The short abstract of the story of the Kādambarī as narrated by Bāṇabhaṭṭa is summarised herewith as it is relevant to study the deviation of the plot made by the poet:

There was a great sage named Śvetaketu who lived in heavenly regions. His son was Puṇḍarīka, born of Lakṣmi. Puṇḍarīka had a friend named Kapiṇḍjala. Both were well-educated and masters of all wisdom, and were leading holy and ascetic lives. One day they visited a holy lake called Acchoda.

There was a class of demi-gods called the Gandharvas who traced their descent from the moon-rays. There were two families of these demi-gods. One of them was the king Citraratha who had a daughter, Kādambarī. Another was king Haṁsa whose daughter was Mahāśvetā.

The same day when Puṇḍarīka and his companion Kapiṇḍjala went to the Acchoda lake, Mahāśvetā also happened to go there with her mother to worship the great god Śiva. Puṇḍarīka and Mahāśvetā saw each other there and fell in love at the first sight. But Mahāśvetā had to go back abruptly since her mother was ready to return after the worship. Kapiṇḍjala, tried his utmost to dissuade his friend from the pursuit of worldly pleasures which was unworthy for an ascetic, but it was in vain. Puṇḍarīka was so infatuated with love that his life was in danger. Mahāśvetā was also suffering from the pangs of separation from her love for Puṇḍarīka. Seeing the condition of his friend, Kapiṇḍjala went to Mahāśvetā’s place and requested her to come and save his friend’s life. But by the time she reached the place, Puṇḍarīka was already in...
Even as she was lamenting, she saw a supernatural being who carried away the body of Puṇḍarīka. At once, Kapiṇḍjala also followed him.

When Puṇḍarīka was in a state of despondency, he cursed the newly risen moon to be born on earth to suffer the pangs of unreality in birth after birth. The moon was irritated at this and in his turn cursed Puṇḍarīka that he too might suffer in the same way in birth after birth. Afterwards, the moon regretted his action because Mahāśvetā was a descendent of the moon. It was on account of his love for Mahāśvetā that Puṇḍarīka had suffered from that state. So, the moon wanted to preserve the body of Puṇḍarīka from decay.

The moon himself came down and took away the body of Puṇḍarīka to his own region for safe keeping. The moon also assured Mahāśvetā that she would be reunited with Puṇḍarīka later and that she should continue her life. Therefore, Mahāśvetā took to the life of a hermit, belonging to an order called the Pāśupata and took up residence in a cave beside the lake.

Having come to know of all these details from the Moon, Kapiṇḍjala was moving about in the aerial regions in an aimless manner filled with grief. When he crossed the path of a celestial being, the latter cursed him that since he crossed his path like an unbridled horse, he would be born as a horse on the earth. As a result of the curse, he fell down into the ocean out of which he rose up as a wonderful horse which was picked up by the king of Persia.

The Moon was born on the earth as Candrāpiḍa, son of Tārāpiḍa, the king of Ujjainī. The king had a very learned minister named Śukanāsa. Puṇḍarīka was born as the son of that minister and he was named Vaiśampāyana. The horse mentioned above (Kapiṇḍjala), now named Indrāyudha, was presented to king Tārāpiḍa, the king of Persia. When Rohini, one of the favourite wives of the moon,
found that the moon would be born as a man, she wanted to serve in that life. So, she came to the earth as a daughter of the king of Kulūta country and got herself the name of Patralekhā.

As soon as the education of prince Candrapīḍa completed, king Tārāpīḍa crowned the prince as his heir-apparent and gave him the horse Indrāyudha. Meanwhile, Patralekhā had come Tārāpīḍa's queen Vilāsavatī as a present from the Kulūta king. The queen deputed her to be the lady-in-attendance of the prince.

Soon, Candrapīḍa set out for an expedition to assert suzerain authority of the king in the whole empire. He was accompanied by Vaisāmpāyana and Patralekhā also. At the end of the expedition, camped at Suvarṇāpura.

One day, Candrapīḍa went out for a hunt all alone and his horse Indrāyudha far into the forest. There he met a pair of demon gods whose body was half-human and half-horse. Out of curiosity, he wanted to catch hold of them and as he chased them, they escaped to the mountain top. He was all alone and was not in a position to find his way back to the camp. Candrapīḍa was very thirsty and going in search of drinking water. Then he came to the lake Acchoda. There he met Mahāśvētā practising penance who entertained him as an honoured guest. At his request, Mahāśvētā narrated him the circumstances in which she took to a life of penance even at a tender age.

Since Mahāśvētā was in that ascetic life, the other Gandhāri girl, Kādambarī also decided to remain unmarried till her beloved Mahāśvētā would be reunited with her beloved. But Kādambarī's parents were eager to dissuade her from such a determination. Mahāśvētā decided to go to Hemakūṭa herself to solve the matter. She invited Candrapīḍa also to come along with her. Accordingly, they went to Hemakūṭa. When Candrapīḍa met Kādambarī, love began to sprout.
up in the hearts of both. After a short stay, Candrāpīḍa returned to camp.

Since the time of the departure of Candrāpīḍa, the lorn condition of Kādambara had become very serious. A young Gandharva, named Keyuraka was sent to Candrāpīḍa with a message that he might visit again to Hemakūta. This time Candrāpīḍa went to Hemakūta along with Patralekhā. He spent some time there. When he was about to depart, Kādambara requested him to leave Patralekhā with her to which Candrāpīḍa agreed. Meanwhile, Candrāpīḍa received a message from his father that he should return to the capital immediately. So, he hastened to Ujjayinī. He asked the army-commander to escort Patralekhā later and left the entire camp in the charge of Vaiśampāyana.

Candrāpīḍa reached Ujjayinī and met his parents. He found that they were thinking of arranging his marriage. Meanwhile, Patralekhā returned under the escort of the commander of the army and reported that the suffering of Kādambara was acute after parting from Candrāpīḍa.

(Here ends abruptly the narrative written by Bāṇabhāṭṭa. The rest of the story is by his son Bhuṣaṇabhaṭṭa or Pulinda).

Later, Keyuraka also came to Ujjayinī with a similar report. But Candrāpīḍa could not visit Hemakūta at once since his army had not yet returned to the capital. Meanwhile, it was reported that the army arrived at the capital. Candrāpīḍa eagerly went out to receive Vaiśampāyana and the army. But he came to know that Vaiśampāyana had not returned. The army had a very tragic tale to narrate.

Just before starting their return journey, Vaiśampāyana instructed all that they should bathe in the holy Acchoda lake and worship the God Śiva nearby. But as soon as he reached the lake, his whole condition changed. He seemed to remember something lost. He refused to leave that place. The army was compelled to return without
him, leaving a few attendants to look after him.

Vaiśampāyana went to the hermitage of Mahāśveta. He remembered his love for her in his previous birth as Puṇḍarīka and made approaches to her. Mahāśveta became angry as she knew nothing about his identity as her own lover in the previous birth. But he would not stop his advances and she cursed him to become a parrot. After a while, he fell down dead.

Immediately, Candrāpiḍa set out to the lake Acchoda to bring Vaiśampāyana back. But when he reached the lake, his friend was nowhere to be found. Then he went to Mahāśveta hoping that she must have known about him. When he saw her, she said him the whole story of that calamity. The terrible news made Candrāpiḍa die of heart-break. Mahāśveta was also overwhelmed with grief by this second tragedy. The army accompanying Candrāpiḍa was also in deep sorrow at this incident.

Meanwhile, Kādambarī had received the news that Patralekha had sent to her. She went to Hemakūta, and then to lake Acchoda to meet Candrāpiḍa. When she reached the lake, she could only see the dead body of her beloved. At that moment, there was again a celestial voice which forecast that the body of Candrāpiḍa should be preserved and that the life would return to it little later and that Kādambarī would be re-united with him. Hearing that, she also decided to lead an ascetic’s life like Mahāśveta. She resided near that lake taking care of Candrāpiḍa’s body.

In Ujjayini, Tārāpiḍa grew anxious that his son did not return though so many days passed. So, he decided to set out himself in search of his son. Queen Vilāsavatī and the minister Śukanāsa too accompanied him. When they reached the lake Acchoda, they came to know the whole incidents and divine promise of happiness later. So, the king resided in a hermitage near the lake awaiting for better time.
When Candrapida died, Patralekha, who had come with Kādambarī, jumped into the lake along with horse Indrāyudh. Kapinjala then came out and narrated the whole story of the curse on the moon, the counter-curse which had made him the horse Indrayudh. Then he went to the heavenly regions to report everything to Puṇḍarīka, his father Śvetaketu.

Later on, Candrapida was reborn as king Śūdraka at Vidur. Vaisampayana, who died as a result of the curse of Mahāśvetā, was born as a parrot in the Vindhya forest, near the hermitage of sage Jābali. The parrot lost its parents at a tender age and was looked after by the sage. In that hermitage, sage Jābali narrated the previous life of that parrot. In its two previous births, the parrot was born as Puṇḍarīka at Vaisampayana. The little parrot too was called Vaisampayana. When the parrot heard the whole story from the sage, it began to remember everything about its previous births. But as the period of the curse was not yet over he had to remain as a parrot for some time more. Later, one day it was caught by a hunter and was kept in a cage. Suddenly, the hunter's daughter became Lakṣmi, mother of Puṇḍarīka. She took care of the parrot till the curse period was over in the disguise of a human daughter. Then, she brought the parrot to king Śūdraka, addressing him as the moon himself and also as the lover of Kādambarī. She went up to her heavenly region leaving the parrot in the hands of the king.

King Śūdraka also remembered his love for Kādambarī. Vaisampayana was still in the parrot's body with all the recollections of the previous births. Smitten by the pangs of these memories of love, both Śūdraka and the parrot died. Meanwhile, when the period of the curse had ended and when king Śūdraka and the parrot left off living in their bodies, at once the body of Candrapida came back to life near the Acchoda. Puṇḍarīka’s body was also revived in the region of the moon.
Soon, Kapiñjala and Puñḍarīka went to the lake and joined Candrapīḍa. King Tārāpiḍa and others were also delighted by their coming back to life. The parents of Mahāśvetā and Kādambarī also came there. Thereafter, Candrapīḍa married Kādambarī and Puñḍarīka married Mahāśvetā. Candrapīḍa became the king of Ujjayinī and Puñḍarīka became a minister. Thus all of them were reunited and lived happily ever after. Kādambarī was also able to meet Patralekhā in the region of the moon, as Rohinī. Thus, everything turned out well to the complete satisfaction of the parties concerned.

This is the simple outline of the story of the Kādambarī. Bāṇabhaṭṭa has made an elaborate work of art out of it. Various types of descriptions are added to the story which has enthralled Indian readers down the centuries.

THE SOURCE OF THE PLOT:

It seems that Bāṇabhaṭṭa has derived the plot of his masterpiece, Kādambarī, from the Brhatkatha of Guṇāḍhya, one of the oldest collection of tales. It was written in Paisāci dialect. But unfortunately, that original text is now lost. The contents of that original work are found now in Sanskrit in three versions - the Brhatkathāsamgraha of Budhasvāmin (eight or ninth century A.D.), the Brhatkathāmaṇḍapa of Kṣemendra (eleventh century A.D.) and the Kathāsaritsāgara by Somadeva (later half of the eleventh and the beginning of the twelfth century A.D.) Banabhaṭṭa might have taken the material for his Kādambarī from the story of king Sumanas as found in the Kathāsaritsāgara, which was available in his time.

The story as narrated in the Kathāsaritsāgara is follows:

There was a king named Sumanas in the city of Kāncanapura. One day, a learned parrot was brought by a Nisāda princess named
Muktālata to the king. The parrot Śāstragaṇja by name, displayed
great learning and poetic gift. The ministers and the king requested the
parrot to tell how it got this proficiency and according to the parrot narrated
the following account of his life:

It was born on a Rohinī tree on the Himalayan slopes and
brought up by his father as its mother died just after its birth. One
day some hunters came there and an old Śabarā killed its father and threw
down on the ground. The parrot escaped by concealing itself under
leaves. Next morning, being thirsty, it went to the bank of a nearby
lotus lake. There it was refreshed by a hermit named Manīci and brought
it to a hermitage. There the sage Pulastya, the head of the hermitage,
described to the sages the story related with the parrot as follows:

King Jyotiśprabha, who lived in the city of Ratnākara, got
son named Somaprabha by the grace of Lord Śiva. Harṣavatī was the
queen of Jyotiśprabha. When the prince grew up, he was installed as
heir-apparent. Priyāṁkara, son of minister Prabhākara, was made as
minister and companion. Meanwhile, Indra sent a horse called Āsura,
born of Uccaiśravas, to the prince. Mounted on that horse, Somaprabha
set out on his expedition of world conquest. Conquering many kings,
he encamped near the Himalayas. There, while hunting, he was led to
lake, in a vain pursuit of a kinnara. There he heard the sweet strains
of music. Going in quest of it, he saw a divine maiden singing in front
of a Śivalīṅga. She welcomed him as a guest. The prince introduced himself
and asked about her. Then the maiden told her story in the following
way:

On the Himalayan range, there was a city called Kāṇcanāha
where the king of Vidyādhāras lived. The name of the king was
Padmakūṭa and that Manorathaprabhā was his daughter. Her mother
was Hemaprabhā. One day Manorathaprabhā saw a very handsome
sage called Raśmimān along with his friend while walking on the bank of a lake. They fell in love with each other at the first sight. Just as summoned by her father, she returned home. At night, she was informed by her friend that the companion of Raśmimān had come to intimi
date that Raśmimān, who was overwhelmed by love, could not hold his tears without his beloved. Hearing that Manorathaprabhā along with her friend, at once rushed to meet her beloved. But when she reached the place, she found him dead. As she desired to burn herself in fire, a voice from the sky cautioned her not to do so and assured that she would be united with him. Then a divine being came down from heaven and took his corpse away. She, therefore, hopefully waited there worshipping Lord Śiva for the reunion with her beloved.

Having heard the story, Somaprabha enquired about the friend. Manorathaprabhā told him that she had been sent by her another friend named Makarandikā who was the daughter of a king Vidyādharas, called Sīṃhavikrama.

Next morning, a Vidyādhar messenger arrived with news that Makarandikā was not ready to marry unless Manorathaprabhā would obtain a husband. Then, at once Manorathaprabhā was ready to go to admonish Makarandikā. Somaprabha also expressed his desire to visit the city of Vidyādharas. As they reached the palace, Somaprabha and Makarandikā fell in love with each other at the very first sight and decided to marry. But before marriage, Somaprabha decided to visit his camp as his army might be anxious by his sudden disappearance. Therefore, returned to his camp and told Priyāmkara all that had happened. Meanwhile, a messenger came from king Jyotisprabha and asked the prince to visit his father as soon as possible. Being unable to disobey his father's command, he returned to his capital. As the news of his departure reached Makarandikā she became disconsolate.
the pangs of separation. She started acting like an insane woman, even did not listen to the words of her parents and thereby they became angry and cursed her to become a Niśāda maiden. When that really happened, they died due to the sorrow of their daughter. Siṃhavikranta became a parrot and his wife a wild boar. Sage Pulastya continued to narrate that the parrot remembered all his learning in the previous life. The Sage recounted this story and added that when the parrot would narrate its story in the royal court, it would be freed from that birth. And Somaprabha and Makarandikā, now a tribal maiden would take king and so would Manorathaprabhā and Raśmimān who had become a king by that time.

Having told this much, the sage Pulastya stopped and the parrot remembered all about his previous life. Once while flying here and there, he was caught by a Niśāda and afterwards brought to the king.

On hearing the story of the parrot, the heart of king Sumanā was agitated with love. Meanwhile, Lord Śiva, being pleased, ordered Somaprabha and Manorathaprabhā separately, in dreams to go to king Sumanas where Somaprabha would meet his beloved as a tribeswoman called Muktālatā with her father as a parrot. Similarly, Manorathaprabhā would meet king Sumanas, who himself was Raśmimān in the previous birth. Then both the pairs of lovers were reunited in their original forms. Thus all ended happily for one and all.

This is the story of king Sumanā in short as narrated in the Kathāsaritsāgara.

DEVIATION:

A comparative study of both the stories reveals it very clearly that Bāṇabhaṭṭa has closely followed the original, except on some
occasions. Through his own genius, Bāṇabhaṭṭa has transformed a simple tale into a great piece of art. He has presented the sequence of events in his own way. The changes from the original story have given to the Kādambarī modified but a complete form.

Bāṇabhaṭṭa has thoroughly changed the names of all the characters and places in the original plot presumably to make his readers feel more at home.

The substituted names which are furnished by Bāṇabhaṭṭa are as follows:

<table>
<thead>
<tr>
<th>Source</th>
<th>Bāṇabhaṭṭa's Kādambarī</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kāncanapuri²</td>
<td>Vidisā</td>
</tr>
<tr>
<td>Sumanas³</td>
<td>Śūdraka</td>
</tr>
<tr>
<td>Muktālatā⁴</td>
<td>Cāṇḍāla Kaṇyā</td>
</tr>
<tr>
<td>Sāstragāñja⁵</td>
<td>Vaisāmpāyana</td>
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<tr>
<td>Rohini tree⁶</td>
<td>Sāmalī tree</td>
</tr>
<tr>
<td>Marīci⁷</td>
<td>Hārita</td>
</tr>
<tr>
<td>Pulastya⁸</td>
<td>Jābāli</td>
</tr>
<tr>
<td>Ratnākara⁹</td>
<td>Ujjayini</td>
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<tr>
<td>Jyotisprabha¹⁰</td>
<td>Tarāpīḍa</td>
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<td>Harśavatī¹¹</td>
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<tr>
<td>Somaprabha¹²</td>
<td>Candrāpīḍa</td>
</tr>
<tr>
<td>Prabhākara¹³</td>
<td>Śukanāsa</td>
</tr>
</tbody>
</table>

² Ibid., 10.3.22
³ Ibid.
⁴ Ibid., 10.3.24
⁵ Ibid., 10.3.28
⁶ Ibid., 10.3.37
⁷ Ibid., 10.3.53
⁸ Ibid., 10.3.55
⁹ Ibid., 10.3.59
¹⁰ Ibid.
¹¹ Ibid., 10.3.60
¹² Ibid., 10.3.61
¹³ Ibid., 10.3.64
A noticeable change made by Bāṇabhaṭṭa in the plot is the original story of the two births is transformed by the author into a story of three births. In the Kathāsaritsāgara, one partner of both pairs (Rāśmimān and Makarandikā) had to undergo another birth while the remaining partners (Manorathaprabhā and Somaprabha) had to wait for re-union propitiating Lord Śiva. In the denouement of the plot, the parrot who narrated his account to king Sumanas, was revealed as the father of Makarandikā and the Niṣāda-girl as Makarandikā herself while king Sumanas came out to be Rāśmimān in his other birth.

14. Ibid.,
15. Ibid., 10.3.66
16. Ibid., 10.3.86
17. Ibid.
18. Ibid., 10.3.87
19. Ibid.
20. Ibid., 10.3.93
21. Ibid., 10.3.98
22. Ibid., 10.3.117
23. Ibid.
24. Ibid., 10.3.123
25 Ibid., 10.3.168-178.
Bāṇabhaṭṭa has presented the stories of both the pairs Candrāpiḍa and Kādambari and Puṇḍarīka and Mahāsvētā in a well linked and uniform manner. Bāṇabhaṭṭa has introduced a curse which was given by Puṇḍarīka to the Moon, whose rise had made Puṇḍarīka’s pangs of separation with Mahāsvētā more unbearable, leading to his death. The moon being enraged with Puṇḍarīka cursed him to share the same fate with him. As a result, they had to take birth twice on the earth. Puṇḍarīka in his second birth became Vāisāṃpāyana, the son of Śukanāsa, and again a parrot in his third birth as Mahāsvētā cursed him to be so. The moon in his second birth took the form of Candrāpiḍa, the son of Tārāpiḍa and in his third birth, he was born as king Śūdraka at Vidiśa. Both the parrot and Śūdraka regained the form of Puṇḍarīka and Candrāpiḍa respectively and were united with their beloveds, whose afterwards, they won in marriage arranged by their parents. Thus, Bāṇabhaṭṭa has transformed the story of two births as described in the Kathāsaritśāgara into the story of three births in his Kādambari.

It is described in the Kathāsaritśāgara that when Makarandikā came to know that Somaprabha had gone to meet his father who had sent an urgent message to him to return at once to the capital, she extremely suffered from the pangs of separation and began to act unsteadily. Her parents being annoyed with her, cursed her that she would be born as a Niśāda-girl, soon afterwards they died, being filled with remorse and grief. First Simhavikrama (the father) became a sage and latter a parrot. The mother became a female pig.26 Again, in the Kathāsaritśāgara, Rasmimān sent his friend to Manorathaprabha after endowing him with the power to fly through the sky.27

26. Ibid., 10.3.144 - 158
27. manorathaprabhaparsvamaham rasmimataadhunā / preśito vyomagāmanim vidyām dattvaiva paitrkīm //
Ibid., 10.3.106
When Somaprabha requested Manorathaprabha to take him to the land of the Vidyādharas, Somaprabha sitting on the lap of Devajaya travelled through the air. Bāṇabhaṭṭa has omitted the supernatural description and the characters acted as normal human beings in his work.

In the Kathāsaritsāgara, it is described that as soon as the parrot completed his narrative, king Sumanas became unconscious. Meanwhile, Lord Śiva told in a dream to Somaprabha that he should go to Sumanas and he would find his beloved Makarandikā turning into a Cāndāla-girl, the curse on whom would cease to be effective in his sight. Similarly, Śiva asked Manorathaprabha to meet king Sumanas (who was no other than Raśmimān) and marry him. Thus, both the pairs of lovers were united. Raśmimān went to the hermitage where Manorathaprabha while Somaprabha departed to his own city with Makarandikā.

Bhuṣanabhaṭṭa in the uttarārdha of the Kādambari has described the restoration of the original forms of the various characters without the intervention of Śiva and has furnished a reasonable description of the denouement.

Thus, by introducing some innovative changes into the original story, Bāṇabhaṭṭa has refined the original plot and has artistically elaborated the original story. Through his lofty power of imagination, he moulded the original story by adding many new situations and artistic treatment into it. Thus, the incidents that are related only in one or two lines in the Kathāsaritsāgara, cover pages in the Kādambarī. He has transformed a simple tale into a grand epic.

28. draṣṭūṁ vaidyādharaṁ lokamanaghe kautukaṁ mama / tattatra naya māmaśvo dattaghāso' tra tiṣṭhatu // tacchatvā sa tathetyuktvā vyomnā sadyah sakhīyutā / tena devajayotsaṁgāropitena samaṁ yayou //

29. Ibid., 10.3.167-178
piece of art. With his creative genius, experience and sensitiveness of mind, he has produced a refined work of a very high standard. Here lies the originality of Bāṇabhaṭṭa. The Kādambarī is full of such novel artistic details which goes to the credit of Bāṇabhaṭṭa. The lively portrayal of his characters the enthralling treatment of the subject the knowledge of the human heart, his unparalleled originality in describing a situation -- all have contributed in making the Kādambarī a great piece of literature.

THE KĀDAMBARĪ - ITS EXCELLENCE AS A PROSE WORK:

Bāṇabhaṭṭa's masterpiece the Kādambarī is an out-and-out prose-romance. It is one of those abiding classics in Sanskrit literature which age cannot wither nor custom stale. Its celebrity is due to more than one reason. It combines within itself the excellence of the epic as well as the drama and deals with the universal emotion of love in various phases. Peter Peterson observes thus in his edition of the prose work, "Kādambarī has its place in the world's literature as one of the aspiration out of the very heart of genius after that story, which, from the beginning of time mortal ears have yearned to hear, but which mortal lips have never spoken."30

The Kādambarī, actually contains a story of human sorrow and divine consolation, of death and passionate longing for another after death. It is a dream or wish of humanity which finds fulfilment in the reality of higher fiction. The appeal of the Kādambarī, ever modern readers remains unchanged because of its concern with human impulses and a fresh style. Only the finest works of art survive the changing needs of readers and this is peculiarly so in this case of the romance Kādambarī.

30. P. Peterson, Kād., intro., P. 43
The chief sentiment of Kādambārī is erotic, i.e. *sṛṅgāra*. The love-episode of Kādambārī and Candrāpiḍa and the love-episode of Mahāśvetā and Puṇḍarīka are the main themes of this work. Love is a permanent mood, i.e. *sthāyībhāva* of the erotic sentiment. This sentiment is divided into two classes, love in union, i.e. *sambhoga* and love in separation, i.e. *vipralamba*. Both these aspects of love are successfully depicted by Bāṇabhadra. But love in separation finds greater scope than love in union in the Kādambārī.

The love in union is delineated in Mahāśvetā and Puṇḍarīka, looking at each other, placing of *pārijāta* flower on Mahāśvetā’s ear by Puṇḍarīka and talking etc. on the bank of lake Acchoda.31 Moreover, love in union finds place in the meeting of Kādambārī and Candrāpiḍa in the harem of Kādambārī. The physical manifestation of the first wave of love, which fills the heart with exciting emotions are nicely shown in the condition of princess Kādambārī after she sees Candrāpiḍa. The love delineated by Bāṇabhadra is sublime. He has never given an open description of the love in union. Vulgarity is far from his description of the Kādambārī, the author has shown a rare ability in developing love in separation. *na vinā vipralambhenā sambhogāḥ puṣṭimāañute*.

The erotic sentiment attains its perfection in depicting the love in separation and the concept is reflected fully in the Kādambārī. The love in separation is vividly delineated in the description of Mahāśvetā’s condition when she reaches home after meeting Puṇḍarīka for the first time.

31. Kad., p. 232
32. atha tasyāḥ kusumāyudha eva svedamājanayat, sasambhramotthanaśrāmo vyapadrhitvāt bhavat/ūrukampā eva gatiṁ rurodhā, nūpuravākrṣṭḥaṁsamāndalamapayatā/ eva/ nīvāśasparvuśrevaṁśukam calaṁ cakara, cāmanilō ninttattāṁ yayou/.........vepattuṁ karatalamakampayat, nivedanodyatapraśṭhāṁśinivārāṇaṁ kapaṭāmaṁhit/
33. SKB., 5. 52
time on the bank of lake Acchoda.\textsuperscript{34}

The mental and physical condition of princess Kādambari in separation from Candrāpida is also vividly described. According to the poeticians, there are ten stages of love. Viśvanātha Kavirāja in his Sāhityadarpaṇa enumerates these under love in separation as following:

\begin{itemize}
  \item \textit{abhilāśaścintā smṛtigunakathanosadvegasampralāpāsā/}
  \item \textit{unmādo’tha vyādhirjādatā mṛśiriti dasātra kāmadasāh} \textsuperscript{35}
\end{itemize}

These stages of love are shown in the report given by Keyūraka to Candrāpida about the condition of Kādambari. The sentence \textit{nirgate tvayi......saudhasikharamāruhya......devasya gamanamārgamālokitavat\textsuperscript{36}} shows the \textit{abhilāśa} of Kādambari. The next sentence of Keyūraka shows \textit{cintā} which reads \textit{tirohitadarśane ca demadalekhāskandhanikṣiptamukhī..... sucirām tatraiva sthitavat\textsuperscript{37}} smṛti, i.e. the third stage is reflected these words \textit{tasmāca kathama sokhedamavatīrya kṣaṇamivāsthānamāṇḍape sthitvothāya} \textsuperscript{38}.....The fourth stage is that of \textit{gūṇakathana} which is indicated in the following lines:

\begin{itemize}
  \item \textit{manasā ca devasya guṇagaṇānavalambamānā tamē krīḍāparvatakamāgatavatī yatra sthitavāndevahuḥstamupetya ca devenātra......... śīlātale sthitam......... pasyantī kṣapitavatī divasam}.....
\end{itemize}

The stage udvega is shown in the sentence \textit{astamupagate ca bhagavaṇṇa navāvudite candramasi tatraiva kaṁcitkālaṁ sātvā..... karou kapolavaṁ kṛtvā kimapi cintayanī.....sāyaśrhamagāt\textsuperscript{39}} The stage vyādhi is indicated

\begin{itemize}
  \item \textit{sukhami dam kim utkatriyam kim vyādhirayam kim vyasanamidarh kim utsovoyaii i  \textit{divasa esa kim niseyaiṁ kāṁ rāmayāni kāṇyaramyāṇī sarvairn navagacchana/}}
\end{itemize}

\textit{Kād.p. 234

\begin{itemize}
  \item 34. .....gatvā ca praviśya kanyāntaḥpuraiṁ taśah prabhṛti tadviraḥavidhurā kimāgatāsmiṁ
  \item tatraiva sthitāsmi kimekākānyaśiṁ kiṁ pariśtrāṁ kiṁ tūṣṇīṁasmiṁ kiṁ prastutālaṁśiṁ
  \item kiṁ jāgarṁi kiṁ suptāṁ kiṁ rodīṁ kiṁ na rodīṁ kiṁ dūkhamiṁīṁ sukhamiṁīṁ
  \item kim utkāntāṁśaśiṁ kimekāmbhīraṁ kiṁ vyādhiraṁśaśiṁ vyasanāśiṁśaśiṁ
  \item divasa esa kiṁ niseyaiṁ kāṁ rāmayāni kāṇyaramyāṇī sarvairn navagacchana/}
  \item 35. SD., 3, 194
  \item 36. Kād.. p. 318.
  \item 37. Ibid
  \item 38. Ibid
  \item 39. Ibid., pp. 318-19
  \item 40. Ibid., p. 319
\end{itemize}
in the sentence śayanānikṣṭiptagātrayastīśca tataḥ prabhr:
abhībhuyāmāṇā kenāpyādhinā.......anaisit/41
Bāṇabhaṭṭa has described the influence of this stage, i.e. vyādhi on Kādambarī and different remedies used to cure her in the himagnha are also described. The ninth stage viṣ. jadatā is described in the account of Kādambarī’s story given by Patralekha to Candrāpiḍa in the city of Ujjayinī as follows:
tadduhkhakāraṇamutprekṣamāṇayā..........vaktavyamarapavā
vivakṣāśphuritādharā.....ksititalanihitanisālanayanā suciramatiṣṭhathā...
Bāṇabhaṭṭa has also described the tenth stage of love, i.e. death which no other Sanskrit poet has described. It is described that Puṇḍarīka who very soon reaches the climax of the powerful influence of irresistible love, cannot wait till the arrival of Mahāśveta and gives up his life, when the moon arises. Thus, it is observed that Bāṇabhaṭṭa finely developed the erotic sentiment in his work as laid down by the rhetoricians.

The comic presented by Bāṇabhaṭṭa in the Kādambarī is absolutely different from the conventional humour, generally found in Sanskrit literature. The author has presented a blend of humour disgust and fear in the description of the jaradānvyādhadhārmika in the temple of Caṇḍikā. The description of the old ascetic makes the readers laugh as Candrāpiḍa does, when he first sees the old ascetic.44 Specially, the idea of the ascetic using the female-winning powder on old ascetic women45 and praying to goddess Caṇḍikā for bestowing on him:

41. Ibid.
42. Ibid. p. 320
43. Ibid., p. 346
44. drṣṭvā ca kādambarīviraḥotkaṅṭhadvegadūyamāṇopī suciram jahāsa / nyavārayacca sārdham samrabdhakalahānupahasataḥ svasaṁika /
45. jaratpravrajitāsu bahukṛtvāh samprayuktatvāśikaraṇacūṛṇenā......

Ibid., P. 341
Ibid., P. 339
The humor also finds scope in the love-quarrel between the starling named Kālindī and the parrot called Parihāsa in the *Kādambarī*.\(^{47}\) The comic delineated by Banabhaṭṭa is not a senseless humor written just to evoke a laugh but something fine and subtle which greatly appeals to readers.

Though the main sentiment of the *Kādambarī* is erotic, the sentiment of pathos is also well-developed in the work. In the *Kathāmukha*, the description of the young parrot whom the old Śāka killed very cruelly, exemplifies Banabhaṭṭa’s power of depicting the sentiment of pathos.\(^{48}\) In the description of the sorrow of Mahāśvetā after the death of her lover Puṇḍarīka, the author has exhibited his mastery in portraying the sentiment of pathos. The grief of Mahāśvetā was very painful because Puṇḍarīka had died due to her being late in coming to him. She again and again appeals to her lord saying that now she can never come, how can it be that he is going away leaving her alone. Thus, her appeals are very touching.\(^{49}\) The sentiment of pathos, i.e. *karuṇārasa*, also noted in the lamentations of Kāpiṇjala at the death of his bosom friend Puṇḍarīka.\(^{50}\)

The heroic sentiment, i.e. *vīrārasa* is depicted in the *Kādambarī* in the description of Candrāpiḍa’s world-conquest tour. The description of the beat of the big drums, of the elephants in rut, of the horses raising a lot of dust by their hoofs, of the flying banners, of the

\(^{46}\) jarāṅgatena āpi dakṣiṇāpathādhīryavaraṇaprahtanākadarthatadurgenā………….. Ibid., p. 338.

\(^{47}\) Ibid., p. 294

\(^{48}\) kāmścīdalpadivasajatāngarbhacchavipātalāníchālmakusuma………… sukāsāvākāraṃgraṃ apagatāsūmśca kṛtvā kṣitavapātayat/ Ibid., p. 61

\(^{49}\) prasīḍa sakrāpyālapa darśāya bhaktavatsalātāmāsādapi vilokaya purāya manorathamatārsanī bhaktāśmyanuraṅktāśmyanāthāṃśī bālāśmyagatiścīṃ duḥkhitāśmyanāsāraṃśī madanaparītūṃśī kimiti na karōṣi dayāṃ kathā kimaparādham kim vā nānuṣṭhitāṃ mayā………….. Ibid., P 257

\(^{50}\) Ibid., pp. 255 - 56
triumphal battle, cries and of the uproar of the marching army, contains the heroic sentiment.\footnote{51}

The sentiment of fury, i.e. the \textit{raudrarasa} is touched a hint in the description of the hunt of the Šabara commander, Mātaṅga in the \textit{Kādambarī}.\footnote{52}

The sentiment of terror, i.e. \textit{bhayānakarasā} is well developed in the \textit{Kādambarī} at the time of the hunting by the Šabara army in the Vindhyā forest. The effect of the terrible noise of the hunt on other creatures living in the forest is vividly described. It is described that the creatures of the forest were extremely terrified and the whole forest was filled with the cries of flying birds, grunts of wild pigs, the loud cries of the elephants, the roar of the lion, etc. Along with the cries of the frightened animals, there were the horrifying sounds of the foot-steps of the Šabara army of their vehement shouting and of their weapons. The description of the army as witnessed by the young patriot Vaiśampāyana is also very aweful.\footnote{54} The description of Mātaṅga of bright complexion, with stains of blood on the body, red clothes, red eyes and crooked eyebrows also causes fear to the readers.\footnote{55}

The disgusting sentiment or the \textit{vibhadrasā} has little scope in the \textit{Kādambarī}. It is delineated in connection with the description of the old Drāviḍa ascetic.\footnote{56}

\begin{footnotes}
\footnotetext[51]{Ibid., pp. 182-193}
\footnotetext[52]{Ibid., pp. 49-60}
\footnotetext[53]{Ibid., pp. 52-54}
\footnotetext[54]{(a) \ldots \ldots \ldots \textit{anantaram ca sarabhasamito gajayūthapatilulitakamaniparimalah} \ldots \ldots \ldots \textit{sarvatwam pralitamiva tadarāryamabhavat/} \textit{Ibid.}

(b) \ldots \ldots \ldots \textit{pitarutsaṁgadīśadiva nīskamya koṭarastha eva śīrodharāṁ prasārya} \textit{sābarasainyamadrāksam/} \textit{Ibid.}

\footnotetext[55]{Ibid., pp. 54-55}

\footnotetext[56]{\ldots \ldots \ldots \textit{madhye ca tasyātimahatāḥ śabarasaṁyasya prathamśe} \textit{vayas triśūlenevāṅkītam/} \textit{Ibid., pp. 55-56}

\footnotetext[57]{\ldots \ldots \ldots \textit{sthūlāsthulāḥ śūrajālakairgodaḥgoliśeṣakulairiva dagdhaṁtvaśasam-} \textit{pritvam samruḍhaigavakṣitenaśakalārdhalaśmekṣamūthokāśanaśthanairiva visphoṭavaranābindu} \textit{kalmāśitasakalasārireṇa \ldots \ldots \ldots \textit{ambikāpāḍapatanasakṣamalalātavardhamānārṇabhudheṇa} \textit{Ibid., pp. 57-58}}
\end{footnotes}
The sentiment marvellous, i.e. *adbhutarasa* can be observed in the *Kādambarī*. The story itself is full of wonder. An account which is expressed by sage Jābālī before narrating the story of the inmates of the hermitage of the three lives of Puṇḍarīka, Candrāpiḍa and the final entanglement of the whole plot, fills the minds of the readers with great surprise. The miracles of penance by which sage Jābālī can see through all the three times, viz., past, present, future and by which the vessel of Mahāśvetā is filled with fruits by the trees are all cases of astonishment. The speaking parrot and his salute to the king, the divine figure which descends from the sky and takes away the body of Puṇḍarīka to the sky etc. strike wonder to the readers.

The quietistic sentiment, i.e. *sāntarasa* is also observed in the *Kādambarī*. The calmness of the hermitage of sage Jābālī and his peaceful surroundings, the description of the lake Pampā and Acchoda, all go to illustrate the quietistic sentiment.

The sentiment of filial affection, i.e. *vātsalyarasa* is also well developed in the *Kādambarī*. The description of the happiness of king Tārāpiḍa and queen Vilāsavatī in the birth of their son contains hearty affection towards their offspring.

Thus, there is no sentiment, which Bāṇabhāṭṭa has developed in the *Kādambarī*. All the sentiments are harmonious.

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57. *atimahadidamāścaryamākhyātovyam* / *Ibid., p 80*
59. *acireṇa tasāyāḥ svayāṁ patitaṁ phalairapūryata bhikṣābhājanam/*
   *Ibid., p. 217*
60. *viḥamgarājō ṛajābhīmukho bhūtvā samunnamayaṁ daṅkṣitāṁ/ caranamispaṭastavārnaprasānāmśākṣaram girā kṛtāyasaśabdo rājānamuddhiśvāyāman/ papāṭha/*
   *Ibid., p. 26*
61. *ittyevamāhṛtaṁ pitevābhidhāya sahaivānena gaganatalamudapatat/*
   *Ibid., p. 261*

62. *Ibid., PP. 41-42*
63. *Ibid., PP 44-46*
64. *Ibid., PP 197-202.*
combined and the predominant sentiment, i.e. *śringārārasa* is brought out clearly and vividly in the *Kādambarī*.

Bāṇabhaṭṭa’s ideas regarding love, as delineated in the *Kādambarī*, are also very noble. Like Kālidāsa, the hero and herom Bāṇabhaṭṭa are able to get abiding happiness only after their love has been purified in the fire of separation. Mahāśvetā and Kādambarī as their first meeting with their lovers, are separated. Their both of them live in the hermitage and practise penance in the hope of reunion with their dear ones. When their love is made pure in the fire of separation then only they are reunited with their beloved ones and get eternal happiness. Bāṇabhaṭṭa has faith in the immortality of love. He has been told that love never dies but remains unchanged through all the ups and downs of life, through ages even through rebirths. Through the accounts of Candrapīḍa and Puṇḍarīka, the author has thoroughly emphasized that love remains unchanged in the other birth also.

In the *Kādambarī*, Bāṇabhaṭṭa has given a detailed and genuine account of nature. Forests with their trees, creepers and flowers, lakes with their swans, lotuses and humming bees, hermitages with sages, deers, birds and holy fires, the morning and evening scenes with their bright colours, the seasons with their changing effect on the atmosphere, animals with their natural gestures touched the heart of the poet and all these are vividly described in the *Kādambarī*. No other poet has depicted such long drawn and fine word pictures as has been done by Bāṇabhaṭṭa. All his long descriptions start with epithets in the form of long compound words. His descriptions of natural scenery are classic and reveal his knowledge of the flora and fauna of India. Bāṇabhaṭṭa has revealed a sharp insight into the world of beasts. Their outward features, their habits and their actions are minutely observed by Bāṇabhaṭṭa. He has a wonderful power of giving every minute detail.
a scene. Besides, the delineation of the female beauty in cases of Mahāśvetā, Paṭralekha, Kādambarī, the Cāṇḍāla maiden etc., the male beauty in cases of Śūdraka, Tārāpīḍa, Candrapīḍa etc. are all worth noting in this context. Bāṇabhaṭṭa has aptly narrated the royal grandeur in his description of the court of Śūdraka. The description of Ujjayainī vividly presents before the readers the capital of king Tārāpīḍa. Bāṇabhaṭṭa’s description of the sages are marvellous. The graphic pictures of Jābāli and Hārīta show the sages in their calm and serene forms. The picture of the old Drāviḍa ascetic is a fine illustration of Bāṇabhaṭṭa’s great power of description. Thus, the descriptions of Bāṇabhaṭṭa are unique in themselves and for which the Kādambarī has attained worldwide fame as a fine specimen of Sanskrit prose-literature.