CHAPTER-III

AN EXHAUSTIVE ANALYSIS OF THE TEXT CONTENTS

CHARACTERIZATION

CINTAMANI

The work Vasavadatta starts with the description of the king Cintamani. The king's peculiarity is summed up in the beginning words as "abhūtapūrva" i.e. like whom never was born any king anywhere. Of course the author did not like to advance further saying like this that the king like whom never will be born again. In order to prove superiority of Cintamani over all other kings the author refers to the names of different ancient kings. Then the author depicts the character of the king, his kingdom, his administration, his relation with his subjects and his begetting a glorious son—all these are described in a most exulted and superb manner. The author never mentions the name of the country the king reigned, or even the queen or his council as if the king himself belonging to a fairy land was all in all and the description of his beauty and superiority was enough while starting to tell a romantic tale. But this is not the case with the description with the king Śrīgāraśekhara. However in the very
second word the author describes that the kings, all
over the world, would pay homage to Cintāmani by offer-
ering their salutes daily 1.

Thus with the very two words in the beginning
Subandhu perhaps depicts the sovereignty of the monarch.
Now in a bid to delineate his characteristic features
one by one the author goes to draw divine parallelism
in the king's character. In this way we find the king
Cintāmani sometime is like Nṛsiṁha, Kṛṣṇa, Nārāyaṇa,
Varuṇa, Agastya, Meru, Ravi etc. The God Viṣṇu in his
different incarnations did different deeds for the wel-
fare of the world. The king alone resembles all the
qualities of the lord and stands for the welfare of his
kingdom. Of course it is obvious that the author here
creates his scope for displaying Ślesa. A single insta-
nce if elaborated will reveal the author's expertise in
balancing the description of a king with the demonstra-
tion of Ślesa. Thus in "Nṛsiṁha iva darsitahiranyakāśi-
puksetradānavigsmāyaḥ (VD, p.11)”, we know Nṛsiṁha, a
distinct Īśvara incarnation of Lord Viṣṇu, slew the
demon Hiranyakāśipu by piercing his nails in the chest
of the demon amazingly. Similarly the king Cintāmani
was also like Nṛsiṁha, a vigorous one and for his
benevolent attitude towards his subjects his name was

1. sarvottisatīpattacāraucudāmanisṛṅgānānakonakasanaśanīmaball-
krtacāraṇanakhamāniḥ.
- VD, p.10-11.
also associated with 'hiranyakaśipuksetradāna' etc. where we find a completely separate meaning by Ślesa. In these way the author forwards the description of other characters in his work.

Thus we find that the king Cintāmaṇi had everything what a king should have in general. He performed different sacrifices and satisfied the priestly world. He captured the entire world, done everything in order to maintain peace and bliss, was quiet interested in learning didn't fail to arrange festive occasions, became alert always for protection, had a strong army, overcame all provocations and oppositions, became the shelter of scholars, was energetic in activities, in short a symbol of peace to all. All these features the author portrays with the help of his most loving figure Ślesa. Of course in the above what has been said none will deny that the author did not digress an inch from the traditional picture of a king. It should be mentioned here that the author by far ends the description of the king carrying Upama through Ślesa.

Now depending on Ślesa the author further extends his description demonstrating the figure Virodhābhāsa. Although one can take the description of the king as complete by what has been said yet certain epithets like Sumanā, Guṇapriya, Vṛṣotpādi, Mahānāyaka etc. bring out the kingly sentiment. All these epithets help Subandhu firstly to enter
into the domain of mythical lore, secondly to study words from the aesthetic point of view and ultimately to prove his command over Sanskrit vocabulary. Thus what the king Cintāmaṇi was not! he was a god, a demi-god, this world was heaven to him, what more he himself was the producer of Dharma having good heart and stability. Here runs two figures simultaneously i.e. Ślesa and Virodhābhāsa, but the clauses are so eruditely arranged that all the words stand indispensable for the description of the king. We may explain the clause ‘vidyādharo’pi sumanā’ (VD, p.14-15), here both the words vidyādharaka and sumanā may be applied for the king, meaning ‘the learned’ and having a ‘good mind’. But the author displays these two words in Virodhābhāsa i.e. ‘vidyādharo’pi sumanā’ i.e. though a vidyādharaka (demi-god) yet sumanā (god), Now who is a vidyādharaka is not a sumanā or the reverse because Vidyādharaka and Sumanā denote demi-god and god respectively. Thus it will be difficult to draw unity between them. Invariably the author here plays on words interestingly. Similar is the case with the clause ‘dhrtaṛāstra’pi gunaaprīyah’. Here both the words may be applied to the king meaning ‘holding the kingdom’ and ‘favouring good qualities’ but if the words are considered to be in pun then we find Dhrtaṛāstra and Bhīma the two different personalities.

Thus introducing the king Cintāmaṇi in general, the author now steps in describing his administration %
beginning with "yatra ca śāsatīdāra dharanimandalam..." (VD,p.17) etc. Certainly under the king's rule everything was right and there was no untoward situation on any problem at all. None would dare to be an enemy to the king. It was really a good rule so the author says that even the word 'bad-administration' (duḥśasana, though masculine line used in samāsa) could be found if at all only in the epic Mahābhārata (duḥśasanadarśanam bhārata, VD,p.20-21).

The words indicating punishments were never heard in his kingdom and if they were even heard they appeared with different connotations. Thus the author illustrates in Śleṣa the words lika chala, nighara, parīvāda, khala and karaccheda, Śucībhaṭa, ĺūlaśaṇḍa, netrotpātanam etc. which remind horrible atmosphere in a crude administration in one hand and some technical terms familiar to some distinct disciplines on the other. Thus though there were languages of torture they turned to be non-violent. As for example we cite bhakṣa: dvijarajaviruddhaṁ pāṅkajānāṁ (VD,p.19-20). Had the king been a bad one then he would go against the brahmins but this sort of word was not present in the kingdom of Cintāmāni at all. If heard, it meant the enmity of lotus flower with the moon. Practically this sense of enmity if at all stayed, was nowhere other than in nature, i.e. lotuses were against the moon. One point should be noted here is that in nature we find that as
the sun sets the petals of lotus become closed, the author imagines thus to be going against the moon, and the entire lyrical works establish love between the sun and the lotus, and contradictorily make the moon opposed to them. This is in the realm of literature only and yet which is not a fact at all. Similarly there was no "dvijarajaviruddhata" in the reign of the king Cintāmani. Though the word could be sought following the typical literary motif, in practice it was really absent. Thus in this way the author denounces the presence of all sorts of punishment in the peaceful kingdom of Cintāmani.

After this the author refers to the names of ancient kings and of gods also to describe the character of the king Cintāmani as more glorious and more powerful. As for instance in the saying like 'sa punaranya eva devo nyākṛtasarvavīpaticaritaḥ' (VD,p.22), this reminds of course the beginning words of the work. Thus we see that the king Cintāmani was greater than Lord Vishnu, Rama, Nala and Prthu. In order to prove this fact the author employs both the figures Virodhābhāsa and Ślesa. As for example we may cite the following : rāghavaḥ pariharanam-pi janakabhuvam janakabhuvā saha vanam vivesa(VD,p.21). Here firstly it means that "Rāghava accepts the same which he denies " i.e. it appears that his denial is not a denial at all, this was not the character of
the king Cintāmani. However the contradiction becomes open when the words are considered in equivokes meaning home-land and Sītā respectively. So the idea becomes clear that what Rāma rejects never accepts. Thus should we think that mere jugglery of words are shown here, or the author tries at all to give a description of the king. Practically the word 'janakabhūḥ' stands for both Ayodhya and the daughter of the king Janaka. This was always with Rāma, i.e. where there is Rāma, there is Ayodhya. So the apparent denial turns to be non-denial.

The author then proceeds to give an account of the King's good qualities, and collects words from the natural world. Although much has been said about the king yet the words of nature express kingly qualities further. Thus the names of natural objects here have been arranged towards yielding the desired meaning other than their own. Thus the words like parvata, himālaya, himānī, giri, sadāgati, ratnākara, samudra etc. interpret the king's character in Subandhu's hand. Thus we find that the king had good kingly sign (samudra), was self-conscious (mānī), strict to his order (giristihitā), rich (ratnākara, mālaya) and to whom honest persons would throng always (sadāgatīḥ). What we should note here is that describing anything with any word was not difficult to the author at all. Of course the author never likes to squeeze words causing disinterestness at all. What he says, he makes it clear and distinct. Tempted to exhibit Sīlēṣa or playing on words he never goes out of sphere.
Thus estimating the king as noble and virtuous. Subandhu narrates the king's enemy. Here the description of the opposition contradistinctively brings out the influence of the king's administration and his power. This occurs also in Kādambarī, when we hear Śuka chanting the verse in front of the king Sudraka the austere condition of the wives of his enemies. So describing the bad condition of the foes, is only projecting the strength of the king in position. Of course the description of the enemies of the king is brief depending on the terms like Partha, Mahābhārata, Śīlāma, Śāntanu etc. reminding the epic or the epic characters on one hand and delineating the character of enemy on the other. Here also the author exhibits Virodhāthasa and Ślesa. For example we may elaborate one instance here e.g. yaśya ca ripuvargaḥ sada pariḥpi na mahābhārataranayogyah (VD,p.27). Apparently the Virodhāthasa disappears when the words are split as: sada aparthaḥ api (ca) na maha bhara tarana yogayah etc. Indeed comparing of the enemies with 'Partha', 'Śīlāma' etc. indicates only the indomitable character of the foes. The description of the precarious conditions of the king's enemy is wanting here. However in this context collecting words from the Æpics and Purāṇas some words appeared perhaps most suitable to the author with which he goes to wind up the descriptions of the king. Thus the words like Trisāṅku, Nala, Jarasandha, Bhārgava, Dasāratha, Sumantra, Sudaksinā, Kumāra and Hara as well as Śaṅkara,
Pāvaka, Kṛṣṇavartma, Rāhu etc. are put into the service of describing Cintāmaṇi. Thus the instance e.g. "trīśān-kuriva nakṣatrapathaskhalitah" (VD, p. 28), narrates an ancient event where as the word 'nakṣatra' when split as 'naksattra' then it depicts the king's superriority to Triśanku. Similarly "jarāsandha iva ghaṭitasandhi-vigrahah" (VD, p. 29) reminds also an ancient event but the terms 'Sandhi' and 'Vigraha' in political context state other thing. In "daśaratha iva sumitropetah sumantrādhi-sthitaśca" (VD, p. 29–30) also the words Sumitrā and Sumantra being known to the Rāmāyana denote different meaning when split as 'Su mitra' and 'Su mantra' etc.

Thus Subandhu while describing the king employs words which are familiar to other situations also and goes to prove the greatness of legendary monarch Cintāmaṇi. One point may be noted here is that the word 'Cintāmaṇi' means 'Brahma', the omnipresence or the supreme deity. Perhaps by the very word itself the poet intends to project the king's position and character.
The author follows the same technique while describing the character of the prince Kandarpaketu. Here also the author selects some familiar mythical words as well as some words relating to natural phenomenon and put those into the service of depicting the character of the prince by his unparallel skill of displaying Śīla. Indeed the author does not ponder over the very word Kandarpaketu which he could do but the name itself suggests the attractive beauty of the prince i.e. his very appearance reminds one of the god Cupid (kandarpasya ketuh prajñānaṁ yasmāt) of course once the author expressed the meaning of the word Kandarpaketu indicating the very idea we are discussing (yasya ca janitāniruddhalilasya ratipriyasya kusumaśarāsanasya makaraketoriva darśanena vanitājanasya hrdayamullalāsa, VD, p.38).

The prince had a good physique with beautiful arms. He took delight in love (rāgarajjuriva ullasitaratih, VD, p.32). He was ready to wage war at any moment (pārtha iva samara sahasocitah, VD, p.33); free from all sorts of disease (muktāmayah, VD, p.35) and he had a sustaining youth (aksatadaśastanayah, VD, p.36). Thus the prince in his prime youth was a joy for his inmates and attractive to the lovers of beauty (vanitājanasya hrdayamullalāsa, VD, p.38). The author compares the prince with Pārijāta, Himālaya, Mandara, Kailāsa, Pārtha, Tārksya, Viṣṇu etc. By these he depicts
all the good qualities of the prince. Of course, the author can utilise any word in respect to the narration of anything exhibiting Ślesa there in. And here also we see that he compares the prince even with Kaṁsa (kaṁsa iva kuvalayopidabhusitah, VD, p. 33-34). The word kaṁsa reminds anyone that he was cruel. But here the author does not draw a full-fledged comparison between the two, because the prince was not ever malicious as Kaṁsa was. But we know that the king Kaṁsa had an elephant named Kuvalaya or had a blue lotus garland and this initiates the author to compare the prince with Kaṁsa. Sometimes the author describes the prince by depicting the beauty of natural world. Thus the prince appears like 'sāranmegha' (sāranmegha ivāvadātahṛdayah, VD, p. 32) or 'madhu' or 'jaladharasamaya'(VD, p. 36) etc. He was so charming that the author even goes to describe him as rāgarajjuriva, makaraketūriva i.e. the prince could attract or even capture the heart of any maiden at the first sight.

After depicting the beauty of the prince the author describes the vigour. The prince was capable of protecting his kingdom with his vigour, this becomes true when we see the description of the sword of the prince. His solidarity and his boldness was a surprise to all his enemies and like Cintāmani he was also 'ananubhūtata-pūrva nāyako' (VD, p. 41). Thus Kandarpaketu appears as
a loving son, as a prince and a romantic lover. Although the description of the prince here is complete yet the author describes even the dream dreamt by the prince. Thus it appears that the love-lorn attitude of the prince becomes prominent. This is because we are discussing here a romantic tale and Kandarpaketu is a romantic hero. So the very character of a romantic hero should be depicted here. The hero is fanciful, love-stricken and adventurous and believes to attain everything. He can set aside everything for the sake of love and expects to meet with a maiden who will be the paragon of beauty. Thus brooding over his beloved every moment he obtained her one day in his dream. In this prose Romance though the author describes the traditional character of a prince yet Kandarpaketu is more a romantic lover than a prince.

Although there is no scope for describing the chivalrous activities of the prince like waging war against enemies extending the area of the kingdom having victories or prowess etc. Yet the author in two paragraphs describes the basic and admirable bravery of the prince (a) Yasya ca samarabhuvī....... VD, p. 40) and (b) khargo rārāja (VD, p. 43). Thus pointing out the romantic nature of the character the author describes the dream.
Practically one will find the presence of the prince and his adventurous nature through out the tale. He braves the way to the dense forest of Vindhyā with Makaranda his only associate. He passes nights in that lone situation and when he finds that his dream has come to a reality instantaneously he takes the journey to the abode of Vasavadatta. He was so courageous that at the risk of his life he entered the palace of king Śrīgāraśekhara, was united with his beloved and fled with Vasavadatta on riding a magic steed. This time also he had to pass through some dreadful situations. He entered again into the dread forest on his way back to his own kingdom. A romantic hero wants to attain his beloved at the cost of all without which he denounces all worldly pleasure or even his own life. Once this misfortune appeared to the prince when Vasavadatta had been lost in the dense forest. Failing to search her out he promised to sacrifice his life and went to the sea-shore. He justified his promise also by recapitulating similar deeds committed by mythical heroes and kings (cf. gurudāraharaṇam dvijarājokarot. pururāva brāhma-nadhanātrasnayā vinanāsā. nahuso parakalatradhodī mahā-bhujaṅga asīt ...... śāntanurativyasanādvipine vilalāpa. (VD,p.273-276).

What happens to a romantic lover was common to the prince Kandarpaketu also. Situations were miraculous to him. In the event of killing himself he obtained
assurance from the a supernatural voice (cf. ārya kandarpaketo pumarapi tava priyaya saha saṅgamo bhavisyatmacirena
tadvirama marañavyavasayāditi, VD, p. 280) and in the long
run he was reunited with Vasavadatta who by the touch of
the beloved became free from the curse. Thus love for
death, advent of supernatural voice, help of magic steed,
regaining of Vasavadatta by miraculous way—these all
surrounded the character of the romantic hero of this
prose Romance. The work ends by establishing the prince
Kandarpaketu as king in his kingdom.
Now we are to discuss the king Śrīgāraśekhara as depicted in the Vasavadatta. One may obviously draw a comparative estimate between these two kings i.e. Cintamani and Śrīgāraśekhara but what can safely be said is that both the mythical kings had almost all the kingly qualities. The word Śrīgāraśekhara implies the physical splendor of the king who had his only daughter Vasavadatta of splendid beauty. The description here is different. While describing the king Cintamani he starts the king's description first then describing his administration forwards the description of his son. But here we find the description of the palace, the city and its deity Katyayanī and the river Mahārathī. It seems that the king was a devotee to the goddess Katyayanī. Then describes the king Śrīgāraśekhara in short. In this description he inserts two ślokas in Śikharinī 1 and Sracdhara 2 metre.

1. suraṇām pātasau sa punaratipunyaikaḥṛdayayograhastasyāsthane gurucitamārge sa niratah. karastasyātyartham vahati śatakotipranayitām sa sarvasvaḥ dātā tāmāvāma suresām vijayate. VD, p.123.
Although the author did not split the word śrāgāraśekhara yet the meaning of the word significantly appears in the starting sentence of the description when we see that the king is described as: suratābhārakhinna-suptasimantinīrnatātañkamudrāṅkītabāhudandah (VD, p.121)

(whose staff-like arms are marked with the impress of the jamb jewelled earings of sleeping woman exhausted by much [savin] passion) ¹. No where else in his kingdom there was any one without śrāgāra or decoration which is hinted by the phrase 'śrāgārahānirjaratkarisu na janeṣu (VD,p.126-127)

there is cessation of <ichor> ; in aged elephants, but there is no cessation of <passion> among men ².

Of course one should not think that the king was known only for his amorous feat, the king for his extraordinary valour was also known as asiṁ astamūrti ³ resembling eight deities. Moreover he surpasses Indra ⁴ and having killed all his enemies in one battle finds no scope at all for waging war against anyone (e.g. pāṇcatvaṁ dvesisainye sthitamavānipatimāpa saṅkhyaṭaram sah (VD,p.124)

"And ere our monarch stands amidst the fray,

Death doth abide within the foemen's ranks" ⁵.

¹. Vasavadatta a Sanskrit Romance, ed. Louis H. Gray, p.79.
². ibid. p.81.
³. yo balabhit pāvako dharmarān nirṛtīḥ pracetāḥ sadāgatih
dhanadāḥ saṅkara ityāstamūrtirāpyaastamūrtīḥ, VD, p.122.
⁴. surāḥ pātāsa... etc. (quoted in the previous page)
The author compares the king with Pārtha, Kṛṣṇa and even sometimes with a great paddyfield producing enormous paddy (prasastakedāra iva bahudhanyakāryasampadakah, VD, p.122) for his bestowing wealth generously.

Indeed while describing the king's administration the author follows the same manner as the description of the king Cintāmanī having different phrases only. In the case of Cintāmanī he describes - yatra ca sāsati dharaṇimandalam chalanigrhaprayogo vādesu nāsti-katā cārvakesu kāntakayoga niyogesu parīvādo vināsaṃ...

(VD,p. 17-19) etc. and in the case of Śrīgarāśekhara — yatra ca rajanītīcature caturudadhimakhalayā bhuvo nāyake sāsati vasumatiṁ pitkārye vrṣotsargah saśīnāḥ kanyātulāro-hānāḥ yoge sūlavyāghatacintā dānachedah karikapalesu daksi-ṇavamakaranāḥ diṁnisācaye...(VD,p.125).

The king had his queen named Anahgavati and a daughter named Vāsavadatta.
The author Subandhu does not deviate much from the traditional line while describing the heroine of his romance. Vasavadatta is a young lady of about eighteen years, appears first in the dream of the hero Kandarpaketu where in one may find the description of Purvaraga of the hero. This heroine according to traditional view may be described as belonging to Padmini type and also of a mugdha type known in Alakāra-sāstra. The theme is of love and obviously the sentiment of Śringāra will be dominant here. The heroine being the place of Passion's fancy (saṅkalpa-bhilātusā kṛṣṇakarati, VD, p.65) and the hero being the elemental root of the tree of beauty (ādikanda śringārapādapaśya, VD, p.150).

1. "This detailed description of the heroine, to which many parallels might be cited in Sanskrit literature, becomes of special interest when compared with the well-known representations of the female form in Indian art, in which the breasts and hips are of exaggerated development, while the waist is correspondingly slender. Vasavadatta is to be classed, from Subandhu's description, as a padmini, having, among other characteristics, a moon-like face, eyes with reddish corners, dark, heavy hair, a line of down on the abdomen, and a slow gait; a tarunī, as being between sixteen and thirty, and a devasattva, as being noble in conduct and wealthy". Vasavadattā, a Sanskrit Romance, ed., Louis H.Gray, p.58.

2. prathanaṁvatimayouvanamadanavikāra ratau vāma. 
kathita mṛduśca maṁe samadhika-lajjāvatā mugdha. SD, III.72.
However we find the descriptions both in general as well as in particular. Firstly the author describes the physical beauty of Vasavadatta, taking into consideration her waist, girdle, breast, eye, brow, nose etc. and then describes her beauty from the general point of view. By doing this the author establishes the heroine as the best creation of beauty incomparable in three worlds. We must take note of the following that the description of Vasavadatta is the description of the land of beauty because the love-lorn prince finding nowhere his beloved finds her in his dream, it is then not only Vasavadatta a lady, but an incarnation of the long expected desire of a love-lorn prince.

While giving the description the author paves the way for opening up a description of the waning night thereby pointing out his love for nature.

Here again as in other cases we see that the author selects words from the ancient lore and describes everything with his magic wand of Ślesa. Thus "suyodhanadhrtimiva kāmaśrāntalocanāḥ vānāmalāmiva darsita-talivibhāgaḥ" (VD, p.62); "vānarasamāviva sugrīvāṅgadopasobhitām" (VD, p.63-64) etc. are the examples.

She seems to be made of stars (grahamayimiva, VD, p.64). Thus she is "sanaścarena pādena" (VD, p.64);

1. tribhuvanavilobhanasrstimiva prajāpateh, VD, p.67.
"tamaśa keśapāsena" (VD,p.64); "gurunā nitambabimbena" (VD,p.64); "saumyena darśanena" (VD,p.64) etc. She is the repository of delight, the supreme creation of the Creator.

Truly the description is not always spontaneous, a single concept develops varied imagination. The author develops more than one images in association with the same idea of the god of Desire. Thus while describing in particular the beauty of her thighs 1, breasts 2, nose 3, brows 4 etc. the author threads his fancy in general on the same concept. Sometimes this becomes perplexing also when it is said that Vasavadatta is the flag of Madana and at the same time the battleground of Madana and the 'mighty drug' of the god Madana, the juggler Ācakṣurbandhamīva (mahāsādhīva) manmathendrajaśalinaḥ, VD,p.67. This beauty of the heroine is so much attractive that attracts the hero to set out in search of her.

Once again the author describes through the parrots the love-afflicted condition of the heroine.

1. jaghanacandramandalaparīveseṇa tribhuvanavijayapraśastiromavaliḥkanapatrṣeṇa, VD,p.54.  
2. hrcchayakopolacaturikavibhamābhyaṁ romāvalīlatabhyām kandarpadvardhanavāśikaranacūmpūmasamudgakhābhyaṁ, VD,p.57.  
3. yauvanamanmathamattavaranayorvarandakeneva, VD,p.61.  
4. mukhamadanamandiratoranābhyaṁ, VD,p.61.
Finally the author describes Vasavadatta when she comes to the sight of the prince in her palace. Here the author recollects the different branches of Sanskrit learning sometimes in details, the names of ancient lovers ¹ and exquisitely portrays the beauty of the heroine, e.g. "vyākaraneneva saraktapadena bhārateneva suparvanā rāmāyaneneva sundarakāndacarunā" (VD, p. 234) etc. The pattern remains the same, the beauty of her thighs being the starting descriptions was also remarkable.

Thus it appears that in this work the principal characters are Cintāmanī, Kandarpaketa, Vasavadatta and Śrīgarasekhara. Of course among other characters mention may be made of Anāgavatī, the mother of Vasavadatta. She was a beautiful queen and gave birth to Vasavadatta in her middle age.

There are other side characters both male and female though described in brief are not less important. Regarding male characters we come to know Mākaraṇa, the confidant of the hero who played an important role in the development of the romance. Besides we find the name of

¹ priyadāraśanāṁ brhmadattamahīśīmiva somaprabhāṁ diggajakarenukāmīvānupamāṁ velāṁiva tamālapatraprasādhitāmaśvatakapanyāmīva madālasāṁ.

- VD, p. 236-237.
Puspaketu, the son of Vidyadharacakravarti, Vijayaketu. He was the bride-groom of Vasavadattā as was chosen by Śṛṅgayasākhara of whom the author said something nominal.

As to the female characters we find Tamālikā the friend of Vasavadattā who was certainly an intimate friend of her because she on her request went alone in search of Kandarpaketu. She cared little even to pass a night in the dense Vindhya-forest while on her way to Kandarpaketu's place. It is she who escorted Kandarpaketu and Makaranda to Vasavadattā's palace. It would be more charming if the author by his own imagination would arrange a marriage between Makaranda and Tamālikā who were intimate associates of both the hero and the heroine. But it was perhaps not at all thought by the author because he wanted to focus that unless there is sincere love there is no sincere union.

They being the associates obtained on the contrary their fulfillment of love seeking and finding the marriage between their most beloved friends.

However there are female characters who appear only in their names as we come to know from the addresses of the love afflicted Vasavadattā. The names of those are as follows: Kalāvatī (a sincere friend, helped Vasavadattā to be united with her lover), Nigalīta (VD, p. 223), Capalī (VD, p. 223), Surekhā (VD, p. 224), Kalāhā (VD, p. 224).
Nature holds a very unique position in Sanskrit Kāvyā literature. Indeed there is hardly any poet in Sanskrit who has not dealt with it. The nature provides the atmosphere for poetic images. In early times the place of nature was in the realm of gods which has an influence over animate world. The 'rasa' (sentiment) is called the soul of a Kāvyā. The dominant emotion being associated with all other feelings or situations becomes transformed into a rasa (uktam hi tharatanavibhāvanubhāvavyabhāvyabhāvyabdhrisamyogadd rasanispatāth)². Of the two types of vibhāvas (i.e. excitant or stimuli) viz. alambana and uddīpana (dependent and exciting), the nature stands as the uddīpana (exciting) towards the fulfillment of a rasa (sentiment).

From this point of view the nature in a Kāvyā is unavoidable. The dominant sentiment of the Vāsamavadattā is śṛṅgāra which has been delineated in both of its aspects i.e. in sambhoga (love in union) and vipralambha (love in separation). Moreover it is a prose

1. vākyam rasatmakah kāvyam, SD, I.3.
romance hence it is obvious that the attention of the author would be drawn towards depicting the nature minutely. It's a fact that in a prose romance the story is less important; what is more important is that the author indulges in developing the slender theme by way of his descriptive power, displaying his rhetorical skill and varied learning.

We have pointed out that to Subandhu there was no word which could not be utilised in double entendre and this idea of the author holds good in the case of the words of nature also. Thus any word belonging to either animate or inanimate world Subandhu tries to employ in double entendre. In this way we find 'Himālaya' (the mountain Himālaya) as 'hi mālaya' or 'himānī' (the same mountain) as 'hi mānī'. Similarly other instances have been cited and discussed in the fourth chapter of this Thesis. What we want to point out here is that the words of natural world to the Ślesa-loving author, appeared as full of varied meanings. So the author selects the typical situations of nature in the background of delineating particular sentiment and describes them in details showing his literary skill. Subandhu's description of nature proves him to be first rate author of nature. Especially

1. See page 176-204 of this Thesis.
one point should be borne in mind that certain uncommon and new images drawn in nature are quite interesting which undoubtedly show Subandhu's ingenuity.

Let us now consider nature as portrayed by our author Subandhu.

Firstly appears the description of the mountain Vindhya 1 with sleeping Vidyadhara couple, the blowing of cool breeze, the fragrance of sandalwood trees, the creepers, the peaks, the Kiratas and many other birds and beasts. He also describes the Revā 2 its shores, the waves, the fishes etc.

The author also gives us the picturesque beauty of the Vindhya-forest 3 with its varied flora and fauna. It will not be unwise to say in this context that the description of the Vindhya-forest is almost similar in nature with that of the Vindhya-mountain.

We also come across the description of rivers 4. The Ganges flows by the city of

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1. VD, p.82-95.
2. VD, p.95-102.
3. VD, p.243-249.
4. Besides the description of the Ganges and the Revā Subandhu mentions the name of the Yamunā, VD, p.44, 191; the Karatoya, VD, p.270; the Candana, VD, p.271; the Malini and the Tamasā, VD, p.119.
Kusumapura and the Reva embraces the Vindhya-mountain.

Subandhu depicts vividly different scenery of the nature viz. the dawn, the dusk, the night, the stars, the rising and the setting of the moon in varied ways.

Subandhu depicts three seasons viz. the Spring, the rainy season and the autumn minutely.

The author goes to describe also some terrible aspects of nature like the crematory-ground etc.

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1. VD, p. 117-119.
2. VD, p. 44-53.
7. VD, p. 44-45.
8. VD, p. 131-140.
At last Subandhu describes the ocean. Kandarpaketu went to the sea to give up his life since he had failed to find out his beloved. The creatures of the sea are depicted as sympathetic to the disheartened prince.

Besides, Subandhu's personification of inanimate objects draw special attention of a reader. All the natural objects by the author's genius appear alive.

Subandhu's distinct love for nature becomes evident in his work. He not only describes the nature in a particular context, but there is hardly any situation in Subandhu's Vasavadatta which does not provide the description of nature. Thus he describes a mountain in detail in one instance but phrasial remark relating to the hill in general are found through out the work i.e. in the description of the other objects.

1. VD, p.279-280.
2. meruriva vivudhalayah, VD, p.14; sa hi mālayo āvayocchālito no mayājanmane hitaśca. sa hi manī giri sthito vṛsadhvajah, VD, p.23; kailāsa iva mahesvaropabhuktakotih, VD, p.31; etc.
Similarly he describes the moon both rising and setting but in the very introductory verse 1 he touches the same description and further he describes it in different situations 2 also.

Though Subandhu describes the ocean separately yet the instances such as sāgaraśayī 3, jalanidhi 4, ratnakara 5 etc. make one already aware about the picture of the ocean. There are similar instances also like this and one can safely argue that Subandhu’s love for nature is unique and unparallel and in this work the nature appears all along.

1. sa jayati himakaralekha ca-kasti yasyomayotsukānīhitā.

2. candra iva kṣanadānandakaraḥ kumudavanabandhuh sakalakalākula-agrammaḥ nataratibalah, VD, p.26; candreena sakalakalākula-grammaḥ sarvaritihārīnā dalitakairavena kumudavanabandhuna, VD, p.36-37; sāśinah kanyātulārohaṃ, VD, p.125.


5. sa ratnakaro’nahimayah kathamagadhiḥ samaryādo nodroko’pyasya vismayah sāda himakaraśrayo’mrta- mayah sapotastasya-ca-lo na krodho mahanadīnāh samudrah, VD, p.24-25.
SOME PECULIAR AND UNCOMMON IMAGES IN THE
VĀSAVADATTĀ

In the Vāsavadattā some new and charming images have been drawn by the author, the study of which proves that the power of imagination of the author was remarkable and praiseworthy. It appears that here learning does not load the wings of fancy so much as to overpower the freshness and beauty of the image. More striking is the fact that the author draws quite an uncommon image from a very familiar source bringing out a new and charming feature in it. The Vāsavadattā is a story of love where expressions of extreme emotional outbursts are quite obvious and for the sake of the same the author may let the wings of fancy free in an extensive way, yet nowhere there is any lack of propriety in Subandhu's imaginative faculty.

In the above perspective if anyone takes up Subandhu's work, he will only note the author's rejoice in the momentary emotional outburst. We have already noted Subandhu's power of minute observation in describing natural phenomenon and his keen insight in blending human feelings with the typical situations of nature. But sometimes in order to give an all-round vividness of a particular object he, whenever the
situation arises, describes the same in association with another image. The case of 'star' or 'the moon' as has been described in different situations may be cited as an instance for the same.

Now as perfect as the image is, so is the realisation of the aesthetic pleasure. Subandhu's success is no less at all in producing aesthetic realisation in his presentation of charming images belonging to different situations. We may remember that even by drawing ingeniously a distinct image only the poet Māgha earned fame for good ¹. There are similar cases in the Vāsavadatta where the author forwards new images through which the author earned lasting fame. Let us now analyse some instances.

Subandhu imagines the stars as:

1) the scattered drops of water of the Ganges from the matted locks of Śiva, shaken during his twilight

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¹. Comparing the hill of the setting sun with an elephant having two giant bells of the sun and the moon in both sides hung from its neck the poet Māgha became familiar as 'Ghanta-māgha'.

\[ \text{cf. udayati vitatordhvaraśmirajjavahimaraucau himādhāmni yāti cāstam.} \]
\[ \text{vahati girirayaṁ vilambighantādvayaparivāritavarana-} \]
\[ \text{ndralīmāṁ...} \]

— Śīsūpalavadham, 4.20.
dance (ksapena ca sandhyatandadambarambarocchalamahā-
naṭajaṭajūtakūṭakūṭilavivaravartitajahunikanyāvari-
dhārabindava iva vikīma, VD,p.181) ;

ii) the showers of drops shed from the trunks of the Diggaja (an elephant holding the earth) bowed with the burden of bearing the earth (durdharadharani-
bharabharabhuṅabhiṁmattamataṅgamandalakarapari-
muktasikaracchāta iva, VD,p.181-182) ;

iii) the masses of foam poured out by the steeds of day weary of wandering in the far distant sky (atidāvyonabhastalabhrāmanakhinnadinakaraturagavanta-
phenastabakā iva, VD,p. 182) ;

iv) the ciphers scattered in the sky as if on the ink-black skin rug of Creator who reckoneth the sum total with a bit of the moon for chalk (viśavaṅ
gāṣayato vidhātuh saśikathinlkhandena tamomasīśyāme'ji-
na iva nabhasi samsarasyatiśuniyatvacchunyabindava iva
vitata, VD,p.182) ;

v) the parched grain sown by the hand of Rati (ratikaratadalikīma lajā iva, VD,p.182-183) ;

vi) the globules on the pearly arrows of Kāma-
deva (gutikāstragulikā iva puspahanvano,VD,p.183) ;

vii) the masses of foam in the ocean of sky (viyadamburaṅphenastabakā iva, VD,p.183) ;

viii) the handfuls of cosmetic prepared by Rati in the courts of heaven (gaganāṅgane atarpānapaćāng-
gulaiva, VD,p.183) ;
ix) the multitudes of pearls in the necklace of the Lakṣmī of the heavens (vyomalakṣmīhāramuktānikarā iva, VD, p.183);

x) the semblance of parched grain roasted in the pan of the vast surface of the sky (gaganamahāsthall-kaṭāhabhrjyamanalajānukarinya iva, VD, p.184);

xi) the tears of the brahmy ducks at the time of the setting sun (tārakāvya-jāda-stāna-gatasya divākarasya sōkādiva sthūlās-rubindubhiḥ kakubho vyarudā, VD, p.186);

xii) the white wheats in the field of sky (tārakā-śvetagodhūmaśālino nabhaṅkṣetrasya, VD, p.192);

xiii) the fishes of the sky-pond (sāpharīnikara ivā-pahṛyāme tārāgane, VD, p.250);

xiv) the scattered food-grains in the threshing mortars (ulūkhala iva candre kandaṇakīṃvesviva tanda-lesu tārāganeṣu, VD, p.251);

xv) the threshed grains in the court of heaven (tārāgānaśālitandaṇḍasabalanabhoṅgaḥ, VD, p.252);

xvi) and as the body of a leper (śvītirītāmiva viyādaśobhata, VD, p.184).

Thus Subandhu offers a detailed imaginative picture of the stars.

The author also makes certain images centering round the moon. He imagines the moon as:

i) the friend of white lotuses (ksanadānanda- karaḥ kumudavanabandhuh sakalākālākulaghrahah, VD, p. 26);
ii) the white curds which constitute a morshel of food for Buddhist ascetics at the time of meal (dadhi-

dhavalakalaksapanakagrajasapinda iva, VD,p.44) ;

iii) the fragment of stone for the polishing of
Menaka's nails (menakanakhamarjanasilaśakala iva, VD,p.44);

iv) the silver earring of her whose head laid softly down on the pillow of the western mount(paścima-
calopadhānasukhānilīnaśirasa rajatātaīka iva, VD,p.44) and

v) the goblet of Lady Night containing a remnant of wine (śesamadhubhāja čaśaka iva vibhāvarivadhvā, VD, p. 44-45).

The author further imagines the rising of the moon as :

i) the cake of butter exhibited by the Vrajaṅgana of Night (śarvarīmajaṅgana vīskṛtanavātanītasvastika iva, VD,p.190);

ii) a mirror bearing the beautiful face of Him whose banner is flowers(kusumaketomukhacchāyāmudritamukura iva, VD,p.190);

iii) the white umbrella of Him whose banner is a dolphin(śvetātapatramiva makaraketoḥ, VD,p.190);

iv) the white chowry of the mighty king of passion (śvetacāmaramiva madanamahārājasya, VD,p.190-191);

v) the sandy shore of the Yamuna in night(vālukā-
pulinamiva niśayamunāyaḥ, VD,p.191) ;
vi) the crystal linga of the great ascetic of the heavens (sphātikalīngamiva gaganamahātāpadasya, VD, p. 191);

vii) the egg of a black serpent (andamiva kāloragasya, VD, p. 191);

viii) a shell of the great celestial sea (kamburiva nabhomahāmavasya, VD, p. 191);

ix) a monument to Him whose banner is a dolphin and who was consumed by the foe of Love (caityamiva madanāridagāhasya makaraketoḥ, VD, p. 191);

x) the circle of the pyre marked with charcoal in dark sports of Him who was born of fancy (citācakramiva kalahāṁgārasābalaṁ saṅkalpajanmano, VD, p. 191);

xi) a white lotus of the Ganges coursing in the heavens (gaganagāmigānapūndarīkamiva, VD, p. 191);

xii) a mass of foam of the mighty ocean of the sky (ambaramahāmavaphenapūrṇa iva, VD, p. 191);

xiii) a quick-silver ball of the dark metallurgist (parādapiṇḍa iva kālahātuvādine, VD, p. 191);

xiv) a silver jar spangled with shoots of millet-grass (rajatakalasā iva dūrvāprabālasābalaḥ, VD, p. 191);

xv) the love-wheel of the Kāma's chariot (kandarpa-rathacakraḥ, VD, p. 191-192);

xvi) the pigeon of the Pāravata palace of the heaven (ambaraprasādasya: parāvata iva, VD, p. 192);

xvii) the beauteous crest-jewel of the Eastern mount (udayaścalcārucudāmaniriva, VD, p. 192);
xviii) the frontal lobe of Airāvata when deprived of its minium (airāvataluptasindūrakumbhashalāmiva, VD,p.192);

xix) a fragment of the head of an old and broken-horned cow belonging to the field of heaven (bhagensrāgagomundakhanda iva, VD,p.192);

xx) a silver vessel yellowish with balls of sandalwood (malayajapindapandurājatapātramiva, VD, p.192) etc. and strikingly enough the author does not hesitate to compare the moon even with the

xxi) round ivory hilt of the great sword of night(dantapālīcakramiva. viyanmahāseh, VD,p.190).

The author also imagines the hailstones as:

1) the pearls from the necklaces of the brides of the several quarters of the sky(vicchinnadigvadhūhāramuktānikara iva, VD,p.285);

ii) the masses of stars reduced to powder by contact with the cloud grinding-stone(kharapavana-begathramitagahanaghāttaghāṭtanasanācūmītatarānikara iva, VD,p.285);

iii) handfuls of laja (grain) thrown to the god having a flag of dolphin, on the eve of his setting forth for conquering the three worlds(tribhuvanavijigisormakaradhvajasya prastāṇalājājājalaya iva karakā vyaraṇjanta, VD,p.285).
Different other instances may be cited in similar way. We have also pointed out something about this while discussing Nature in Subandhu's work.
The Vāsavadattā is an old story. The popularity of the story perhaps attracted our author who decided to write his novel work on the basis of this story. The story informs us that the son of king Cintāmani fell in love with the daughter of king Śrīgāraśekhara. Centering round this the author details his description and presents the description of the kings, their kingdoms and administration etc. which includes obviously the description of the prince, the princess, the queen and also the magnanimous royal palaces. So it may appear that the social picture what is found here relates to the age of these kings and not of the age of the author. So one may ask should we get any impression about the society from his work. It is striking that no critic has even dealt with this topic. To answer this question we should point out that apart from the king's description Subandhu describes here in details the natural surroundings, hills, seasons, ocean, sunset, sunrise, night, moonrise etc. In those descriptions there are such passing remarks that indicate the social conditions of the author's time. By studying those one may have an impression about the society, the author lived in. Indeed no literary work can avoid the influence of the society of the time of its composition.

Let us now collect references from the Vāsavadattā relating to the picture of the society of the author's time.
PEOPLE OF DIFFERENT STRATUM

As to the caste system Subandhu says that there were people of proper caste and creed. Among different castes of people the brahmin were on top. The yajakas (sacificial priests) performed sacrifices and were bent on divinity.

The two kings i.e. Cintamani and Sūgaraśekhara were ksatriyas and had their armies. But the kiratas also were engaged as soldiers in a king's army which is evident in the battle between the two armies.

Subandhu also gives an account of trade and commerce by merchants who belonged to the Vaiśya section. They used to put their goods for sell like cloth etc. in the shops of the market.

Agriculture was the main occupation at the time of Subandhu. He describes a lot of the science of cultivation which was done by the Sudra section of the society.

1. jātihinatā duśkulesu na puspamālasu, VD,p.126;
   duśkula iva jātihināḥ, VD,p. 133.
2. dvijarājaviruddhata paṅkajānām, VD,p.19-20.
3. yājakeneva suratārthinā, VD,p.115.
4. vanijīva prasāritāmbare, VD,p.256;
   uddiśyamanāvāpaniketuvānām, VD,p.291-292.
Cultivation was the main occupation of which the author comments more than once. Frequent comments on agriculture may help one to infer that Subandhu perhaps lived in the eastern region of India where paddy stands as main cultivation.

The farmers plough the lands in the monsoon. The kuddala was used as an instrument for digging soils. It was made of iron and its handle was made of either bamboo or wood. Wider fields were useful as they yielded great store of grain. The seeds of paddy in the fields are compared with stars.

Among different types of rice Śali is notable and the description of the field as sky suggests the regular clearance of the field from harmful herbs.

The author also mentions the cultivation of Kalama, another variety of paddy.

An iron stick put in a mortar was sometimes used for husking. The cultivation of wheat was also popular in Subandhu's time. The author even does not forget to mention

1. krśivaleneva kālēna tīrthaśī mātityām tīrjabhīṣavai, VD,p.250; revatikaraśāsūkakālaśāva iva halidhṛtikaraḥ, VD,p.282.
2. kuddāla iva dalitaṭotra, VD,p.76.
3. pāśastakedaśāra iva bahudhānākāryasamapadaḥakaḥ, VD,p.122.
4. tāraśāganaśālitandaśābalanabhoṅganaḥ, VD,p.252.
5. bhṛantasūkakulakalamanakadeśe, VD,p.286.
6. rajanīvadhukaratadaladvaścchalitabataprabhātaśalāhātiksaśatantaḥ ulūkhala iva candre kandanaśīmesvīva tandulesu tāraśāganeśu, VD,p.251.
7. tāraśāvētagodhūmaśā śalino nabhahkṣetrasya, VD,p.192.
the use of the broken-horned skeleton head of cows 1 in a field used for the purpose either of indicating boundary of the land or for driving away the birds from the fields 2. Thus we may have a good idea of agriculture at the time of Subandhu.

Other sections of the society were engaged in respective hereditary occupations and persons belonging to various castes followed the occupations as envisaged upon them by the tradition or Dharmaśastras.

1) The fishermen: Subandhu describes the art of fishing also. He mentions the Kaivartakas in details 3. They were engaged in fishing by spreading their nets in tanks and rivers. Subandhu also names different instruments of fishing viz. palava 4, net etc.

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1. bhagnāśṅgāpurāṇagomundakhanda iva, VD,p.192.
2. The commentator Śivarāma opines to the use of hornless old skeleton head of the cows for the demarkation of land but Abhinava Bhatta Bana says that this was used to drive away the birds from the wheat-fields putting the skeleton-head of the cows on a bamboo-stick.
4. pathikajanaḥdayamatsyaṁ grahiṇum makaraketoḥ pālava iva pātalipusamadṛśyata, VD,p.138.
ii) The musicians: We find that music was appreciated by the people of that time. The mendicants used to chant the poetic tales in the 'bibhāsa-rāga', a mode of musical note.

iii) Vyādha or Kirāta: Catching birds and keeping them in cages and taking them as food are referred.

iv) Snake-charmers: The snake-charmers used to collect snakes and maintained their livelihood by showing different arts of snake-playing. They were called Āhitundaikas because they even took snakes in their mouth and used to charm others. It may be assumed that they were quite aware of curing from snake-bites.

v) Sculptures: The gorgeous description of the king's palaces reveals the art of sculpture of that time.

vi) Chessmen: Subandhu refers to the gambling while describing frogs in the rainy season. The players, it seems, would gather in a scheduled place for playing on chess.

1. pratidisamaśīlaprāyāgīyamanāgarītaśravanotsukakhiṅgajana-prārabdhacarcarśīlakāmanuhyamānānekapathikasāto, VD, p. 132-133.

2. vibhāsarāgamukharakapatiğajanopaglyamanakavyakathāsu, VD, p. 45.

3. kecidvyādhā iva sakunaśrāvakā, VD, p. 144.

4. dvijihvasaṁghītirahitundikesu, VD, p. 19.

5. abhramilihasīkharena sudhāchavalenaikantarānivīstakanaka-muktamarakatpadmarāgasakalena, VD, p. 216.

6. darduraṁmayadyūtaṁriva cikrīda varṣākālaḥ, VD, p. 284.
vii) Goldsmiths: The author describes the lightning as gleaming like a streak of gold rubbed by the goldsmiths on a seeming touchstone.

viii) The thieves: Subandhu says nothing of the thieves and robbers, therefore, it may be assumed that the society was free from those elements and was under good control of the ruler. But at the same time Subandhu highly criticises the activities of the rogues in his time and this he mentions every now and then in his work.

ix) The harlots: Harlots used to attract young men, by means of their fresh decorations, garments, toilets etc. Different types of harlots were mentioned in the Vasavadatta viz. varavilasini, nisavilasini, samrddhavilasini etc.

MARRIAGES

We find some informations about the system of marriage. Normally the fathers took initiative for their daughters marriage. The princess could choose their husbands amongst many princes gathered in the self-choosing ceremony organised by their fathers. Vasavadatta in her self-choosing ceremony failed to choose anyone of them.

1. nikaśopala iva meghasamayasyuvarnakaraṇīkaśitasuvarnalekheva tadidasobhata, VD, p. 284.
2. sandhyāsandhinīsaarasayāvakapatalacānurvārunīvaravilāsini, VD, p. 166.
3. svacchakumkumapindaḥmapātramīva nisāvilāsinīyah, VD, p. 188-189.
4. samrddhavilāsinī iva Śrīgārāsobhitah, VD, p. 295.
EDUCATION

Subandhu calls up Sarasvati the goddess of learning in course of the composition of his work 1. The author gives us a fine picture of the system of education. The students used to go to the houses of the teachers or to the dormitories for the prosecution of their studies. In the dormitories students had to get up from sleep early in the morning for their studies 2. They should be very much industrious.

DRINKS

The use of liquor, it seems, was not restricted so much. So we see both men and women used to drink wine 3. Subandhu refers to the particular drink-pot called 'Casaka'. 4 People also took the juice of palm-fruit which firstly tasted better and bitter in the long run 5.

OTHER ASPECTS OF THE SOCIETY

The study of Subandhu's work of course does not provide us a distinct idea about the religious belief prevailing in Subandhu's time. So far as the names of gods and goddesses are concerned it may be assumed that the society was perhaps influenced by both the Brahmanical and Buddhist religion. References to the temples, ascetics, their utensils as well as

1. VD, introductory verse I, 13.
2. prabuddhaḥdyayanakamathesu mathesu, VD, p.45.
3. suraṇāṃ pātāsaḥ, VD, p.123.
4. sesamadhuhbhājī ca sa ka iva vihbhāvarīvadhvāḥ, VD, p.44-45.
5. tālaphalarasa ivapatamadhurāḥ parināmavirasastiktaśca, VD, p.71.
the time for the commencement of penance and the names of gods like Visnu, Siva, Sarasvatī, Indra, Varuna etc. prove the influence of the Brahmanical religion.

The influence of Buddhist religion also was there. Subandhu refers to the Buddhist monks in his work. The author refers to the orange-like shaven heads of the monks. The bhikṣus used to put on red garments and were the devotees of the Buddhist deity Tara. Some of the monks used to cover their bodies by grass. The monks were strictly vegetarians and would take rice mixed with curd.

Certain religious beliefs like—celebration of the birth ceremony of child; showing or lighting of lamps for sky-gods on a post preferably bamboo-stick in the evening; playing on conch-shells and showering fried

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1. maghavirāmadivaseneva tapasyārambhina, VD,p.113.
2. vikacakamanākarabhiṣau, VD,p.250.
3. bhikṣukīva tarunurakta raktāmbaradhārinī, VD,p.173;
   kāśayapatā āvā śākyāśramamathikāsa, VD,p.255.
4. kaścit kṣapāṇaka āvā kātābrto babhūva, VD,p.297.
5. dadhidhavalakālaksapanakāgarasapinda āvā, VD,p.44.
6. aviditastehakṣayenāpi kularpadāpēna, VD,p.113; vamsapradī-
   po'ksatadasāstananayaḥ, VD,p.36.
7. makaraketosthītuavacavrajaprayāṇaśāmyahvānāṣeva
   cākara, VD,p.136-137.
grains (lāja) in the moment of taking journey or showing respect to anyone or in rituals are referred 1.

Ancestral rites were duly performed which deserves special mention. A ceremony called 'Vrsotsarga' is also referred 2.

Guests were respected in the society. They were received and treated according to the lunar day (tithi) 3.

Other Beliefs and Superstitions

In the time of Subandhu men believed in the dream vision and the dreams were considered as the precursors of events. The author believed in dream vision and also in the obtaining of god's grace 4.

People believed in astrology even the use of chalks by the astrologers for astrological calculations are also mentioned 5.

Belief in destiny as well as action (karma) or its results were prevalent. Thus we find

1. 
   jagattrayavijayaviningatasya makaraketoḥ ratikaratalavikīrṇālāja iva, VD, p.182-183; tribhuvanavijigl-
   somakaradhva jasya prasthāna lājaśījalaya iva, VD, p.285.
2. 
   pitrkarṣye vrsotsargah, VD, p.125.
3. 
   tithipareṇāpyatithiṣatkāresṇa, VD, p.111-112.
4. 
   sarasvatidattavaprasādasācakre...VD, prefatory verse 13.
5. 
   viśvam ganayato vidhātuh śaśikathinīkhandena, VD, p.182.
Kandarpaketu, repenting for Vasavadatta, thought himself responsible for his past deeds.

People used to put their gems hidden within a golden pot called 'rucaka'.

The seeing of Khañjana-pair (a typical bird) in particular place or time was considered to be indicative of good or bad future of the coming year.

Lastly we should mention that full trust in friendship was one of the notable features of the society. The author himself is Subandhu which means a friend of the righteous. Therefore, the author portrays the good friendship between Kandarpaketu and Makaranda and between Vasavadatta and Tamālika or Kalavatī etc. in his work.

From the above discussions we find the picture of a peaceful society of Subandhu's time.

1. ha priya makaranda pasya ma daivadurvilasitaṁ kim maya
   na kṛtamavadatāṁ kamāho durvipākā niyatirahā durati-
   kramā kālagatirahā grahamamatikatu kaṭaksanirksana-
   maho visadrāphalatā gurujanāśisamahā duḥsavapnānām
   durnimittanāṁ ca phalitaṁ sarvathā na kiṁcidagocaro
   bhavitavyanāṁ kim na samyagāgamitā vidyāṁ kim
   na yathāvādāraṅhitā guravaṁ kim nopāsitaṁ vahnayaṁ kimadhi-
   kṣipta bhūdevaṁ kim na pradaksinikṛtaṁ surabhayaṁ kim
   na kṛtaśaranavesabhayamitya, VD, p.258-260.
2. ratnapūritakamakayanarucakābhyaṁ, VD, p.56.
3. kecit khañjana iva sāṃvatsarāphaladarśināṁ, VD, p.144.
THE GODS AND GODDESSES IN THE VĀSAVADATTĀ

The Vāsavadattā is the only literary work of the great author Subandhu. It deals with a love-story. It appears that every poetic creation irrespective of any type preserves some references of religious elements. It is said that all types of attainment (purusārtha) may be obtained from a poetic work ¹. Indeed we find that every poet seems to be devotee to a particular deity and the author while begins writing his work offers homage to his own god through the opening verse or verses (maṅgalācarana).

The origin of Indian Kavya Literature may be found in the sacred vedas, the prayers to the gods. However reference to gods is found in each poetic work and the work of Subandhu cannot be an exception to this and as a result we meet here also the names of deities and their descriptions in it.

One point may be mentioned in this connection is that the author Subandhu never forgets to use Ślesa in words whenever possible. Similar is the case also

1. caturvargaphalapraptih sukhādalpadhiyāmapi.
   kāvyādeva yastastena tātsvarūpaṁ nirūpyate..
   Dharmārthakāmamoksesu vaicaksanyāṁ kalāsa ca.
   karoti kīrtiṁ pritiṁca sādhukaṁyāvanevaṁ...

   — SD, I. 2 & 3.
with the names and synonyms of gods found in the Vāsavadattā.

Now let us discuss the gods and goddesses as found in the Vāsavadattā.

Sarasvatī: At the outset that comes to our notice is the goddess Sarasvatī. The author pays his homage to this goddess in the first introductory verse and utilising Ślesa depicts the goddess Sarasvatī both as the river and the goddess, the very forms with which she is known from the earliest times. She is the goddess of learning and the author emphasises that it is only with her grace one can see everything of this world clear and closed to himself. Incidentally in the introductory verse 13 of the Vāsavadattā the author informs that he earned the grace of this goddess. Elsewhere the synonyms e.g. Vānī, Vāk etc. of this deity have been used but the author does not go further to describe the other features of the deity. Other references also may be cited here which help one to achieve an idea of the deity as thought by the author.

Hari: Hari, is a form of Visnu and the author describes the god in details especially using

1. VD, introductory verse 1 & 3

śparāhagṛham lakṣmīsarāsvatōḥ, VD, p. 51.
almost all the synonyms. Analysing the features detailed

1. i) a: avastrikrtamattanam nakalayasi, VD,p.196-197.
   ii) acyuta: sadhumivacyutasthitiramanlyam, VD,p.270.
   iii) krsna: krsna iva krtavasudevatarpah, VD,p.11;
         krsna iva satyabhampetah, VD,p.122;
         krsnamiva kaah saharsam na kurvantaah, VD,p.150.
   iv) kaaharati: kaaharatiriva janitayasodaamandasamdhibh,
         VD,p.12.
   v) cakradhara: virupakso'pi cakradharaah, VD,p.72-73.
   vi) cakri: cakriva srigalavadhasamullasitah, VD,p.29.
   vii) janardana: janardana iva vicitravanamalah, VD,p.86.
   viii) damodara: VD, introductory verse 3.
   ix) divyacaksu: divyacaksu krsnguruparimilitah, VD,p.143.
   x) nrsimha: nrsimha iva darsitahiranyakaasipuksetra-
        dana-visnah, VD,p.11.
   xi) narayana: kacinnarayanasaktimiva svacchandaparajitam,
        VD,p.246; narayanamurtimiva vahurupaa, VD,p.246.
   xii) ptambara: laksmiriva svayamvaraparigritaptambara,
        VD,p.173.
   xiii) mahavaraha: mahavaraho gotroddharapraavrtto'pi gotro-
         ddalanamakarot, VD,p.21.
   xiv) rama: rama iva janitakusalavayorupochrayah, VD,p.30.
   xv) vamanas: vamanalilamiva darsitavalibhaaangam, VD,p.62.
   xvi) visvarupa: visvarupavalokanajanitendralapratyaah.
   xvii) visnu: saranmegha ivavadatahdayo visnupadavalambi
         ca, VD,p.32-33; satpuruseeva visnupadavalambin, VD,
         p. 297; visnuriva krodikrtasutamuh, VD,p.34.
   (contd. at the bottom of the next page)
by Subandhu nothing new of course can be found although the author refers to most of the incarnations of Visnu excepting Matsya (the Fish), Kurma (the Tortoise), Parashurama and Kalki.

But one thing is that the author pays his tribute to Hari in the beginning and almost at the end. Thus it appears that Subandhu although had respect for Siva and other gods and goddesses, was most probably a devotee to the god Visnu.

Siva: Siva, mythological god also occurs in Subandhu's work. Rudra one of the forms of Lord Siva, was praised in Vedic period. Subandhu mentioned both Uma and Umesha in the introductory verse. It refers to the divine love of Uma who sets a silvery plate of the moon upon His brow while gathering black collyrium from His blazing eye. However Subandhu characterises Siva through his

(Contd. from the bottom of the previous page)


xix) hari: VD, introductory verse 2; kṣirasindhurīva harinādhisthitā, VD, p.189.

1. mahāvarāha (VD, p.12); nṛsiṁha (VD, p.11); vāmana (VD, p.62); rāma (VD, p.21, 30, 276, 120, 189, 149, 221, 245, 269, 297); Balarama (VD, p.282); Buddha (VD, p.297, 179, 255).

2. VD, introductory verse 2 & 3.

3. satpurāseneva visnupadāvalambīna, VD, p.297.
different synonyms 1 as already stated in the mythologies.

1. 1) Astamūrti: yo balabhit pāvako ...... ityastamūrti-rapyanāstamūrtiḥ, VD, p. 122.

ii) Īśāna: Īśanabhūtisāṃcaya iva sandhyocchalitah, VD, p. 32.

iii) enatilakamukta: enatilakamuktaajātajūtavikata-kūhara, VD, p. 118.


v) gangādharā: pranayapranatagaṅgādharaajātajūtaskhala-tāṅgāmānaṅgalādhārāṅgaṅgādharapaddapadmā, VD, p. 117.

vi) dhūrjati: tāndavacandavegocchalitadhūrjatijātajūtakūtabandhabandhurah, VD, p. 165.

vii) nīlakantha: sandhyāsamaya iva nartitanīlakanthah, VD, p. 281.

viii) pāsūpati: pāsūpatitāṅgavālōlāmivollasaccakshāra-vasām, VD, p. 63; pāsūpatirimāgaṅghīvasasamutkśiptabhūtih, VD, p. 86.

ix) bhava: vāsavadattabhavanām bhavanandana-prabhāvo dadarśa, VD, p. 223.

x) ma: smarāṅghīvavasya malaye malyagzętām, VD, p. 224.

xi) madaññi: caityamiva madaññirdagdhasya, VD, p. 191.

xii) mallikārjuna: srīparvata iva mallikārjunah, VD, p. 87.

xiii) mahānātā: mahānātabāhuneva valgdhuhjaṅgema, VD, p. 115.

(contd. at the bottom of the next page)
Brahma: Brahma is known as Prajapati in the Vedas. He is the creator of the world. Subandhu recollects different names of the deity. The story begins with the description of the king Cintamani, a synonym of Prajapati.

(cont'd. from the bottom of the previous page)

xiv) mahesvara: kailasa iva mahesvaropabhuktakotih, VD, p.31.

xv) virupaksa: virupakso'pi cakradharaḥ, VD, p.72-73; virupaka'śa iva samhitaḥ sannihitaguhaḥ sivanugataśca, VD, p.86-87.

xvi) rūdra: kālagñirudrāvaka-grobe, VD, p.155.

xvii) śaṅkara: śaṅkaro'pi na visādī, VD, p.28.

xviii) śarva: candraneva sakalalakṣulaghena śarvarśiḥtihrinā, VD, p.36.


xx) hara: hare iva mahāsenānugataḥ nivartitamāraśca, VD, p.13-14; harakanthakāndakālimasānābhīḥ, VD, p.175.

1. tribhuvanāvilobhanasṛṣṭimiva prajyapataḥ, VD, p.67.

2. i) kamalabhūḥ: manye svasyaiva naipunyasya saundaryadarśanotsukamanasa kamalabhūva jagatrayasamavāyirupaparamanūnādaya viracito'yaḥ, VD, p.151-152.

ii) cintamani: mahānayakorāja cintamaniṁma, VD, p.17.

iii) vidhātā: vidhāturatiplādayato hastapāśaśaṅitanītāyāseneva, VD, p.56.

iv) brahma: brahmāyate lipikaro, VD, p.239.

v) pitamahā: pitāmahakamandalugharmadra-vadhāra, VD, p.118.

vi) prajyapatiḥ: aho prajyapate rūpānimaṁkaśaśalamidaḥ, VD, p.151; tribhuvanāvilobhanasṛṣṭimiva prajyapateḥ, VD, p.67.
Indra: Indra is also a Vedic deity praised in Vedic hymns and Puranas. In the Vasavadatta Subandhu recalls his name many times 1.

Sači, the wife of Indra and the daughter of Puloma is also described in the Vasavadatta with her different qualitative names 2.

1. i) ākhandala: kumkumaraṇaikastanakalasa ivākhandalāśaṅga-

   nayāḥ, VD,p.189;

   ii) indra: kusumakotorindradhanurāta rārāja, VD,p.283;

   iii) kauśika : nandanaṇavamīva saṃcaratkausīkaḥ, VD,p.176;

   sudharmāmīva svacchandaśhitakauśīkaḥ, VD,p.244;

   iv) balabhit: yo balabhit pāvakaḥ....., VD,p.122;

   v) vṛddhaśravā: jayantamīva vacanāṃrtanīnditavṛddhaśrav-

   āvasān, VD,p. 149-150;

   vi) la : avastrīkrtamātanāmaḥ nākalayasi, VD,p.196-197;

   vii) śakra: śakrāśva ivoccainśravā, VD,p.73;

   viii) satamanyu: dītirīva satamanyusamākula bhavati mano-

   vṛttih, VD,p.81;

   ix) śacīpati: pindālaktarakaragāṇkitapādapanākhtisūcitasaṃca-

   ritaśacīpativārāvalīsinīsakjetakaśīmaṇapah, VD,p.90-91;

   x) sahasranetra: pulomatanayevananditasahasranetra, VD,p.130;

   pulomakulasthitimīva sahasranetraścindrānīkāh, VD,p.244;

   xi) sutrāman : visūtritasautrāmadhanuṣi, VD,p.288;

   xii) surarāja: sindūrāhatasurarājakumbhikumbhavibhramaḥ

   bibhāṇah, VD, P.165;

   xiii) sureśa: sa sarvasvam dātā tāmīva sureśaḥ vijayate..

   VD,p.123;

2. śacī : śacīmīva nandaneksanarucīṁ, VD,p.63 ;

   indrāṇī: śakra ivendrāṇīrucīṁ, VD,p.135;

   pulomatanayā : pulomatanayevananditasahasranetra, VD,p.130.
Agni: Subandhu describes Agni, a famous Vedic deity, in his Vasavadatta. The different names reflecting the peculiarities of this god are portrayed vividly.

Varuna: Varuna, a god known from the time of the Vedas, appears in the Vasavadatta also. Subandhu says only a few words about him. As to the description of Varuna the author says that he protects the Western region and has a crystal pavement. The author uses other synonyms also.

1. i) agni: saṃvardhitamvāgnihotradhumalekhabhīh, VD, p. 177;
   ii) agni tāśuddhīh suvāmanām, VD, p. 20;
   iii) āśrayasā: āśrayasō'pi na dahanō, VD, p. 28;
   iv) kālāgni: kālāgnirudrapāvakagratve, VD, p. 155;
   v) krṣnavartma: krṣnavartmevākhilasathāpaharakaṁ, VD, p.
   vi) pāvakah: yo balabhit pāvakah, VD, p. 122; pāvako'pi na krṣnavartma, VD, p. 28; sadāgatirakhilakāntāraḥ pāva-
   vii) vādavāgni: vādavāgnisikhaṅkāvaliteva, VD, p. 155.

2. jaladevata: jaladevatācandanaavicchittibhirva, VD, p. 267;
   pr pracetā: yo....... pracetā, VD, p. 122;
   varuna: varuna iva āśantaraksanāh, VD, p. 13;
   spatikakuttīmmamiva varunasya vipulaṁ pulijalaṁ, VD, p. 279.
Mitra (The Sun): Subandhu describes Mitra, the Sun-god by stating different names of the god only 1.

1. i) arkah: pralayakālavelāmivasamuditārkaśamūham, VD, p.243;
   ii) ina: visādatmaninamahimā mahimānamaraṣanaksama, VD, p.203;
   iii) dinanatha: dinanathakāntopalānalasahaṅgadiva, VD, p.255;
   iv) dinamani: bhagavān dinamaniścaramānavaṇapayasi..... mamajja, VD, p.167;
   v) bhāskara: vibhāvarītimirataskarābhāskara udayamārhati, VD, p.254;
   vi) bhāsvan: bhāsvatālāṅkāraṇa, VD, p.64; kecidvikaca-kumudākara iva bhāsvaddarsananimīlitāḥ, VD, p.144-145;
   vii) maricimāli: bhagavānapimaricimālyātapaklāntamattamaḥisalocanapatašalamandalaś, VD, p.107; bhagavānapī ma-ricimāli tam vṛttāntamiva kathayitum madhyamalokamavatātara, VD, p.165;
   viii) mitra: śaratsamaya iva bhavādṛṣṭāmitrasya hrdayaṁ haranti, VD, p.79; šāmbarano mitrduhitari viklavatāmaṇāt, VD, p.275;
   ix) ravi: ravirīva ksandaṇapriyāśchayāsantapābharaśca, VD, p.14; gairikavyājādvirathamārgamārgaḥārthamī- vārunenopasyamanah, VD, p.89-90; ravirahavidhurasu vilapāntīsviva sarojiniśu, VD, p.175;
   x) lokalocana: sāyantanasamayamiva patitalokalocanaṁ, VD, p.221;
   xi) viśvakarma: andhakāra iva dosānubandhacaturo viśva-karmāvalopanodyataśca, VD, p.72;

(contd. at the bottom of the next page)
The Sun-god has two wives 1 i.e. Chāyā and Saṃjña who are also described here by the author.

Aditi : Aditi, the mother of gods and goddesses, has been referred to by Subandhu only in one instance 2.

Mātarīśvā : Mātarīśvā with its different synonyms like Pavanah, Mātarīśvā, Sadāgatiḥ etc. 3 are found also in the Vasavadatta.

Madana (Cupid) : Cupid is the god of love. Rati is the wife of Cupid (Madana) and Aniruddha is their son 4.

(contd. from the bottom of the previous page)

xii) sahasrakirana : sahasrakirana iva saptapatrasyandanopetah, VD,p.86;

xiii) sūrya : grahapakṣitiriva sūryanagata sarajahamsā ca, VD,p.119, fn. manuscript 'C' ;

xiv) hamsa : grahapakṣitiriva sūryanagata sarajahamsā ca, ibid.

" hamso'rkė matsare'cyute khagāsvayogīmantriḍibhedesi paramātmani " iti haimah (Vasavadatta, commentary of Ch. V. Bh. edn., p.96).

1. chāyā : raviriva ksanaḍānapriyāśchāyāśantāpaharaśca, VD,p.14;

   saṃjña : sūririva saṃhiṇopetah , VD,p.153, of Ch.V.Bh.edn.

2. aditijatharamivānekadevakulādhyāsitam, VD,p.121.

3. pavana : pavanabeganiṛdhūtaśo'cumaṣyacaya iva jalarenavaḥ , VD,p.285;

   mātarīśvā : āśrayaśo'pi mātarīśvā, VD,p.71;

   sadāgatiḥ : asau sadāgatiravadhūtākhilakāntārah, VD,p.23;

   anugatadaksinasaḍāgataye, VD,p.38.

It is expected that the author would describe this devine personality in details. He names his hero as Kandarpaketu 'the flag of the cupid' and his friend as Makaranda which means 'the honey'. So in this story of love, the role of this deity is dominant yet we find that as god the author comments nothing special about Him excepting the use of greater number of synonyms than that of any other gods.

1. i) aja: ajāpālenāpi rāmena, VD, p. 111 (akāro vāsudevas tasmajjātō'jah kāmāḥ — commentary of Śivārāma, VD, p. 111);
   ii) anāṅga: anāṅgata kāmādeve na pariṣjane, VD, p. 128;
   iii) kandarpa: kandarpadarpavardhanāvaśikaranacūṣma- pūrmasamudgaśabhyām, VD, p. 57;
   iv) kāmāḥ: candracitacakraṛdhvātyāvegavyastāḥ kāmāk- kasakhandāh iva, VD, p. 183-184;
   v) kāmādeva: anāṅgata kāmādeve na pariṣjane, VD, p. 128;
   vi) kusumaketa: kusumaketuriṇa janitāniruddhasampadra- tisukhāpradaśa, VD, p. 14;
   vii) kusumesu: bhramarēṇeva kusumesu lañitēna, VD, p. 115;
   viii) kusumāyuḍha: bhagavan kusumāyuḍhāyanāṃjaliste, VD, p. 158;
   ix) kusumāṣaṇa: virahināḥ hṛdayamathanaẏāya kusumāṣarasya cakramiva nāgakesarakusumamaśobhata, VD, p. 138;
   x) darpaka: samantādarpaṇe darpakesudahanaśya, VD, p. 53;

(contd. at the bottom of the next page)
Yama: Subandhu describes Yama, the god of death and his names in few places. We come across the name

Yama: Subandhu describes Yama, the god of death and his names in few places. We come across the name

(contd. from the bottom of the previous page)

xi) dara: janakayajñasthanamiva dārotsukarāmaḥ, VD, p. 221-222;

xii) puspaketu: priyāvadenaḥ priyāvadetunā, VD, p. 111;

xiii) puspadhanu: gūtikāstragulikā īva puspadhanvanā, VD, p. 183;

xiv) puspēṣu: anāgamanāgappuspesu puspēṣu, VD, p. 211;

xv) makaraketu: yasya ca janitāniuddhalāsya ratipriyasya kusumāśārasanasya makaraketoriva darsenena vanitājanasya hṛdayamullalāsa, VD, p. 38;

xvi) makaradhvaja: saranikaramanavaratamaśeṣasamsārasemusī

musī makaradhvaja, VD, p. 170-171;

xvii) mādāna: jaghanamadanapuratoranena madanagaramahā-

nīdhikanakprakāraṇa, VD, p. 54; manaso’bhībhū-
timiva madanasya, VD, p. 66; mukhamadanatoranābhyaḥ, VD, p. 61;

xviii) manobhava: kankeligucchorḍhanirvāvananobhavacakrā-
nukārī pathikajanahṛdayadahamuvāha, VD, p. 137;

xix) manmatha: yauvanamannmathamattavāranayorvarandakena, VD, p. 61; mohanaśaktimiva manmathasya, VD, p. 66;

xx) māra: hara iva mahāsenanugataḥ nivartitamārasaśca, VD, p. 13-14;

xxi) rāgaraja: rāgarajjurivollāsitaratih, VD, p. 32;

xxii) saṅkalpajjanman: makaraketoṣcitacakramiva kalahkāgara-
sabalam saṅkalpajjanmano, VD, p. 191;

xxiii) smara: nabhasi smarasya ratnāukeva, VD, p. 282;

xxiv) hṛcchaya: hṛcchayakapolacaturikāvibhranābhyaḥ romāva-

līlātaphalābhyaḥ, VD, p. 57.

1. antaka: nāntaka ivākasmādapanahṛtajīvanāḥ, VD, p. 28-29;

dharamaṛaja: yo.....dharmarat, VD, p. 122.
Dhūmornā, the wife of Yama in the Vāsavadattā ¹. However it should be mentioned that we find a long and dreadful description of a death-land in the Vāsavadattā.

Candra (the moon) : Different synonyms² of the god Candra have been used by Subandhu. Sometimes the author forwards new names while exhibiting Śleṣa. It is also remarkable that the moon is both a god as well as a natural object.

1. viphalameva dhūmornā svayaṁvarārthāgatānekadevaganangantarvahasahasresu dharmarājāmācakākāksa, VD,p.154-155.
2. i) indu : muktārajaśivisesakena visesakena mukhen- dūna, VD,p.212; 
   ii) enatilaka : enatilakamukutajatājūtavikatakuha- bhrāntijanitasamkāratayevas, VD,p.118; 
   iii) kumudiniṁyaka : dādhidhavalakālaksapānakagāra- nā iva... mājāti kumudiniṁyake, VD,p.44-45; 
   iv) kumudavanabandhu : dalitakairvēna kumudavana- bandhunā, VD,p.37; 
   v) grahapati : siddhāṅganāhastasrastāṃ grahapatinujja- gāma, VD,p.192; 
   vi) candra : candraś vādanamandalena, VD,p.64; 
   vii) candranā : tāratārake cārucandramasi, VD,p.288; 
   viii) dvija-raja : dvijajaviruddhatā pānκajānāṁ, VD,p. 19-20; 
   ix) dvijapati : varunīsamāgāmāt dvijapatirosapatī- syatī, VD,p.252; 
   x) niśakara : niśakaraṁbhasamaya iva saṅkuca- kuvalayāvājaṇa, VD,p.181; 
   ( contd. at the bottom of the next page )
Himalaya: The mountain Himalaya has drawn a great attention to the sanskrit-writers. The great poet Kalidasa calls it 'devatātmā' and 'nagādhirāja'. There may be a presiding deity of any mountain or sometimes the mountain may appear in a divine form but primarily the mountain is a prominent natural object which attracts any poet first. Our author also describes the natural objects in the same way. The author recalls the mountain Himalaya with great importance in his work.

(contd. from the bottom of the previous page)

xi) Malaya: Malaye Malayepsitaḥ drśaivadhigatāsi, VD, p. 224;

xii) Rajanipati: Udayārunṇamandalo rajanipatirudayamāsada, VD, p. 189;

xiii) Sāśāṅka: Sāśāṅkakaparīśesapарамāṇusantatibhīreva, VD, p. 267;

xiv) Sarvaritihāra: Sakalakalākulagrhenā Sarvaritihārīnā, VD, p. 36;

xv) Sāśi: Sāśinaḥ kanyāṭulārohanaḥ, VD, p. 125;

xvi) Sakalakalākulagrha: Candreneva sakalakalākulagrhenā Sarvaritihārīnā, VD, p. 36;


In the Vasavadatta we come across some other gods and goddesses like Kātyāyani, Lakṣmī, Viśvakarman, Kartikeya etc. of whom Subandhu reserves sincere regards. But as the activities of these gods and goddesses we find nothing new.

Besides these the sage Agastya, Viśvāmitra,

1. surasuramaulimalaśītalitacaranaravinda sūmbhansiūmbhamahāvanāśvajvalā mahisamahāsuragirivajrasaradhārā praṇayapratatāgaṅgādharajatājūtakhalitajāhnavijaladalārā staunch apātāpadādānā bhagavati kātyāyani vetalabhidhānā svayaṁ prativasati, VD, p. 116-117.


Brhaspati¹, Diti² and Aditi³, the Vidyādharas and Vidyādhari like Śalabhaṇḍika⁴, the nymphs like Rambha⁵, Menaka⁶, the Gandharvas viz. Puspaketu⁷, Kinnaras⁸ and Piśacas⁹ are also found mentioned.

DEMONS

Demons are described in general by the poets of Sanskrit literature and they are of two sections—the Daityas and the Danavas. Diti and Danu, the two daughters of Daksa, are the wives of Kaśyapa. Daityas come out of the womb of Diti while Danavas were the sons of Kaśyapa and Danu. They were also called 'Asuras'. Indeed we should point out that the term 'Rākṣas' denotes the evil spirit in general.

1. gurunā nitambabimbena, VD, p.64; tārāmiva gurukalata- 
   tayopasobhitāṁ, VD, p.236.
2. ditirivaśatamanyusanīkula, VD, p.81.
3. aditijatharamivāneka-devakulādhyāsitaṁ, VD, p.121.
4. brhatkathārambhairiva śalabhaṇḍikepasobhitaiḥ, VD, p.110.
5. nalakabaracittavṛttyeva satatadṛttarambhaya, VD, p.106; 
   niskarānem√voryugavinirjitarambhā rambhā nalakubara-
   cīkamata, VD, p.154.
6. menakānakhaṃarjanaśilāśakala iva, VD, p.44.
7. priyamvadenāpi puspaketunā, VD, p.111.
8. samasannakinnarīgitaravarajyamāna-ruruvisarena, VD, p.265.
In the Vasavadatta Subandhu calls up the names of the demons like — Andhakāśura ¹, Kāvyā(Putana) ², Ketu ³, Naraka ⁴, Sumbha and Nisumbha ⁵, Mahisāśura ⁶, Rāvana ⁷, Rāhu ⁸, Bala ⁹, Bali ¹⁰, Hiraṇyakaśipu ¹¹ etc.

After the study of the mythological personalities we found that Subandhu faithfully bears the same idea as it was in the past. Truly Subandhu has a very sound knowledge in the mythology which cherished his ideas in course of his displaying pun in his work.

1. andhāsureneva sūlānāmparigatena, VD, p.116
2. ṣanakadundubhiriva krtakāvyadarah, VD, p.12-13
3. vikacena netrakamalena, VD, p.64
4. kaścit kṛṣṇa iva narakacchedamakārsit, VD, p.297
5. śumbhanisumbhamahāvanadāvajvalā, VD, p.116-117
6. mahisamahāsuragirivajrasaradhrā, VD, p.117
7. rāvana ivāpītalohitapalāsāsatasevītah, VD, p.133;
kaścidrāma iva rāvanavadhamakarot, VD, p.297
8. na rāhuriva mitramandalagrahānavivardhitanicih, VD, p.29;
tamasā keśapaśena, VD, p.64
9. yo balabhit pāvakah ....... , VD, p.122
10. vāmanalīlāmiva dārśitavalivibhahaḥ, VD, p.62;
balibhavanairiva sutasannivesāih, VD, p.110; pālālamiva mahābalisobhitam, VD, p. 121
11. nṛśimha iva dārśitahiranyakaśipuksetradānavismayah, VD, p. 11
DELINEATION OF SENTIMENTS

While enumerating the characteristics of an ideal composition Bharata in his Nātyaśāstra takes Rasa to be the soul of poetry. Banā also recognises the importance of Rasa specially in Kathā and Ākhyāyikā.

The chief sentiment of the Vāsavadattā is Śringāra which the author has developed fully in both of its aspects i.e. Sambhoga (Love in Union) and Vipralambha (Love in Separation).

1. na hi rasādṛte kaścidarthaḥ pravartate — NS, VI. p. 71,
   Baneras, 1929.

   Anandavardhana remarks that Rasa, which is suggestive, is the soul of poetry:
   kāvyasyatmā sa evarthastathā cādikaveḥ purā.
   kramācadvandvavīyogottah sokaḥ ślokavatmāgataḥ.
   Dhvanyālokah, I.5.

Mamatta also proclaims:
   sakalaprayojananamulibhūtaṁ samanantarameva rasāsvādana-
   samudbhūtaṁ vīgalitavedyāntaramānandam.....


Viśvanātha declares:
   vākyah rasātmatāh kāvyam, SD, I. 3.

2. rasena śayyām svayamabhuyupāgata kathā janasyāthinaṁ
   vadhūriva.

   — Kādambarī, introductory verse 8.
As the work deals with the love between Vasavadatta and Kandarapaketu, it is, therefore, quiet natural that the author will delineate this sentiment in details.

The author presents before us several states of Love such as: thoughtfulness (sañkalpa), distraction (unmāda), sleeplessness (nīdārccheda), negligence of all objects (viṣayanivṛtti), agitation (udbega), insensibility or fainting (mūrcha) and the condition about to die (marana) at the sight of each other.

Instances of other sentiments, though not so prominent are not found in the Vasavadatta are stated below:

HĀSYA (The Comic):

In some cases this sentiment occurs which is concealed in pun. We come across the expression of an erudite humour which is found in the words like — mudhainundumati mahisyapayajāmuraginī babhūva (VD, p.153). There are other instances that we find in the description of princes who came to attend Vasavadatta's Svayamvara ².

1. revayā priyatamayevā prasāritavicīhayastayopagūdhayā, VD, p.102.
2. kecit kalaṅkura iva vijitanagaramandana apare pāndavā iva divyacaksuhkṣmāguruparimilitā anye śāraddivasā iva sudūrapravṛddhasukhāsā itare vyāhantumudyata iva svabalarthiṇah kecīdyādha iva śakunāśravakāḥ...... kecit kumudakarā ivāsodhāsurabhāsah sthitā rājaputrāḥ.
   — VD, p.142-148.
KARUNA (The Pathetic):

The lamentation of Kandarpaketu in the absence of Vāsavadatta at Vindhya may be considered as an example of Pathetic Sentiment.  

RAUDRA (The Furious):

We do not find much instances of this sentiment in Subandhu’s Vāsavadatta. Only a few references are found to anger which is the abiding feeling of this sentiment. Description of Śiva’s fury in the twilight dance, and the ocean’s anger in its roarings are the examples of this sentiment.

1. "priye vāsavadatte dehi me darsānaṁ kim parihsenaṁtati
tāsi tvatkrte yāṁ mayā duḥkhāṇyanubhūtiṁ teśaṁ tvam-
eva pramanāṁ hā priya makaranda pasya me daivadurvi-
sitaṁ kim mayā na krtamāvadātaṁ karmāho duṛvīpaṁ
niyatirahā duratikramā kālagatirahogrānaṁmatikatu
kaṭakṣaṇiriṣanāmako visadṛṣphalātā guṇuṇaśisāmaho
duḥsvapnaṁānāmānīmmittānāṁ ca phalitaṁ sarvathā na
kiṁcidagocaro bhavitāvaṁtānāṁ......"

— VD, p.257-258.

2. sandhyatāndavadādambarocchálitaṁmahānaṁatajāta
kutilavivarivarjitaṁahnuṁkanyāvārīdhārīṁabindava,

— VD, p.181.

3. sarosamiva garjitaṁ, VD, p.269.
VIRA (The Heroic):

Subandhu delineates the Heroic sentiment in the description of Kandarpaketu's valour, the description of the prowess of king Śrīgāraśekhara and in the battle between two Kirāta-armies in the Vindhya-forest.

BHAYANAKA (The Terrible):

Fear is the abiding feeling of this sentiment of Bhayanaka. We find some examples of this sentiment here viz. the description of an aggressive lion on the event of attacking an elephant which is of course dreadful.

1. "yasya ca samarabhūri bhujadandaça kodandena sāraḥ sarairariśirastenaḥpi bhūmandalaḥ tena. cānanubhūtapatūrvo nāyako nāyakena kīrtiḥ kīrtvā ca sapta saṅgaraḥ saṅgaraḥ kṛtayugādīrañjaceritasmaranamanaḥ ca sthairyamānum ca pratiksaṇamaścaryamaśādītam. yasya ca pratapānaladadāhānāḥ ripusundarīnaḥ..... khargo rarāja." VD, p.40-43.

2. jīvākrstih sa cakre mṛdhabhūri dhanusah sātrurāśidgatāsuras... laksāptimāravaḥmabhavadaribale tadyāstena labdham. muktā tena ksameti tvaritamaribalairuttamāṅgaiḥ pratisthā pancatvāṃ dvesisainye sthitamavamipatimāpa saṁkhya-ntaram sah.. VD, p.124.

3. VD, p.293-298.

4. paśyodaṇḍacādaṇḍacādaṇḍacitavapuḥ paścārādāpūrvārdhabhāk (contd. at the bottom of the next page)
BIBHATSA (The Disgustful):

Instances of Disgustful sentiment is also found in the work of Subandhu. The author delineates this Sentiment in the description of the cemetery that Kandarpaketu and Vasavadatta found after their elopement from Kusumapura. This Sentiment is again delineated by the author while describing the battle-field.

(contd. from the bottom of the previous page)

(stabdhottamitaprsthamisthitamanagbhunagralangulabhrt.

dahstrakotivisahkatasyakahararah kurvan sathamutkatam-
mukarnah kurute kramah karipatau kurakritih kesari.

api ca

utkamoyamakandacandimapateuh sphaaraphuratkesarah
krurakariarakaralavaktravikatastabdhordhalangulabhrt.
citrenapi na sakyate bhilikhitum sarvahgasahkocanac-
citkuruvaagirikunjakufjarasirahkumbhasthalastho harih.

VD, p. 103-104.

1. kramena ca jangalakavalanabhilasamilitanahankakakula

sankulenardhaddadaghcitacakrasimisamayamanavikatakatatar-

veta

nacatulakataputanottalaravabhisena sulasikhararopita-

sahkita vamakamanakacchedarudhirapatapitabhankah-

ribhambaralibharabharitabhumibhagibhatsena katagni-

dahyamanapatucatatantrakaroitalakharabhairavaravena

sulapanineva kapalavalbhasmasivavahnibhutanjagav

ruddhadehena puritistisayenevekamandakrtasevena


2. tatah pravrttraprisarasanasarasaradurdinahrtadinkara-

(contd. at the bottom of the next page)
ADBHU'TA (The Marvellous):

Surprise or wonder is the abiding feeling of this Sentiment. Subandhu delineates this Sentiment at the beauty of the prince Kandarpaketu ¹ and at the hearing of the chatters of women in the Vásavadattā's castle ². The elopement of Kandarpaketu and Vásavadattā from Kusumapura on a magic horse ³ and the transformation of Vásavadattā from a stone by the touch of Kandarpaketu ⁴ are the instances of this Sentiment.

(contd. from the bottom of the previous page)

(kirane ranakamaviseradadviradadantadvayotkisptasubhatak-
ksanaślisyamanavidyādharavibhrame samaradarśanasaracara-
danekanabhaścāracāranacakravāle vetālasamakṛantaskandha-
kabandhacakrakriyamanacārpracāre cārubhatakhaḍgakhandi-
tadviradādasāmaṭapiśācīkarmolūkhalābharaṇakautuke
samutpadatadinadanandike kāndisokabhīruni ranakhale
śrīgalaprārthiśyesvamisapindesviva jihngadastesviva
śāresvanāsthām kalayantaḥ samaḥ dvisaḥ dhanusām ca
jivākrātim yodhiṣcakruḥ -VD,p. 293-295.

1. aho prajāpate rūpanimanakasalamidaḥ manye svasyaiva
naipunyasya saundaryaśarṣanotsukanama kalabhuva
jagattrayasamavayirūpaparāmanūnādaya viracito'yaṃyany-
thā kathamivaśya kāntivisesa Īdṛśo bhavati. VD,p.151-152.
2. anyonyah pranayapesālah prramadānāmalāpakahāṁ śrvan
kandarpaketumakarandena saha vismayamakarot, VD,p.233.
3. saḍāgatyabhimukhenā manojaśavanāmāturgena tāyā
saha nagaranirjagamā, VD,p.241.
4. VD,p. 289.
SĀNTA (The Quietistic):

Subandhu does not delineate this sentiment elaborately in his work but the spirit of this sentiment may be traced in some instances, such as Kandarpakeśa ketu's clinging to the feet of Visnu\(^1\); describing a priest, as it were, bent on divinity\(^2\) and noble persons as entering to their evening prayers\(^3\) etc.

1. śaranmegha im ivāvadātvahrdya visnupadāvalambī ca, VD, p. 33; satpuruseṇeva visnupadāvalambinā, VD, p. 297.

2. yajakeneva suratārthinā, VD, p. 115.

3. sandhyāvandanopavistesu śistesu, VD, p. 169.
So far as the definition of a Katha-kavya is concerned we know that it should contain some verses composed in metres like Āryā and others. So we will find some verses in Subandhu's work also. Leaving aside thirteen Introductory verses there are six verses in this text, but everywhere the metres are not stereotyped as laid down by the rhetoricians. Subandhu employed at least five metres which includes Āryā but excludes Vaktra and Aparavaktra. The list of Verses with metres and figures of speech therein are stated below:

<table>
<thead>
<tr>
<th>Reference of verses</th>
<th>names of metres</th>
<th>names of the figures of speech</th>
</tr>
</thead>
<tbody>
<tr>
<td>VD, Introductory</td>
<td>Āryā</td>
<td></td>
</tr>
<tr>
<td>verse 1</td>
<td></td>
<td></td>
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<tr>
<td>ibid. verse 2</td>
<td>Āryā</td>
<td>Rasavat</td>
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<tr>
<td>ibid. verse 3</td>
<td>Āryā</td>
<td>Preyah</td>
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<td>ibid. verse 4</td>
<td>Āryā</td>
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<tr>
<td>ibid. verse 5</td>
<td>Āryā</td>
<td>Arthantaranyāsaḥ</td>
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<tr>
<td>ibid. verse 6</td>
<td>Āryā</td>
<td>(sabhaṅgaślesaḥ + Arthantaranyāsaḥ) = Saṅkarah</td>
</tr>
<tr>
<td>ibid. verse 7</td>
<td>Āryā</td>
<td>Kāvyalingam</td>
</tr>
<tr>
<td>ibid. verse 8</td>
<td>Āryā</td>
<td>Parikarāḥ</td>
</tr>
<tr>
<td>Reference of verses</td>
<td>names of metres</td>
<td>the names of figures of speech</td>
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<tr>
<td>VD, Introductory verse 9</td>
<td>आर्या</td>
<td>पुर्णोपः</td>
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<tr>
<td>ibid. verse 10</td>
<td>आर्या</td>
<td>( साभाङगासळेसह + अभाङगासळेसह )</td>
</tr>
<tr>
<td>ibid. verse 11</td>
<td>आर्या</td>
<td>सांस्रस्तिः</td>
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<tr>
<td>ibid. verse 12</td>
<td>आर्या</td>
<td></td>
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<tr>
<td>ibid. verse 13</td>
<td>उपाजाति</td>
<td></td>
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<tr>
<td>harikharanakharavidārīta-</td>
<td>आर्या</td>
<td>उत्प्रेक्षा</td>
</tr>
<tr>
<td>kumbhasthala...talabhujah...</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- VD, p. 102</td>
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<td></td>
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<tr>
<td>pasyodāncadacadcandaśita...</td>
<td>सादुलविक्रिः सवभावोक्तिः</td>
<td></td>
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<tr>
<td>...... krūrakrtih kesarī...</td>
<td>दितम</td>
<td></td>
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<tr>
<td>- VD, p. 103</td>
<td></td>
<td></td>
</tr>
<tr>
<td>utkamoayam..........</td>
<td>सादुलविक्रिः सवभावोक्तिः</td>
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<tr>
<td>......kumbhasthalastho harih...</td>
<td>दितम</td>
<td></td>
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<tr>
<td>- VD, p. 103-104</td>
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<tr>
<td>surānāh pātasau sa.....</td>
<td>Śikharinī</td>
<td>विरोधाभासः</td>
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<tr>
<td>...... sureśam vijayate..</td>
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<td>- VD, p. 123</td>
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<tr>
<td>jivākrstih sa cakre......</td>
<td>Srugdharā</td>
<td></td>
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<tr>
<td>......saṃkhyāntaraḥ saḥ..</td>
<td></td>
<td></td>
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<tr>
<td>- VD, p. 124</td>
<td></td>
<td></td>
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<tr>
<td>pratyaksadṛṣṭaḥbhāvāpyasthira...आर्या</td>
<td>काव्यार्थपत्तिः</td>
<td></td>
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<tr>
<td>...... pratyayam yuvatih...</td>
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<tr>
<td>- VD, p. 164.</td>
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</tbody>
</table>
Although the author claims to exhibit Ślesa in each letter the verse ¹, picturing lion's arsenal attack, is a case of 'Svabhāvoktiḥ' Alāṅkāra and it does not contain any Ślesa at all ². However, the verses are quiet simple and the style of composition reflects that Subandhu could have been a great poet.

1. pasyodaścadaścadaścitavapūṭaścārhdhāpurvādhābhāk
   stabdhottanitapsṛthananisthitamanṛghūnāgralāṅgulabhrī.
   damstrākotivisahkatasyakurvan sātmukṣatā-
   mutkamāḥ kurute kramam karipatau kṛūrakṛtiḥ kesarī.
   — VD,p.103.

2. "The disadvantage of the prose form is here abundantly apparent; the stanza compels compression and a certain moderation, and Subandhu has verses which show that, when placed under restraint, he was capable of really effective writing. The picture of the lion's attack lacks puns and is admirable".