eti*, e.g. even “the God of wealth is reduced to a beggar-monk by their machinations.” The morality Kshemendra puts forward here is more commonly found in prescriptions specific to ascetics, cf. *Gālava*, *cit.* *Yatidharmasamuccaya* 10.105: *sakṛt sādhanānīm gatvā brahmahatyāprāyaścittaṃ caret*, “If someone has intercourse with a prostitute just once, he should perform the penance prescribed for killing a Brahmin” (transl. OLIVELLE 1995:171). Dāmodaragupta's *Kuṭṭanīmata* gives probably

THREE SATIRES: NILA·KANTHA

the more popular view in Ksheméndra's time (789ab: *dāraratiḥ samtataye kaṇḍūpraśamāya ceṭikāśleṣāḥ*), "Love of one's wife serves to continue the family-lineage, courtesans are embraced to satisfy the itch."

- 4.2 Here and in the following verses Ksheméndra compares courtesans to rivers or streams. All of the descriptive epithets he lists may have been intended to bear double meanings, but some remain obscure to me. He makes a very similar punning comparison between loose women and rivers in *Darpadalana* 1.65. **Sixty-four arts:** Compare the list in *Kāmasūtra* 1.3.15. The various lists of these arts found in Sanskrit literature are discussed by Venkatasubbiah & Müller (1914:355–367).
- G 4.5 **Scratching and biting:** Cf. *Kāmasūtra* 2.4.
- G 4.8 **Menstruation:** An important skill, see *Arthaśāstra* 2.27.14–15 for the punishment of courtesans who refused to entertain their paramour. Cf. *Manusmṛti* 4.40–42 for the prohibition on connubial intercourse during the woman's courses. Ksheméndra accuses prostitutes of using this ploy also at *Deśopadeśa* 3.30.
- G 4.12 **Men whose name and caste is unknown:** Prostitutes were required to serve all customers e.g. *Kuṭṭanīmata* 314ab: *ujjhitavṛṣayogā api ratisamaye naraviśeṣanirapekṣāḥ*. See the verses collected in STERNBACH (1953:64ff).
- G 4.14 Based on *Kāmasūtra* 2.9.39cd.
- 4.15–39 The same tale is also found in Soma-deva's *Kathāsaritsāgara* (book 10) 58.2–53. There the minister's name is however Anantaguṇa and the courtesan is called Kumudikā.
- G 4.17 **Arms reaching down to his knees:** Long arms were considered an outward sign of greatness, cf. *Bṛhatsaṃhitā* 57.45a.
- G 4.25 Compare this with the tests and temptations advocated by Kauṭilya to ascertain a minister's loyalty, *Arthaśāstra* 10.

NOTES

- G 4.26 That she wore ornaments indicates that she was prepared to cast herself into the flames.
- G 4.27 Self-immolation: in the *Samayamātrkā* 2.32–36, Ksheméndra makes the courtesan Arghagharghāṭikā pretend to follow her wealthy husband of one month into the fire also. The king intervenes to save the apparently pious woman and she ends up inheriting his fortune.
- G 4.29 For the historical truth behind such stories see for instance the courtesan Sāmbavatī's influence over the Tantrin soldiers, *Rājatarāṅgiṇī* 5.296.
- G 4.31 The use of chowries is usually reserved for royalty.
- G 4.39 A parody of Viṣṇu's manifestation as Viśvarūpa, cf. *Bhagavad-gītā* 11.16.
- G 5.1 Cf. *Arthaśāstra* 2.7–8. *Kāyasthas* are bureaucrats, scribes, accountants etc. See the *Narmamāla* for their many grades and duties (cf. Baldissera 2000). In Ksheméndra's satires the scribe's career usually ends with imprisonment or worse, see e.g. *Darpadalana* 2.54.
- G 5.2 My emendation *aindavakaleva* attempts to account for P's variant *raudra* and also to ensure that the simile is not defective. Both LAPANICH and the KM edition read **kalā iva* and thus make the object of the simile formally a plural, (*pace* the translations of SCHMIDT and LAPANICH) but the subject *-sampattiḥ* is singular. This is a poetical defect because the words expressing the common property cannot be construed in concord with both the subject and the object of the comparison. This problem is discussed in the prose to *Kāvyaṅgī* 10.55–6. **Rahu**: The severed head of the dragon-like demon *Rāhu*, who causes eclipses by swallowing the sun or moon, is the ascending node—the point in the ascending half of the moon's orbit at which it intersects the earth's orbital plane from below. *Divira*: Ksheméndra uses the word *divira* firstly in its conventional sense of “scribe” (< Old Persian *dibīr*) and secondly in its etymological

THREE SATIRES: NILA·KANTHA

sense of “sky-going” (< *divi-ra*). Thus the metaphor (*rūpaka*) *divira-rāhu-kalā* must be interpreted in two ways: “the power of the sky-going Rāhu,” and “the scribe’s ingenuity at making things vanish.”

- G 5.5 **Black men:** *Kāla* denotes both the color “black” and the “God of death” (derived from *kal* meaning ‘movement of time’). The scribes are evidently black because they are smeared with ink. The attendants of Death bear wooden staffs with which they strike down those whose span of life has reached its end. **Birchbark:** The prepared, soft inner bark of the birch tree (Skt. *bhūrja*) has been popular as a material for writing on in North-western India from before the common era until quite recently.
- G 5.7 **Raped:** *khanyamānā*, lit. “being dug into.” **The tears of Añjanā:** *Sāñjanāśru* Añjana was the mother of the monkey-god Hānuman. When she was pregnant, Valin poured molten metal alloys (*pañcaloha*) into her womb trying to abort his future rival.
- G 5.11 *Citrugupta:* The recorder of souls’ good and bad deeds who lives in the realm of Yama, lord of the dead. cf. *Muṇḍakopaniṣat* 1.20. **By deleting a mere line:** For a recorded perpetration of this trick, see *Rājataranṅinī* 6.39.
- G 5.18 As is evident from this verse the preceding list needs to be punningly construed with the 16 digits of the moon as well.
- G 5.33 **Lump of iron:** Kṣemendra has taken over this image from Śivasvāmin’s *Kāpphiṅābhyudaya* 4.28cd: *draḍhimam ayamayo hi prājyatejo bhiṣaṅgād vighaṭitakāṭhinatvaṃ yāṭi karmanyabhāvam*.
- G 5.41 **Partaking of a share:** e.g. *bhāgin + rathyā*.
- G 6.3 The attributes used to describe this intoxication punningly describe the diametrically opposed restraint of the ideal yogin.
- G 6.4 A parody of the inverted cosmic tree. See *Bhagavadgītā* 15.1–2, and *Kāṭhcopaniṣad* 6.1.

- G 6.5 In light of 6.7 it might be more appropriate to translate not as “pompous man” but “pomposity” itself (so also at 6.6.). But the English reads better with this license. On *saṃnipāta* as a cause of fever see *Carakasamhitā* Nidānasthāna 1.29. The symptoms of this incurable fever are also Kṣemendra’s metaphors of choice to describe the arrogant “Superintendent” (*paripālaka*) at *Narmamālā* 1.62–64 (BALDISSERA 2000 fails to connect verses 1.62–3 to the simile in 1.64 as they clearly should be). **Impaled on a stake:** Or: *suffering from a colic (śūla)*.
- G 6.7 A parody of *Bhagavadgītā* 5.24: “He who is inwardly blissful, who delights in the self, who has an inward illumination, that Yogin, having become Brahma, goes to the Nirvāṇa of Brahman.”
- G 6.10 Again medical imagery: “[The patient’s] eyes are reddened by the outbreak of a morbid disorder of the humors, he is unable to endure even the faintest sounds, and babbles.” Compare Kṣemendra’s description of the arrogant young Brahmin Tejonidhi at *Darpadalana* 1.46. A similar lampoon of a scholar is also given in the *Padmaprabhṛtaka* in the prose after 16 describing the grammarian Dattakalaśi who has just been defeated in a debate. *Ā+kopa*: “Outbreak of a disorder of the humors.”
- G 6.12 **An acute** (*mahā+ājñānam yasya saḥ*) **vulture** (*dīrghadarśī*). This “delirium of noble lineage” is treated in greater detail in the *Darpadalana* 1.
- G 6.14 A parody of Purāṇic cosmography. Just as the infinite world-serpent Ananta supports the earth, so “self-importance” is the base of the various trees of intoxication.
- G 6.16 A parody of *Bhagavadgītā* 5.18: “The wise see as equal the learned and saintly brahmin, a cow, an elephant, a dog and a dog-cooker.”
- G 6.17 An allusion to the *Bhagavadgītā*’s description of the Yogin 6.8cd: . . . *yogī samaloṣṭāśmakāñcanaḥ*, “. . . the Yogi, considering as equal clods of earth, rocks and gold are the same.”

Ksheméndra makes a similar allusion at *Darṣadālana* 2.60 and at *Deśopadeśa* 1.6 he uses the image yet again to show that a rogue who cares not for friend or foe etc. is equivalent to an initiate who has received the highest liberating consecration (*nirvāṇadīkṣitah*).

- G 6.18 A parody of the symptoms of certain mystical states. See, for instance, *Kulasāra* fol. 25v: *udgiret kaulikīṃ bhāṣāṃ mudrābandhamanekadhā / hasate gāyate caiva nānāceṣṭāni kurvate*, “He speaks in mystical Kaulikī language, spontaneously manifests various yogic seals, laughs, sings and fidgets.” Utpaladeva describes the Shaiva devotee very similarly at *Shivastotrāvalī* 15.3: *rudanto vā hasanto vā tvām uccaiḥ pralapanty amī / bhaktāḥ stutipadocāropacārāḥ pṛthag eva te*. See also *Skandapurāṇa* 21.47ab, *Vādanyāya* 2.
- G 6.21 A retelling of the story told in *Mahābhārata* 3.122ff., *Śatapatrabrahmaṇa* 4.1.5ff., *Jaiminīyabrahmaṇa* 3.120ff.
- G 6.25 Pralamba was a notorious demon slain by Balarāma.
- G 6.28 Punningly: *appearing immobilised, bound by cords*.
- G 7.2 **Riches:** *kamalā*. Third sense: *After completely mangling (jagdhvā) the collection of Kamaladhruvā songs, and then chewing up the Kumudadhruvā songs, the feeble (kṣīṇa) singer-drones now show an interest (praṇayitā) in the compositions of Mataṅga’s Bṛhaddeśī*. Mataṅga is the author of an early musicological work: the *Bṛhaddeśī*. The impact of this verse occurs in two stages. 1. Initially the metaphor *gāyanabhṛṅga* “singer-bee,” fuses two obvious parallel paranomastic interpretations of the epithets. [a] Thus we have *kamalākara* first as “a lotuspond,” *koṣa* as “a bud,” *kumuda* as “a waterlily” and *kṣīṇa* in the sense of “emaciated.” The verbs *jhakṣ* and *ā+svād* retain their literal meaning of “consuming.” The subject *gāyanabhṛṅga* itself may be read as “humming bee.” The bee’s longing (*praṇayatā*) for the ichor of rutting elephants (*mātaṅga*) is a popular conceit in Sanskrit Kāvya. [b] Secondly *kamalākara* may be rendered as “a hoard of

wealth,” *koṣa* as a “treasury,” *ku+mud* as “displeasure” and *kṣīṇa* as “impoverished.” Due to an incompatibility of the primary sense (*abhidhā*) of the verbs *jbhakṣ* and *ā+svād* with the contextual meaning of the verse (*anvaya*)—eg. wealth and displeasure are not edible—their literal sense is barred (*mukhyārthabādha*) and a secondary (*lākṣaṇika*) meaning is forced upon them: *jbhakṣ* > “squander,” much like the English devour can refer both to the act of consumption as also to destruction; *ā+svād* > “experience, suffer.” The metaphor *gāyanabhṛṅga* becomes singer-rake (*bhṛṅga*: “a libertine”) and *mātaṅga* denotes an outcaste of extremely low standing. The humor of the situation is that the licentious singers first ruin their patron, are driven out by him, and then, with no dignity or discernment, entreat even the lowliest outcastes.

- G 7.3 **Troops:** *skandha*. **Wedge-formation:** *śakaṭa*. **Ghatapata:** Not attested as a synonym for *paṭaha* kettledrums. **Quivers:** *kalāpa*. **Powerful missiles:** *īśaka*. **Arrows:** *muktaka*. **Regicidal:** *bhūpa-bhuj*. **Warriors of the God of war:** *Gāyana* cf. *Mahābhārata* 9.44.62a.
- G 7.5 *Padas*: “musical phrases,” see *Nāṭyaśāstra* 28.II, 16–17; 32.28–29. For the names of the notes (*svara*) see *Nāṭyaśāstra* 28.21. The concealed pun eludes me.
- G 7.6 **Faulty:** *bhrānta*. **Revolving ornamentations:** *āvartaka* is one of the 33 tonal ornaments defined by Bharata, Maṭaṅga etc. See *Bṛhaddeśī* Varṇālaṅkāraprakaraṇa 6, Alaṅkāralakṣaṇa 23: *ārohā-varohābhyām aṣṭau svarān uccārya prākṣvarocchāraṇānte kramaśo ṣṭakala āvartakah*. **Flute ornamentations:** I am taking *vaṃśa* as a synonym for the “flute-ornament” *veṅvalaṅkāra*. See *Bṛhaddeśī* Varṇālaṅkāraprakaraṇa 6, Alaṅkāralakṣaṇa 8: *ākṛīditavadā-rohāvarohakrameṇa saptakalo veṅuḥ*. **Opening theme:** *mukha*. **Reeling:** *bhrānta*. **Gyrations:** *āvarta*. **Spines:** *vaṃśa*.
- G 7.8 Both because of the resultant higher taxation and because the wrongdoing of the king is believed inevitably to result in some sort of calamitous epidemic or natural disaster.

- G 7.11 **Thrilling:** *sahāra*. **Love-sport:** *-keyūrāḥ*. **Sapped of essence:** *nirādhārāḥ*.
- G 7.19 A parody of the Śaivasiddhānta's account of creation by eight "sovereigns of mantra," (*vidyeśvara, mantramahēśvara*).
- G 8.1 **Visionary imagination:** *pr̥thudhyāna*. **Yogins with the ability (*kalā*) to endure (*āharaṇa*) the hardship (*kārā*) of snow (*bema*):** An instance of *śabdabhaṅgaśleṣa*, read compounded as: *hemakārāharaṇakalāyoginaḥ*. **State:** *dhāmmi*. **Replete with beatitude:** *bahalalakṣmyāḥ*. Kshemēndra has based some of his verses on chapters 2.13–14 of Kauṭilya's *Arthaśāstra*.
- G 8.4 A reversal of *Arthaśāstra* 2.13.23–24: a touchstone (*nikāṣa*) with the color of elephant-skin tinged with green, and reflective (*pratirāḡī*), is good for assaying at the time of selling. A durable, rough, uneven-colored, and non-reflecting stone is good for buying.
- G 8.5 The goldsmith had to buy his counterweights from the superintendent of weights and measures, the Pautava (*cf. Arthaśāstra* 2.14.15–16). Furthermore, they needed to be stamped, for a small fee, on a daily basis. To prevent the fiddles described by Kshemēndra, *Arthaśāstra* 2.19.10 recommends that counterweights should be made of iron or of stones coming from Māgadha or Mekala which do not increase in weight when soaked in water or decrease when heated.
- G 8.6 **Double bottom:** Kshemēndra here intends the *mūkamuṣā* contraction mentioned at *Arthaśāstra*'s 2.14.23. **Bursting asunder:** This is the trick called "bleeding" (*visrāvāna*) described in *Arthaśāstra* 2.14.24–25. The crucible is deliberately caused to burst open and some grains of gold are then removed by sleight of hand when it is fastened again. **Copper inlay:** *Cf.* the practise of "adulteration" *apasārīta* explained at *Arthaśāstra* 2.14.20–22. **Led and alkaline salt powder:** *Cf.* the practices known as "folding" (*peṭaka*) and "counterfeiting" (*piṅka*) in *Arthaśāstra* 2.14.26–33 and 2.14.34–42.

G 8.7 I count as follows: [1.] a bent indicator, [2.] unevenly matched bowls, [3.] a perforated layer, [4.] they are loaded with mercury, [5.] they are bendable, [6.] have an inert scale (*-kaksyā*), [7.] (their cords are:) knotty, [8.] badly strung, and [9.] many-stranded, [10.] they are out of balance before used, [11.] can be disturbed by the wind, [12.] are too light, or [13.] too heavy, [14.] they retain gold-dust in their coarse bowls, and [15.] are (magnetically controlled to be) static, or [16.] volatile. **Perforated layer:** E.g. to siphon off gold-dust. **Loaded with mercury:** This probably corresponds to the *Arthaśāstra*'s 2.14.19 "hollowed out" (*upakaṅṭhi*) defect. A quantity of heavy mercury travels along the hollow arms of the scales, altering the balance. **Static or volatile:** The last two defects probably allude to the *Arthaśāstra*'s final defect: that of being controlled magnetically (*ayaskāntā ca duṣṭatūlāḥ*); see *Kalāvīlāsa* 8.14. **Quarters:** *mukha*. **Hostile:** *vakra*. **Hollows:** *puta*. **Impassable:** *viṣama*. **Ground tala.** **Cracked open:** *suṣira*. **Quicksilver:** Kshemendra must somehow have taken *pārādā* as a synonym (or by *lakṣaṇā*) for "snow." **Severe:** *kaṭu*. **Wraps:** *kaksyā*. **Knotted together:** *granthimatī*. **Indecorously looped around:** *kuśīkyitā*.

G 8.10 **Copper dust:** See the note on *visrāvaṇa* to 8.6.

8.11–12 The *Arthaśāstra* (2.14.53) gives a similar list of behavioral oddities as signs from which to infer a goldsmith has been misusing alkaline salts etc. I understand these as indications not just of shiftiness and guilt but as symptoms of self-poisoning. It is possible that this was an inevitable occupational hazard, since gold was often obtained amalgamated with mercury (*rasavidhha*), cf. *Arthaśāstra* 2.13.3. Note, finally, that with a little ingenuity this passage might equally be read as describing a dog.

8.16–17 These two verses must be corrupt, I cannot produce a satisfactory text or translation.

G 8.21 **Veins:** *saṃdhi*, lit. "joints."

- G 8.25 **Gods:** *tridaśa-* Kṣīrasvāmin's commentary on the *Amarakoṣa* claims that this term refers to the number of the Vedic gods, "the thirty": *trir daśa parimāṇam eṣāṃ tridaśāḥ*, but, as the scriptural evidence he adduces shows, there are of course thirty-three Gods (*trayastrimsad vai debāḥ somaṇāḥ*). Much more plausible is the explanation offered by Jātarūpa ad *Amarakoṣa* 1.1.7: *bālyayauvanapraudhatvākhyās tisro daśā eṣāṃ iti tridaśāḥ*, "*Tridaśa-*, are those who have [only] three stages of life, childhood, youth and maturity [but no old age]."
- G 8.28 According to *Manusmṛti* 12.61 rebirth as a goldsmith is a punishment for the theft of gems, coral or pearls in a previous life.
- G 8.29 A sentiment echoing *Manusmṛti* 9.292: *sarvakaṇṭakapāpiṣṭhaṃ hemakāraṃ tu pārthivah/ pravartamānam anyāye chedayel lavaśaḥ kṣurairiḥ*, "The king shall have the dishonest goldsmith, the most evil thorn of all, cut into pieces with razors."
- G 9.1 The con-men described in this section are what Manu calls "thorns" (*kaṇṭaka*), cf. *Manusmṛti* 9.253–60. By removing these "thorns," and by protecting the subjects, kings reach heaven.
- G 9.2 *Vaidya*: "physician" derived from *vidyā* (*vidyā asty asya aṅ*); and "belonging to the Veda" (*veda+aṅ*).
- G 9.6 The sixteenth lunar asterism. The moon is here fancied as the lover of the lady Viśākhā, and the astrologer is a voyeur. **Wife:** The choice of the word *grhiṇī* for "wife," is appropriate (*padau-citya*) because Viśākhā is also a *grhiṇī*, e.g. a "lunar mansion," of the moon. In the *Darpadalana* too, Kshemendra portrays the astrologer as an idiot-savant, for despite his astral science he cannot even figure out who is continuously robbing him.
- G 9.7 *Kanakārthin*: also "greedy for gold." The problem appears to be that transmutational experiments required some gold as a catalyst. See *Kathāsaritsāgara* III,161/2. Medhātithi on *Manusmṛti* 9.58b: "alchemists who pretend to change base metals into precious metals." Kalhaṇa recounts that the king Jalauka was

NOTES

believed to have an alchemical substance which could transmute base metals into gold (*Rājataranginī* 1.110, also another account at 4.246–7).

- G 9.9 **Bald:** Compare the story of the bald man and the hair-restorer at *Kathāsaritsāgara* V,83-4.
- G 9.10 I have preferred the reading of *KedL* because the contrast between the bright eyes of the celestial damsels and the lecher's blindness appears to be original.
- G 9.11 **Sky-flower:** In Sanskrit philosophical texts sky-flowers and rabbit's horns are usually given as standard examples of completely non-existent entities (*atyantābhāva*); one cannot even imagine them (*vikalpakajñāna*), that is, one can imagine cow's horns on a rabbit, or pond-lotuses in the sky, but not horn of a rabbit or a flower which grows in the sky.
- 9.11–12 Sorcery of this kind is taught already in the *Atharvaveda*. One of the earliest sources to give more detailed recipes of magical power-substances is the *Arthaśāstra* 14.1–4. The efficacy of the magic Kṣhemendra is describing in these two verses depends entirely on the power-substances, mantras etc. are not required.
- G 9.14 **Root:** Cf. *Manusmṛti* 9.290c. The rites involving the burying of magical roots are meant to subjugate a person. The lawbooks permit these rites if practised against a husband or relative. Kṣhemendra also intends love-potions made with such roots, cf. *Samayamātrkā* 2.25, and especially *Daśavatāracarita* 8.509–513 on the diseases wives caused their husbands with such homemade concoctions.
- G 9.17 In the divinatory practice of *prasenā* or *prasannā* an oracular apparition manifests in water, in a sword-blade, in a mirror, in the eye of a virgin, or in the thumb-nail smeared with oil, in the sun or moon etc. and there reveals the future or past events. The vision appears either to a mantra-adept, or to a girl or boy who has become possessed for the occasion.

THREE SATIRES: NILA·KANTHA

- G 9.18 In a story in the *Kathāsaritasāgara* (70.56–62) it is a high-born Kṣatriya boy who serves as the medium. Kshemendra is probably insinuating that only a lowly spirit would possess a Ceṭa medium. On *nīcagraha*, “lowly possessing spirits” such as goblins, cf. *Abhinavabhāratī* 17.37 (those so-possessed speak vulgar Prakrit languages). *dhūpa*: a ball of incense paste, for most rituals preferably made of *yakṣakardama*, burned on coals in a censer (*dhūpapātra*).
- G 9.19 The earliest reference to the famous “collyrium of Nagārjuna” (*nāgārjunavartī*) is provided by Vṛnda’s *Siddhayoga* 61.148–152 (repeated verbatim by Cakrapāṇi). He gives a recipe with 14 ingredients, including the expensive killed copper and blue vitriol.
- G 9.20 Kshemendra is here ridiculing the use of occult fumigants made with all sorts of weird and wonderful ingredients. That they should be peddled by “sons of *yakṣīs*” may intend that they are successful practitioners of rites to summon a *yakṣī*. At the first meeting the *yakṣī* is supposed to address the successful acolyte as: “*putra!*”, “my son!” Another vague connection I see is that the most popular fumigant is called *yakṣakardama*. Or, perhaps cf. *Arthaśāstra* 13–14 for spies masquerading as Nāgas, Rākṣasas, Varuṇa and various Gods.
- G 9.21 A man without a son may “appoint” his daughter as a so-called *putrikā*. Her sons subsequently inherit all of her father’s wealth. If she dies without a son, her husband inherits. Cf. *Manusmṛti* 9.127–139.
- G 9.22 **Reader of body-language:** *ingitavādin*. Cf. Kullūka to *Manusmṛti* 9.258d: *ikṣāṇikā hastarekhādyavalokanena śubhāśubhaphalakathanajīvinah*, “Physiognomists are people whose livelihood it is to descry auspicious and inauspicious fortunes by investigating the lines on the palms etc.” This was not only done with human beings but also with animals, chapters 91–92 of the *Bṛhatsaṃhitā* are devoted to auspicious and inauspicious marks of bovines and horses.

NOTES

- G 9.26 *Cf. Manusmṛti* 9.258b.
- G 9.30 *Cf. Arthaśāstra* 2.1.7.11 for the difficulties of colonising virgin lands. Immigration by force or inducement is advocated.
- G 9.34 The expression *abhinava* /*śṛṣṭim* echoes a famous benediction verse composed by Ābhinava-gupta, who taught Kṣemendra literature. Could this be intended as censure of his teacher?
- G 9.39 This corresponds more or less to the *Kāmasūtra* (1.4.32) definition of the pimp.
- G 9.40 **Commissioner:** See 1.90.
- G 9.44 **Dream:** Kṣemendra is here by no means ridiculing the idea that deities may appear in dreams itself, rather just the exploitation of the faithful. Somendra records that Kṣemendra was encouraged in a dream by the Buddha to complete the *Avadānakalpalatā*. *Śārada: Adj.* meaning “shy” is attested only in lexicons.
- G 9.52 **Rat:** Kṣhemendra likes to introduce the image of rats when he describes treasuries. In *Darpadalana* 2.36 the miser Nanda’s wife Mati points out that he stupidly starves himself taking only rice-water while rats carry off the jewels stored up in his treasury. The descriptive epithets shift their sense slightly when construed with the rat: “. . . whose snout and eyes always face downwards in case there might be something extra, who has an unclean body and nest, who appears in the pantry.”
- G 9.58 In the *Dhuttakhāṇa* 5.79–110 the cheat Khaṇḍavaṇā uses just such a ploy to blackmail a rich banker to pay her off. With a recently deceased infant swaddled in layers of cloth she accosts her victim. When his servants throw her out she wails that they have murdered her baby. Alarmed that the uproar may reflect badly on him the banker gives her a gold earring to remove the dead child.

- G 9.60 **Dressed in respectable finery:** Ksheméndra is perhaps referring to what Manu calls the Bhadrā swindlers. Cf. Kullūka to *Manusmṛiti* 9.258d: *bhadrāḥ kalyāṇākārapracchannapāpā ye dhanagrābhīṇaḥ*, “Respectable [thieves] are those who steal wealth concealing their evil and appearing respectable.”
- G 9.64 This verse probably refers to the “extortionists” (*aupadhika*) mentioned in *Manusmṛiti* 9.258a. Kullūka glosses: *aupadhikā bhayadarśanād ye dhanam upajīvanti*, “‘Extortionists’ are people who extort money by threats.”
- G 9.69 **Cheat:** *vañcaka*. Medhātithi *ad Manusmṛiti* 9.258b glosses: “Men who promise to transact business for others, and do not keep their word.”
- G 9.70 Ksheméndra is fond of describing the failings of arrogant scholars. In the third chapter of his *Darpadalana* Ksheméndra portrays the career of Yavakṛita, the idiot son of the sage Bharadvāja. He performs penance and is rewarded with learning but then becomes an egomaniac and quarrelsome nuisance who irritates his own father by continuously babbling in difficult Sanskrit metres. Since his learning lacks “peace of mind” (*cetah-sānti*) a tragedy ensues. *Malapatraka*: LAPANICH takes this as a synonym for *malapṛṣṭha*, “dust-jacket of a book.” We may add that this *malapatra* does seem to have been inscribed, perhaps with summaries of contents or the like. See, for instance *Narmamālā* 2.36a, where Kṣemendra is ridiculing the imbecile Maṭhadaiśika who walks about with his *malapatra* which is there probably a kind of notebook or diary.
- G 9.71 **Piercing initiation-guru:** A “piercing initiation” (*vedhadikṣā*) is in Shaiva Tantric literature presented as a high salvific act performed by a guru for a fortunate chosen few. The preceptor enters the initiate’s body and pierces various centres along the central channel of his subtle body. As Ksheméndra indicates, the initiate perceives signs, such as trembling, while this is taking place (cf. *Tantrāloka* 29.236–82). The context Ksheméndra describes appears to be much more humble: a low-life officiant does the rounds like a door-to-door salesman,

tricking his gullible clients into parting with their money by planting stooges to demonstrate the efficacy of his technique. SANDERSON has pointed out to me that the purpose of the *vedha* Ksheméndra describes is uncertain. Perhaps the guru comes to a house and performs a *vedhadīkṣā* for the household, the stooge serving to show that it is the real thing and perhaps to set off a chain reaction in which the conned will believe that they too have been touched by the Goddess. Or perhaps he comes and offers to bless the household by performing a simple *pūjā* of the Goddess, the stooge's performance being the proof that he has succeeded in summoning her.

G 9.72 **Shakuni:** There are several mythical Śakunis who could be meant but I take this as a more concrete reference to that Śakuni who is known from the *Rājatarāṅgiṇī* as the great-grandfather of the famous emperor Aśoka. LAPANICH, reading: *kāle śakuniṃ smarāmi*, translates: "I can summon a bird at the right time." This remains obscure to me. SCHMIDT believes the fraud to be boasting: "I know how to fly like a bird."

10.2–6 The four aims of life (*puruṣārtha*).

G 10.6 The thirty-two arts are thus presented as thirty-two *kalās* of a long mantra with four *pādas* which the *mantrin* (<*vidyāvāt*) manipulates in various ways (*krama*, *samasta*) for specific rewards.

G 10.7 A parallel to magical powers such as leaving the earth (*bhūmityāga*), poetic power (*kavitva*) etc. promised as *siddhis* for the perfection of various mantras.

G 10.14 Verses 14–38 make up a single sentence containing an elaborate "consequential metaphor" (*paramparitarūpaka*), cf. *Kāvyaaprakāśa* 10.9. The structure of the sentence is: "In this world, it is renown, which is the Guru's word among truths. . . knowledge among supreme illuminations, that is indispensable for all people."

THREE SATIRES: NILA·KANTHA

- G 10.15 **Snares and black cobras:** I am assuming that Kshemendra is here using a common epic metaphor, which EMENEAU (1960: 291–300) has shown to be a *pl. dvandva* compound, e.g. “snakes and bonds.”
- G 10.21 **chandālas:** In Kāvya literature outcastes are portrayed as inherently cruel. Kshemendra follows this convention unquestioningly. In a story in *Darpadalana* 1, Kshemendra uses this prejudice to show that the arrogant and cruel Brahmin Tejonidhi was in fact the son of a Cāṇḍāla (see especially *Darpadalana* 1.54–55). **Necromancer:** *māyāvin*, cf. *Kathāsaritsāgara* VI,35.
- G 10.22 *Visarpa*, Erysipelas.
- G 10.23 The eldest son performs the funeral rites.
- G 10.31 **Kútaja** *Wrightia antidysenterica*, also known as Indrayava, “Indra’s grain,” the seeds of which are used as a vermifuge.
- G 10.37 **Death in battle:** As Kṣemendra explains in *Darpadalana* 4.31, the fallen hero could expect to be welcomed into heaven by beautiful Apsarasas such as Urvaśī.
- M 4 A parody of the standard example of a **syillogistic inference** taught in Nyāya logic: the premise is smoke, the probandum is fire, the example is the kitchen, the conclusion is the presence of fire.
- M 10 A **mantra-sorcerer** (*māntrika*) is an initiate into the cult of a mantra-deity who has achieved supernatural power (*siddhi*).
- M 21b **Vachas·pati:** the teacher of the gods.
- M 22b **Priests:** FILLIOZAT takes *devatopāsakāḥ* as “mediums.” I have translated as “priests” for that is closer to the literal sense: “worshippers of gods.”
- M 26 **All:** These are the five departments of Āyurvedic medicine.
- M 27 Cf. *Kalāvīlāsa* 9.4.
- M 29 FILLIOZAT translates differently: “*Quand le médecin soutire l’argent d’un malade qu’il visite depuis longtemps...*”.

NOTES

- M 39 This is probably not a general statement about poets glorifying love but rather a dig at the rhetoricians' theories which teach that the aesthetic sentiment of love is the most important in poetry (cf. *Dhvanyāloka* 2.7).
- M 45 **Dhoraṇī:** sv. *Amarakośa* 2.7.1048 *dhoraṇā*.
- M 62 **Children etc.:** Nīlakaṇṭha is here alluding to a Smṛti list which is a shorthand for all utterly unreliable persons.
- M 77 An allusion to the scriptural teaching that any food one gives to a mendicant becomes in the next world a reward of food the size of Mt. Meru and any water one gives an ocean (See *Parāśarasmṛti* 1.53).
- M 81 **Departing:** or, reading *prasthāpyamānaḥ*: "Sent away each day. . . ."
- M 82 **Orthodox brahmin:** A *śrotriya* is a brahmin learned in the Veda.
- M 83 **Ghaṭaka:** A *ghaṭaka* is an agent who predominantly arranges marriages, but Nīlakaṇṭha here seems to consider him a kind of pimp.
- M 84 **Wood of the holy basil:** The Tulasī tree is sacred to Vaiṣṇavas who fashion rosaries from its wood.
- M 85 **Vāhaṭa** or Vāgbhaṭa is the author of a compendium of Materia medica.
- M 86 **Ekāsikā:** sitting alone or sitting in one place.
- M 90 **Sadyahpratyaya:** "giving immediate proof of efficacy."
- M 97 **Hail to the horizon:** I assume Nīlakaṇṭha intends no more than: "I will flee," but it may be a reference to the *mahāpāthaprasthāna*, the rite in which the elderly brahmin leaves his home and walks towards the Himālayas until he dies. FILLIOZAT translates: *'Je salue la direction où ces quatre sont réunis'*.

THREE SATIRES: NILA·KANTHA

M 98 **Chidra** means both 'bodily opening' and 'fault'.

BIBLIOGRAPHY

THE THREE SATIRES

- Adbhutasāgara of Niḥśaṅkaśaṅkara Ballālasena*, ed. MURALĪDHARA ŚARMA, Kāśī 1905.
- Aucityavicāracarcā* ed. Kāvyaṁālā Gucca I, Nirṇaya Sāgara Press, Bombay 1886.
- Kalāvīlāsa* of Kṣemendra ed. PAṆḌITA DURGĀPRASĀDA & KĀŚĪNĀTHA PĀṆḌURĀṄGA PARAB, Kāvyaṁālā Part I, Bombay 1886.
- *Kṣemendra: His Kalāvīlāsa*, PRANEE LAPANICH, Pennsylvania dissertation, 1973.
- E.V.V. RĀGHAVĀCĀRYA & D.G. PADHYE 1961.
- Kāpphiṇābhyudaya. Śivasvāmin's Kāpphiṇābhyudaya or Exaltation of King Kapphiṇa*, ed. Gauri SHANKAR, with an appendix and revised romanized version of cantos 1–8 and 19 by M. HAHN, Delhi 1989.
- Dhūrtākhyāna Dhuttakhāṇa of Haribhadra*, ed. A.N. UPĀDHYE, Singhi Jain Series 19, Bombay 1944.
- Deśopadeśa* of Kṣemendra, ed. MADHUSŪDANA KAULA ŚĀSTRĪ, KSTS 40, Śrīnagara & Poona 1923.
- Narmamālā* of Kṣemendra, ed. MADHUSŪDANA KAULA ŚĀSTRĪ, KSTS 40, Śrīnagara & Poona 1923.
- Nirṇayasindhuh* of Kamalākara Bhaṭṭa, ed. KRṢṂAMBHAṬṬA NENE, GOPĀLĀŚĀSTRĪ, Caukhambā Saṁskṛta granthamālā 265, Banārasa, 1930.
- Bhāratamañjarī* ed. M.M. PAṆḌIT ŚIVADATTA & KĀŚĪNĀTH PĀṆḌURANG PARAB, Kāvyaṁālā no. 64, Reprint Delhi 1984.
- Manusmṛti with the Manubhāṣya commentary of Medātithi*, ed. GANGANĀTHA JHĀ, Bibliotheca Indica no. 256, 2 vols., RASB, Calcutta 1932 & 1939.
- *with the Manvarthamuktāvalī commentary of Kullūkabhaṭṭa*, ed. J.L. ŚĀSTRĪ, New Delhi reprinted 1990.
- Mahābhārata* ed. V. SUKTHANKAR with the cooperation of S.K. BELVALKAR, A.B. GAJENDRAGADKAR, V. KANE, R.D. KARMARKAR, P.L.

BIBLIOGRAPHY

- VAIDYA, S. WINTERNITZ, R. ZIMMERMAN ETC., 19 VOLS., BORI, POONA 1927-59.
- Rājatarāṅginī of Kalhaṇa*, ed. VIŠVA BANDHU in collaboration with BHĪMA DEV, K.S. RĀMASWĀMI SĀSTRĪ and S. BHĀSKARAN NAIR, part 1 (taraṅga-s 1-7), Woolner Indological Series No. 5, VVRI, Hoshiarpur 1963; part 2 (taraṅga 8), Woolner Indological Series No. 6, VVRI, Hoshiarpur 1965.
- Samayamātrkā* ed. M.M. PAṆḌIT ŚIVADATTA & KĀŚĪNĀTH PĀṆḌURANG PARAB, Kāvya-mālā no. 10, Bombay 1925.
- Siddhayoga of Vṛnda, Vṛndamādhavāparanāmā Siddhayogaḥ*, ed. HANUMANTA ŚĀSTRĪ, Ānandāśramasaṃskṛtagranthāvalī 27, Puṇyākhyapattane (Poona) 1894.
- Subhāṣitahārāvalī of Harikavi (Bhānubhaṭṭa)*, ed. JAGANNĀTHA PĀṬHAKA, GaṅgānāthajhāKendriyaSaṃskṛtavidyāpīṭham, Text Series No. 19, Allahabad 1984.
- Sūktimuktāvalī of Bhagadatta Jalhaṇa*, ed. E. KRISHNAMACHARYA, Gaekwad's Oriental Series 82, Baroda 1938.
- Bāṇā's Harṣacarita* ed. P.V. KANE, Bombay 1918.

SECONDARY LITERATURE

- M.B. EMENEAU *Nāgapāśa, nāgabandha, sarpabandha and related words*, Bulletin of the Deccan College Research Institute 20.1-4, Poona 1960, pp. 291-300.
- *Barkcloth in India—Sanskrit Valkala*, JAOS 82.1, 1962, pp. 167-170.
- M. HARA *Tapo-dhana*, Acta Asiatica 19, 1970, pp. 58-76.
- S. LIENHARD *Kanyākandukakṛīḍā—Ballspiel junger Damen, Zur Entwicklung eines Motivs der klassischen Sanskrit-Dichtung*, Nachrichten von der Akademie der Wissenschaften in Göttingen. Philologisch-Historische Klasse ; Jahrg. 1999, Nr. 8, Göttingen 1999.
- VICTOR H. MAIR & TSU-LIN MEI *Sanskrit and Recent Style Poetry*, *Harvard Journal of Asiatic Studies*, Vol. 51, no. 2, 1991, pp. 382-3.
- J.J. MEYER *Kṣemendra's Samayamātrkā*, Altindische Schelmenbücher 1, Leipzig 1903.

THE THREE SATIRES

- B. MOOKERJI *Rasa-jala-nidhi*; or, Ocean of Indian Chemistry & Alchemy, Calcutta 1926.
- PRAFULLA CHANDRA RAY *A history of Hindu Chemistry from the Earliest Times to the Middle of the 16th Century A.D.*, 2 Vols., Calcutta 1904-9.
- E.V.V. RĀGHAVĀCĀRYA & D.G. PADHYE *Minor Works of Kṣemendra*, Hyderabad 1961.
- L. STERNBACH *Unknown verses attributed to Kṣemendra*, Akhila Bharatiya Sanskrit Parishad, Lucknow 1979.
- *Gaṇikā-Vṛtta-Saṃgrahaḥ or Texts on Courtezans in Classical Sanskrit*, Vishveshwaranand Indological Series No. 4, Hoshiarpur 1953.
- SŪRYAKĀNTA *Kṣemendra Studies*, Poona 1954.
- A. VENKATASUBBIAH & E. MÜLLER *The Kalās*, JRAS 1914, pp. 355-367.
- P.C. DANDIYA & Y.M. CHOPRA *CNS-active drugs from plants indigenous to India*, Department of Pharmacology, S. M. S. Medical College, Jaipur, Ind. J. Pharmac. 1970, 2 (3), 67-90.

INDEX

THE THREE SATIRES

Sanskrit words are given according to the accented CSL pronunciation aid in the English alphabetical order. They are followed by the conventional diacritics in brackets.

Abhínava-gupta, 17, 370
 ablutions, 219
 absurdities, 109
 accountants, 360
 accusation, 141
 actors, 127, 337
 Adámbha, 352
 Adhárma, 350
 adulation
 fervent, 221
 adversary, 321
 affairs, 335
 Agástya (*Agastya*), 121, 267
 alchemist, 275
 alkaline salt, 261, 366
 alms, 353
 almsfood, 335
 aloofness, 113
 amulets, 277
 amusement-terraces, 177
 Anánta, 23, 344, 363
Anantaguna, 360
Anaṅgalekhā, 357
 Añjana
 elephant of the West, 345
Añjanātri
 Mountain of Antimony, 345
 anklets, 95
 antelope, 119
 Apsaras, 373
 archery, 24
Ardhakhṣīrā, 348

Arghagharghāṭikā, 360
 arguments, 321
 armbands, 249
 army, 201
 arrogance, 121, 309
 arrow, 245
 artificial color, 263
 artisan, 171
 arts
 virtuous, 305
 as white as ash, 117
 ascending node, 361
 ascetics, 173, 321
 false, 348
 female skull-bearing, 105, 347
 hypocritical, 348
 Kāpālika, 346
 matted-hair, 117
 stupor of, 231
 ash, 337
 Ashvins (*Aśvins*), 237
 assault
 violent, 233
 assay, 259
 asterism, 367
 astrologer, 127, 173, 239, 273, 323,
 325, 367, 368
 astrology, 24, 327
 astronomy, 24
 Ashóka, *Aśoka*, 372
ātmajñāna, 24
 atom, 155

INDEX

- audacity, 299
 audience
 hall, 95
 with the king, 25
 aura, 103
 austerity, 337
 authorities, 125
 avarice, 151, 327
 backbiting, 285
 balance, 261
 balance-stones, 261
Balarāma, 363
 bald men, 275
 Baldissera, 24, 360
 Bali, 352
 Balkh, 125
 ball, 143
 bandits, 269
 barbarity, 327
 bard, 247
 bark, 127
 bath
 ritual, 349
 battle, 315, 373
 beard
 trimmed, 109
 beatitude, 313
 bee-swarms, 163
 bees, 327
 female, 97
 beeswax, 261
 beggar-monk, 359
 beggars, 333
 begging-bowl, 347
 behavior
 bizarre, 323
 Bengal, 125
 betel-nut, 187, 327, 333
 Bhadra, 371
 Bhagī-rathi (*Bhāgīrathī*), 346
 Bhāirava, 347
 Bharadvāja, 371
 Bhārata, 24, 364
 Bhava-bhuti (*Bhavabhūti*), 24
 Bhrigu (*Bhrgu*), 121, 151, 351, 355
 Biography of *Kumārājīva*, 25
 birchbark
 banner of, 211
 worthless bundles of, 297
 bird, 103, 107, 127, 185, 352, 372
 fledgling, 99
 bites, 163
 black cobra, 309
 blanket, 245
 blindness, 97, 368
 bliss, 339
 blood, 165
 Bloomfield, 345
 blue vitriol, 369
 boasting, 299
 body
 abandoning of, 223
 neglect of own, 231
 shrivelled, 115
 bone, 157, 225
 human, 347
 bone-sections, 105
 books, 135
 boots, 109
 bossy matron, 167
 bowls, 261
 boyhood-friend, 143
 bracelet, 189

THE THREE SATIRES

- Brahma (*Brahmā*), 117, 119, 121,
123, 299, 344, 350, 351, 362
- Brahman, 327, 337
- brahmany duck, 346
- brahmin, 147, 251, 350, 359
orthodox, 337
- brazenness, 97
- breasts, 239
- breezes, 93
- bribery, 215
- Brihas-pati (*Bṛhaspati*), 97, 345
- Bringer of the End, 213
- brothel, 197, 287
- brother
uterine, 117
- brother-in-law, 329
- Buddha, 22, 353
- Buddhist, 25
- bull
country, 297
of Yama, 211
- burden, 149
- bureaucrats, 360
- burning ground, 315
- buzzing twangs, 247
- Cakrapāṇi*, 369
- calumny, 141
- Candanana, 353
- Chandra-gupta (*Candragupta*),
95
- canopy, 179
- caravan, 175, 245, 297
- caravan-harlot, 299
- caravan-leader, 95, 105
- caravan-master, 99
- cart, 245, 297
- Cārvāka*, 345
- caste, 333
- cats
smugness peculiar to, 109
- cattle, 349
- cavern, 155
- Cāṇakya*, 24
- celebrities, 323
- celestial, 277
- censure
eternal, 323
- central channel, 372
- ceremonies
Buddhist, 25
unabridged, 111
- Ceṭa*, 369
- chaff, 333
- chains, 163
- chalice, 95
- champions, 239
- chandāla (*cāṇḍāla*), 311, 350, 353,
373
- chaplet, 219
- character
depraved, 197
- charity, 333
- charlatan, 111
- chātaka (*cātaka*), 37
- chattering, 99
- cheeks, 239
- chemistry, 24
- child, 329
- children, 329, 331, 333
- Chinese, 21
- Chyāvana (*Cyavana*), 237
- claws, 267
- clay

INDEX

- smearing with, 109
- clothing, 327
- cloud of doom, 49
- clouds, 197
- cobras, 135, 353
- coin, 333
 - counterfeit, 299
- colic, 229, 362
- collyrium, 279, 369
- commissioner, 171, 127
 - abstemious, 287
- commotion, 321
- compass points, 103, 346
- complexion
 - ashen, 99
- con-man, 297
- condemnation, 153, 331
- congregations, 171
- connoisseur, 18
- consecration, 311
 - liberating, 363
- consumption
 - hundred forms of, 315
- contamination, 233
- contemplation
 - exalted, 117
- convalescence, 325
- copper, 261, 263
- coquetry, 169
- coral, 367
- corpse, 187, 189, 358
- costume
 - religious, 337
- counsellors, 147
- counterweights, 365
- courtesan, 169, 199
 - the virtues of, 201
- cow, 235
- Cow-ear, 335
- Cowardice, 327
- cowrie, 135, 353
- coyness, 167
- Creator, 119, 339
- creatures, 127
- cremation ground, 201
- crest
 - lofty, 115
- crest-moon, 219
- criminal, 358
- crookedness, 225
- crucible, 261
- crystal mirror, 103
- currents, 193
- curse, 269
- cymbal crashes, 247
- daitya*, 145, 147, 155, 355
- Dambha, 117, 119, 121, 123, 125,
 - 127, 129, 347, 350, 351
- Dambhódbhava, 107, 347
 - arrogant and quarrelsome emperor, 347
- damsels
 - doe-eyed, 97
- darbha*, 337
- dark age, 141
- darkness, 97
- Darkness
 - paramour of twilight, 101
- Dattakalasi*, 362
- daughter, 175, 323, 329
 - appointed, 175, 369
 - cause of grief, 313
- day-labourer, 281

THE THREE SATIRES

- day-lotus, 245
 day-maker, 101
 death, 155, 157, 311, 315, 329, 333,
 353, 357, 361
 fang of, 225
 deceit
 pillar of, 107
 deceiver, 129, 299, 305
 deer
 innocent, 105
 delirium, 333
 of erudition, 233
 delusion, 107
 demon, 333, 335, 358
 demones, 173s, 165
 demonically possessed, 331
 demons, 253
 denouncers, 331
 dependents, 333
 deposit, 133, 135, 137, 141, 267,
 297, 354
 deranged, 331
 derision, 321
 deserts, 49
 desire, 327
 despair, 153
 destitution, 331
 devotion
 befuddlement of, 231
 Dhana-datta, 175
dhanurveda, 24
 Dhanvantari, 349
 dharma, 343
dhātuvāda, 24
 diagnostic, 325
 diamond, 165
 dice, 249
 dice-tricks, 281
 diet
 meager, 325
 disaster
 future, 335
 disciples, 105
 discord
 age of, 175
 disease, 325, 329
 chronic, 325
 disharmony, 255
 dishonesty, 327
 disputation, 299
 disrepute, 315
 ditch millet, 333
Diti, 113
Div, 183
 divine eye, 267
 doctors, 325
 greedy for money, 325
 document
 forged, 295
 documentation
 legal, 215
 does, 95
 dog, 363, 367
 dog's milk, 353
 dog-cooker, 235, 363
 dog-flesh
 theft of, 350
Dohanī, 357
 dominion, 255
 donor, 337
 doom, 335
 door-to-door, 372
 double-talk, 265

INDEX

- dramaturgy, 24
- dreams
 interpreters of , 323
- drinking, 171
- drugs, 273
- drunkard, 235
- dumb, 167, 187
- dust-jacket, 371
- dustbin, 167
- Dwarf-incarnation, 129
- dyūta*, 24
- ear, 335, 339
- earrings, 313
- earth, 49, 323
- ecstasy, 103
- egoism, 331
- elders, 251
- elephant, 163, 327
 wilderness, 313
- elephant-driver, 197
- elephant-lore, 24
- elephant-skin, 365
- emaciated, 275
- embellishment, 299
- embezzlers, 353
- emperor, 311
 ideal, 345
- empowerment, 107
- emptiness
 an obstacle, 233
- enemy, 115, 155, 331
- eon
 end of, 267
- epic literature, 24
- epidemic, 365
- epidemics, 325
- epilepsy, 333
- equestrian science, 24
- erosion, 267
- erudition, 321, 327
- eulogy, 25
- evil sorcery, 237
- exile, 339
- experiments
 failed, 275
 transmutational, 368
- extortionist, 297, 371
- eye-brows, 163
- eye-salve, 277
- eyes, 95, 109, 117, 119, 137, 141,
 169, 175, 177, 179, 181, 185,
 187, 193, 195, 223, 229, 231,
 233, 275, 293, 362, 370
 sleepy, 195
 third, 93, 344
- fabrication, 281
- fair-weather friends, 103
- faith, 321
- fallacies, 199
- falsehood, 141
- fame, 151, 155, 356
 craving for, 113
- fangs, 237, 329
- farce, 287
- fast, 335
 month-long, 289
- father, 315, 323
- father-in-law, 175, 187, 329
- fawn-eyed girls, 103
- fear, 325
- fever, 348
- fiasco, 323
- fiddles, 365

THE THREE SATIRES

- fields, 49
 filaments, 103
 finery, 295
 fire, 149, 155, 157, 185, 263, 265,
 279, 311, 331, 344, 356, 373
 of cow-dung, 263
 sacrificial, 358
 submarine, 115, 283
 fire fixation, 356
 firmament
 courtyard of the, 101
 fish, 107, 249, 273
 fishermen, 273
 fist, 329
 fixation, 157
 flamingo, 103
 flash
 momentary, 105
 flattery, 331
 flies, 263
 flowers, 119, 187, 219
 flute ornamentations, 247
 fools, 321
 assembly of, 313
 foot-stool, 105
 fords
 sacred, 167
 forehead-mark
 white, 103
 forehead-ornament, 167
 foreign land
 prosperous, 297
 formula
 magical, 217
 fortune, 99, 331
 Fortune-tellers, 323
 fountains, 95
 four-faced, 299
 fragrance, 187
 friendship, 315
 frog-fat, 277
 fumes, 153
 fumigant, 279, 369
 occult, 369
gajalakṣaṇa, 24
 Gálava (*Gálava*), 121, 351
 gambler, 99, 217, 221, 281
 gambling, 24, 171
 Ganges, 219, 223, 297, 346, 347
 gardens, 313
 garland-metaphor, 346
 garlic
 stench of, 333
 garments, 181, 329
 Gauri, 157
 gemology, 24
 gems, 313, 367
 set in the anklets of prostitu-
 tes, 97
 gentlemen-thieves, 295
 gestures
 flirting, 167
ghaṭaka, 374
 gift
 priceless, 95
 girl, 279
 artless, 167
 glee, 297
 gloom, 101
 gluttons, 329
 gnat, 327
 goad, 163
 goat

INDEX

- lucky, 297
- goblin-spawned, 245
- goblins, 313, 369
- God, 137, 143, 145, 147, 149, 155, 157, 344
 - devotion to, 315
 - of death, 295, 354
 - of love, 93, 103, 175, 177, 185, 291, 344
 - of wealth, 145, 175, 253, 359
- Goddess, 157, 251, 289, 355, 372
 - of fortune, 107
- Gods, 111, 113, 143, 337 s, 345, 352, 369
- gold, 97, 137, 139, 197, 215, 235, 249, 259, 261, 265, 299, 363, 366–368
 - liquid, 261
- gold-dust, 261, 267, 269, 366
- gold-maker, 275
- gold-ore, 267
- gold-plating, 275
- gold-robbers, 269
- golden ornaments
 - hollow, 297
- goldsmiths, 127, 259, 265, 267, 269, 365–367
- goose, 123
- gossip, 171
- governors, 127
- grammar, 24
- grammarian, 362
- granary
 - of wheat, 209
- grass, 119
 - sacrificial, 173
- greed, 283
- grief, 297
- grimaces, 119
- grove, 185, 189
- gruel, 249
- guardian, 335
- guest, 335
- guiding principles, 315
- guile, 95
- Guna-yashas (*Guṇayaśas*), 197
- gurgling noises, 247
- guru, 217, 221, 301
 - dead, 337
- gymnastics, 163
- gyrations, 247
- hair, 339
 - sprouting, 275
 - trimmed, 109
- hair-restorer, 368
- half-light, 101
- hand-control
 - slack, 99
- happy realms, 309
- Hara, 199
- Hara-gupta, 141
- Hari, 199
- Harmony, 313
- having-a-hundred-sacrifices, 253
- head
 - severed, 361
- health, 325
- health-tonic, 315
- heart, 331
 - of guile, 99
- heart-essence
 - extremely crooked, 105

THE THREE SATIRES

- hell, 329
 chasms of, 277
 hema-valli (*hemavallī*), 111
 herbs
 apotropaic, 348
 hero, 373
 heron
 smugness of, 109
 high-mindedness, 151
 Hirányagupta (*Hiranyagupta*),
 95
 hirelings, 327
 hoe, 119
 hole, 265, 269
 holy basil, 337
 honesty, 327
 hooded, 117
 hope, 325
 hopes, 147
 horizon-mountain
 Western, 101
 horse, 327
 dung of a black, 277
 horseman, 197
 hospitality, 95, 335
 house-holder, 329
 Hui-chiao, 25
 hum (*hum*), 117
 humors, 362
 morbid disorder of, 362
 hundredfold-piercing, 275
 hunter, 185
 hunting, 313
 husband, 329
 dim, 167
 hypochondriacs, 325
 hypocrisy, 337
 hypocrites, 337
 icons, 173
 idiot-savant, 368
 idol, 281
 ignorance, 323, 339
 illumination, 305
 illusion, 117
 imbecile fixation, 231
 immortality
 nectar of, 349
 impatience, 263
 impostors, 297
 in-laws, 329
 incense, 219, 279, 369
 India, 25
 indicator, 261
 indistinct syllables, 167
 Indra, 237, 251, 253, 277
Indrajāla, 24
 Infancy, 97
 infatuation, 163
 informers, 333
 ingrate, 149
 inheritors, 331
 initiate, 363
 initiates, 127
 initiations, 173
 minor, 277
 integrity, 307
 intellect, 321
 Intoxication, 229
 iron, 263
 lump of, 221
 island
 foreign, 175
 Jamad-agni (*Jamadagni*), 121, 351

INDEX

- Jambha, 113
japākusuma, 343
 jealousy, 315, 339
 jewel-lamp, 311
 jewelled floors, 93
 jewellery, 329
 jewels, 197, 370
 joke, 287, 295
 jugglers, 127, 255
 Jupiter, 97
jyautiṣa, 24
Kalaśa, 23
 Kālhana (*Kalhana*), 17, 353, 354,
 357, 368
 Kali, 213, 329, 339
 Kamaladhruvā, 363
 Kāndali (*Kandali*), 105
 Kane, 353
Kāpālika, 346, 347
 Kashmir, 125
Kaulikī language, 363
 Kaustubha jewel, 344
 Kautsa, 121, 351
Kautilya, 353, 360
 kettle-drums, 245
 khādira (*khadira*), 45
Khanikha, 357
 killed copper, 369
 kind words, 309
 kindness, 325, 339
 king, 23, 109, 143, 181, 189, 195,
 197, 199, 201, 203, 323, 331,
 333, 355
 praise of, 321
 kingship, 331
 kinsfolk, 173
 kinsman, 145
 kisses, 358
 kitchen, 373
 knee-caps, 121
 knife
 poisoned, 295
 knots
 auspicious, 348
 knowledge
 appearance of, 321
 Kroraina Prakrit, 355
 Kshemendra, 17–19, 23, 129, 159,
 189, 205, 225, 241, 255, 269,
 301, 317, 344, 346–363, 365,
 366, 368–373
 Kubera, 147, 355
Kullūka, 370, 371
 Kumāra·jiva, 21
Kumudadhruvā, 363
Kumudikā, 360
 Kunda, 147, 355
 Kunjunni Raja, 24
 kusha (*kuśa*), 119
 kútaja, 313
 lac, 265
 lack of judgment, 327
 lackeys, 339
 Lakshmi (*Lakṣmī*), 41, 95, 201,
 251, 255, 289, 355
 Lakshmi-verse, 255
lakṣaṇā, 343
 lameness
 treatment of, 215
 Lapanich, 18, 21, 23, 345, 357, 361,
 371, 372
 larceny, 215
 lattice-window, 141

THE THREE SATIRES

- laughter, 263
 Laukika, 22
 Law, 149, 339
 lawbook, 368
 learned, 331
 led, 261
 leprosy, 333
 liberation, 305, 349
 libertines, 103
 Lienhard, 345
 life
 length of, 323
 stages of, 345
 light-rays, 105
 lilies, 103
 lineage, 203
 noble, 175
 lips
 animated with muttered prayers, III
 boundary of, 99
 liquor, 235, 347
 litigation, 355
 locks
 matted, 109
 locusts, 255
 logic, 24
 loin-cloth, 337
 Lord of the spirits, 217
 lotus, 103
 of enjoyment, 97
 lotus-lips, 183
 lotus-pond, 101
 love, 97
 tragic, 346
 love-enchantment, 277
 love-play, 93, 273
 love-potion, 368
 love-sport, 249
 lover, 101, 167
 Lucky-ear, 335
 lunar crescent, 105
 machinations, 193
 Māgadha (*Māgadha*), 223, 365
 magic, 368
 divinatory, 279
 magical art, 307
 magnanimity, 145
 magnetic layer, 263
 magnetically static, 261
 Mahajan, 22
 Maha-kala
 God who grants boons, 217
Mallinātha, 344
 man
 jealous old, 171
 Mandākinī (*Mandākinī*), 103,
 346
 manes, 347
 mansion, 99, 141
 jewelled, 105
 mantra-adept, 369
 mantra-deity, 373
 mantra-regents, 253
 mantra-sorcerer, 321, 323, 325
 mantras, 175, 279, 331, 335, 337,
 368
 power of, 107
māntrika, 373
 Manu, 351, 371
 marriage, 175, 374
 marrow-fat, 157
Mataṅga, 363, 364

INDEX

- materialists, 345
 maternal uncles, 329
 Mati, 352, 370
 matrimony
 unbefitting, 255
 Maya (*Māyā*), 117, 165, 211
 twin of, 350
 meal, 323, 327
 meat, 245, 347
Medhātithi, 371
 medicament, 331
 medicine, 24, 325, 327
 Ayurvedic, 373
 meditation, 173
 exalted, 113
 medium, 369
 meeting, 321
 Mekala, 365
 men of refined taste, 95
 mendicant
 naked, 197
 mercenaries, 127
 merchant, 127, 141
 deaf or dumb, 299
 mercury, 261, 275, 366, 367
 merit, 145, 203, 235
 Meru, 267
 metallurgy, 24
 metaphor, 345, 355, 361, 364, 372,
 373
 Meyer, 349
 midnight, 183
 milk, 329
 milk-ocean, 352
 Milky Way, 346
 mimes, 255
 mind
 volatile, 177
 minister, 348
 minium
 red, 101
 minstrels, 255
 miracles, 231
 mirror
 crystal, 153
 image, 235
 misadventures
 chain of, 97
 misdeeds, 335
 miser, 335
 misery, 249
Mitrasena, 348
 mockery, 331
 modes
 musical, 171
 modesty, 321
 money, 141, 143, 145, 147, 153, 157,
 197, 323, 339
 money-lender, 329, 331
 monks, 173
 Buddhist, 195
 mood, 235
 moon, 103, 105, 135, 181, 183, 185,
 187, 201, 237, 273, 317, 346,
 361, 367–369
 phase of, 209
 moon-crested, 223
 moon-disk, 167
 moon-faced, 93
 moonless night, 209
 moonlight, 95, 105
 morals, 177
 mosquito-bones, 275

THE THREE SATIRES

- moth, 93
 mother, 315, 323, 329
 mother-in-law, 329
 mound
 funeral, 115
 Mountain of Antimony, 345
 mouth-lotus, 187, 309
 Mrityuñ-jaya (*Mṛtyuñjaya*), 331
 Mt. Meru, 267
 Mt. Meru, 335
 Mukúnda, 147, 355
 Mula-deva (*Mūladeva*), 95, 99,
 105, 317, 345
 murder, 315
 music, 25
 musk-incense, 187
 Myrobalan fruit, 301
Nāga, 369
 Nagārjuna (*Nāgārjuna*), 279,
 369
 nails
 trimmed, 109
 naked, 275
 Nanda, 353, 370
Nandī, 351
 Nara, 347
 Nārada (*Nārada*), 121, 251
Nārāyaṇa, 347
 narrative, 18
 neck, 119, 351
 necromancer, 311
 nectar-elixir, 219
 nectar-shower, 313
 nephews, 329
 nets
 train of, 273
 night, 317
 night-lilies, 103, 183
 night-lily-teeth, 183
 night-maker, 103
 night-stalker, 175, 267
Nirvāṇa, 362
 noose, 185, 295, 329
 nose, 187, 189
 bitten off, 187
 nun, 281
 nurse, 348
Nyāya, 373
 nymphs, 95
 object, 335
 observances
 religious, 335
 ocean, 125, 193, 283, 317, 374
 churning of, 344
 of milk, 344
 of nectar, 95
 offence, 141
 offerings, 219
 funerary, 239
 oil, 369
 Old Persian, 361
 Olivelle, 359
 omen, 335
 omniscient, 299
 orbit, 361
 ornaments, 181
 outcaste, 169, 346
 overflow, 249
 Padma, 147, 355
 palace, 175, 317
 palmist, 277
 paradise-world, 119
 paralysis, 107, 239

INDEX

- parasites, 245
 parasol-bearer, 117
 parents, 329
 parody, 345, 373
 particles, 123
 Pathology, 325
 patient, 273, 325
 patronage, 249
 pauper, 221, 335
Pautava, 365
 payment, 325
 peace of mind, 371
 peace-negotiations, 331
 peacock-cloak, 101
 peacocks, 95, 163, 239
 pearls, 93, 367
 penance, 125, 350
 penance-hut
 earthen, 115
 perfidy, 223
 performer, 171
 perspiration, 93
 petty officials, 239
 phlegm, 347
 physicians, 127, 173, 237, 239, 273,
 325
 physiognomy, 24, 279
 piercing-initiation, 299
 pieties
 false, 109
 pilgrimage
 places of, 223
 to the river Ganges, 297
 pimp, 287, 337, 374
 pit, 105
 planets, 173, 273
 plank, 119
 pleasures, 163, 305
 plow, 327
 poet, 337
 poetic composition, 327
 poets, 327
 poison, 287, 311, 339
 poisoner, 269
 politics, 24
 pomposity, 229
 pond, 245
 possession, 352
 demonic, 195
 pot
 copper, 275
 poverty, 327, 329, 331, 339
 power, 307
 power-substances, 368
Praja-pati (Prajāpati), 123
 Prakrit, 369
 prattle, 327
 prayer, 111, 119, 335
 prediction, 323
 pregnancy, 323
 priests, 325
 prison, 203
 probandum, 373
 procurers, 255
 profession, 223
 prosperity, 331
 prostitute, 281, 311, 348, 359
 prudence, 315
 pun, 356
 punishment, 339
 puns, 19
 pupils, 317
 purity

THE THREE SATIRES

- inordinate, 291
 sanctimoniousness of, 115
puruṣalakṣaṇa, 24
 pyre
 funeral, 201
 quack, 275
 quarrel, 299, 329
 quicksilver, 261
 rabbit's horn, 368
 Raghu, 351
 rags, 139
 rain, 49
 rainbows, 95
 rakes, 239
rākṣasa, 369
Rāmayaśas, 23
 rashes, 311
 rat, 267
ratnaparīkṣā, 24
 rats, 269, 329, 370
 rattle-drums, 247
 Ravi, 183
 ray, 103, 105, 183, 185, 317, 346
 razor weapons, 315
 red-banded, 117
 red-robe, 117
 regicidal, 245
 rejuvenator, 275
 relatives, 115
 religion, 221, 311, 337, 339, 352
 religious hypocrisy, 347
 remains
 cremated, 297
 remedy, 331
 reprobates, 327
 reputation, 321
 resourcelessness, 321
 retribution, 187
 revolving ornamentations, 247
 reward, 333
 rhetoricians, 374
 rhyme, 25
 rice, 327
 rice-water, 370
 rich, 331
 ritual, 311, 339
 ritual bath
 hardship of in mid-winter, 111
 ritual purity, 109
 ritual-ring, 119
 rituals, 323
 river, 337
 celestial, 103
 robe, 111, 139, 185, 297
 rock-crystal, 169
 root-mantra, 277
 roots, 368
 magical, 277, 368
 rosary, 119, 169, 337, 374
 rosary-veil, 337
 royal menials, 289
 rubbish
 household, 167
 rudrāksha (*rudrākṣa*), 119, 337
 ruin, 339
 rut-fluid, 163, 245
 sacrifices, 173, 253, 335
Sadāśīva, 352
 sages, 121, 267
 salvation, 327
Sāmbavatī
 the courtesan, 360
 Samúdra-datta (*Samudradatta*),

INDEX

- 175, 177, 181, 187, 189
 sanctimoniousness, 107
 sanctuaries, 267
 sandalwood, 313
 Sanderson, 372
Sandhyā, 346
 Sanskrit, 21
Satyavān, 357
 Sāvitrī (*Sāvitrī*), 171, 357
 Schmidt, 361, 372
 science, 321, 333, 349, 356
 astral, 368
 of love, 277
 scorching-rayed, 101
 scorpion, 339
 scratches, 163
 scratching, 263
 scribe, 209, 211, 213, 215, 223, 225,
 360, 361
 scripture, 25
 sea
 edge of, 323
 seal, 261, 295
 secret arts, 265
 seeker, 321
 seer, 239
 self-abasement, 313
 self-importance, 233
 self-indulgence, 229
 self-knowledge, 24
 self-poisoning, 366
 self-realisation, 231
 self-respect, 311
 self-restraint, 229
 semen, 157
 sensory objects, 231
 serpent, 93, 139, 169, 233, 350,
 352, 353
 gaping, 117
 servants, 127
 shābara (*śabara*), 101
 Shākuni (*Śakuni*), 301
 shame, 147
 shamelessness, 321
 Shankha (*Śaṅkha*), 147
 Shashin (*Śasin*), 105
 shelldrake, 346
 Shesha (*Śeṣa*), 93
 Shiva (*Śiva*), 93, 149, 153, 155, 157,
 217, 223, 327, 339, 356
 shoes
 clattering, 173
 shoots, 95
 Shri (*Śrī*), 93
 Shri-pārvata (*Śrīpārvata*), 301
 Shukra (*Śukra*), 143, 147, 149, 155,
 157, 356
siddhi, 373
 side glances, 119
 side-kick, 279
 signal, 219
 simile
 mountain-elephant, 345
 sin, 155
 singers, 127
 sister, 329
 skill in flattery, 327
 skull-bowl, 105
 skulls, 105, 219, 223, 347
 chaplet of, 223
 sky, 233
 sky-flower, 275, 368
 sky-goer, 275

THE THREE SATIRES

- sky-going, 361
 slabs
 of diamond, 165
 stone, 293
 slander, 339
 slave, 201
 smile, 123
 bright, 223
 wide, 317
 smoke, 269, 279
 smugness, 347
 smugness of cats, 109
 snake, 213
 snakes and bonds, 373
 snares, 165
 Snātaka (*Snātaka*), 115, 349
 sanctimoniousness of, 113
 sneering, 229
 social functions, 173
 Soma, 237
 Soma-deva, 360
 son, 95, 97, 99, 105, 113, 123, 141,
 143, 145, 153, 175, 311, 323,
 350, 351, 369
 bad, 311
 birth of, 311
 eldest, 373
 of a slave, 251
 of Dambha, 117
 son-in-law, 329
 songs, 171, 255, 363
 sorcerers, 275
 sorcery, 24, 147, 165, 327
 South-easterners, 125
 sovereigns of mantra, 365
 Sovereignty, 311
 sparks, 263
 speech, 125, 327
sphaṭika, 343
 spies, 323
 spines, 247
 spirit, 329
 spokes
 bent, 109
 spring festival, 103
 sprouts, 95
 staff-bearer, 117
 stars, 105, 181
 starvation, 143
 statecraft, 307
 Stein, 22, 353
 Sternbach, 22, 23
 stiff, 117
 stock, 299
 stomach-ocean, 157
 stones, 331
 stooges, 299, 372
 store-house, 299
 stories, 135
 story-tellers, 127
 straw, 143, 147
 street-gurus, 277
 street-peddlers, 287
 strength, 331
 student, 321
 stupidity, 235
 subject, 335
 substrata
 seven bodily, 225
 subtle body, 372
 sun, 97, 99, 101, 135, 183, 263,
 346, 361, 369
 superintendent of weights and

INDEX

- measures, 365
 swan, 151
 swindler-cats, 99
 swindlers, 105
 sword, 358
 sword-blade, 279
 syllogistic, 321
 taciturnity, 229
 tail, 339
 tailfeathers, 239
 talent, 317
 tales, 135, 171
 tangle-weed, 165
 Tantrin soldiers, 360
tarka, 24
 task, 49
 taxation, 365
 teacher
 dimwitted, 321
 teaching, 321, 337
 teeth, 105, 123, 219, 239
 chattering, III
Tejonidhi, 362, 373
 temples, 173
 termite-hill, 351
 text, 321
 Theophrastus, 24
 thief, 135, 181, 185, 203, 247, 279,
 291, 293
 thieves, 93, 269, 279, 329, 331
 thorn, 367
 threat, 371
 thumb-nail, 279
 thunderbolt, 49, 141, 237
 time, 329
 titans, 143
 title-pages, 299
 tongues, 327, 358
 tortoise
 smugness peculiar to, 109
 torture, 143, 157
 touch-stone, 265, 259
 toys, 329
 tradition, 337
 tragedy, 185, 371
 trance, 119, 327
 tranquility, 151
 translator, 21
 transmigration, 199, 235, 305
 trap, 251
 concealed, 107
 travel expenses
 fiddling of, 215
 treasure-vats, 297
 treasurer, 293, 335
 treasury, 97, 197, 245, 370
 treasury-wells, 249
 treatment, 325
 tree, 127, 129, 153, 169, 185, 347,
 348, 352
 birch, 361
 cosmic, 362
 fruit-bearing, 313
 hollow, 311
 of intoxication, 229, 363
 of sancimoniousness, 109
 wish-granting, 201
 trembling, 372
 troops, 245
 truth, 321
Tulasī, 374
 tunnels, 267
turagalakṣaṇa, 24

THE THREE SATIRES

- tusks, 163
 Twilight, 101
 Ujjáyini, 217
 unconscious, 101
 unguents, 313
 universal emperor, 95
upalakṣaṇa, 343
 urine, 237
Urvaśī, 373
 Vachas-pati (*Vācaspati*), 323
Vāgbhata, 375
 Váhata (*Vāhaṭa*), 337, 375
vaidyaka, 24
 Vaishrávana (*Vaiśravaṇa*), 143,
 147
Vaiṣṇavas, 374
 valour, 203
Vāmana, 352
 Váruna (*Varuṇa*), 253, 369
 Vasíšthha (*Vasiṣṭha*), 121, 350, 351
 Vásumati (*Vasumati*), 175
Vātāpi, 351
Vātsyāyana, 24
 Veda, 273, 339, 367
 veil, 135
 veins, 267
 vermillion, 346
 vessels, 329
 Vetála (*Vetāla*), 187, 358
 victory, 321
 Vidárbha, 197
 city of, 203
 king of, 203
 Víkrama-simha, 197
 Vilásavati (*Vilāsavati*), 197, 201
 village, 327
 village girl, 97
 villain, 95, 107, 113, 151, 279, 281,
 285, 289, 291, 293, 295, 297,
 299, 301, 313, 335, 345
 villain-serpents, 107
 vine, 185
 violent tremors, 299
 virtue, 151, 327
 Vishákha (*Viśākhā*), 273, 367
 Vishnu (*Viṣṇu*), 93, 165, 344, 352,
 360
 viṣti-kárana (*viṣṭikaraṇa*), 135
 Vishva-mitra (*Viśvāmitra*), 115,
 121, 350, 351
 visitors, 169
Viśvarūpa, 360
Viśvedevas, 349
 vital breath, 273, 329
 vital ligatures, 315
 vital spark, 155
viṣṭi, 354
 void
 bottomless, 105
 vomit, 21
 vows
 severe religious, 285
 voyeur, 367
 vulture, 335, 362
vyākaraṇa, 24
Vṛnda, 369
 war, 267
 Warder, 24
 wardrobe, 171
 water, 279
 droplets of, 97
 water-lilies
 petals of, 97

INDEX

- water-pot, 263
 waybread, 309
 wealth, 97, 105, 323
 wedge-formation, 245
 well, 313
 wheel of circular reasoning, 109
 whisks
 Yak-tail, 201
 white parasol, 103
 wicked, 339
 widow, 281
 wife, 117, 167, 169, 171, 177, 179,
 235, 273, 311, 329, 367
 innocent, 295
 of Satyavān, 357
 wild geese, 95
 wine, 181, 281
 winter, 261
 wisdom, 97
 supreme, 99
 wish-fulfilling gem, 107
 wish-granting cow, 327
 witchcraft, 165
 witless, 167
 wives, 145, 333
 women, 165, 325
 defeat by, 313
 hearts of, 101
 pregnant, 295
 world-serpent, 344, 363
 worms, 331
 worry, 325
 would-be heroes, 327
 wraith, 229, 329
 yakshas (*yakṣa*), 313
 yakshi (*yakṣī*), 279
 Yama, 349, 354, 361
 yantra, 175
Yātudhānī
 the hag, 349
Yavakṛita, 371
 yoga, 277
 yogi
 yogic seals, 363
 yogin, 147, 209, 321, 362
 youth, 97
 zodiac, 273
 zombies, 313