CHAPTER III
VIḌAMBANA KĀVYAS OF KSEMENDRA
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In the previous chapter, an account of Damodaragupta's Kūttanīmata is given. It is noted there how satire is a mode of bringing out the vices in society and advising the young people to be aware of the ways of the prostitutes, etc., and guard themselves against the evil influences of prostitutes, etc. The present chapter is devoted to a study of the satirical poems of Kṣemendra.

Kṣemendra was born in Kashmir in the latter part of the tenth century A.D. during the reign of Queen Diddā of Kashmir (980-1003 A.D.). He was the son of Prakāśendra and grand-son of Sindhu. Sindhu's father was Bhogīndra, whose father Narendra was one of the ministers of King Jayapīṇa of Kashmir. Prakāśendra, the father of Kṣemendra, was very rich and all the same known for his charitable nature. Kṣemendra earned scholarship in all branches of Sanskrit learning. He learnt Sāhitya under Abhinavagupta (later half of the tenth century A.D.). He was also a disciple of Somapāda, the celebrated teacher of the Bhāgavata School of Philosophy. He was brought up in such a favourable atmosphere at home as to grow into a resourceful poet whose capabilities were nourished by the natural splendour and beauty of Kashmir.

He started his literary career with the composition of epitomes in verse of the great epics, the Rāmāyana and the
Mahābhārata (Rāmāyaṇamañjarī and Mahābhāratamañjarī) and of the highly popular stories of the Brhatkathā of Guṇḍāghya (Brhatkathāmañjarī). He is said to have prepared an epitome in verse of Bāṇa's Kādambarī also. But it is not available now. By his education and culture Kṣemendra grew into a firm moralist. The corruption, the immoral practices in the King's court and offices shocked the young poet. He began criticising those things through his satires, Narmamālā, Desopadeśa, Samayamātrkā and Kalāvilāsa. A study of these works forms the main purpose of the present chapter. Before that the poet's versatility is shown by referring to his works which come under various branches of Sanskrit learning. Besides the works mentioned already, i.e., the three epitomes and four satires, his other works are: on poetics: (i) Aucityavicāracarca, (ii) Suvṛttatilaka and (iii) Kavikaṇṭhābharaṇa; on political science: (i) Nītikalpataru; on religious themes: (i) Bodhisattvāvadānākalpalatā and (ii) Daśāvatārarcitra and on Lokavyavahāra: (i) Loka-prakāśa; Didactic poems: (i) Sevyasevakopadeśa, (ii) Darpadalana, (iii) Cārucaryā and (iv) Caturvargasaṅgraha. Many other works (about 21) of Kṣemendra are known through references. But they have not come down to us. Now a study of his satirical works is presented here.
1. NARMAMĀLĀ

Narmamālā is a very interesting composition belonging to the category of satire bearing reformative elements. In keeping with the subject-matter of the work, its cantos are called Parihāsas. The work is divided into three Parihāsas. The first Parihāsa gives a vivid depiction of shamelessly corrupt practices of the Government officials of all grades. The second Parihāsa speaks of the radical changes that are found in and around the government clerk along with the description of his morally fallen wife and many other characters that come within their purview. The third Parihāsa portrays a picture of a debauch 'Guru' who was invited to perform a sacrifice in the house of a Divira (clerk turned into Head of the Home Department) and his associates who were the veritable sores of society, ending with the sad demise of the Head of the Home Department.

This is in brief the contents of the work. In order to assess the contribution of the work, a topic-wise analysis of the contents is attempted here:

(i) Grhaṇṭtyādhhipati

Grhaṇṭtyādhhipati was the Head of the Home Department. He was in control of the civil and military offices and also the Department of Dharmārtha (charity). Ksemendra's Grhaṇṭtyādhhipati here is one who started his career as a clerk and raised himself to that high position of the Head
of the Home Department. He is glorified in the beginning in
the following terms:

"Yenedāṃ svecchāyā sarvaṃ māyāyā mohitaṃ jagat;
Sa jayatyajitaḥ śrīmān kāyasthaḥ paramēśvaraḥ."¹

'He, the illustrious clerk, the great lord, who makes this
entire world deluded by his illusion at his will, is indeed
victorious without himself being defeated'.

The poet depicts the clerk (Kāyastha) as the great lord
who can envelop the world through his illusion at his will.
The satirical depiction starts with this and goes on to
portray him as the only surviving specimen of Rākṣasas
(demons). In the clash between the gods and the demons,
Viṣṇu killed all other demons. This demon in the form of the
accountant (clerk) alone managed to escape. He was obviously
distressed by the death of all his kinsmen and started a
penance on the bank of the river Vaitarini. Kali was pleased
with his penance and gave him a pen-weapon (Kalamāstra) and
also ordered him to extirpate the gods and the Brahmins. The
method suggested is very interesting:

1. Narmamālā, I.1.
"Anena Kalamāstreṇa maddattenā prahāriṇā;
Vicchinnadīpakusumāṇ dhūpahīnāṇ nirambarāṇ.
Bhraṣṭālayān dhūliiliptān hāhābhūtāṇ śvabhīrvṛtāṇ;
Kariśyasi surāṇ sarvān bhaktapānīyakāṅkṣīṇāḥ.
Jagati brāhmaṇāṅgāṃ ca vṛtticchede tvayā kṛte;
Yajñacchedād vināṃkṣyanti divī devā na saṃśayaḥ".2

'With this effective pen-weapon given by me, you will render all the gods bereft of lamp and flowers, destitute of incense, devoid of cloths, destitute of temples to live in, smeared with dust, stricken with sorrow, surrounded by dogs and desirous of rice and water. Once you make the Brāhmaṇas in the world desist from their profession, there will be the loss of sacrifice and as a consequence gods will no doubt be destroyed.'

Thus the clerk is depicted as a remnant of the demon-race who is ordered by Kali to destroy all good things in society through their pen-weapon. The name given to them is also striking and significant:

"Daityakṣaye kṛte yasmād bhavata divi roditam;
Tasmāt tvam diviro nāma bhuvi khyāto bhaviṣyasi".3

2. Ibid., I. 12-14.
3. Ibid., I. 15.
'Since you cried in the sky when the demons were destroyed, you will be famous on the earth by the name 'divira'.

'Divi roditi iti divirah', he is called 'divira' because he cried in the sky. This is the name with which he is known on the earth. He is born on this earth as the last representative of demons. His birth on earth is peculiar to his later life:

"Saunikena prajato'tha bhutale marmaghatin; Sa Kuddalakabhaaryayam jagadunmulanavratah". 4

'On the earth he was born to a butcher, who was an expert in cutting the vitals, in the wife of a potter, himself taking to the uprooting of the world as a vow'.

In keeping with his rare birth, the mission of his life is destruction, devastation and degradation of all values. The clerks belong to that dynasty. Their common features are astounding:

"Tikshnaistadanvaye jataih sarvavrttivilopibhi; Rukshairna kasyacimitraih papaip sarvapaharibhi. Kalpanta-iriva sarvattra grastavvarajagamaih; Mashivilptasarvangaih kalenalingitairiva. Adhogatairmrdutaraih stabdhairabhyudgataih kshanat; Purishairiva kayasthaih kayasthairdoṣakaribhih. Sevakaile bahumukhairlubdhakairbahubabhubhii; 4. Ibid., I.19.
'Kali holding scissors in his hand, having the birch-leaf as his cover and painting the sky with a pen covered by ink, danced then in the different places such as city, village and towns, which are pervaded by the clerks (accountants) who are of many tricks and of many forms in deceiving, who are the demons, who are of many faces at the time of service, who like feces are soft while moving down-ward, rise up in a moment while remaining inside and create disorder (ill-health) when they remain in the body (body of people), who have all their limbs smeared with ink as though embraced by the God of death (Kāla), who devour the immovable and the movable everywhere as if they were the annihilation clouds, who are very harsh, who have nobody as their friends, who are sinners, who snatch away everything, who spoil every profession, who are born in his family (Kali) and who are cruel'.

The above description brings out all the vices of the clerks that were prevalent then and that, if clerks of today

are critically assessed, continue to be prevalent now also. They are the representatives of Kali and scions of the family of Kali. They hold scissors in hand to cut anything that comes their way. They cover themselves with birch-leaf. They can be easily uncovered if anybody minds to expose them. They paint the sky with their pen. In other words, they do not require any painting board or paper. They can draw pictures in the air with their pen. They are compared to feces which is soft while it is downward and hard when remains inside the body and creates health hazards. They are like black monsters smeared with black ink as if they are the representatives of the God of Death. They act like annihilation floods submerging everything. They spoil all the professions. They snatch everything. They are the sinners. They are harsh and cruel. These are the common features of the clerks in general.

The pen is their weapon. With that pen in their hand, they achieve wonders:

"Devāpahāriṇā tena goghāsalavaṇacchidā;
Bhuṣyate pīyate bhūri divireṇa divāniśam".6

'He the Divira, who steals the gods (in temples) and who deprives the cows of their fodder and salt, eats and drinks much day and night'.

It is with his pen that the clerk (accountant) keeps the account and manipulates it in such a way as to snatch away the wealth of the temples and steal the fodder and salt of the cows. He, the sinner of all sinners, is the very incarnation of Kali. The ink that is used for his pen-weapon, is nothing but Kali in liquified form. As the Ganga takes everyone to heaven so the ink takes everyone down to hell:

"Devanāgamanuṣyāṇāṁ nityanaimittikacchidaḥ;
Tasya kāyasthanāūthasya trailokyākramanē punaḥ.
Kaliḥ prayāto dravatāṁ maṣirūpaṇa tiṣṭhati;
Yathā svargapradā gāṅgā tathaisā narakapradā". 7

Here the kāyastha (clerk) is depicted as the lord who cuts off the livelihood of gods, demi-gods and men. In order to help this lord in his task of conquering the three worlds, Kali has rendered himself into a liquid and has become the ink. It is this ink that takes everyone to hell as the waters of Gāṅgā take everyone to heaven. This is the picture of the clerk that is true to all times and allclimes. Further he has seven Niyogins or office assistants, whose names themselves indicate the nature of their work: Dambhadhvaja, Niṣprapaṅca, Lubdhaka, Kalamakara Sūcīmukha,

7. Ibid., I. 28-29.
These are the seven 'daityas' (demons) who perform the duties as his assistants and decide with his power to treat the worthy people as those who are to be robbed and killed. In the same manner he has eight orderlies who are at his beck and call. They are the very incarnations of devils (piśācas), who move around with their staffs for the destruction of the mortal world. They bear significant names: Upatāpa, Vajratāpa, Parigha, Dvārabhāga, Dhūmaketu, Kapimukha, Kukṣibheda and Gṛholmuka.

The names of the Divira's office-assistants and orderlies are tell-tale names that are significant in bringing out their nature and work.

It is very interesting to note how the clerk behaves when he visits the temple of Śiva along with his large retinue:

"Sa vṛtaḥ sevakaśataiḥ sadā dambhaḥarārcane;
Stotraṃ paṭhati hāheti kurvan sāsruvilocanaḥ".

'He who is surrounded by hundreds of servants, always while offering arrogant worship, recites the hymn with the shouts of 'hā-hā' and makes his eyes filled with tears'.

8. Ibid., I. 34-35.
9. Ibid., I. 36-37.
10. Ibid., I. 38.
This is only a show outside, while the clerk actually extracts information regarding the perfect execution of his orders and also issue further orders. Coming out of the temple he inspects the official works. At the arrival of his assistant who is torture personified and whom he appointed to seize the property of the subjects and of the temples, he is overjoyed. He greets his worthy subordinate by taking his hands in his and making him sit on the same seat by his side:

"Drṣṭvā piṣunāmāyāntām taṃ bhāgavatamantike;
Utthāya harṣādalambya paṇau pārāve nyavesāyat".\(^{11}\)

This is a satirical portrayal of the bureaucratic tyranny of his times by Kṣemendra. As noted by Warder, it had its beginning in the rule of oppression by Jayaśīla and it is the subject of satirical criticism in the hands of not only Kṣemendra but also Kalhaṇa, Damodaragupta, etc.\(^{12}\)

(ii) Puṃścalaka (Cakrika - C.I.D.)

Puṃścalaka or Cakrika is a spy who keeps the Head of the Home Department (Gṛhakṛtyādhipati) well-informed of the possession of valuable belongings by temples situated in the different parts of the country. The spy tells him:

11. Ibid., I. 50.
"Vastrālaṅkāraraṭnādi yat kiṃcid devaṃśmasu;
Vidyāmānaṃaṣeṣaṃ tat kariṣye praṅaṭaṃ tava".\textsuperscript{13}

'I shall make known to you all that entirely whatever I come to know about cloths, ornaments, jewels, etc., found in the temples'.

Thus the spy promises the Gṛhakṛtyādhipati that he would keep him informed about the wealth of the temples so that he could find ways and means of grabbing it. In this regard, he advises the officer to appoint a person as the Governor provided he conforms to the following prescriptions:

"Abhūrurapavādeṣu niḥśāṅkaḥ pātakeṣu ca;
Tatra tīkṣṇo bhṛṣam śaśvat kriyatām paripālakaḥ".\textsuperscript{13(a)}

'Let a person who is not afraid of insults, who is not hesitant in doing sins and who is cruel, be quickly appointed there as the Governor'.

Shameless boldness in not minding insults, performance of sinful deeds and cruelty are the qualifications required of a Governor in a state ruled by a Gṛhakṛtyādhipati who has imbibed all the vices of a clerk from whose position he has raised to reach the highest position and who plans to

\textsuperscript{13.} Narmamālā, I.53.
\textsuperscript{13(a).} Ibid., I.55.
acquire wealth from everywhere including the temples. With such a Governor being appointed, his house will be treasure-house of all wealth within a short time. The spy speaks of a person known to him who fits into the position of a Governor because he had all the qualifications described above:

"Sa cāsti bhuvī vikhyātaḥ kāyastho bhavatā samaḥ;
Vinā dhanam vināyāsasām sarvasvaharaṇaṁ vinā.
Brahmahatyaṁ na gaṇyante godhaneṣu kathaiva kā;
Prabhūṣaktikṛtā yena mūlādunmūlyate janaḥ".¹⁴

'There is one person, who is famous on earth as the kāyastha like you, without money, without effort and without grabbing all wealth and who does not consider the killing of Brāhmaṇaṣ as a sin and what to say of the wealth of cows. He uproots the people with the help of regal power'.

This is the satirical representation of a person with all the vices at his command who has the qualifications to occupy the position of the Governor. Accordingly he is decided as the fit person and appointed as the Governor.

¹⁴. Ibid., I. 56-57.
(iii) Paripālaka (Governor)

The very appearance of the Governor reveals the man in him:

"Kāśṭhastabdhnataagrīvakṣaḥ sanispandordhvalocanaḥ;
Kāmalāharitacchāyaśīrahāśṭakakacāṅcukāḥ
Lambamānena mahatā medhyakṛṣṇukāriṇī;
Udareṇa dareṇeva vyāptaḥ piśitaveśmanā
Tīvradarpo mahākopaḥ prānadhī niśpratikriyāḥ;
Sopadravaḥ sopatāpah sannipāta iva jvarah".¹⁵

'He had a steady and lofty neck. His eyes were upward and full of movements. His head-dress was made of cloth of the colour of the lustful green. With his big belly which was hanging long like the breasts of a goat, he looked as if he was surrounded by a cavity made up of flesh. He was of sharp arrogance and of severe anger. He was a killer and without any responses. He was full of harm and full of torture like severe fever'.

Such was the appearance of the Governor. What good could be expected of him. He was too proud, ill-tempered, a living torture to the subjects and killer of many lives. Just after his appointment he made sure plans to plunder the temples and the houses of the wealthy persons:

¹⁵. Ibid., I. 62-64.
'By getting a great rogue who was intolerable and who was bitter, he captured easily and possessed many a temple. Then, being surrounded by a large number of attendants who were the very embodiment of trouble, who marched ahead all of a sudden, he went there to attend to the time of worship in the temple. People thought of him as the demon Hiraṇyākṣa who had come, on remembering about the previous enmity, to the gods in order to kill them.

Such was the deed of the Governor worthy of his calling according to the assessment of the Gṛhakṛtyādhipati and his spy. It is not surprising if one hears the helpless cry of the children and women. Who should save the subjects from such officers?

(iv) Lekhakopādhyāya (The clerk-in-chief)

Formerly as he was poverty-stricken, Lekhakopādhyāya starved along with his wife and children. That condition of

the Lekhakopādhyāya and his wife are brought out by a deft portrayal:

"Athāyayau cirāvāptabahuharṣaskhaladgatiḥ;
Krṣaḥ ṣanaiscarākāro dhūsaraḥ kṣutksatodaraḥ.
Śīrnajīrṇapatīguptakakṣyāniyamitaṁcalah;
Yaścitānītasamāśugkapādatravythitah Khalah.
Lekhādhikāri niḥsvopī lekhasaṁskāragarvitaḥ;
Paripālakanirdisto vāyubhakaḥ ivoragaḥ.
Tadghinī śīrnavastrakhaṇḍāvṛtakaṭītaṭā;
Kajjalāliptanāsāgra ladanmrṭkarṇabhūṣanā.
Kṣudhitāpatyakupitā śūrpārdhāvṛtamastakā;
Samutthāya saśūtkāraṁ kaśantī bahuaḥ sphijau".17

Then came the clerk-in-chief, who falters in his gait of walking due to extreme joy attained after a long time. He was lean, of the form of Saturn, full of dust and had his belly paining due to hunger. He had fixed the fringes of his garment in the sides covered with an old, torn cloth. The wicked fellow was pained by the sandals which were begged and got and which were dry. Although he was without wealth and yet was proud of the experience of writing on the direction of the Governor like an air-devouring serpent. His wife, on the other hand, had her waist region encircled by a

17. Ibid., I. 71, 73-76.
tattered cloth. The tip of her nose was smeared with collyrium and she was adorned with an dangling earthen ear-ornament. She was angry at her hungry children. She had half-covered her head with a winnowing basket. She used to get up often and rub her hips with 'sūsū'-sound'.

The condition of the Lakhakopaṛdhya and his wife is indeed, pitiable. Yet the way they behave on attaining joy through ill-gotten wealth would reveal their wickedness. In view of this, the condition described reveals the satirical caricature of the clerk-in-chief and his wife. After his appointment as the clerk-in-chief, everything around him changes. He becomes hefty with wealth through the favour of the Governor:

"Paripālakaṇḍanāṁ yatkimcidupayujyate;
Darvī bṛṣī paṭalikā kuṇḍabhāṇḍakaraṇḍikā.
Ityādilekhadānena prasiddhiṃ paramāṁ gataḥ;
So'cireṇābhavat puṣṭāḥ pūrṇapāṇāṃprāṇadoddhataḥ".18

'Whatever that is useful for the respected Governor, be it a wooden spoon, a seat of honour, a mass, a small vessel, a big vessel or a basket, all this is given by him through entry into the book and he has attained great fame, has become nourished without delay and has become rough with pride and with his palm filled'.

18. Ibid., I. 80-81.
Thus it is satirically presented as to how the clerk-in-chief grows in efficiency and earn the favour of his boss and soon becomes a man of opulence.

(v) Gaṇjadvira (the Superintendent of Finances)

Gaṇjadvira is an officer who conducts the inspection of the temple property and other properties. On being invited by the Bhaṭṭa and Bhāgavata of the temple, he comes to inspect the temple and educates the Paripālaka (officer-in-charge) in the art of misappropriating the temple property. The method he follows is depicted here:

"Sa prāpya pradadau dīrghaṁ śaratṣaṁmāsakalpanāṁ; yasyā madhye'sti likhitam śārdham lakṣacatuṣṭayam". Svārthopāyaṁ tataḥ prastastena svikārasyamvidā; Uvāca bhāgasantoṣāt kiṅcitsadbhāvamāsthitaḥ."¹⁹

'He, having reached there, proposed instantaneously a plan of expenditure for six months and the total amount comes upto four lakhs and a half. Thereafter he asked for a part of that amount and he said with the joy of getting a share and with some good intention at heart:

¹⁹. Ibid., I. 86-87.
"Asmin devagṛhe te te prasiddhāḥ paripālakāḥ; vikṛtanijasarvasvāḥ prayātā madvirodhinaḥ. Bhavato’dyā tu kartavyā snehādupakṛtīrmaṇāḥ; kulācāryaḥ sa bhagavāneko hi gururāvayoḥ."\textsuperscript{20}

'In this temple those known Paripālakas who were opposed to me were rendered penniless. I have to do some favour to you out of friendship. The teacher of our clan, who is the holy one, is the preceptor of both of us'.

Thus the Gaṅjadivira tells the Paripālaka about the former Paripālakas who went against him and lost everything of their own. This is a warning. Now since the present Paripālaka and he are having the same preceptor, they would all act in full co-operation. As a comrade in corruption, he acquaints the Paripālaka with the ways and means to be adopted in misappropriating the property of the temple thoroughly. This is the satire on the comrades in corruption. For instance the following method is suggested:

"Tathaḥ hi tāmrajaḥ pūrvam mahān nīto ghaṭo mayā; bhaktitastacchatāṃśena kṛtā ghaṇṭā surālaye. Kālena ghaṇṭām vikrīya tadaṃśena kṛtā ghaṭī, krameṣa bhakṣitā sāpi kṛtā deṣeṇa ghaṇṭikā. Ciraṃ saṃcūrṇitā sāpi kṛtā. sūkṣmajhilīmalī; iti kṛtvā tathaḥ stokaghaṇṭāṃśaḥ paripālitaḥ."\textsuperscript{21}

\textsuperscript{20} Ibid., I. 88-89.
\textsuperscript{21} Ibid., I. 92-94.
'It is like this. A big pot made of copper was brought by me in the past. Out of devotion with one-hundredth part of it a bell was got prepared. In course of time the bell was sold and a small bell was got done with its portion. Then gradually that was also eaten away and a little bell was brought with what remained of it. Later it was also powdered and made into still smaller things. Thus it was managed and finally some small part of it is preserved'.

This is the way of misappropriating the property of the temple. Here the poet has satirically portrayed the meanness of officers in charge of the inspection and preservation of the temple property. The example of the copper pot serves to show how intelligently these officers swallow the wealth in cash and kind of the temples and other public institutions.

(vi) Mārgapati or Vyāpārika (Inspection of Villages)

Mārgapati, who is otherwise known as Vyāpārika, is an officer in charge of the inspection of villages. As noted by Madhusūdan Kaul, this officer is also entrusted with the duty of checking the village accounts and inspecting roads, etc., and with the first class magisterial power he could decide the civil and criminal cases.22

'He was regular in taking bath; his moustaches moved with his muttering of mantras; he followed a path of righteousness. He used to go to the temple and spend half a day muttering prayer. He circumambulated the cows and offered salutations to Brāhmaṇas. He followed the vow of the 12th day of each fortnight. He would give with effort something or the other to the needy persons on the road'.

Thus he was really religious-minded. He followed a path of pure conduct. He passed off half of the day in temple worshipping and praying. He regularly observed religious practices and though very poor, used to make gifts, however small they might be, to the needy persons on the roads. But the affluence gained on the attainment of the new job brought about a radical change in and around him. His house, his stature in society and his ways - all were changed:

"Tasyaiva daivādāyātakāryasyāśu niyoginah; Upaskaraṇabhāṇḍādipariṇāmaṇahūd grham. Śiśire yasya nāṅgāram pradaduḥ prativesminah; Ayācitaṁ daŭstasya vastrālaṅkaraṇeṇpsitam. Tataḥ sudhādhavalitam tasya saṁmārjitaṅganam Bahudāsamabhū-gehaṁ sindu-rodaramandiram."  

25. Ibid., I. 104-106.
Of him only, when appointed in a higher position by good fortune, the house was filled with provisions and vessels. In the Śīśira season the neighbours were not giving live coal to him. But now they give clothes, ornaments, etc., whichever desired, without being asked. Thereafter the house was looking white with white-wash; its courtyard was swept clean; it was full of servants.

In view of what he was formerly, everybody is surprised to see his magnificent white palace where the servants and attenders were busily moving about. All the rich and delicious food was available in the house. Such a food has brought about a revolutionary change in the appearance of his wife. The neighbours who neglected him earlier now feel obliged to serve him with all their belongings.

Further he creates a sight worth seeing around him as he prepares for some tour for the inspection of villages. The things that he gathers around him are:

"Śaktiḥ patadgrāho ghaṇṭā tāmrapātramupānahau;
Karikā bhagavatpādā bhūrjabhastrātha sruksruvau.
Aṅgasūtraṁ maśibhaṇḍam darpaṇaḥ snānasātikā;
Saṃpuṭītuppikākhadgāḥ pāduke mantrapustikā.
Nakṣatrapatrikā khaḍgapatram lohitakambalaḥ;
Pavitrasūtrakam tantrī sūcī kalamakartari.
Vacā jatumayī rakṣā Kṣurikā yogapatṭakaḥ;
Stotramantrāṇi gaṅgāmṛḍ bilvamucchiṣṭaphālakam."²⁶

²⁶. Ibid., I. 109-112.
'Spear, spitton, bell, umbrella, jug, copper vessel, copper dish, shoes, leather water-bag, sacrificial utensils - sruk and sruva, rosary, ink-bottle, looking glass, clothes for bath, box, small caps, sword, chappals, books containing hymns, calender, scabbard, red blanket, sacred thread, wire, needle, pen, scissors, prayer hymns, Gângâ clay, Bilva leaves and second-hand cotton garment'.

This list gives an account of all the required objects for a journey around the villages. Some of the things which are not available in the villages are kept in stock. With these objects, the Mārgapati is prepared for all eventualities on his journey. Fully equipped with these things he enters the village:

"Pravivesa tato grāmam sudhautasitakarpaṭaḥ; Kṣayāya grāmamatsyānāṁ vrddho vrka ivāgataḥ."\(^{27}\)

'Then he entered the village dressed in well-washed white garments, like an old crane entering for the sake of destroying the village fishes'. Thus the poet compares the Mārgapati to a crane which enters the pond in the form of the village and destroy the villagers who are the poor fishes. But the villagers serve him with all the delicious

\(^{27}\) Ibid., I. 116.
dishes just to please him. His character is portrayed in these terms:

"Yogī haraṇacintāsu, prayogī bhūrjayojane;
Viyogī nijadārāṇām bhogī narakasampadām.
Nopayogī phalotpattau doṣodyogī tu kevalam;
Aśokah satatam rogī niyogī jayati prabhuh." 29

'He is the Yogin in thinking about the ways of making money, skilled practitioner in arranging the birch-leaves, one separated so far as his wife is concerned and enjoyer of the wealth of hell. He is useless in bringing out any result, a mere pursuer of blunders and one without sorrow, but ever ailing; he prospers as the lord employed'.

Thus the Mārgapati is sarcastically described as one who is all along musing on the evil ways and on the means of earning illegal wealth. For this purpose he can efficiently arrange birch-leaves (accounts). He is in practice a bundle of blunders. He never aims at any profit either for the subjects or to the king. His interest is personal gain. For this purpose, he issues any kind of order, however cruel it might be:

28. Ibid., I. 117.
29. Ibid., I. 118-119.
"Gavāṃ dāndāya yaścakre nidhanāvadhi bandanam;
Kā nāma gaṇanā tasya nṛśu sarvāparādhiṣu." 30

'He ordered to bind the cow as a punishment till it died. Then of what account it is for him to punish men who are all guilty!'

This is only a sample of punishment to the cow to show how cruel were the orders of the Mārgapati. He would send home loads of ill-earned materials such as clarified butter, honey, pulses, shoes, etc. 31 In order to display his power, he would tear into pieces paper sent to him by his senior officer with an order to release somebody from punishment. 32

This is the caricature of a Mārgapati who turns into a cruel and corrupt officer on attaining the new job and who thinks that nothing is unfair so far as his personal earning is concerned. He is the lord of the villages and everything is fair in his passing of orders. He sends home loads of things of every-day use. He is an embodiment of corruption and cruelty.

30. Ibid., I. 121.
31. Ibid., I. 123-125.
32. Ibid., I. 126.
(vii) Grāmadiivara (Village Clerk)

The earlier Grāmadiivira was dismissed on the ground that he could not detect the thieves and in his place, a new Grāmadiivira has been appointed. His qualifications have been very striking:

"Sa mukto bandhanāt tena kṣipraṃ dvādaśavārṣikāt;
Lilekha Kūṭakapaṭapraṇakṣarākṣara-viśēdaḥ.
Kṛttāṅguṣṭhaḥ sa vāmenā pāṇinā diviro rahaḥ.
Khalastasya grhaṃ gatvā vidadh bhūrjaya-jaṉam."

'He has been just released from prison after his stay there for twelve long years. He is an expert in forging the handwriting of others. Although his thumb has been severed from his right hand, he can write with his left hand. The villain goes to the office and arranges the Bhūrja leaves'.

These are the merits of the person which have made him eligible for the post he is now occupying. He keeps the wine-bottle between his Knees and drinks the wine bottle little by little many times. His ugliness is highlighted in very clear terms. He is unclean, drunkard to the core and killer of men:

33. Ibid., I. 129-130.
34. Ibid., I. 131.
"Śivabhaktibhārakrandam muhurgāyan kharasvārah;
Yūkāḥ pīṣan nakhāgreṇa muhuruccitya kambalāt
Muhurnihāvāsyā niḥāvāsyā nindan saṃsāraceṣṭitam;
Vyayena sa samīkurvan praveśam harṣanirbharaḥ.
Āviṣṭa iva vetālaścakampe madyaghūrṇītāḥ;
Utsaratpatalīmiśrakaḥkāvalayamālītāḥ.
Luthatpurṇamasībhaṇḍacchatācchuritaviṣṭavagrahaḥ;
Nanarta diviraḥ kṣibo nagno bhagnavṛṣighataḥ.
Dhūsaro maladīghaṅgaḥ sa piśāca ivotthitaḥ
Janajīvāpahareṇa nananda madanirbharaḥ."

'He sings again and again in his harsh tone with a cry full of devotion towards Śiva, squashing the bugs with the tip of his nails by picking them from his blanket. Heaving deep sighs again and again and blaming the activities of mundane life, he tries to tally the credit part of the account with the debit part in a joyous mood. Like one possessed of a goblin (vetāla), he would shake under the turmoil created by wine, decorating himself with a band made with birds' feathers mixed with paṭalī-flowres. The clerk dances naked and breaking the seat in his drunken state having been sprinkled all over his body with the ink from the broken bottles. Dusty, with his limbs smeared with dirt and rising

35. Ibid., I. 134-36, 138-139.
like a spirit (piśāca), he rejoices full of intoxication in taking away the life of men'.

This is a picturesque satire on the village clerk who is given to all vices and who is outwardly showing himself to be a devotee. In his drunken state he dances naked and behaves like a rogue. His is full of dirt. His unclean appearance is disgusting. With power vested in him, he can spoil the lives of the people. He is busy with his activity of robbing out of the expenditure shown to have been incurred on Brāhmaṇas, cows and temples.36

(viii) Kāyasthasundarī - the Clerk's Wife

The wife of the clerk and the clerk burn the people together like fire and wind:

"Vyāpṛtopyaniśāṁ tena divireṇāpahāriṇā;
Vātenevānalaḥ sārdhaṁ jajvāla janakānanam".36(a)

'Although he was ever engaged in snatching money, joining with him, the village clerk, like fire with the wind, she burnt the forest in the form of the people'.

Thus the wife of the clerk is compared to the sylvan fire which is enhanced by the wind in the form of the clerk,

36. Ibid., I. 133.
36(a). Ibid., I. 141.
burnt the forest in the form of ordinary people. She is a specimen by herself in form and action:

"Acirādatha saṃvr̥tte gr̥he tasya mahādhanे;
Alaṅkṛtā mālyavatī tāmbhūladalanavratā.
Gr̥hini ċ darpana-parā rājamārgāvalokinī;
Babhāra tadvirahitā bhūpalalalanāmadam.
Hāro bhārāyate hematā-ṭaṅkaṃ me na vallabham;
Dhig vaṅgvanitāyogyāṃ gurvīṃ Kanakasūtrikām.
Ekaivaikāvalī Kāntā laliteyaṃ priyā mama;
Iti darpagirī tasyā nābhavat Kasya vismayaḥ."37

"When the house is filled with abundant money, the wife of the village clerk becomes decorated, putting on the garland, observing the chewing of the betel nut and leaf as a vow, looking into the mirror, setting her eyes on the royal road and assuming the pride of a princess in the absence of the clerk. 'This garland made of gold is very heavy and hence it is not to my liking; fie on this golden chain which is fit for the damsel of the business class and which is heavy. This necklace is dear to me as it is very charming' - she said thus in arrogant words. Who is not surprised at these words of her"?

This is a satirical picture of the clerk's wife. When the house became rich with the ill-earned wealth of her

37. Ibid., I. 142-145.
husband, she became arrogant. She decorated herself with a garland. Chewing the betel leaf and nut became a 'vrata' for her. She became proud of her beauty and sat before the mirror to see her own image. She had a variety of golden ornaments. She would weigh and choose the ornaments for decorating herself. She would discard some ornaments on the ground that they were heavy and put on the nicest ornament. All this shows as to how a petty women assumed the pride of a princess when she became rich with the ill-earned wealth of her husband. This is the point of satire in this description. Further, as the poet envisages, all that was the greatness of the ink and pen in the hands of the village clerks. The following comment is put in the mouth of the women in the neighbouring houses:

"Aho bhagavatī kāryasarvasiddhipradā maṣī;
Aho prabalavān ko'pi kalamaḥ kamalāśrayaḥ.
Yā papau yācitaṁ cāmaṁ bhagnasyūtāśmabhājane;
Tayaiva pīyate raupyapātre kastūrikāmadhu". 38

'Astonishing indeed, the Goddess Maṣī (Ink) gives the accomplishment of the purposes of all deeds. Equally astonishing indeed, the Kalama (pen) which is the receptacle of wealth, is very powerful. That woman (clerk's wife) who

38. Ibid., I. 146-147.
used to drink the begged butter milk in a stone-vessel which was broken and joined together, has been now drinking scented wine in the silver vessel'.

The change from broken stone-vessel and petty begged drink to silver vessel and scented wine, has been brought about by the pen and ink in the hands of the village clerk. The pen and ink are indeed the most powerful objects in the world. This is the satirical presentation of the pen and ink in the hands of the village clerk, which are the representatives of all evil.

(ix) New Life-style of Divira's Wife

A brief sketch of the life-style of Divira's wife has been given at the end of the first Parihāsa. The second and third Parihāsas develop around the depiction of newly developed life-style of Divira's wife. Her moral degradation stoops lower and lower and the poor husband of her, who could no more satisfy her sexually, was given the impression that she was suffering from rheumatic pain and made to take steps to cure her ranging from calling the doctor to the performance of a sacrifice. The last item here, i.e., the sacrifice provides an opportunity for all the relatives, the preceptor, etc., to come together. The real facets of each of them are portrayed with a satirical tinge. Firstly, here is an account of the voluptuousness and immoral behaviour of Divira's wife.
She was proud and youthful lady who was always busy with her own self and who neglected her elders (the parents-in-law). She showed her moral degradation by carelessly exposing her bosom and casting side-glances at the men on the street, herself sitting in the house in certain livid postures. Thus she caught the attention of the neighbouring voluptuaries:

"Ayatnasādhyām tām vīkṣya viṭā lalitalocanāṁ;
Babhramustadgrhopānte nirvyāpāragatāgatāḥ." 39

'Assessing her with graceful eyes to be easily available, the voluptuaries wandered near about her house frequenting hither and thither without any work'.

Thus the poet looks upon the voluptuaries as the hounds awaiting an opportunity to pounce upon their victim. They are eager to make good of the providential opportunity presenting itself to them. It is a point of satire to note how they prove to be sympathetic towards such a woman by referring to the old age and weakness of her husband, without for a moment thinking what their wives would think about them. Here is a sample of it provided in the context of three men of that type coming together in a desolate

39. Ibid., II. 5.
temple to discuss about the ways and means of winning her company:

"Eko'vadattatra viṭah sulabhaisā na saṃśayaḥ;
Khalvāṭam tundilaṃ vṛddham svaptim sahate katham". ⁴⁰

'One of the Vitas said - she is undoubtedly easy to get. How can she stand a husband who is bald-headed, fat and old!'

Another Viṭa speaks of the tricks of destroying the character (śīlavidhvamśayuktayah) of young women and haughtily pats himself on his back claiming that he succeeded in enjoying the company of all young women who were the wives of touring employees. ⁴¹

Śramanikā

Then comes the caricature of a pseudo-Śramaṇikā (a nun) but called a Śramaṇikā on outward appearance, to whose house the three Viṭas decided to visit for achieving their purpose through her, with full faith that their desire would be surely fulfilled - 'Sā samīhitamasmākam acireṇa vidhāsyati'. ⁴² Her caricature contains the satirical humour in it:

⁴⁰ Ibid., II. 10.
⁴¹ Ibid., II. 18-19.
⁴² Ibid., II. 32 (1st half)
"Grham niyogikāntāyāḥ praviśatyatitinirbharam;
Eśā śramaṇikā nityaṁ Kuṭṭanī vajrayoginī.
Yā mātā vaśayogānāṁ jārāṇāṁ siddhadūtikā;
Naropapattidikṣāsu strīnāṁ samayadevatā.
Arundhatīmapi kṣiṣrapaṁ pratārayati līlayā;
Purāṇapumācalī sa hi jāhnavīṁ manyate tṛṇam."\(^{43}\)

'A frequent visitor of the houses of the wives of touring employees, this Śramaṇikā is, indeed, a regular procress, belonging to the category of the Vajrayāna nuns. She is the mother of the tricks of capturing the minds of women, ready messenger of wanton women and timely goddess for women in their fast desire to get men. She can quickly and easily deceive even Arundhatī and as an old wanton woman she looks upon even Gaṅgā as a straw of grass'.

Such are the damned qualities of the so-called Śramaṇikā whom the voluptuaries seek to achieve their end. With such a Śramaṇikā frequenting the houses of such women as Divira's wife, it is easy for voluptuaries and wanton women to come together.

Dārakādhyāpaka and Maṭhadaśika

Once it so happened that the head of a monastery (Maṭha) saw the Divira's wife and became attracted towards

\(^{43}\) Ibid., II. 29-31.
her. That Maṭhadaiśika was full-bodied due to sacrificial food and one with revived youth. His outer appearance was quite misleading. He used to put on a 'tilaka' with sandal paste, maintain a hefty tuft and feel haughty about his singing sandals. He had put on the upper garment thrown on one shoulder and passed from under the opposite arm-pit. He was not touching even Brāhmaṇas and would cry with anger 're ṛē dāśīsuta, etc.' Such an outwardly orthodox person saw the Divira's wife and got bitten with lust. He sought the help of the Dārakādhyāpaka, the tuition master, in the employee's house.

The Daiśika attracted women by his very smile and show of innocence:

"Nāyaṃ Kiṃcid mahābhāgo jānāti na ca budhyate; Iti no bhejire lajjāṃ vivastrā api tasya tāḥ."45

'This great man does not know anything and cannot be made known either. Thinking in this manner they (the women) did not entertain any shyness before him even when they were not fully dressed'.

Such was his pseudo-Ṛṣyaśṛṅgavrata,46 which attracted the wanton ladies. They took 'dīkṣā' from him and spent

44. Ibid., II. 35.
45. Ibid., II. 50.
46. Ibid., II. 51.
their time in his company as devotees. He made no difference among the brother's wife, sister and any other woman.

These are satirical pictures of Dārakādhyāpaka and Maṭhadaiśika, who are expected to play their respective role in society, but who play the role of profligates going after women of their choice and planning all sorts of things to achieve their end. They are such black marks on the canvas of society.

Return of the Officer

The wife of Divira got entangled in sexual relation with the three Vitas who had employed the Śramaṇikā to get her company for them. But causing impediments to her free meeting with her lovers, her officer husband came back from his tour. On his arrival she receives him with tears in one eye and mischievous smile in the other:

"Prāptaṃ vilokya sucirāt tam dṛṣṭāneka-kāmukā;
Pivaraṃ grāmyamāsannarogaṃ purṇamivāmbunā.
Tām ca meṣaghṛtāmikṣākilaṭamadhusampadam;
Rurodaikena netreṇa jahāsānyena tādvadhūḥ." 48

47. Ibid., II. 53.
48. Ibid., II. 58-59.
'On seeing him, who had arrived after a long time, who had grown fat, who was rustic and who was on the verge of illness as if he was filled with water, and that wealth of goats' ghee, curds, honey, etc., his wife, who had seen many lovers, cried with one eye and laughed with the other'.

This is a satire on the ways of a wanton woman who wants her husband's wealth, but not his company and who experiences the company of many men. She tries to show her attachment towards her husband when he comes after a long time. The husband is bound to feel proud of his wife thinking that she loved him deeply. He cannot realise in his foolishness that she loved the wealth that he has earned for her mostly by unfair means. The mischievous look in the other eye is an indication of her delight on seeing all that was brought to her by her husband. The husband, in a bid to please her, offers what other things he had brought for her:

"Idam suruciram vastram kritamabharaṇaṃ ca te; 

Tasyetivādino dṛptā sā cakre sarvamaśrutam."\textsuperscript{49}

'This, a very attractive garment, and this ornament are bought for you. As he said that all that was hers, she did something which is never seen before'.

\textsuperscript{49} Ibid., II. 60.
She did something which is never seen before in such a situation. It is usual to see the wife receive the husband by getting up and greet him with a smile particularly when he has brought such a booty, a saree and an ornament to please her. But this woman behaves differently:

"Sa śirovedanavyājanibaddhabhyāṅgapaṭṭikā; Stanantī sasvanāṁ patyurnābhavat pārāvavartinī". 50

'Fastening a band of cloth around her head under the pretext of headache, she groaned aloud and did not stand by the side of her husband'.

This is shocking for any husband, but it was not so in the case of this husband as he immediately became busy with a celebration in the company of the village-folk honouring him with presents. In the night he is consumed by wine and his wife was spared of the trouble of his company:

"Dinānte bahubhaktāśī lohitāsavādurmadah; Niyogī śayane tasthau kumbhakarṇa ivāparaḥ." 51

'At the end of the day, the Niyogin (Divira), who had eaten lot of rice and who had become deeply intoxicated by red wine, fell asleep on his bed, like a second Kumbhakarṇa'.

50. Ibid., II. 61.
51. Ibid., II. 63.
The above situation satirically presents the relation between the Niyogin and his wife. The pot-bellied Niyogin had two intoxicants, one was money and another was wine. His days of enjoying the company of his wife had long gone by. His wife was still youthful. She loved the wealth and position as the wife of the Niyogin, but had no more attachment towards him. Arrogance of wealth and youth made her seek pleasures outside the wedlock. The rest of the days of the Niyogin's stay in the village were to be spent in taking care of his wife, whose illness did not find its cure in the hands of the doctor. Then an astrologer was invited to know what was wrong in the horoscope of his wife. The Niyogin undertook the worship of Venus for the welfare of his wife. Then he thought of performing a sacrifice to pacify the gods. In connection with these activities the persons that come into the picture are: Vaidya (doctor), Gaṇaka (astrologer), Tūṇarakṣaka (an assistant), Guru (preceptor), Āsthānādivira (court-clerk) and Adhikara-ṇabhaṭṭas (Attendants of the court). The poet depicts their personalities in a satirical mode.

Vaidya

The Vaidya was invited by the Niyogin in connection with the illness of his wife. Illness on the part of his wife was only pretext to avoid him from touching her body, as she was terribly annoyed at his sudden arrival from tour.
On the day of his arrival and that night she complained of headache. The next morning she complained of pain all over her body. Anxious at his wife’s indisposition, the Divira calls a doctor. The doctor had no knowledge of the medical science. The poet makes fun of him:

"Namo vidyāvihīnāya vaidyāyāvadyakāriṇe;
Nihatānekalokāya sarpāyevapamṛtyave". 52

'Salutations to the physician who is totally devoid of the knowledge (of the medical science), who is the doer of detestable deeds, who has already killed many people and who is the veritable (cause of) untimely death like the serpent'.

These are the qualifications of the physician who is invited by the Niyogin (Divira). In-keeping with these qualifications, what he does is this:

"Cikitsako’rthaprāṇānām vyādhīnāmacikitsakaḥ
Ājīvamīśvaro śūli yena na tyajyate janaḥ". 53

'He is the one who treats money and life (of the people), but not the one who treats the diseases. He is the lord throughout his life wielding a dart, by whom nobody is left out'.

52. Ibid., II. 68.
53. Ibid., II. 71.
Everybody comes into his clutches. He is the Śūlin, the wielder of a dart for operations; satirically he is Śūlin, Śiva, who is the Lord for ever and who keeps all beings under his control. What better results can be expected from such a physician whose job is to grab and make money, whatever might happen to the ailing persons; whether they get cured or die, he charges his fees. The poet calls him Kālakūta, Vyāla (serpent) or Vetāla.\textsuperscript{54} The Vaidya can be easily pleased by a piece of flesh. When he gets angry, he can be terrible.\textsuperscript{55} He creates pain with effort and makes his living on pain:

"Yo'rtim vidhatte yatnena bhisagārtopajīvakah."\textsuperscript{56}

Under the pretext of examining the cause of ailment, the Vaidya touches the limbs (even the secret organ) of women. The Vaidya here indulges in the same action in the case of the Niyogin's wife:

"Upasṛtya sa pasparśāstanau tasyāḥ susaṃhatau;
Kaṭhinau satatasparśau khalāḥkhalatarāviva".\textsuperscript{57}

'Going near her, he touched her breasts which were well-shaped, which were firm and which were subjected to frequent

\textsuperscript{54} Ibid., II. 72.
\textsuperscript{55} Ibid., II. 72 (II half)-73.
\textsuperscript{56} Ibid., II. 74 (Last half).
\textsuperscript{57} Ibid., II. 78.
touch, as if the mischievous person treated more mischievous ones'.

He prescribes the following to Divira's wife:

"Laṅghanaṁ sahaṭe naiśā hitam śūle na br̥maṇam;
Karotu mama cintāsu sarvāhāraṁ mayā saha.
Jaḍā hyasyaḥ sthitā buddhivāhātuśca viṣamaḥ sthitah;
Tasmāt snigdhaṁ dadhi pūrvamatra yojyaṁ saśarkaraṁ."58

'She cannot stand fasting; more food is not good in pain. Let her take all food with me under my supervision. Her mind has remained dull and her humours have been disturbed. Hence, she should be first given thick curds with sugar'.

A doctor, to be worthy of his profession, should allege some ailment even when there is no ailment and prescribe something to the ailing person. The ailment of the Niyogin's wife is only a pretext and the prescription is also a pretext on the part of the doctor to spend some more time in order to supervise her taking food and get an opportunity to get free food for himself.

Gaṇaka

When the Vaidya failed to please her with such a prescription, Gaṇaka is invited. The poet portrays this particular Gaṇaka as a representative of his special tribe:

58. Ibid., II.79-80.
"Grahanakṣatratārāṇāṁ saṅkhyāne 'pyakṛtasaśramaḥ;
Aśītānāgatajñānānadambhaṇya malapatrabhṛt".  

'He is the one who never practised the calculation of planets, asterisms and stars and who carries 'malapatra' in order to make a show of his knowledge of the past and the future'.

Here is a satirical presentation of an astrologer who does not have any knowledge of Astrology and who pretends to know all about the past and the future. He has in his stock certain set sentences of forecast by which he astounds the innocent and makes money:

"Tava varṣatrayīmadhye Kaścid vittavyayo bhavet;
Jvaraśca netrapidā ca Lābhāṃśo 'pyavicintitaḥ.
Na Kaścidupakāraṁ te manyate śatravaśca te;
Santi tebhyo bhayam deharakṣāyāṁ naiva bādhate.
Durbalo drśyase bhrataryūṣam na Kuruṣe Katham;
Apyasti kamalā nūnaṁ tāṁ manteṇa nudāmyaham.
Iti sādhāraṇajñānānamannavaidyakamīśritam;
Jyotiḥśāstram vigaṇayan yo muṣṭāti jaḍāśayān".  

'In three years time there will be some expenditure for you. There will be fever and eye-sore, but profit will come in an
unexpected way. No-body will admit your help. There are enemies for you. But if you guard your body there will be no fear from them. O brother, you look emaciated. Why don't you take a tonic? May be you are suffering from jaundice; but I shall drive it away by incantations. With such ordinary awareness mixed with incantations and medicine, even neglecting Astrology, he robs the dull-witted persons'.

Such a Gaṇāka tells about what ails Niyogin's wife:

"Tato'vadan mandamandaṁ prokṣiptabhrūlato muhuḥ; Iyamāpāṇḍuramukhiḥ ratikāmena pīḍitā. Durnivaraśca narīṇāṁ piśāco ratirāgakṛt; Punah śūnyagṛhe snātā guhyakena nirambarā; Gṛhitetyatra paśyāmi cakre śukrasamāgamāt."\(^{61}\)

'Then he said slowly and slowly, raising his eyebrows again and again: This lady with palish white face is suffering from the attack of Cupid. This piśāca creating the disease of love, is having strong influence on women. Again Śukra (Venus) appearing in the diagram (cakra) shows that she is possessed by ghost while taking bath naked'.

Gaṇaka's forecast is nothing but a statement of fact in the case of the Niyogin's wife put in the terminology of

\(^{61}\) Ibid., II.90-91
Astrology. This forecast prompts the Niyogin to think of doing Šukrapūjā to drive away the ghost. In the meanwhile a message comes to the Niyogin from one of his assistants.

Message of the Assistant

A messenger comes with a letter from his assistant. The contents of the letter are: "In exchange for a few rams your worship took ten cows. Out of those five died and the others are in the thrashing ground. For their recovery, people came in great haste. In case the cows are lost, you will be the beneficiary, because you will have an opportunity of punishing the village. The Brāhmaṇa who was put in prison on account of a ghee pot, died of starvation in the prison. Your Honour is informed about this. I have put his family in the prison and sealed all his property. I have put the guards whom the Paripālaka has sent, to watch that property on monthly wages. There is a rich crop this time and Your Honour's presence is anxiously solicited. This is all". 62

Even this letter smacks of the dirty activities of the Niyogin and his assistants. Although the Niyogin was very much pleased to receive that letter, he failed to go to that place, because he has been thinking of performing a

62. Ibid., II.94-99.
sacrifice, following the performance of the Śukrapūja earlier.

Guru

The Guru was invited to perform the sacrifice on behalf of the Niyogin to pacify the gods for the welfare of the latter's wife. The poet introduces the Guru in these terms and salutes him in satirical respect:

"Ānināya guruṁ garvadambhalobhaniketanam;
Māyākuhakalaulyānāṁ dīkṣāsamayamanḍalam.
Namaste gurunāthāya dhanadārāpahārīṇe;
Kṣobhine sarvabhaṅkṣāya yākṣāyeva kṣapāśīne". 63

'He brought the Guru who was the abode of arrogance, outward show and avarice and who had the circle of tricks, mischief and fickleness right from the time of his initiation. Salutations to the lord among the Gurus, who snatches away wealth and wife, who is full of agitation, who consumes everything and who eats at night like a yakṣa'.

Thus the Guru, who is the most important person in a sacrifice, is Guru only in outward appearance, but at heart a veritable debauch. His outward appearance is not very outstanding. He is bald-headed, has scarce moustache and

63. Ibid., II.102-103.
talkative with faltering speech - "Khalvāto viralasmaśrur-
dīrghavāk praskhalan kvacit". Another ability of his is that he drinks jarfuls and jarfuls of wine in a moment. It is wondered as to how broad might be the pipe of his throat:

"Kṣaṇāt pibati yo madya-ghaṭām ghaṭaghaṭāravaiḥ. Tasysaṅkhaṭapraṇāla-syāsthaulyāṃ Kenopamīyatām".

His appearance is satirically glorified thus:

"Ākāreṇa gururguruṣca vacasā kauśīdyamaurkhyairguru-
rmedhrenātigurtathāsyakuharasmaśrūdarasphīgyguruḥ
Veśyākaminiyogivāṇcanaguruḥ sadvṛttaśūnyo guru-
ścitraṅ mahāśaṅkarśasu nityam laghuḥ".

'He is guru (heavy) in form, guru in speech, guru in sloth and foolishness, highly guru in his secret organ, guru (big) in the cavity of the mouth, moustache, belly and buttocks, guru (efficient) in deceiving the persons who are attached to courtezas and guru in being totally void of good conduct. It is indeed wonderful that he is guru in everything and laghu (light) only in the instructions emerging from Śiva'.

Thus this Guru is a dead weight on the earth and he has nothing worthwhile to mention either in learning or in

64. Ibid., 106 (First half).
65. Ibid., II. 107
66. Ibid., II. 112.
living. Such a guru was invited by the Niyogin. The purpose is equally noble!

"Rakṣāyai nijabhāryāyaḥ sampadām ca vivṛddhaye
Niyoginā yāgavidhau vijñapto bhagavān guruḥ." 67

'In order to get protection for his wife and achieve the waxing of his wealth, his holiness the guru was requested by the Niyogin to perform the sacrifice'.

The guru gave a list of materials required for the sacrifice and left with his followers saying that he would come the next morning. The Yajamāna was a rogue; his wife was a wanton woman; the guru who had to perform the sacrifice was notorious for his gluttony and debauchery; the purpose was to protect the wanton lady of the house. Then among the invitees for the sacrifice the Āsthānadivīra, the father-in-law of the Niyogin and the Adhikaraṇaḥbhaṭṭas, the attendants of the court are included. The poet uses this opportunity to give a sarcastic portrayal of their character.

Āsthānadivīra

After stating the arrival of the Āsthānadivīra, the poet salutes him in due terms:

67. Ibid., II. 115
"Tasmai namostu nagarācāryavaryāya bhogine;
Yasya haste sthitā bhūmiḥ saśailavanakananā." 68

'Salutations to him, the most distinguished among the honourable people of the city, who is the enjoyer and in whose hands lie the earth along with its mountains, gardens and forests'.

This is a satirical salutation to the Āsthānādivīra, who leads an extremely heinous life. It is indeed terrifying to think that the entire earth is under his control. Outwardly he is very modest, but very crooked in his dealings:

"Karoti prāṣrayaṁ vakti madhuraṁ divirāḥ puraḥ;
Jaracchagalaśṛgābhāṁ na ca tyajati vakratāṁ". 69

'The Āsthānādivīra shows modesty and speaks sweetly in front of the people, but does not give up his crookedness like the horns of an old goat'.

He eclipse's the world with his evil shade. The poet describes this with a satirical eye:

68. Ibid., II. 118.
69. Ibid., II. 119.
"Kalamāṅkitakarṇena bhūrjapatrakapāṇinā;  
Āsthānānavireṇeyamā grastā bhagavatl mahī.  
Mithyā mahāvarāhenā daityeśvādambaraḥ kṛtaḥ;  
Āsthānānavirairgrastā yadiyaṃ noddhṛtā Ksitih."70

'With his ear marked with the mark of the pen and with his hand holding the birch leaf, the Āsthānānavi has eclipsed the Goddess Earth. In vain indeed the Great Varāha (incarnation of Viṣṇu) made a show (of lifting the earth) before the demons. Is not this earth eclipsed by the Divira lifted up by him ?'

Before his activities even the actions of divine incarnations fall into a shade. There was no Graha to eclipse the earth. The Āsthanānavi has been a new Graha for eclipsing the earth. His power to do this has been derived from the pen and the birch-leaf (paper). Through the manipulation of orders and accounts he performs his heinous deeds. A few samples of his mad ways are given below:

"Utthāya veśyāśayanāt prabhāte madyaghūrṇītaḥ;  
Dhanārthi diviraḥ āstamukham draṣṭum pratīkṣate.  
Vipram pūraḥ samāyāntaḥ thūtkṛtya tvaritaḥ punaḥ;  
Praviśya geham niryāti śāhkmānaḥ parābhavam.  
Śrīkāmo gomayabrāntyā vandate śvaśakṛt pathi;  
Puraścāptam siddhikāmaścaṇḍālīṃsakaraṇḍakām".71

70. Ibid., II. 120-121  
71. Ibid., II. 122,125-126.
'Rising up from the courtezan's bed and reeling in the intoxication of wine in the morning, he seeks to see the Śastamukha (?) for money. On seeing a Brāhmaṇa in front he spits and quickly enters the house and then goes out with the fear of some set-back. Aspiring for money he offers salutations to the dog's excrement mistaking it for cowdung and to the candālī who came before him with a basket with a view to achieving success'.

The poet describes him as the most cruel crocodile:

"Maśīviśārdrayā nighnan sādhūn kalamadaṃstraya; Asthānajaladherantardiviro makarāyate." 72

'Killing the good persons with the fang of pen wet with the poison of ink, the clerk acts as a crocodile in the court-pond'.

How powerful are the pen and the ink in the hands of such clerks! The clerks use them as their weapons to destroy the prospects of good persons and to acquire wealth by all sorts of unfair means. They are so selfish as to be jealous of the prosperity of their near relatives like the son-in-law. The court-clerk in question does not like his son-in-law to become rich. Finally the poet's sympathy

72. Ibid., II. 129.
towards the manes of this court-clerk can be a fitting finale to this satirical skit:

"Adhomukhāvimānebhyaḥ patanto divi rodanam; 72(a)
Kurvanti pitarastasya yo bhuṅkte divirodanam."

'Those manes of his who eat the libation and offering of food from him, are weeping while falling downward from their Vimānas'.

Adhikaranaḥabhaṭṭas

The Adhikaranaḥabhaṭṭas, the attendants of the court, have the same attitude as that of their master. The poet offers them a satirical salute:

"Saṁharanti sadā lokān ye sasthāvarajahgamān;
Tebhyaḥ pralayakāribhyo bhaṭṭebhyo'stu namo namaḥ." 72(b)

'Salutations to those Bhaṭṭas who are prone to create annihilation and who are always engaged in killing the worlds including the immovable and the movable'.

Thus they are sure to represent the Brahma-rākṣasas who are happy only when they torment others. The poet has this to say about them:

"Brāhmaṇyād ye hatā naiva rāmeṇa brahmarākṣasāḥ;
Āsthānabhaṭṭāste manye sadā khādanti mānuṣān." 73

72(a) Ibid., II. 131.
72(b) Ibid., II. 134.
73. Ibid., II. 137.
'I think that the court attendants have been Brahmarākṣasas who were not killed by Rāma because of their Brāhmaṇahood and they are always eating human beings'.

They are the embodiments of corruption:

"Paśyannandho vadan mūkaḥ śṛṇvaṁca badhiro'dhamaḥ. Utkocena vinā bhaṭṭasociram nidrāyate śāthah".  

'The degraded fellow, the Bhaṭṭa, is blind even while seeing, dumb although he speaks, deaf even while hearing; but for the bribe, Bhaṭṭa, the rogue, pretends sleep'.

Finally the definition of the Bhaṭṭa in terms of his activities is very instructive:

"Utkocabhakṣaṇaṁ chidraśikṣaṇaṁ sādhutakṣaṇaṁ; Saṭisandhukṣaṇaṁ kūṭarakṣaṇaṁ bhaṭṭalakṣaṇaṁ".  

'Eating the bribe, punishing the guilty, exciting the śaṭi and deceitful protection - these are the characteristics of the Bhaṭṭa'.

Such is the satirical caricature of the Bhaṭṭas who do not hear, talk or see, unless they are bribed.

74. Ibid., II. 140.  
75. Ibid., II. 141.
In the sacrifice conducted by the Niyogin, all his relatives and friends had assembled. The attendants of the Niyogin collected all the sacrificial materials. The Guru, who is already introduced earlier, came. Both his hands were held by his disciples. His eyes were full of pride. The sacrificial ground was prepared by some of the disciples of the Guru. About a hundred disciples follow him. The Gurubhaṭas (followers of the Guru), Rāṇḍā (a widow), Gurukṛtyamahattamaḥ (Guru's Secretary), Veśyā (Prostitute), Cakṣurvaidya (Eye Specialist), Vṛddhavanik (old merchant), etc., present a variety of characters with striking peculiarities in villainy.

Gurubhaṭas who follow the Guru are about a hundred. Among them are seen the shoe-maker, butcher, potter, fisherman, the hypocritical ascetic in the market, old prostitute, distiller, cook and many such others. They are described by the poet in the following terms:

"Bhaṭṭaścānye gurordhūrtāḥ pānabhojanasevakāḥ; Viviśuḥ svinnanaivedyāmodamattodakākulāḥ."76

'These and other Bhaṭas of the guru who were rogues, who were the slaves of money and food and who were overcome by

76. Ibid., III. 18.
the fragrance of the hot offerings and the intoxicating drink, entered'.

The Guru gets disciples he deserves and the disciples choose only such a guru as is matched with their wickedness. This is true of the present guru and his disciples. Here the disciples are described as the consuming squad:

"Athāmapakvasaṁhārakārinaḥ sarvahāriṇaḥ;
Mattā gurubhāṭāścakrustiladhūpaghṛṭakṣayam". 77

'The intoxicated disciples of the guru, who did the collection of the baked and the unbaked and who grabbed everything, exhausted the sesamum, incense and ghee'.

Raṇḍā was no other than Divira's sister, whose livelihood was that of a harlot. The poet introduces her as having been employed by the Niyogin to assist the guru in the sacrificial ceremony:

"Tataḥ svabhaginī raṇḍā bālaiva vrataśālinī;
Dhṛtā niyoginā yāgaparicaryāvidhau gūroh". 78

As a raṇḍā she was free from all decorations. The poet has this to say about her:

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77. Ibid., III. 19.
78. Ibid., III. 21.
"Niḥsūtrarucirah Kanṭhaḥ suvaraṇasubhago bhagaḥ; Raṇḍāyāḥ Karṇapālaśau ca niṟabharaṇasundaraḥ. Puṣpatāmbūlarahitā raṇḍā sāntyaktabhūṣanāḥ; Lāvanīṇatimātreṇa saṃvibhakteva veḍhasā. Hārenā kim sumadhyāyāḥ sukeśyāḥ kusumena kim; Kimaṇjanenāyatākṣyāḥ raṇḍāyāḥ maṇḍanena kim."79

'Her neck is charming without the māṅgalyastra, forehead is as bright as gold and lopes of ears are charming without ear-ornaments. Without flowers and betel leaf and nut, the raṇḍā who has discarded all ornaments, appears as if she is imparted with a lot of loveliness by the creator. What of a necklace for a lady who has a charming waist, what of flowers for her who has beautiful hair, what of collyrium for one who has wide eyes and what of decoration for one who is a raṇḍā'.

All decorations and ornaments fail to accentuate her natural charms. This is a satirical depiction of the state of a raṇḍā, who is in object of passion of all the people assembled in the sacrifice. The voluptuaries looking at her would think:

"Kim dharmo yatra no raṇḍā dhik sukham raṇḍayā vinā; Raṇḍāhino'stu mā mokṣaḥ praṇḍhairyatāṁ viṭaiḥ."80

80. Ibid., III. 29.
'What is dharma where there is no raṇḍā, fie upon happiness without the raṇḍā and let there be no mokṣa without the raṇḍā - thus did the senior voluptuaries prattle'.

The Guru and his disciples are equally disturbed by her presence there:

"Tayopacaryamāṇo'tha mṛgākṣyā gururākulaḥ; 
Śiṣyaśca tāṁ papurnetraiḥ kṣudhārtāḥ kṣīrṇīṁiva". 81

'Being served by that deer-eyed lady, the guru became disturbed. His disciples, on the other hand, drank her with their eyes like the thirsty persons the kṣīrṇī'.

Thus the Guru has lost his peace of mind and his disciples leer at her with their eyes full of lust. All these and other paramours have lost all the charms of life without her and she, on her part, seduces all irrespective of age or status.

A Veśyā came to call him for a 'ghaṭīṣṭhāpana' ceremony in her house. The messenger who brings this message tells him how her house was quite spacious and how she was able to reduce her suitors to skeletons by the 'Vaśīkaraṇacūrṇa' spread by the guru himself. The poet comments on the love of a courtezan:

81. Ibid., III. 45.
"Tailonmṛete manāk sneho vadane na tu cakṣusī;  
Veśyāyāḥ Kṣīṇavitteṣu sahkoco nāntyajādiṣu.  
Yadi sadbhāvinī veśyā yadi kālaḥ kṛpāparaḥ;  
Acauro yadi kāyasthastadvēyānurāginī." 82

'In a thing cooked with oil there is a little oiliness (friendship) but not on her face or in her eyes. The Veśyā shows shrinking from penniless person, but not from the lowborn, etc. If the veśyā is having good thoughts, if the god of death has been compassionate and if a Kāyastha is not a thief, then the veśyā has been full of love'.

It is a usual comment that courtesans do not entertain love towards her suitors and that the main item of her interest is money and nothing else. To say that the veśyā entertains love is as false as saying that the Veśyā is of good thoughts, the god of death is full of compassion and the kāyastha is not a thief.

Caksurvaidsya (the eye-specialist) comes to suggest that since eye-sore comes to people during Grīṣma season, the sacrifice should be completed in this Śarāt season itself. He is described in the following terms:

"Caksurvaidsya'yamāyātastapasvī sarvasamārayāh;  
Kīṁśāruvantibhiryena sarvamandhākṛtam jagat." 83

82. Ibid., III. 57-58.  
83. Ibid., III. 59.
'Here comes the eye specialist, who is the poor resort of all and by whom the entire world is made blind by the kimśāru wicks'.

He is satirically presented as the Cakṣurvaidya who does not cure the eyesore, but kills the eye-sight.

Vṛddhavanik (an old merchant) is particularly mentioned here for his speciality of having a youthful wife:

"Ayam ca taraṇībhāryo vaṇīg vṛṛdo mahādhanāḥ;
Maithune śaktidāridrīyād vājīkaraṇam icchatī." 84

'This old merchant who has a youthful wife and who is endowed with great wealth, wants to have stimulating aids due to his weakness in sexual union with her'.

His pitiable case and all the more pitiable case of his young wife are reported to the Guru by his disciples on the occasion of the sacrifice. The Guru said that he would do everything". 85

Finale to the Story

A messenger of the Niyogin, who is very intimate to him, came and reported to his master that the Head of the Home Department has fled having robbed the royal treasury

84. Ibid., III. 64.
85. Ibid., III. 75.
and that the Governor has been imprisoned. Then he cautions the Niyogin to take to his heels. All the friends and relatives of the Niyogin along with the Guru and his disciples, fled away on hearing the shocking news. The Niyogin who was the very embodiment of Kali complained about the evils of Kali age when it came to the stage of his facing the calamity:

"Aho nu Kāladaurātmyāt ghoratā kiyatī kaleḥ;
Sādhavaḥ sarvathā naṣṭāḥ kaṣṭam dharmo'stamāgataḥ."

'Alas, how terrible is Kali due to the wickedness of the time! Good people are all lost. Alas, Dharma has come to an end'.

This is the way people talk when some disaster comes upon them, without realising for a moment what type of blunders and crimes they have committed in their life. They assume a visage of innocence and put the blame on Kali. With this the satirical poem comes to an end with a tone of poetic justice by showing how all evil persons are punished for their crimes in the end.

2. DEŚOPADEŚA

The Deśopadeśa can be considered as supplementary to the Narmamālā, in as much as the latter depicts the

86. Ibid., III. 93.
corruption of the corrupted administrative set up and the former depicts the moral degeneration of the members of the society belonging to different categories. The persons who are the butt of ridicule are: (1) Durjana (the wicked), (2) Kadarya (the miser), (3) Veṣyā (the courtezan), (4) Kuṭṭanī (the bawd), (5) Viṭa (the voluptuary), (6) Chātra (the student), (7) Vṛddhabhāryā (the wife of an old man), and (8) Miscellaneous persons such as Guru, Divira, Kulavadhū, Bhaṭṭa, Vaṇīk, Kavi, Dhatuvādī, Dyūtakara, Gurubhakta, Nirguṇa, Paṇḍita, Lekhaka, Jaṭādhara, Raṇḍā, etc.

(1) Durjana

Durjana is described as on par with the man enlightened with the highest knowledge. This is in the sense that he is indifferent to friend and foe, honour and insult; he has the practice of breaking the profession, as one who has been initiated into the path of mokṣa:

"Samaḥ śatru ca mitre ca tathā manāpamanayoḥ; khalu
Vṛtticchedakṛtābhyaśasah  k. nirvāṇadīkṣitaḥ". 87

It may noted here that the enlightened man does not make difference between friend and foe and does not attach importance to honour and insult. He is indeed, a

'sthitaprajña'. But the wicked person is so arrogant that he does not consider anybody as his friend or foe, and so shameless that he does not take either honour or insult seriously. He is compared to a pestle:

"Sadā Khanḍanayogāya tuṣāpūrṇāśayāya ca; Namo'stu bahubījāya Khalāyolūkhalāya ca."88

'Salutations to the wicked who, like a pestle is fit to be pounded (to be condemned), full of huff in his cavity (ignorance in his mind) and has many 'bījas' (planted his seed in many)'.

This is the satirical assessment of the wicked person who should be condemned in every way. He is satirically compared to Virāṭpuruṣa:

"Khalaḥ sujanapaisunye sarvatokṣiśiśiromukhaḥ; Sarvataḥ śrutimān loke sarvamāvṛtya tiṣṭhati".89

'The wicked has eyes, head and face on all sides in respect of finding faults of and giving trouble to the good persons; he has ears all round and stands above by enveloping everything'.

88. Ibid., I. 5.
89. Ibid., I. 10.
Thus he is like Virāṭpurusa who is 'sarvato-dṛṣṭi', 'sarvataḥśīra', 'sarvatomukha' and 'sarvataḥkarna'; just as Virāṭpurusa envelops everything and stands above by ten inches ('atyatiṣṭhaddaśāṅgulam'), he overs up everything and enjoys the supreme place in society. Everybody is afraid of him and hence he imposes himself above them as their leader, taking advantage of their meekness. If, on the other hand, he serves under a master, he uses that opportunity to give his mischievous council:

"Nikāṭasthāḥ prabhornityam vismṛtasvaparāśanaḥ;
Karṇe paṭhati paśunyam brahmavidyāmivādhamaḥ."\textsuperscript{90}

'Being at the side of the master, the wicked fellow forgets about his and other's food and goes on whispering some troublesome suggestion or the other in his ears, as if it were the esoteric knowledge of Brahman'.

He is full of crookedness and cannot abandon it. His abandoning the crookedness is as impossible as the monkey's observance of penance. As clear from above, the only truth about him is that he always tortures others and especially the good persons. In a single verse, the poet has given a comprehensive picture of wickedness of him:

\textsuperscript{90} Ibid., I. 14.
"Bhrukūṭikūṭiladṛṣṭirdhāturyaiva srṣṭih,
dhanalavamadaliptaḥ prauḍhavādānuliptaḥ;
Sadasi kuṭiladoṣairdurjanaḥ sajjanānām,
malinayati yaśāṃsi sphārakalāsabhāṃsi."\(^1\)

'His eyesight is accompanied by crookedness of the eye-
brows, as if he were an extraordinary creation of Brahman;
he is full of arrogance even with a little money; he is
further proud with arrogant arguments; the wicked with their
crooked blunders tarnish the Kailasa-like white fame of the
good persons'.

(2) Kadarya

The satire on kadarya (miser) covers the glorification
of his qualities such as harshness, crookedness,
indifference, hard-heartedness and forgetfulness, all in the
interest of preserving his treasure in tact. In self-control
he is comparable to an ascetic:

"Yatendriyāḥ pāṃśusāyī niḥsaṅgaḥ prasṛtimpačaḥ;
Kadaryo munirakṛddhaḥ kintu tṛṣṇāsyā vardhate".\(^2\)

'Self-controlled, 'sleeping on dust, free from attachment,
baking his palm, the miser is the ascetic who is unraged and
his desire is at the same time in the rise'.

\(^1\) Ibid., I. 24.
\(^2\) Ibid., II. 2.
The ascetic is genuinely guided by his steadfast devotion and renunciation for his self-control, sleeping on dust and freedom from attachment. Everybody, his relatives and the rest, become averse from the 'kadarya':

"Lubdhāt sarvajanāniṣṭāt kaṣṭaceṣṭānīketanāt; Vimukhāḥ satataṁ yanti smaśānādiva bāndhavāḥ". 93

'The relatives keep themselves away from a miser who is avaracious, who is not liked by all and who is the home of difficult deeds, as from the burial ground'.

The miser is disliked by all. All that he has is for the sake of others in the end:

"Dhanāḥ bhumigṛhaḥ dārāḥ sarvathā janmasaṇcitam; Parārthameva paryante kadaryasya jinasya ca." 94

'The money, the land, the house, the wife and the life's earning of his in the case of a miser, as in the case of a Jaina monk, are ultimately for the sake of others'.

All that is accumulated by the miser is never for his enjoyment and after his death all that falls into the hands of somebody else. In this he is on par with the Jaina monk because for all superficial considerations he relinquishes

93. Ibid., II. 3.
94. Ibid., II. 6.
everything that belonged to him out of renunciation and others grab his wealth easily. Thus in a way the earning of a miser is for the sake of others only. He is afraid of spending anything. His miserly ways are too glaring to forget:

"Kadaryah svajanam drstvā yadṛcchopanatam gṛhe; Karoti dārakalahavyājenānaśanavratam. Kadaryah kuśalapraśnam na karoti īrṇoti vā; Abhyāgatasya sāyāhne paścādbhojanaśāṅkayā".95

'The miser, on seeing in his house a Kinsman who has come on his own accord, takes to the vow of fasting under the pretext of quarrelling with his wife. The miser does not ask or hear about the welfare of an uninvited guest arriving in the evening under the fear of providing food for him later'.

The miser is characterised by the poet with a set of rare qualities of his own:

Naiśṭhuryam nairapekṣyaṁ sāthyam krauryamanārjavam; Kṛtvāvismaraṇam yacca tatkadaryasya lakaṇḍam."96

'Harshness, desirelessness, deceit, cruelty, crookedness and ungratefulness - these are the characteristics of a miser'.

95. Ibid., II. 18-19.
96. Ibid., II. 26.
His harshness is evident from the way he rudely turns out neck and crop the supplicant who begs at his door. His desirelessness is reflected in his taking like an ascetic the green leaves and food prepared from barleys. Inspite of this simple living and strict diet, his place is allotted in hell after his death:

"Naktāśinaḥ śākamūlasuddhayāvakabhojinaḥ;
Aho bata kadaryasya tathāpi narake sthitih." 98

His deceit is evident from the instance quoted above in which he is said to take up the vow of fasting under the pretext of quarrelling with his wife with a view to making the Kinsman leave his house early without taking food. His cruelty is clear from the fact that he has his face constantly distorted by anger:

"Kopavikṛtavaktrasya manye sarvātmanā hitam;
Kadaryasyātipūrṇasya pītakasyeva pīḍanam". 99

'The miser whose treasury is always full and whose face is constantly distorted by anger, likes to undergo distress in all sorts of ways as if by a pimple'. The crookedness of his is found in his proud and wise-looking statement that all

97. Ibid., II. 12.
98. Ibid., II. 13.
99. Ibid., II. 5.
the enjoyments led to nothing but moral degradation with reference to the appreciation of fine arts and the enjoyment of life. This is nothing but a pretext to avoid spending money on those things. His ungratefulness is reflected in his finding fault even with the benefits received. People consider the very sight of him as ominous and avoid him in all possible ways:

"Vittavyayaśād doṣamupakāreṣu vaktī yaḥ;
Kṛtaghno garhitaḥ sadbhīḥ sa Kadaryo vicāryatām". 100

'Due to the thought of the loss of money, he points out defects even in the case of benefits received; he who is ungrateful and who is condemned by good persons, should be known as the miser'. He is finally portrayed as 'svadhananidhanarakṣācāryavarya':

"Viramati matihīno lābhalobhena vittaṃ,
jarayati yatirūpaḥ samyamādindriyecchām;
Carati ca ratīvighnaṃ savyayatvādgṛhiṇyāḥ,
svadhananidhanarakṣācāryavaryaḥ Kadaryāḥ". 101

'He foolishly stalls the money transactions with a greed for more profit; like an ascetic he makes the desire of senses...

100. Ibid., II. 27.
101. Ibid., II. 36.
perish with the help of restraint; he follows the path of obstacles for love due to the fact that his wife incurred expenditure; this is the miser, who is the preceptor in charge of protecting the wealth from being lost'.

3. Vesýä

The poet has here depicted the vanity of an old harlot who tries to adorn her body with all the decorations and ornaments with a view to making herself look most attractive. Offering satirical salutation to her the poet says:

"Arthalubdhâmatiprauḍhâm citrâlahkârahâriṇîm;
Prauḍhâm vâñîmiva kaveḥ svacchandaṁ bandakîṁ numaḥ".¹⁰²

'We salute the harlot, who is greedy of money, who is very much elderly and who is alluring with charming make-up, resembling the poet's speech which is conceited and which is free from any particular metrical restriction'.

The comparison is striking. Although the harlot is old in age, she tries to look charming by virtue of the external application of beauty aids and ornaments. Thus she appears like the poetry, which is not so charming by its content, but gets a semblance of charm by virtue of exaggerations and

¹⁰². Ibid., III. 1.
metrical freedom. She equals the ascetic in her dedication to the task. She thinks of earning money and nothing else:

"Nicopabhogyavibhava sadacaraparanimukhi;
Durjana-sri-riva cala vesyaa vyasanakarini.".104

'The harlot has her charms enjoyable by the basest person, is averse to good behaviour, creates all sorts of vices and fickle like the wealth of the wicked man'.

Thus she does not hesitate to welcome the basest man with the hope of gaining money. Even in the old age she gives herself upto the young and old.105 With her cunning devices, she succeeds in cheating even the rogues, who are proud of deceiving others.

"Panena hrtasarvasva krtaloka-savibhram; 
Vesya kitavamayevo dhurtanamapi mohini".106

'The prostitute snatches everything through stakes, creates attraction by her fickle eyes and deceives even the rogues as if she were the gambling fascination'.

No body can be sure of her association permanently. Her attachment increases or decreases in accordance with the

103. Ibid., III. 2.
104. Ibid., III. 3.
105. Ibid., III. 4.
106. Ibid., III. 10.
extent of his wealth or penury. Hence there is constant change of visitors to her house:

"Niryātyeko viṣatyanyaḥ paro dvāri pratīkṣate;
Yasyāḥ sabheva så veṣyā kāryārthaśatasah kulā".107

'One is seen to be coming out, the other to be getting in and the third one to be waiting at the door of her house. The prostitute is involved in hundreds of activities like a gamblers' den'.

Nobody is permanent in the house of the prostitute. Men are coming, going and waiting in accordance with their chances which certainly depend upon wealth. When once men come into her clutches, they do not remain the same as they were before:

"Dhīmān mūḍho dhanī niḥsvaḥ śuciścauro laghurguruḥ;
Bhavitavyatayevaṁ veṣyāyā kriyate janāḥ."108

'As the fate would have it, the person who is wise is made dull by the harlot, the richman is made poor, the man of character is converted into a thief and the respectable person (heavy person) is rendered worthless (light)'.

107. Ibid., III. 12.
108. Ibid., III. 15.
The poet depicts her ways in the following stanza:

"Madhudhāreva vacasi Kṣurādhāreva cetasi;
Veṣyā Kuṭharadhāreva mūlacchedāya kāminām". 109

'The harlot is like a flow of honey in speech, like the blade of a knife at heart and like the edge of an axe for cutting at the root of the suitors'.

She is sweet-tongued, but cruel-hearted. She plays with the fates of honourable persons by saying to each person that she loves him best, although she loves none at heart. She is portrayed accordingly as 'Kāmarūpiṇī', one assuming many forms at will:

"Maugdhye bālā ratau praūḍhā vrddhā māyāsateṣu ca;
Sā kāmarūpiṇī veṣyā raktamāṁsaṁtīna tṛpyati". 110

'The prostitute is of many forms at will; a girl in innocence, a grown up lady in sexual relation and an old lady in hundreds of tricks; she does not feel satisfied with flesh and blood'.

The poet satirically portrays the efforts of the harlot to hide her old age under the cover of decorations and

110. Ibid., III. 14.
ornaments and her fears of being discovered as old by men. The nearer she approaches old age the more anxious does she become. She takes all sorts of preventive measures to keep her youth and arrest the senility and debility of old age:

"Pramāṇe yauvane śuklakeśaraṇjanatatparā; Vaśyayogārthini yāti veśyā kasya na śiṣyatām. Matsyayuṣarasairdāsi ṣaṭkṣīrapañīndubhiḥ; Priyaṃ parāṃmukhamiva pratyānayati yauvanam". 111

'At the fading of youth she is busy with applying dye to her grey hair. She undergoes the disciplehood of all for the sake of acquiring the power to subjugate youth. She tries to bring back her youth like a lover who has turned away from her, with substantial food consisting of fish, meat, milk, ghee and onions'.

This is the satirical depiction of the harlot who tries to look young by hiding her old age under the cover of make-up.

4. Kuṭṭanī

When the harlot is near, how can the 'Kuṭṭanī' (procuress) be far away. The poet depicts her dreadful personality by comparing her to a highly poisonous snake:

111. Ibid., III. 31-32.
"Hālāhalolbaṇāḥ kālīṁ kuṭilāṁ kuṭṭanīṁ numaḥ;
Veṣyāratinidhānasya kṣayarakṣāmahorāṁ". 112

'We salute the procress who is as powerful as deadly poison, who is black, who is crooked and who is the python in guarding the treasure of harlot's love from being exhausted'.

The poet has portrayed her capacity in the following stanza:

"Sakrāṛjayāpaharaṇaṇaṣamā vibudhavarjita;
Kuṭṭanī brahmahatyeva bhavasyāpi bhayapradā". 113

'She has the capacity to capture even the kingdom of Indra, and to turn the learned into fools; she brings fear to even Śiva like the sin of Brahmayā, i.e., 'killing a Brāhmaṇa'.

She is as dreadful as 'Brahmāhatyādoṣa'; if she can frighten Śiva himself, then who can escape from her fear? If she is given an opportunity, she can devastate the kingdom of Indra. Such is her capacity. No learned man can stand before her.

112. Ibid., IV. 1.
113. Ibid., IV. 2.
Her deceitfulness is very much highlighted by the poet. Her glance is enough to turn the wise into a fool, the moneyed into penniless and the end into endless.\textsuperscript{114}

Her crookedness is unique to deserve this praise:

"Śvapucchaścāgaśṛṅgaiśca vyālairuṣṭragalaiḥ khalaiḥ: Kuṭṭanīḥṛdayaṁ manye kauṭilyamupajīvyate".\textsuperscript{115}

'I feel that it is from the heart of the procuress that crookedness has been outlined by the tails of the dogs, the horns of the goats, the serpents, the necks of the camels and the deceitful'.

In other words, deeming her unique crookedness, it can be concluded that she gave lessons in crookedness to the tails of dogs, etc. In short the procuress who by the application of her crookedness, violates the peace of home, is a great enemy of society, is unsatiated by wealth and has ever increasing greed for the worldly gains.

5. Viṭa

The poet depicts the Viṭa as a person bereft of all the virtues\textsuperscript{116} and full of lustful passion causing great anxiety to others by every effort of his. The Viṭa is compared to

\textsuperscript{114} Ibid., IV. 8.
\textsuperscript{115} Ibid., IV. 13.
\textsuperscript{116} Ibid., V. 1.
poison, the monkey, the sūtradhāra, etc., from different points-of-view. Like the monkey, he is restless, quarrelsome and is always picking up new troubles.  

Like the Sūtradhāra he enters the stage with thread and needle in hand and bracelets on the wrist. He is fully depicted in the following stanza:

"Śūro doṣākaraḥ strīṇāṁ vakrāscitte khalo budhaḥ;
Guruḥ pāpe vyaye Šukro viṭāḥ pathi śanaiścaraḥ."

"He is 'Śūra' (Sūrya or hero) and 'Doṣākara' (candra or defiler) of women, 'Vakra' (Mangala or crooked) in mind, wicked and 'Budha' (Budha or intelligent), 'Guru' (Guru or heavy) in sin, 'Śukra' (Śukra or semen) in spending and 'Śanaiścara' (Śani or moving slowly) on the path".

Thus he metaphorically presents the Viṭā as the seven 'grahas' and reveals his unique weaknesses such as pretention as a hero before women, seduction of women, crookedness, wickedness, committing sin and so on. Due to his outward show of wealth in dress and behaviour, he is welcomed at the door of the prostitutes. But before long his real condition is revealed and he is rejected everywhere, yet persistent in his visits to the houses of prostitutes:

117. Ibid., V. 4.
118. Ibid., V. 7.
119. Ibid., V. 10.
'Although he is deserted by the prostitutes and driven away again and again, he enters that house like a dog beaten by the staffs'.

Such is the irreparable habit on the part of the Viṣā to go to the houses of prostitutes only to be driven away everytime. Yet he is so full of vanity as to call his own mother before others as a maid servant. But he is driven away by his wife who is a match for his roguery.

6. Chātra

The poet chooses a student of the Gauḍā country as a specimen for his satire. This student is a proud possessor of all vices. When he first came to Kashmir he was very lean and people became nervous at his sight:

"Kālakaṅkālasadṛśaśchātro desāntarāgataḥ; Karanakaṅkāya dūrāt sajane varjyate janaiḥ".

'On his coming to the other country (i.e., Kashmir), the student looked like a black Kaṅkāla and was avoided by the people from a distance thinking him to be a skeleton'.

120. Ibid., V. 11.
121. Ibid., V. 22.
122. Ibid., VI. 2.
But due to the salutary situation in Kashmir he becomes infused with new life and spirit.

"Grahavāresu bhujānaḥ snātakaḥ saṁśitavrataḥ; Praṇataścānناسahkāṅkṣī japati praharadvayaṃ Avāptatiṣṭhakaḥ satre bhojyairudvartanaśca saḥ; h Bhujaṅgakancukamiva tyaktvā sañjāyate navaḥ". 123

'Eating on week days named after the names of the planets, the student whose vow is doubtful, bends down and mutters mantra for two moments with a desire for food. With the tilaka-mark in the sacrifice, the food dishes and udvartana, he became a new person like the serpent which has casted off his slough'.

But his purpose of coming to another place did not materialise because he never engaged himself in study:

"Alipiṃṇo'pyahaṃkārastabdho vipratipattaye; Gauḍaḥ karoti prārambhaṃ bhāṣye tarke prabhākare". 124

'Ignorant of the alphabet, but courageous enough to put forth controversial arguments, the Gauḍa student begins to argue about the commentaries, logic and Prabhākara School of Mīmāṃsā'.

123. Ibid., VI. 4-5.
124. Ibid., VI. 8.
This is how the student tries to make a show of his scholarship which he does not possess. He is too much conscious of sanctity and carefully avoids all the impurity. But all this is a mere show. He, in fact, leads a very impure life. In the evening he dresses himself in fashionable attires and moves about in front of quarters of ill-repute.

Since he has all bad habits, he becomes a victim of the tricks of all the practitioners of deceit:

"Kitavaḥ Kuṭṭanī vēṣyā carmakāraḥ sanāpitaḥ;
Paṅca gauḍasaraṇḍasya Karanḍagranthibhedinaḥ".

'The gambler, the procuress, the harlot, the cobbler and the barber - these are the five who break the seal of the treasure of the Gauḍa libertine'. Unfortunate as he is, even the prostitutes do not welcome him even though he is prepared to pay three-times more than what others pay. In view of the five special penances which he performs, he should belong to an 'āśrama' apart from the usual four:

125. Ibid., VI. 9.
126. Ibid., VI. 13.
127. Ibid., VI. 14.
128. Ibid., VI. 18.
"Veṣyāsakto dyūtakaraścakrikaḥ prāyakṛt sadā;  
Kuṣībhedī maṭhavane chātraḥ pañcatapā muniḥ.  
Na brahmacarī na grhī na vanastho na vā yatīh;  
Pañcakṛtyākhyaschātrāṇāmayamāsramāḥ". 129

'Attached to the prostitutes, the gambler, the fraud, the spendthrift and the piercer of the fetus — thus the student is the sage undergoing five penances in the garden of the monastery. Neither the celebrate nor the householder, neither the forest-dweller nor the sanyasin; he belongs to the fifth order of life called 'Pañcakṛtya' (one doing five rites).

Thus the student depicted here is one who is a student in name, but actually the opposite of what a student should be in his life-style and character. He is the one to whom virtue is unknown. He is a dullheaded one who is robbed of by the gambler, the harlot, the cobbler and the barber. He does not hesitate to do anything evil. He is a terrible fellow, frightening everybody, including his fellow-students, the shopkeepers, even the doctor, etc. 130

7. Vṛddhabhāryā

The poet gives the usual background of a young lady becoming the wife of an old man who is awaiting death. The

129. Ibid., VI. 31-32.  
130. Ibid., VI. 42-43.
father of the young lady takes his immense wealth into consideration and agrees to marry her off to that old man. The young lady as usual does not agree. But her father consoles her by saying that the old man has been already nearing his end. The nuptial ceremony is over and the people sarcastically remark that the old man married for his life thereafter:

"Vivāhaṃ paralokārtham karotyeṣa vicaksanaḥ;
Itiṛddhasya varane vakti smitamukho janaḥ".131

The old man desiring to marry the young lady of blooming youth is significantly compared to a miser desiring for wealth:

"Avidyayeva jarayā sṛhayā ca vimohitah;
Kumārīṃ yācate ṛddhaḥ kadarya iva sampadam".132

'An old man, who is infatuated by old age and desire as by 'Avidyā' (Neiscience), asks for a young lady like the miser for wealth'.

It is 'Avidyā' that is responsible for an infaturation like the one that has overpowered this old man, who is helpless in entertaining and trying to fulfil the desire to

131. Ibid., VII. 3.
132. Ibid., VII. 2.
marry a young lady due to the influence of Māyā. Another point is that the old man's desire for the young lady is like the miser's desire for wealth. The miser acquires wealth, but cannot enjoy it himself. Similarly the old man gets a wife, but cannot enjoy her company. Just as the miser's wealth is for others to enjoy so is the wife of the old man.

It is a pity that she has to put up with the monkey-tricks of the old man. What happens on this occasion is quite expected:

"Vadhūvarotsavāyātataruṇanyastalocanā;
Nopasarpati vṛddhasya śayyāṁ vadhyaśilāmiva.
Bhārṇāśamāgame vṛddhaḥ pranāmānatanamastakah;
Pādāsphoṭanabhagnāsyaḥ patito mūrchitaḥ Kṣitau". 133

'Fixing her eyes on the young men who had come in the procession of the couple, she does not go near the bed of the old man as if it were the vadhyaśilā. The old man, whose head is bent in prostration at the time of union with his wife, has fallen into a swoon on the earth with his face broken by the stroke of the foot'.

Her plight becomes further worse by the application of force by her old husband:

133. Ibid., VII. 8-9.
'The young wife, when touched by the old lover, says 'alas, how painful!' She runs from house to house leaving the couch as if she is bitten by it. When she is brought back to the bed-chamber again by force by the relatives, she avoids the touch of the old man like that of the 'cāṇḍāla' (untouchable).

This is the caricature of the wife of an old man, bringing out her passionate yearning and her efforts to seek her sexual satisfaction elsewhere when she is denied of that in her relation with her husband.

8. Prakīrṇaka

The poet gives satirical pictures of the Guru, Divira, Kulavadhū, Bhatta, Vaṇīk, Kavi, Dhātuvādin, Dvītakara, Buddhivihīna, Gurubhakta, Vaṇīka, Vaidya, Nirgūṭa, Paṇḍita, Lekhaka, Jaṭādhara and Raṇḍā in this chapter called Prakīrṇopadesa.

The depiction of the Guru is the main theme, and in that context all other characters are brought in. Guru is,

134. Ibid., VII. 13-14.
indeed, a black mark on the good name of the preceptor-hood. This Guru is depicted thus:

"Rāgadveṣasamākulam ugramahāmohalobhadambhabhayam;
Gurumapi lāghavahetum bhavamiva bahuvibhramaḥ vande". 135

'Although he is the 'Guru' (heavy), he is the cause for 'lāghava' (lightness, disrespect), as he is agitated by desire and hatred, as he has terribly great infatuation, greed, arrogance and fear and as he is of many confusions like Śiva (who has many forms)'.

a) To such a Guru, the Divira comes to get from him more power to grab wealth:

"Lunṭhitasakalasuradvijapuranagaragramghoṣasarvasvaḥ;
Punarapi haraṇakāṅkṣī vrajati gurum dīksito divirāḥ". 136

'The clerk who is initiated and who has already misappropriated the wealth of the town, the city, the village and cowherd settlements and of all gods and Brāhmaṇas, comes to the Guru with a desire to misappropriate again'.

b) It is the turn of the daughter-in-law of the family to render her service to the Guru:

135. Ibid., VIII. 1.
136. Ibid., VIII. 5.
"Paśusahaanśparśādvimukhī samayavihīnasya gehini patyuḥ; Āyāti sadā kṛtvā gurusurapatapavitramātmānam".\textsuperscript{137}

'Averse to the touch of the animal, the wife of one who is without any time - restriction, comes back (to the house) after making herself sanctified by the sexual enjoyment with the Guru'.

This lady is also one of the initiated devotees of the Guru.

c) Another initiated disciple of the Guru is the Bhaṭṭa who is given to all vices:

"Madhupāṇe kṛtabuddhiḥ kaulakathānaṣṭajātīsaṅkocaḥ; Matsyaśarāvahasto guru-gr̥hamāyāti dīkṣito bhaṭṭaḥ".\textsuperscript{138}

'With his mind bent upon taking wine and with all caste restrictions gone on account of stories of Kaula (Śākta) practices, the initiated Bhaṭṭa visits the house of the Guru with the earthen pan containing fish'.

d) Then comes the Vaṇīk (merchant) for money:

"Nikṣepakṣayakārī nihnavadaksah kalāksapāyakṣaḥ; Vaṇīgarthodayakāṁkṣī guruṛghamāpto na mokṣārthī".\textsuperscript{139}

\textsuperscript{137. Ibid., VIII. 9.}
\textsuperscript{138. Ibid., VIII. 11.}
\textsuperscript{139. Ibid., VIII. 14.}
'The merchant who makes the deposits to vanish, who is efficient in hiding and who is Yakṣa during the nights of music, comes to the house of the Guru with a desire for money and wine, but not with a desire for emancipation'.

e) The Kavi comes to the Guru with a desire for the enhancement of his poetic capacity, which is impossible in view of his ignorance in language and absence of poetic ability. Yet he has a desire to be a poet:

"Śuṣkaślokadhānāt Kuṣṇāti divānīsām hṛdayam;
Mandāḥ kāvyena vinā gatvā kurute na vṛttīṁ svāṁ".\textsuperscript{140}

'Thinking about the dry śloka (stanza), he draws out his heart day and night; the dullheaded fellow does not give up the Kāvyā and go after his own profession'.

f) Dhatuvādī (Mineralogist) is another visitor to the house of the Guru. His personality is depicted thus:

"Jaraya jīrṇaśarīraḥ kāsaśvāsaprayāsahatasaktiḥ;
Vrajati rasāyanasiddhaḥ svaguruḥ Vṛddhopyaśēṣāyuḥ".\textsuperscript{141}

'The mineralogist, whose body is disabled due to old age, whose strength has been exhausted due to the tire-someness caused by cough and breathing, who is efficient in preparing

\textsuperscript{140} Ibid., VIII. 19.
\textsuperscript{141} Ibid., VIII. 20.
'rasāyana' and who has more age left although he is old, comes to his Guru'.

g) The Dyūtakara comes to the Guru for receiving a 'mantra' to win in gambling:

"Śvetārkārtigānapatimantrārthī Kitavacakraśīvayāya;
Kitavaḥ śapharīmaṇḍakasindūrakarogurum yatī". 142

'With a view to getting the 'Gaṇapatimāṇtra' for defeating the assembly of gamblers, the gambler comes to the Guru holding fish, cake and saffron in his hands'.

h) It is now the turn of the Buddhihīna (dullheaded person) to visit the Guru. He is depicted as one who surrendered everything of his to the Guru, almost behaving like an animal. 143

i) Gurubhakta is depicted as the obedient disciple of the Guru who is given to several vices:

"Yāgāgṛheśvāsannobhojanapānaikasevakaḥ śiśyaḥ;
Caurasyāpyaticaurāścarati sadda vaścakasya guruḥ". 144

'The disciple of the deceitful Guru remains at the sacrificial chambers, takes interest in food and drinks only and wanders always as the greatest thief among the thieves'.

142. Ibid., VIII. 23.
143. Ibid., VIII. 26.
144. Ibid., VIII. 27.
This disciple is a match for the preceptor.

j) The Vaiñika (lute-player) visits the Guru at the time of the sacrifice:

"Āhvane'pi visarjanakārī devasya ghargharairgītaiḥ;
Tumbakavināskandhah praviśāti yāge guroh śiṣyaḥ".145

'The lute-player disciple of the Guru, who with his jarring songs makes the god to go at the invocation itself and who has borne the lute made up of gourd on his shoulders, enters at the time of the sacrifice'.

h) The Vaidya's turn comes next. He comes to the Guru's house:

"Hṛdayavihīno dhūrtaḥ saṅgraharahitaḥ sa vāñcako vaidyah;
Vakti na doṣān doṣī carakāscarakam na jānāti".146

'The physician who is heartless, who is a rogue, who is without collection and who is a deceiver, does not speak of defects (ailments) himself being a man full of flaws and he does not know Caraka's samhita, himself being a 'Caraka' (vagrant)'. That such an ignorant fellow moves about as a doctor is indeed unfortunate from the point-of-view of the welfare of the society.

145. Ibid., VIII. 30.
146. Ibid., VIII. 34.
i) The Nirguṭa (Lower Grade Clerk) provides another specimen of human category, who comes from his village to meet the Guru:

"Yūkāṅgaścullamukhaścandrāpiḍānvayo nayanapīḍāḥ; Kulagurumeti grāmāt taṇḍulastrām (?) Vahan kakṣe". 147

'The Nirguṭa, whose limbs are full of louses, whose face is as black as oven, who belongs to the dynasty of Candrāpiḍa and who is at the same time a pain to the eyes, comes from the village, to his family preceptor, carrying a bag of rice on his side'.

The Lower Division Clerk comes to the house of the preceptor seeking his favour for grabbing more money.

j) The Paṇḍita is another personality who adorns the assembly of the Guru. He is the learned among the fools:

"Caritairgauravaheturmūrkhānām paṇḍito gurum yāti; Padamandasānunāśikadīrghapadairjanitasīraḥsūlaḥ". 148

'The wise among the fools, who deserves respect due to his behaviours, who creates headache by his words with soft, long, nasal sounds'.

147. Ibid., VIII. 36.
148. Ibid., VIII. 39.
This Pandita is merely so-called. He is only a fool pretending to be a scholar to deceive the innocent persons in society.

k) The Lekhaka (Clerk) is another devotee of the Guru, who stands for all evil and hence an embodiment of Kali Age:

"Saṅkarakṛdvarṇānāṁ vibudhānāṁ patitapahktibhirbhayadaḥ; Satatāmedhyāḥ pāpī kalikālo lekhakah śāksāt". 149

'The Lekhaka is indeed, Kali Age incarnate is as much as he creates 'Varṇasaṅkara' (confusion of letters or castes), frightens the 'vibudhas' (scholars or gods) with the rows of 'patitas' (the degraded or the fallen), appears ever 'amedhya' (ugly or unfit for sacrifice) and remains a 'sinner'.

1) Jaṭādhara (An ascetic with matted locks) participates in the sacrifices performed by the Guru. His matted locks are described by the poet thus:

"Triphalaṅkaḷālanaṁvimalo dhūpāḥhyo bhasmamuṣṭihatayūkaḥ; Veṣyāṅmaṇuṁpadhānaṁ dhanyo jaṭināṁ jaṭājiṭṭaḥ". 150

'Blessed, indeed, is the mass of the matted locks of the ascetics, which is clean as it is washed with the powder of

149. Ibid., VIII. 44.
150. Ibid., VIII. 47.
the myrobalans, which is rich with incense, in which the louses are killed by the tablet of the holy ash (bhasma) and which is the cushion for the prostitutes'.

The fashionable habits of the Jaṭādhara and his association with prostitutes are revealed here.

m) Raṇḍā (Widow) is a necessary participant in the retinue of this particular Guru, who stands for his brand of Gurus. She finds her life's fulfilment in the company of the Guru. 151

Thus the last section (i.e., eighth) has the depiction of the degraded nature of people in society, irrespective of caste or class as its theme. The Guru here occupies the central position and other characters, the Divira, the Kulavadhū, the Kavi, etc., are ushered in to depict his character. Such a group of people is the bane of the society.

9. Samayamāṭrka

Like Damodaragupta's Kuṭṭanīmata, the Samayamāṭrka gives an interesting account of the deceitful measures undertaken by a prostitute in order to captivate the hearts of the suitors and extract all their wealth in a methodical

151. Ibid., VIII. 49-50.
way so that they would never think until it is too late that they are being emotionally exploited for waning them of all their wealth. The prostitute in consideration here is Kalāvatī, who faces very bad days after her mother's death. Her mother, when alive, used to bring wealthy suitors for her and gave her timely guidance in all matters of treating the suitors. Then she had not thought of the necessity of a procuress. A barber called Kaṅka who was her true friend and who stood by her in that bad period of her life, advised her to engage a procuress and when she agreed, he brought a very intelligent procuress called Kaṅkālī, who was a very successful prostitute in her days and who had very adventurous life in the past. Thus the first part of this satire consists in the autobiographical account of Kaṅkālī.

Kaṅkālī's Past

Kaṅka advises Kalāvatī to keep a procuress in her house:

"Akaṇṭakā puspamahī veśayoṣidamātṛkā; Mantrihiṇā ca rājyaśrīrbhujuyate viṭaceṭākaiḥ". 152

'The land of flowers without (fence of) thorns, the prostitute without the mother and the kingdom without the

152. Samayamatrka, I. 45.
minister, are enjoyed by the voluptuaries and their servants'.

Emphasising the importance of a procuress, Kaṅka introduced Kaṅkālī as the procuress in the house. In order to convince Kalāvatī about her capacity, before actually bringing her to the house, he gives a vivid description of her past. Her adventure is depicted vividly in the following stanza:

"Kṣapārambhe Kṣībaṁ śīṣukamiva nikṣipya śayane,
jagāmānyam ūtasmin surataghananidrāparamapi;
Niśāsēṣe śūlākulanijasakhīvesāmagamanā-
padeśeṇānyam sā satatamagamat svakrayabhare". 153

'At the advent of night, having placed a eunuch in bed like a baby, she went to another although he was engaged in the deep sleep of sexual enjoyment and when the night was still remaining she went to another under the pretext of going to the house of her friend who was suffering from pain'.

Another adventure of her is interesting:

"Nānāvahārakupitaiḥ sānviṣṭā subhagairbhṛāṃ;
Palāyaṁānā guptēṣu tashthau kāmukaveśmasu". 154

153. Ibid., II. 17.
154. Ibid., II. 18.
'When there was thorough search for her by the gentlemen who were enraged by many thefts, she ran away and stayed in the secret chambers of the profligates'.

The following adventure reveals her ability to make good of the available opportunity and escape:

"Tatadvapālena nandisomena sa nisi;
Gaurīgarbhaarham rātrau ragāndhena praveśitā.
Nihāvāsanidrayā tasmin prayāte kāśṭhabhūtatām;
Devālaṅkaraṇām sarvaṃ sā grhītvā yayau javāt". 155

'Then she was taken to the inner chamber of Gaurī temple in the night by the passion-blind Nandisoma, the guard of the mansion. When he fell snoringly asleep and looked like a log of wood, she took all the ornaments of the god and quickly slipped away'.

Such were the adventures of Kaṅkālī as to make her eligible to be the procuress in the house of Kalāvatī. She is also treated as the mother by the young prostitute. Since Kalāvatī accepted Kaṅkālī as her mother on agreement, the poem is called 'Samayamātrkā'. It is this mother on agreement that takes over the responsibility of guiding Kalāvatī.

155. Ibid., II. 19-20.
Kaṅkālī's Advice and Encouragement

The poet satirically introduces the arrival of Kaṅkālī along with Kaṅka, the barber:

"Asminnavasare dhūrtavārtālīnā sukuṭṭanī;  
Nāpitākhyaṇa tamāsa rajanīva sahāyayau". 156

'On this occasion, the excellent procuress, who was engaged in conversation with rougues, came like the night along with darkness in the form the barber'.

The occasion is of the friends of Kalāvatī being engaged in suggesting to one another as to what they should do to prepare themselves for their engagements during the night. 157 The metaphorical presentation of Kaṅkālī as the night and Kaṅka as the darkness is very significant. The Night being the substratum of evil and darkness being the symbol of evil, the togetherness of Kaṅkālī and Kaṅka represents the sport of evil to be staged in the house of Kalāvatī. The poet describes Kaṅkāli to show as to how her crooked form in her old age was matched with the crookedness of her mind:

"Asthyaṇtraśirātantrī līnāntrodarakṛttikā;  
Suṣkakāyakaraṅkhāṅkavṛteva Kaṭapūtana". 158

156. Ibid., IV. 1.  
157. Ibid., II. 37.  
158. Ibid., IV.2.
'With artery veins in the apparatus of bones and with the skin of her belly having the hidden intestine, she looked like an evil spirit covered by the skeleton of her dry body'.

To Kalāvatī, she looked like the dark smoke of the fire kindled for incantation purposes - 'abhiñārahutasyāgneḥ kālīṁ dhūmaśikhāmiva'.\textsuperscript{159} She praised her as possessing the powers of Brahma, Viṣṇu and Maheśvara:

"Veṣyopadeśaviṣaye caturānanatvāt, māyāprapaṇcanicayena janārdanatvāt; Riktaprasaktakalahairatibhairavatvāt sargasthitikṣayavidhātṛguṇā tvameva".\textsuperscript{160}

'Since you are the Brahman in the matter of giving advice to the prostitute, the Viṣṇu (Janārdana) in respect of the expanse of the illusory world and the Bhairava (Śiva) by quarrels associated with the penniless suitors, you are indeed, endowed with the characteristics of the Brahman who is the cause for the origination, maintenance and destruction of the world'.

Kaṅkālī, who was received with such tributes by Kalāvatī, encouraged the latter and asked her not to be

\textsuperscript{159} Ibid., IV. 9. (Second Half)
\textsuperscript{160} Ibid., IV. 11.
depressed for anything caused by men, as they cannot be free from faults when gods themselves are not so:

"Ajñātakālocitakarmacayo
roga ivāharṇiṣapacyamānāḥ;
Jagattraye devamanuṣyanāgāḥ
prajñādaridraḥ khalu sarva eva". 161

Without knowing the propriety of time in their engagement in actions and getting ripe day and night like diseases, the gods, the men and the Nāgas in the three worlds are all indeed, poor in knowledge.

She points out the drawbacks of even gods. She questions the omniscience of Viṣṇu in taking the trouble of carrying the heavy mountain (Mandara) on his back instead of solving the problem by creating a deceitful woman. In the same way she expresses her inability to understand the use of Kubera's devotion towards Śambhu, as the moon (on his crest) is slender, his devotees (gaṇa) are naked and his wife is snatching half his garment. Similar were Śrīkṛṣṇa's sport with cowherd girls, moon's inability to grow full on the head of Śiva, Cupid's foolishness in exposing himself to Śiva's anger and becoming reduced to ashes, Indra's plight

161. Ibid., IV, 21.
of getting cursed by Gautama for having deceived Ahalyā.¹⁶² 

Even Rāma, Yudhiṣṭhira and Janamejaya are not spared:

"Rameṇa hemaharināharanotsukena,
kūṭakṣakaśiśaraṇena yudhiṣṭhireṇa;
Īrśyāruṇa dvijaruṇa janamejayena
dattaḥ paraḥ manujavartmani maugdhyasetuḥ".¹⁶³

'The bridge of foolishness was constructed on the path of human beings by Śrīrāma through his deep desire to procure the golden deer, Yudhiṣṭhira through his association with deceitful game of dice and Janamejaya through his anger on account of jealousy and the anger towards the Brāhmaṇas'.

By narrating her own glorious deeds of the past in the form of deceiving the lovers by taking huge sums of money from them and giving very little in return,¹⁶⁴ she states that the principle of a whore is falsehood and warns that the prostitute would only bring her own downfall if she resorts to truthfulness:

¹⁶². Ibid., IV. 24-30.
¹⁶³. Ibid., IV. 34.
¹⁶⁴. Ibid., IV. 44-69.
"Dānena naśyati vaññamaśyati satyena sarvathā veśyā; 
Naśyati vinayena gururnaśyati kṛpayā ca kāyasthaḥ. 
Veśyājanasya kitavasyeva vañcanāmāyayā; 
Aho vaidagdhyamityuktvā paro'pi paritusyati".165

'The merchant is spoiled by generosity, the prostitute is totally spoiled by truthfulness, the preceptor is spoiled by modesty and the clerk (Kāyastha) is spoiled by kindness. Even the enemy is pleased to the extent of exclaiming 'What an efficiency!' by the illusion of deceit of the prostitute as that of the gambler'.

To convince Kalāvatī, Kaṅkālī tells her that she too was not efficient enough as a prostitute in the beginning and that the other procuresses used to make fun of her. In great mental distress, she undertook penance and propitiated Gaņeśa. Pleased with her, Lord Gaņeśa appeared in her dream and advised her to make falsehood as the principle of life.166 Since then she followed the path of falsehood and succeeded in life. The substance of her teaching is - 'asatyenaiva veśyānāṁ bhavanti dhanasam-padaḥ'167 (it is by falsehood alone that there are riches for the prostitute).

165. Ibid., IV. 70-71
166. Ibid., IV. 73-74.
167. Ibid., IV. 79 (Second Half)
Then Kaṅkālī speaks of the importance of wealth. The sum and substance of her teaching is contained in the following stanzas:

"Īśvarah sa jagatpūjyah sa vāgmi caturānanaḥ;
Yasyāsti draviṇam loke sa eva puruṣottamaḥ.
Sa evāhrdayo rāhuralasaḥ sa śanaiścaraḥ
Vakraḥ kujanmā satatam vittam yasya na vidyate". 168

'He is the lord; he is the worshipful lord of the world; he is the orator, the Brahman; he alone who has wealth, is the Puruṣ-ottama (Supreme Puruṣa). But he who is without wealth is alone the heartless Rāhu; he alone is the lazy Śani, the crooked one, who is lowly born'.

Thus Kaṅkālī emphasises the importance of wealth. The virtues follow wealth and not the vice versa. A man is recognised as virtuous only when he possesses wealth. The wealth emancipates a person even from the worst sin like 'Brahmahatyā'. In support of this statement, she narrates the story of wealthy Śrīdhara of Vārāṇasī whose sin incurred by killing a Brāhmaṇa was nullified by liberal gifts:

"Babhūva pūrvapurusopārjitāsya grhāśrayā;
Brahmahatyā satavati sātra dānāt kṣayaṁ gata". 169

168. Ibid., IV. 82-83.
169. Ibid., IV. 109.
'The sin of killing a Brahmana which was earned by the forefathers became hundred-fold and that is reduced to nil by virtue of donations'.

Hence, Kalāvatī is advised to utilise her fleeting youth in the best possible way. Her advice touches upon two points, firstly, to acquire wealth before her youth fades away and secondly, to acquire cleverness along with physical charms:

"Tāruṇye tarale subhrūrbhramadbhrūbhaṅgavibhrame; Strīṇāṃ pīnastanābhogā bhogā dvitridinotsavāḥ. Na tu yauvanamātrena labhante lalanāḥśriyam."

'In the fleeting youth which possesses the grace (vibhrama) of the knitting of the eye-brows by the lady of charming eyes, the expanse of the fat breasts and the enjoyments are the festivity lasting for a day or two. Merely by youthful charms women do not acquire wealth'.

Thus Kankali advises Kalavati to make best use of her youthful charms coupled with her mental resources to win the hearts of the rich youths and make abundant money. In this she must follow a procedure.

170. Ibid., IV. 118, 123.
The Procedure to be followed

Kahkālī describes the procedure to be followed by a prostitute. Firstly, as advised by Kahkālī, the prostitute has to recognise the type of the lover and act accordingly. The lovers (suitors) in accordance with their nature are of nine kinds, viz., 1. Varṇānukārin, 2. Dhātvanukārin, 3. Gaganasaṅgīn, 4. Indriyasamjñāaka, 5. Prāṇibhedaja, 6. Pakṣijāti, 7. Aṅgavibhāvin, 8. Māhārāga and 9. Rudhira-samjñāaka. Each of the first eight types has eight varieties and the last one has sixteen varieties. Thus the total number of types of lovers comes to eighty. The procuress describes the nature of all these types. She also prescribes varied course of treatment in relation to the various types of lovers:

"Ityāśīti samāsena rāgabhedaḥ prakīrtitah;
Vistareṇa punasteśāmkaḥ saṅkhyāṁ kartumarhati". 171

'These are eighty main types that can be recognised. But if more and more types are to be recognised, it would result in regress-ad-infinitum (ānantya)'.

Secondly, the prostitute should cultivate friends in her profession. This will certainly enhance the possibility

171. Ibid., V. 59.
of increasing the number of visitors to her house. This is effectively stated in the following stanzas:

"Suhṛḍjjanārjanāṁ kuryāt pūrvaḥ vāravilāsinī;  
Veśyānāṁ padminīnāṁ ca mitrāyattā vibhūtayaḥ.  
Suhṛḍbhireva jānāti kāmukānāṁ dhanaṁ guṇam;  
Hṛdayagrahaṇopāyam śīlaṁ raktāparaktatāṁ".\textsuperscript{172}

'The prostitute should first cultivate friends. For prostitutes and lotus ponds, the wealth (Vibhūti-also beauty) depends upon 'Mitra' (friend or sun). It is with the help of the friends alone that one can know the wealth and merits of the lovers, the means of capturing their heart, their conduct and their likes and dislikes'.

Thirdly, as a matter of policy, the prostitute should at first refuse a lover with intention:

"Prathamāṁ prārthītā veśyā na kṣaṇo'stītyudāharet;  
Janasyāyaṁ svabhāvo hi sulabhamavamanyate".\textsuperscript{173}

'Being requested' in the first instance, the prostitute should say that she does not have time. The nature of men is to neglect what is easily obtained'.

\textsuperscript{172} Ibid., V. 60-61.  
\textsuperscript{173} Ibid., V. 68.
The refusal in the first instance makes the suitor keen about it and draws him closer to press the matter. Otherwise he takes the matter easy and after sometime neglects it fully. The advice is in keeping with human nature.

Fourthly, when once she accepts the suitor, the prostitute should show great love and affection as if she is his married wife. In this way she can gain full control over him and can extract all the riches from him:

"Patnīva kuryādanuvṛttipūrvaṃ,
pūrvaṃ mahārthasya varopacāram;
Dravyaistvayā mantrajapādibhirvā,
vaśīkṛtāsmīti va dec ca sarvam.
Svayaṃ pradatte' pi nakhakṣate ca
śāṅketa tadbhaktivivādaśīlam;
Nindet prakāmaṃ janaiṃ viruddhāṃ,
gacchet svayaṃ veśma ca kāmukasya.
Videsāyātrāmapi mantrayeta,
tenaiva sārdhaṃ vihitānubandhā;
Suptasya kuryāt paricumbanaṃ ca
guṇāstutim cārdhavibodhabhājaḥ."174

'Like a wife she should perform pleasing service due to a bridegroom with some great gift and with great love and

174. Ibid., 70-72.
affection. She should say that she was captured by him through gift articles or through muttering hymns, etc. Although the nail-marks are made by herself, she should doubt about the attachment of him who controverts the charge. She should freely blame her mother who is opposed (to this relation) and should herself go to the house of the lover. Having established a firm relation with him, she should suggest even a tour in another country in his company. She should kiss him when he is asleep and eulogise him when he is half awake.

Here the procures suggests three ways of capturing the mind of the lover. She should spend some amount for gifts to be presented to him in the beginning so that she can get later three-to-four times the value of those. Doubting his attachment is a way of making him more devoted to her. Blaming the mother is a pretext of showing that she loved him more. Taking him for a tour is another way of captivating his mind fully. All these measures are meant for extracting all his wealth in as short a time as possible. The sum and substance of this teaching is found in the following stanza:

patre
"Prāpte kānte kathamapi dhanādānā-çitte ca vitte,
 tvam me sarvaṁ tvamasi hrdayaṁ jīvitam ca tvameva;
 Ityuktvā tāṁ kṣapitavibhavaṁ kaṅcukābhaṁ bhujāṅgī,
tyaktvā gacchet sadhanamaparam vaiśiko'yaṁ samāsāḥ". 175

175. Ibid., V. 89.
'When the lover who has enough wealth to be considered as treasure is obtained, she should say that he was her all in all, that he was her heart, that he was her life and in the case of one whose wealth is exhausted and who is like a slough, she should leave him and go after a rich man. This is in brief the art practised by harlots'.

Some Scenes of Prostitutes' Lane

The poet gives a satirical account of some of the interesting scenes in the prostitutes' lane as witnessed by a mendicant. The very fact that the mendicant who woke up by the noise of cockcrow, chose to go by the ill-reputed path shows how degraded was that mendicant. He heard and saw these things:

(i) A courtezan called Vasantaseṇā gives a description of the enjoyment she had at night, although, in reality she passed the night all alone. 176

(ii) A prostitute whose bracelets were broken and the lope of the ear torn by a Gaṇapālaka by name Mātaṅga begins to cry before her mother while hiding her own guilt. 177

(iii) A prostitute called Mallikā harasses her lover for the gift of cloth made of Chinese silk. 178

176. Ibid., VI. 11.
177. Ibid., VI. 12.
178. Ibid., VI. 16.
(iv) Here is a procuress who has taken too much at night and having been caught by cholera is crying for a doctor.\textsuperscript{179}

(v) An old preceptor who has artificially dyed his hair, but whose wrinkles betray his age, passes through in a carriage along this lane in order to arrange for a sacrifice.\textsuperscript{180}

vi) A government officer eagerly looks at Kalāvatī. Prapañca, the messenger of the king of Mālava shows lovesickness at the sight of her. A rogue by name Śrīgupta makes some overt amorous indications at her. Paṅka the very young son of a wealthy merchant called Śaṅkha, is seen with all his attendants. Kānkālī considers him as the fittest suitor for Kalāvatī and immediately sends Kaṅka to him.\textsuperscript{181}

Finally the concentration is on Kalāvatī who is gazed eagerly by a government officer, the Malava king's messenger, the rogue Śrīgupta. But in the estimate of Kaṅka and Kānkālī, Paṅka the son of a merchant called Śaṅkha, is the fittest person to be ensnared by Kalāvatī.

\textsuperscript{179} Ibid., VI. 17.\textsuperscript{17}  
\textsuperscript{180} Ibid., VI. 25.\textsuperscript{18}  
\textsuperscript{181} Ibid., VI. 27-29, 31-36.
Engagement with Paṅka

As an appointment was made between Kalāvatī and Paṅka thanks to the efforts of Kaṅka, Paṅka comes to Kalāvatī's house in the evening. The spring season is on. Kalāvatī gets herself dressed and decorated in the best possible manner to welcome fashionably dressed Paṅka who has come with all his attendants. His entrance into Kalāvatī's house is described by the poet:

"Sa praviśya prakāśānām dadaraśadārśamādarāt;
Kalāvatīṃ Kalākāntalalitāmiva śarvarīm".182

'After having entered, he saw Kalāvatī as the ideal among the courtesans with reverence and as the night whose beauty is enhanced by the moon'.

Just as the night is made more beautiful by the moon, so is Kalāvatī by her association with Paṅka. It is to be observed that Paṅka is a young boy about whom the prostitutes doubt as - 'Kathām lālanayogyo'yaṃ bālaḥ sambhogabhāg bhavet'.183 He has learnt the art from the voluptuaries (viṭas). The result is the gaining of confidence by him:

182. Ibid., VII. 18.
183. Ibid., VII. 19 (First Half)
'The style of associating with the prostitute is taught outside by the voluptuaries. Hence he entered and sat by the side of the lady like a grown-up man'.

The secret meeting of Paṅka, Kalāvatī, Kaṅkālī and other confidents is held with a view to captivating the mind of Paṅka with praise. Kaṅkālī takes the initiative to praise him:

"Dhanyo'yaṁ bālakah śrīmān bhavadbhirasya saṅgatiḥ; Yuṣmatparicayaḥ puṇyaparipākena labhyate. Śiśurapyayamasmākam kāmukōbhimataḥ param; Bāla eva sahasrāṃśauḥ kamalinyā vikāsakṛt".185

'This is the illustrious, blessed boy whose association with you and your acquaintance with him, has been formed by the fruition of merit. Although he is a boy, he is acceptable as a lover. It is the young sun that puts the lotus-bed to bloom'.

The way for the nuptuals is cleared by the distribution of Tāmbūla to all those who are assembled there. Kaṅka gets

184. Ibid., VII. 23.
185. Ibid., VII. 26-27.
the 'agrapūjā' as told by Vetālikā the nurse of Kalāvatī. Vetālikā introduces Paṅka to all those assembled there as the 'jāmatā gauravārḥo'yaṁ pūjyaḥ kanyārpaṇena naḥ,'186 and all those to Paṅka as 'tāṃbūlaṁ deyametebhyaḥ prahēyaṁ prātareva tu'.187

Finale to the Satire

Kalāvatī tacitly makes all those who had assembled to leave the apartment and gets united with Paṅka. In the next morning, she told Kankali that she was really surprised at the skill of Paṅka, though a mere boy, in love-making.188

Kāṅkālī comes to know that the boy possessed vast wealth which he had brought from his house without the knowledge of his father. She plans to steal it from him. With a plan in her mind, she goes to the boy and greets him. Further she said that Kalāvatī was deeply in love with him and that she was unable to live without him. Holding that the only obstacles in the path of their union were his followers, she makes Paṅka to agree to stay for one day hidden in Kalāvatī's house and to allow her to drive away all those attendārs of his. Paṅka entrusts all the valuables to Kāṅkālī and says that let those valuables come in her

186. Ibid., VII. 32 (First Half)
187. Ibid., VII. 42 (First Half)
188. Ibid., VIII. 3-7.
service. Kaṅkālī hatches a plan and accordingly threatens Paṅka's followers:

"DasyusutastIkṣṇataraḥ sa bhavadbhiḥ kim vañksutavyājāt;
Ratnābharaṅkīrṇaṁ praveśito'smadgrham rātrau.
Sa param prabhātanidrālavavivasāyāṁ kṣaṇaṁ kalāvatyāṁ;
Ādāya hārasahitaṁ keyūrayuigma gataḥ kāmī". 189

'Why did you bring a dangerous thief under the guise of the son of a merchant to this our house which is full of jewelled ornaments? When Kalāvatī just lost her vigilance due to a slight sleep in the morning hours, the boy has run away with the necklace along with the pair of armlets'.

The followers of Paṅka do not believe her. Yet due to the fear of the public who are sure to come on hearing the loud voice of Kaṅkālī, they leave the place. According to her next plan, Kaṅkālī comes to the market place to meet Paṅka's father. She tells a lie in such a way as to make him believe it without a question:

"Putraste mugdhamatirmṛgaśiṣuriva lubdakairvitaiḥ kṛṣtaḥ;
Hāritabhūṣaṇavasaṅaḥsandhyāyāṁ hyo mayā ṯṛṣṭaḥ.
Dayayā praveśito'sau mayā svagehaṁ manoharākāraḥ;
Aviṣat kṣaṇaṁ na jāne kena pathā matsutāhrdayam". 190

189. Ibid., VIII. 32,34.
190. Ibid., VIII. 60-61
'Your son, who is of innocent mind was taken away by the greedy voluptuaries like the young one of a deer by the hunters. Yesterday he was seen by me with his ornaments and dress taken away. Out of kindness I took that handsome boy to my house. I do not know as to how he entered the heart my daughter in a matter of seconds'.

Kahkālī says that Paṅka and her daughter are now happily married, because they loved each other deeply and requests Śaṅkha to come and bless the couple. Śaṅkha sees them happily married and becomes happy. In joy he announces that he would regularly send them money. One day Kalāvatī sends her maid servant to her father-in-law for money. But the merchant insults and sends her back. The maid comes and reports:

"Tailasya tolakamidaṃ tolakayugalam ca cūrṇalavaṇaṣasya;
Dattvā māmidamūce bhrukuṭīkuṭilānanaḥ sa param.
Tailamidaṃ lavaṇamidaṃ śākāya śvetikādvayam dattam;
Veṣyāyāḥ kim kāmī dadāti divasavyaye laksām". 191

'This is a 'tola' of oil and these are two 'tolas' of salt. Having given these he said this to me with his face crooked with the knitting of eye-brows - This is oil and this is

191. Ibid., VIII. 79-80.
salt and two cowries are sent for vegetables. Would a suitor give a lakh as the day's wage for a prostitute'.

This insult is caused by Paṅka's father. But on Kalāvatī's behalf, Kaṅkālī pays it back in a greater measure. She gets two caskets ready, one with valuable ornaments and another with pebbles. She goes to the merchant with them and tells him that she wanted to go on a pilgrimage and that she would deposit all her ornaments with him for one lakh coins. The merchant sees the ornaments in the casket, agrees to give one lakh coins. By the time he brings the money, Kankali exchanges the casket and leaves the casket full of pebbles. When Kaṅkālī goes away with the coins, he finds himself deceived by her. Again by saying that her daughter has married his son and has been with child, she manages to get all the wealth of the merchant. Then the process of rejecting Paṅka starts. Under some pretext or other Kalāvatī avoids Paṅka's company at night and goes to other lovers. The final plan of rejection comes in the form of a frightening story of two rivals killed by another person in love with Kalāvatī. Kaṅkālī reports that Kalāvatī had already left and asks him to leave the place to save himself. Thus Paṅka has to leave the place permanently. Thus Kaṅkālī succeeds in extracting all the wealth of Paṅka and proves herself as a successful procuress:
'Thus by the intelligence of Kaṅkālī, the mother under agreement, Kalāvatī acquired all the wealth of the merchant and became fully rich'.

Thus through the story of the prostitute called Kalāvatī and her mother on agreement called Kaṅkālī, Kṣemendra has brought the satirical characters belonging to that category and exposes their vices and deceitful measures and also reveals the foolishness on the part of youths like Paṅka to fall into the trap set by them. The satirical exposition is having a didactic purpose and achieves it successfully.

10. Kalāvilāsa

Kalāvilāsa is a satire with a salutary advice in the end. It exposes the evils of the society with a view to warning people to be careful about the dark things in life and to be aware at the same time of the brighter side of life so that they can be confident of leading a virtuous life.

For this purpose, Kṣemendra gives a background story like the one which is found in the Pañcatantra and the

192. Ibid., VIII. 127.
Hitopadeśa. But unlike Pañcatantra and Hitopadeśa, wherein the story gives a setting for the teaching of political exigencies, the story in Kalāvilāsa gives a setting for a satirical presentation of the vices of life under the heads:

(i) Dambha (Pride), (ii) Lobha (Greed), (iii) Kāma (Love or Passion), (iv) Veśyāvrṛtta (the way of a Prostitute), (v) Kāyasthacarita (the story of a Clerk), (vi) Mada (Passion), (vii) Gāyanas (Singers), (viii) Suvarṇakārotpatti (the Story of the Origin of Goldsmith), (ix) Nānādhūrtas (Deceptive persons of various types) and (x) Sakalakalānirūpaṇa (perfect knowledge of arts with all their ancilleries). The satirical points under each are brought out in the subsequent paras after the background story:

The Background Story

Mūladeva was the foremost among the deceitful persons. Nobody could transgress him in the art of deception. He is described as 'abhibhūtamāyānikāyaśatadhūrtah'. At the same time he is 'sakalakalānilayānām dhuryah'. That he is a rogue who overpowers hundreds of the bodies of abundant deception and that he is at head of the receptacles of all arts, are the two special features of Mūladeva. He is distinguished in his professional deception:

194. Ibid., I. 9 (Second Half)
He whose wealth of wisdom has been the main source for the deceitful persons coming from many quarters and countries, obtained abundant wealth by his personal qualities like an emperor.

A wealthy merchant by name Hiranyaagupta comes to Mulladeva along with his son Candragupta, offers at his feet valuable gifts consisting of gems and jewels, applauds him for his merits and places the following request before him referring to his son Candragupta:

"Dhurtakarakandukanam varavadhucaraanuparamaninam;
Dhanikagrhoptpannanam muktirnastyeva mugdhanam.
Ajnatadesakalasacapalamukha paungavo'pi saplutayah;
Navavihagai va mugdhabhaksyante dhurtamajrairaih.
Agritanatanayo'yaamtava vidvannijasutadhikaḥ satyam;
Na yathā prayati nasam tathasya buddhim prayaccha param". 196

'There is no escape for the innocent persons who are born in the houses of the rich, who are the balls in the hands of rogues and who are the anklets in the feet of prostitutes.

195. Ibid., I. 10.
196. Ibid., I. 18-20.
The innocent ones who do not know about place and time, who are fickle in speech and who are hopping in spite of being lame, are eaten like new birds by the rogue-cats. O learned one, this one is the son of a dependent of yours and who is more than your son; please give him excellent knowledge so that he would not perish'.

Thus Hiranyagupta intended to keep his son Candragupta under the care of Muladeva who would make him worthy of this crooked world. Muladeva readily agrees to the proposal and Hiranyagupta goes away leaving his son behind. At the advent of the evening Muladeva sitting under the charming moonlight in the beautiful garden in front of his excellent palace, began to reveal to Candragupta all the dark sides of the world one after the other, beginning with Dambha:

(i) Dambha (Pride)

Dambha is the basic cause of many evil ways of the world:

"Ekosmin bhavaghane trnapallavavalayajālasanchannah;
Kupaph patanti yasminmugdhakurahgā nirālambe.
So'ym nidhānakumbho dambho nāma svabhāvagambhirah;
Kuṭilaih kuhakabhujaṅgaih samvṛtāvadānah sthito loke".197

197. Ibid., I. 40-41.
'In this mundane world there is a well which is covered with the network of the circles of grass and sprouts and into which the innocent antelopes would fall as it is without support. This is the receptacle in the form of Dambha (Pride) which is naturally deep and the mouth of which is covered by the crooked mischievous voluptuaries'.

It is very hard to divine the workings of Dambha:

"Matsyasyevāpsu sadā dambhasya jāyate gatiḥ kena;
Nāṣya karau na ca pādau na śiro durlakṣya evāsaun".198

'Who can understand the way of Dambha (Pride) like that of the fish in water. It does not have hands, nor does it have feet and head; it is indeed hard to see'.

As per the nature they possess, those who are filled with Dambha are classified as (i) Bakadambha, (ii) Kūrmajadambha and (iii) Mārjāradambha:

"Vrataniyamairbakadambhaḥ saṃvṛtaniyamaiśca kūrmaju dambbaḥ;
Nibhṛtagatinayananiyamairghoro mārjārajo dambbaḥ.
Bakadambho dambhapatirdambhanarendraśca kūrmaju dambbaḥ;
Mārjāradambha eṣa prāpto dambheṣu cakravartitvam".199

198. Ibid., I. 43.
199. Ibid., I. 48-49.
'Bakadambha (Crane-proud) is one with vows and restrictions; Kūrmadambha (Tortoise-proud) is one with hidden restrictions; Mārjāradambha (Cat-proud) is one with restrictions in the form of secret movements and guidance. Bakadambha is the lord of those that have dambha; Kūrmadambha is the king of them; Mārjāradambha has attained the status of the emperor among them".

People who are engaged in making demonstrations of superiority are all extremely proud. For instance the ascetic adopting rigorous austerity grows matted locks and smears his body with dust; the learned man with a view to showing his wealth of knowledge takes part in all types of debate; the religious-minded people mutter mantras on the road; some one takes a long bath in a holy lake or river and performs 'ācamana', etc., noisily; some one else puts on a broad 'tilaka' mark on his fore-head and flowers on his head; all such persons are in fact doing nothing but giving a demonstration of their pride of superiority to other people. 200

There are other persons having different types of fads which are nothing but the display of their pride. The Śucidambha is one who is always busy with the acts of

200. Ibid., I. 50-55.
showing his purity (suci); the Ahimsādambha is a person who always speaks of non-violence (ahimsā), although in reality, he is the eater of each and every animal and bird. Similarly there are other proud persons like Snātakadambha, Samādhidambha, Niṣprḥadambha, and many others.

The poet has bitterly criticised such proud people in his satirical tone. It is, indeed, true that nobody can escape from the influence of this inborn pride. It is for the satisfaction of this pride that man makes all efforts under his control.

(ii) Lobha (Greed)

Lobha (Greed) should be always thought of. Those who are greedy find fear allround. He who is in the grip of greed has no discrimination as to what should be done and what should not be done:

"Lobhaḥ sadā vicin-tyo lubdhebhyah sarvato bhayaṁ drṣṭam;
Kāryākāryavicarō lobbākṛṣṭasya nāstyeva". 201

It is Lobha that induces man to adopt the basest of all means. For instance the merchant makes use of many devices to cheat the buyers:

"Krayavikrayakūṭatulālaghavaniḥkṣeparakṣaṇavyājaiḥ;
Ete hi divasacaurā muṣṭanti mudā janaṁ vaṇijaḥ." 201(a)

201. Ibid., II. 1.
201(a). Ibid., II. 4.
'These are the merchants who are the day-time thieves and who steal from the people joyfully with such pretexts as deceit in buying and selling, deceit in balances which are made light, keeping deposits and safety measures'.

How a greedy man deceives others is demonstrated by the story of a man who lost all his wealth by keeping it as a deposit with a merchant. Being desirous of going to another country, he deposited his wealth consisting of precious gems and jewels with the merchant. The merchant first pretended that he was not interested in it by saying that it was difficult to keep another's things as deposit, as the world was full of thieves and robbers. The very next moment he said that he being a merchant and a servant of the people, could not deny the request and accepted the deposit. When the man left for another country, the merchant used all that deposit as if it was his own and became a very wealthy man. In accordance with his wealth, he built a palace for his residence. After some time, the man who had deposited his wealth came back and wanted to get back his deposit. But the merchant totally denied the fact that any deposit was kept with him. Finally in the royal court the greedy merchant accepted the punishment, but did not part with that deposit.\textsuperscript{202} The moral of the incident is stated thus:

\textsuperscript{202} Ibid., II. 11-36.
"Evaṃ svabhāvalubdhā bhavanti dhanalavanavāribahutṛṣṇāḥ;
Tṛṇalavamiva niṇjadeham tyajanti leśāṃ na vittasya".  

'Thus the born greedy persons, who are highly thirsty for the ocean of wealth, are prepared to give up their body as if it were a straw of grass, but not a particle of wealth'.

Another story of the greedy Śukra is told to demonstrate the fact that the greedy undergo any amount of torment but do not part with their wealth. Sukra went to his boyhood friend Kubera for monetary help. But Kubera was not prepared to give him anything. He said:

"Jānāmi bālamitraṁ tvāmahamatvantasaṃbhṛtatasneham;
Kiṃtu na jīvitajīvam draviṇalavaṁ tyaktumīśo'smi.
Snehārthī bandhujanaḥ kāryairbahubhirbhavanti mitrāṇi;
Dārāḥ sutuascā sulabhā dhanamekaṁ durlabham loke".  

'I know you as the boyhood friend who is entertaining great friendship. Yet I am not able to part with even the slightest wealth which is the life of my life. The relatives aspire for friendship; there will be friends in connection with many deeds; the wife and children are easy to get; money is not so easy to get'.

203. Ibid., II. 37.
204. Ibid., II. 44-45.
Finding Kubera firm in his stand, Sukra employed his magical power on him and made him part with all his wealth. When he left the place, Kubera came to senses and realised what Sukra had done. He went to Lord Mahādeva for help. Mahādeva tried to make Sukra realise that such a stealing of another's wealth was not in keeping with his name as the preceptor of demons. Yet Sukra did not agree to give back the stolen wealth to Kubera. Mahādeva became enraged and swallowed him. He made him undergo severe travail in his belly. Yet Sukra did not agree to part with the money. In the belly itself he began to pray Goddess Durgā to rescue him. Being pleased with his prayer, Durgā pleaded for him with her husband. Mahādeva had to release him at his wife's request.

Thus a man, greedy by nature, is prepared to stand any amount of physical torture but still would not part with the wealth. Further greed leads men to become most deceitful and do even the most heinous crimes:

"Tasmāllobhasamutthā kapāṭakalā kuṭilavartinī māyā; Lubdhahṛdayeṣu nivasati nālubdho vaṅcanāṃ kurute". 205

(iii) Kāma (Lust)

Kāma is described as a poison; though sweet to taste; it kills the man:

205. Ibid., II. 89.
'Kāmaḥ kamanīyatāḥ kimapi nīkāmaṁ karoti saṁmoham;
Viṣamiva viṣamaṁ sahasā madhuratayā jīvanam harati.\textsuperscript{206}

'Kama (Lust) by its charm creates deep infatuation in anything and like the deadly poison it takes away the life suddenly by its sweetness'.

The women too ruin men:

"Ete hi kāmakālītāḥ parimalalīnālīvalayahunākāraih;
Sūcitadānāḥ kariṇo vadhyante kṣipramabalābhiḥ".\textsuperscript{207}

'These elephants which are seized by Kāma and which are indicating their time of rut are, indeed, killed immediately by women through the 'humkāras' (hummings) of the circles of bees that are sticking for the sake of fragrance'.

The man dances to the tune of women:

"Dīrghavyasaninaruddho bhrūbhāṅgajñō vidheyatāṁ yātāḥ;
Viṣayavivādo manuṣyāḥ keliśikhaṇḍīva nartyate strībhiḥ".\textsuperscript{208}

'The man who is captivated by long vice, who knows the knitting of eye-brows, who has come under subjugation and

\textsuperscript{206.} Ibid., III. 1.
\textsuperscript{207.} Ibid., III. 2.
\textsuperscript{208.} Ibid., III. 4.
who is overpowered by sense-objects, is made to dance by 
women like the doll-peacock'.

One may be able to know the crookedness of the world, 
but fails to know the devices of women:

"Samsāracitramāyāṁ āmbaramāyāṁ vicittimāyāmca;
Yo jānāti jitātmā so'pi na jānāti yoṣitām māyām.
Kusumasukumāradehā vajraśilākaṭhinahṛdayasadbhāvāḥ;
Janayanti kasya nāntarvicitracaritāḥ striyo moham". 209

'Even a person who has achieved self-restraint and who knows 
the striking illusion of mundane life, the illusion 
of Āmbara and that of Viccitti, cannot understand the 
ilusion of women. In whom is not infatuation created by 
women whose bodies are as tender as flowers, whose heart and 
thoughts are as hard as diamond and rock and who are of 
peculiar behaviours?

It is lust that overpowers those women who are jealous 
of the prostitutes and like them they show interest in 
different men in different ways:

"Nayanavikārairanyam vacanairanyam viceṣṭitaairanyam;
Ramayati suratenānyaṁ stri bahurūpā svabhāvena". 210

209. Ibid., III. 7-8.
210. Ibid., III. 14.
'The woman is by nature multiform, as she entertains someone with glances, someone else with speech, another with gestures and yet another with sexual relation'.

Thus she adopts different ways to please different men and gives an indication of her interest in them. Such a woman is debaucherous in nature. It is such a woman who is jealous of a prostitute whose association with many men makes her experience a variety of pleasures:

"Bahuvirdhataruṇanirargalasambhogasukhārthebhoginī veāyā; Dhanyeti vadanti sadā socchvāsā nirjane nāryaḥ". 211

'Women say always in private heaving a sigh that the prostitute who enjoyed pleasure and wealth through sexual relation freely with a variety of young men was, indeed, blessed'.

It is clear from this as to how those women are at heart debaucherous. They aspire for such a life of pleasure and riches at heart, but are forced to live with a man who is her husband. Not all women are such, but by and large, as the poet has said, the following are such:

211. Ibid., III. 16.
"ɪɾɣyəʟuədԮddhəbəɣyə sevakapətə niyəɡiբəɣyə və; Kəɾukuš.apache ləbdhəvədəhə şəɾəhəvəhəvanətə və.
Goʃthəviharaɲašilə taruɲajane vatsələ prakɾtyəiva;
Paraguŋaganə əaktə nijəpatidoşəbhədəyənə satətəm".212

'The wife of a jealous old man, the wife of a servant, the
wife of a government employee, the women of the arts and
crafts people, the wife of a greedy man, the women of
merchants and she who has the habit of going to assemblies,
she who is by nature fond of young men and she who is
interested in speaking of the merits of other men and in
speaking of the defects of her own husband .... these women
are characterless (naʃtaɾəɾitra).213

Such women dress themselves nicely, go to undesirable
places and after returning very skilfully convince their
husbands by giving some false explanation or the other. It
is indeed, very difficult to bring such women under control.
To demonstrate this point, the poet gives a story of
Vasumati, who was the daughter of a merchant called
Dhanadatta.214 She was married to a young merchant by name
Samudradatta. After enjoying his company for sometime, he
went on trade along with a group of merchants. In his

212. Ibid., III. 20-21.
213. Ibid., III. 28.
214. Ibid., III. 33-75.
absence, Vasumati saw from her high palace a young man going along the road and fell in love with him. Within a short time they came together and enjoyed a jolly time. Soon Samudradatta came back and was happy to see his wife after a long time. At night after some enjoyment, he fell asleep. Vasumati got up from bed and left home to meet her lover secretly at a place of assignment. A thief followed her with the intention of stealing all her ornaments. In the meanwhile the lover waited for a long time and ended his life in disappointment. At the sight of her dead lover Vasumati overpowered with sorrow, bent down to kiss his lifeless lips. But by that time the dead body was possessed by a vampire. The vampire severed her nose through the mouth. Vasumati began to cry in a loud tone saying that her husband had devoured her nose. Her Kinsmen believed in her words. Samudradatta was shocked to the core and could not say anything. He was taken to the royal court. The thief who had been following her and observing what had happened, gave his witness in favour of Samudradatta and the case took a different turn.

Thus the poet draws a caricature of Kāma through a satirical portrayal of the ways of women belonging to certain categories, as if women alone are the symbols of lust. This is a conventional outlook of the moralists in society about women.
(iv) Veṣāyāvṛtta - the Ways of a Prostitute

After portraying women in general as embodiments of kāma and debauchery, the poet takes up the satirical description of Veṣāyāvṛtta, the ways of the prostitute. Among the women, the prostitute is the most treacherous with sixty-four types of devices (kalās) to ensnare men of affluence without the consideration of caste or creed. Their greatness is in brief portrayed in the following stanza:

"Tatrāpi veṣayōṣaḥ kuṭilatarāḥ kuṭarāgahrtalokāḥ;
Kapaṭacaritena yāsāṁ vaiśravaṇaḥ śramaṇatāmeti". 215

'Even among them (the women), the prostitutes are more crooked and are those who attract men through their false show of love and whose deceitful ways render even a Kubera into a 'śramaṇaka'.

Thus it is shown how under the influence of prostitutes rich men fall into their trap and come out only as those who are reduced to penury and who have to take to begging. For this purpose they use sixty-four 'Kalās'; veśakalā, nṛtyakalā, gītakalā, vakravīkṣaṇakalā, kāmaparijñānakalā, grahaṇakalā, mitravaṇcanakalā, pānakalā, suratakalā, aliṅganāntarakalā, cumbanakalā, parakalā, nirlaṁjāvega-sambhramakalā, īrṣyākalikelikalā, ruditakalā, mānasam-kṣayakalā, svedabhramakampanakalā, punarekāntaprasādhanakalā,

215. Ibid., IV. 1.
To emphasise the often-mentioned point about the prostitutes, the poet says:

"Ajñātanāmavarnēsvātmāpi yayārpyate dhanāṁśena;
Tasyā api sadbhāvamīrgayayante moghasaṅkalpāḥ". {217}

'Those who seek genuine feeling in her (the prostitute) who surrenders herself for some money to any man without caring to know his name and caste, are indeed of hopeless aspirations'.

It is futile to seek love in the hearts of prostitutes which throb and beat for money. Yet some people who do not know this try to seek love in their hearts. But by the time they come to realise that the hearts of the prostitutes are empty of love, they reach a stage when love or no love does not matter. Intricate are the ways of the prostitute.

This is illustrated through the story of another—Vilāsavatī; King Vikramasiṃha, defeated by his enemy, left his Kingdom and came to Vidarbha with his minister. He went

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{216} Ibid., IV. 3-11.
{217} Ibid., IV. 12.
to the courtesan Vilāsavatī. Looking at the signet ring in his finger, Vilāsavatī welcomed him and cordially entertained him. On that occasion she spent a lot for his pleasure although she did not get anything. The king was impressed. He said to his minister about Valāsavatī's genuine love for him. The minister, however, had no faith in the love of a prostitute. The king planned to test her love. He pretended to be dead. The minister arranged for the funeral. Vilāsavatī in great distress rushed towards the pyre with the determination to end her life. The king was very happy thinking that what he thought about her was true. The minister did not break his silence. With the money contributed by Vilāsavatī, Vikramasimha turned his enemies out of his kingdom and got back his throne. Vilāsavatī became the chief queen. In course of time Vilāsavatī one day told the king that she wanted him to get her young lover, a thief, released from the prison of Vidarbha in return for the service she has rendered to him. The king was surprised to listen to this and realised how his minister did not support his enthusiasm towards Vilāsavatī right from the beginning. Then defeating the king of Vidarbha, he got the thief released. Vilāsavatī got united with the young man so released from the prison. 218

218. Ibid., IV. 15-38.
Thus the poet shows as to how highly intricate is the path of the prostitute.

(v) Kāyastha - The Clerk

Kāyastha's satirical caricature has been a favourite theme of poets. Kṣemendra has given a detailed account of him in his Narmamālā and Deśopadeśa. Here he has depicted his character through a story.

It is known that the clerk deludes the subjects and renders them poor. It is difficult to understand the tricks of the clerk:

"Jñātāḥ saṃsāarakālā yogibhirapayātasaṃmohaiḥ;
Na jñātā divirakālā kenāpi bahuprayatnena". 219

'The arts of the mundane life are known by the yogins whose delusion has been removed. But the arts of the clerk are not known to anybody even with many efforts'.

The yogin can find the inner workings of mundane life with their mind cleared of delusion due to meditation. But it is doubtful whether such a yogin himself can understand the tricks of the trade adopted by the 'Kāyastha'. The 'Rājaśrī' (Royal fortune) herself weeps by suffering in his hands:

219. Ibid., V. 3.
"Kalamāgranirgatamaśibinduvyājena sāhjanāśrukanāḥ; Kāyasthaluṣṭhyamānā roditi Khinneva rājyaśriḥ". 220

'The Royal fortune, who is distressed, weeps under the pretext of drops of ink dropping from the tip of the pen, on being robbed systematically by the clerk'.

The clerk makes use of the pen and ink and makes and unmakes the world. An interesting story is told in this regard:

Once a gambler lost everything in the game of dice and went to a lonely temple of God Śiva. He worshipped the lord with great devotion and the Mahādeva was pleased. He desired to bless the devotee. But the skullbone adorning the Lord's crest did not allow him to bless him. When the gambler went out to take bath in the river, the Lord asked the skullbone as to why he did not allow to bless the gambler. The skullbone answered that so long the man is poor, he worships gods, but after becoming rich he turns into a proud man and forgets gods. Siva was astounded at the words of the skullbone and asked as to who he was. The skullbone told the Lord that he was born as a clerk in the previous birth and that in the kingdom of Magadha he was never sincere in his duties. 221

220. Ibid., V. 7.
221. Ibid., V. 19-44.
"Ākarṇyaivaṁ bhagavānūce kāyastha eva satyaṁ tvam;
Citraṁ kauṭilyakalāṁ na tyajasi kapālaśeṣo'pi". 222

'Having heard this, the Lord said that he was indeed truly a clerk! Astonishing indeed that even when he remained as a skullbone he did not give up his crookedness'.

The fact that the skullbone did not allow Lord Śiva to bless the gambler shows that it was really the clerk, because the crookedness which was the basic nature of him persisted even after death. Such is the nature of the clerk that he does not allow the people of the earth to be hale and hearty.

(vi) Mada-Arrogance

The 'dama' (self-restraint) of the Kṛtayuga has become transposed into 'mada' (arrogance) in the Kaliyuga:

"Vijitātmanāṁ jananamabhavadyaḥ kṛtyuge damo nāma;
So'yaṁ viparītatayā madaḥ sthitāḥ kaliyuge puṣām". 223

'What was 'dama' (self-restraint) born in the Kṛtayuga in the persons of self-control, the same in the opposite order has stood for men as 'mada' (arrogance) in the Kaliyuga'.

222. Ibid., V. 45.
223. Ibid., VI. 2.
The order of the syllables in the word 'dama' becomes transposed into 'mada'. In accordance with the opposite order of syllables found in 'mada' from what was known as 'dama', the meaning has been the opposite of what was associated with the word 'dama'. This is an instance of syllabic opposition matched with semantic opposition. How 'mada' is manifested? The poet says:

"Maunam vadananikūnanamūrdhvekṣaṇamanyalakṣyatā cākṣoḥ; Gaṭtravilepanaveṣṭanamagryaṁ rūpaṁ madsyaitat".224

'Keeping silence, firm closing of the mouth, looking upwards, the sight of the eyes being somewhere else, anointing the body, twisting of the body and holding the body high - these constitute the characteristic features of mada'.

Mada is classified in many ways as Śauryamada, Rūpamada, Śṛṅgāramada, Kulonnatimada, Vibhavamada, Dhanamada, Mūḍhamada, Tapasvimada, Bhaktimada, Śrutamada, Adhikāramada, Śaucamada, Varamada, Pānamada, Madyamada, etc. Śauryamada shows the shoulders and Rūpamada makes one look at the mirror, etc. Śṛṅgāramada (Kāmamada) looks at women. Kulamada consists in forgetting oneself in the memory of the stories about the valour of the predecessors. Vibhavamada

224. Ibid., VI. 3.
born of the glory is like the first attack of typhoid. Dhanamada devoid of all merits makes one infatuated about unworthy things and creates many mental disorders. Mūḍhamada is a peculiar infatuation without any substance. Tapasvimada makes one look at the birds, but not the earth. Bhaktimada does wonders making one to forget his body and is by nature fickle. Śrutamada is the infatuation of learning which makes one's eyes red with anger, which renders one intolerant of others' speech and which makes one talkative. Adhikāramada is all-consuming, cruel like demon, making one always to knit one's eyebrows, make harsh calls and enforce orders. Śaucamada prompts one to avoid the touch of all, to be dissociated from everything thinking everything as impure and to think about even the sky as associated with some impurity. All these 'madas' compared to 'Varamada', are bound by certain limits, as they disappear when their individual root-cause is removed. Varamada, on the other hand, is the crooked one which is without limits and makes one always think of enjoyment. Pānamada is the worst of the lot, for drunkenness leads one to lose all his property in a moment. Being bereft all his senses, he does not differentiate between high and low. He does not mind even if his wife enjoys the company of some other man. 225

225. Ibid., VI. 4-19.
A story of Cyavana is narrated to show how mada got distributed among each and every living being. The Sage Cyavana was granted youth by the twin gods Aśvins, the divine physicians and he showed his gratefulness to them by offering Soma to them in a sacrifice. Indra was enraged by this and objected to the offering of Soma to Aśvins on the ground that they were not eligible for it. Cyavana did not heed to Indra's order. Enraged by this disobedience Indra got ready to use his thunderbolt against the sage. But the sage created a demon and employed him against Indra, who became dreaded by the demon and agreed to what the sage was doing, i.e., offering Soma to Aśvins and requested him to withdraw the demon. The sage threw the demon into the game of dice, women, drink and chase. The same demon is now living in all worldly beings, in the expressionless glances and the frownings of the rich, in the rows of teeth, dress and hair of the beautiful, in the lips of the doctors, in the neck of the virtuous, in the niyogin, in the astrologer, in the hearts of the merchants, in the hands of the artists, etc. 226

This is a satirical picture of Mada which is omnipresent in the universe and dominates all the living beings.

226. Ibid., VI. 21-33.
(vii) Gāyanas - Singers

It is surprising that the rich men, who consider wealth as of great value, give lavishly to the gāyanas or singers. This is because the singers are such intelligent rogues as to make them do so. It is a pity that the poor thieves go away frightened by noise (ḥā-ḥā-kara) in the darkness. But these thieves in the form of singers take away everything through 'ḥā-ḥā-notations' in the daytime openly:

"Tamasi varākaścauro hāhākareṇa yāti santrastāḥ;
Gāyanacaurah praṅaṭam āhā-kṛtvaihaha harati sarvasvam". 227

The gāyanas in peculiar dresses and showing different kinds of expressions on the faces, move about in a round about way. At the time of singing they applaud themselves and do not wait for the audience to applaud. They are addicted to many bad habits.

A story is told to show how they were the veritable piśācas sent by Indra to bring sorrows to the kings on the earth. Indra came to know from Nārada the earthly kingdom had been progressing with prosperity thanks to the administration of good and noble kings, who kept themselves busy in the performance of sacrifices and posed a threat to the position of Indra. Becoming concerned at the news and

227. Ibid., VII. 4.
worried about his position, Indra sent the piśācas with the instruction that they should suck the kings on the earth by singing songs. These piśācas were: Māyādāsa, Ṛambaradāsa, Vajrādāsa, Kṣayadāsa, Luṇṭhadāsa, Kharahadāsa, Prasiddhadāsa and Vāḍavadāsa. These piśācas whose nature is evident from their names themselves, proved successful in their mission by bringing sorrow to the kings on the earth and happiness to Indra.228

"Ete hi karṇavivaraiḥ praviśya gītacchaleṇa bhūpānām;
Sahasā haranti hṛdayam karṇapiśācā mahāghorāḥ".229

'These are the most terrible pisacas of the ears who under the pretext of songs enter the cavities of ears of the kings and suddenly capture their hearts'.

Thus the vices of the Gāyanas (singers) are portrayed by the poet in his satirical tone.

(viii) Suvarṇakāra - the Goldsmith

The goldsmiths are known as the greatest suckers of wealth in the world. They steal gold and take away the basis of living of the people in this world:

228. Ibid., VII. 15-22.
229. Ibid., VIII. 23.
"Śāraṁ sakaladhanānāṁ sampatru vibhūṣaṇaṁ vipadi rakṣā; Ete haranti pāpāṁ satatam tejaḥ paraṁ hema". 230

’Gold the supreme lustre which is the essence of all wealth, which is the adornment during the time of prosperity and which is the security at the time of adversity, is robbed by them (goldsmiths)’. Their touch is enough to sully the valuable metal - "sahasaiva dūsayanti sparśena suvarṇamupahatacchāyam". 231

They are efficient in deceiving the people with their sixty-four arts (devices) in the handling of weights, the crucibles, balances, fire, etc. The five Kalās (devices) of weights are called Sopasneha (oily), Svedya (perspiring), Sikthakamudra (boiled seal), Vālukaprāya (sandy) and Soṣma (heated). It is on the basis of the device employed, the weights are given these names. The names are significant enough to hold a mirror to the tricks employed by the goldsmiths. So are the names of devices employed in the case of crucible (mūṣā) : Dvipuṭṭā, Sphoṭavipākā, Suvarṇaraśapāyanī, Satāmrakalā, Sīsamalakācācūrṇagrahaṇaparā. The devices involving the balance are also interesting enough : Vakramukhī, Viṣamapuṭā, Suṣiratalā, Nyastapāradā, Mrdvī, Pakṣakaṭā, Granthimati, Sikthakalā, Bahuguṇā, Puronamrā.

230. Ibid., VIII. 2.
231. Ibid., VIII. 3. (First Half).
vātabhrāntā, Tanvī, Gurvī, Paruṣavatadhrāttacūrṇā, Nirjīvanā and Sajīvā. 232 All other 'Kalās' being what they are, one 'Kalā' of the Goldsmith beats all others and that is "Ekaiva kalā mahatī niśī gamanaṃ sarvamādāya" 233 - 'one device that is the greatest is the goldsmith's running away with everything in the night'. A story is told to demonstrate their 'rathood'.

The Meru mountain which is known as the golden mountain, once took shelter in a remote corner of the earth, out of fear of the terrible thieves in the form of goldsmiths. Once a host of rats came out through the innumerable holes made within the mountain and excavated the whole peak. As a result of this the base of the mountain became shaky. The gods became disturbed by seeing the gold-dust covering the entire mountain. The sage Agastya told the gods that the demons who were killed in the battles had become rats and were about to create havoc in the mountain. The gods killed the rats. Those rats have been born as goldsmiths on the earth to continue with the 'rat-work'. This is the story about the goldsmiths. 234 The story ends with this interesting advice:

232. Ibid., VIII. 5-8.
233. Ibid., VIII. 18 (Second Half)
234. Ibid., VIII. 20-28.
"Tasmānmahīpatīnāmasambhave garadacoradasyūnām; Ekaḥ suvarṇakāro nigrāhyah sarvathā nityam".235

'Therefore, one goldsmith should be necessarily by all means restrained by the kings, even if it is not possible in the cases of poisoning, thieves and robbers'.

(ix) Nānādhūrtas - various deceptive persons

The poet classes vaidyas (doctors), gaṇakas (astrologers), varṇikas (actors), dhātuvādins (mineralogists), rasāyanis (physicians), gurus (preceptors), vaniks (merchants), veṣyās (prostitutes), vṛddhaśramanās (old female mendicants), vidhavās (widows), kāruñilpinaḥ (practitioners of arts and crafts), kitavas (gamblers), etc. under the common category of dhūrtas (deceptive persons). The main features of these persons are satirically presented.

The doctor succeeds in life by causing the death of thousands of patients - "hatvā nṛṇāṃ sahasraṃ pāscādvaidyo bhavetsiddhāḥ".236 The astrologer draws diagrams, thinks a lot and says what has been already said to him. It is interesting to note that :

235. Ibid., VIII. 29.
236. Ibid., IX. 4 (Second Half).
"Gaṇayati gagane gaṇakaścandrena samāgamaṁ viśākhāyāḥ;
Vividhabhujahgaṇākṛīḍāsaktāṁ grhaṁīṁ na jānāti". 237

'The astrologer calculates and finds out the time of union of the Candra with Viśākhā (star), but not the ways of his wife who is engaged in illicit relation with many profligates'.

The actor first spoils his own wealth and then destroys the wealth of the connoisseurs of art. The bald-headed physican prescribes medicine for the bald-headed persons. This is about the preceptors:

"Bahavo rathyāguravo laghudikṣāḥ svalpayogamutpādaya;
Vyādhā iva vardhante mugdhānāṁ dravinadaraharah". 238

'There are many wayside preceptors, who are of simple initiation and practitioners of brief yoga, who like hunters are prospering and who snatch away the money and wives of the innocent people'.

They hold the hands the young damsels and give a mild squeeze under the pretext of showing the 'dhanarekṣā'. The prostitutes and the old female mendicants steal the wealth and character of noble ladies'. 239

237. Ibid., IX. 6.
238. Ibid., IX. 15.
239. Ibid., IX. 23.
There are thieves of unique features. They are called Kālacaura, Lābhacaura, Nyāyacaura, Karṇacaura, Sthiticaura, Guṇacaura, Vṛtticaura, Kīrticaura and Deśacaura. The Kālacauras are the arisans who are deceivers, who get their daily wages and who take joy in the obstacles caused to the work. Those wise persons who snatch more than the principal with heavy profit (interest) from the persons who are greedy of more profit, are the Lābhacauras. The Bhaṭṭas, who are the submarine fires burning and eating continuously in the ocean in the form of the law-court, are the Nyāyacauras. The talkative persons who go on telling something or the other irrelevant and imaginative, are the Karṇacauras. The shrewd persons who create faith by praising defects as merits and who create a new order, are the Sthiticauras. Those who are bent upon spreading the fame of their own merit and who make great efforts to hide the merits of others, are the Guṇacauras. Those deceptive persons who encourage their own favourites and show all discouragement towards others and try to destroy them, are the Vṛtticauras. Some persons are very serious in their insistence of vows without restraint, peace of mind and devotion. They are the Kīrticauras. Those who take the beast-like people to another country after hearing about the enjoyments prevalent there, are the Deśacauras.

Thus the whole society has 'cauras' galore. Then come the Viṭas, who have exhausted all their own excessive
wealth, who are bent upon cutting into the wealth of others and who are mostly talkative in the direction of praising the prostitues everyday:

"Bhakṣitabahuvibhavāḥ paravibhavakṣapaṇaḥadīkṣitāḥ paścāt; Aniśaṁ vedyāveśastutimukharamukhaḥ vitāścintyāḥ". 240

The above account reveals the various tricks of the deceptive persons of all trades and professions. The devices are said to be sixty-four. But the poet wonders whether the tricks of the 'dhūrtas' can exceed ten thousand - "Ko veda vaṁcakānam māyānām śatasaharasāni". 241

(x) Sakalakalānirūpaṇa - Knowledge of all Arts

Mūladeva has been revealing to his young discipline Candragupta the dark side of the society. His final advice on the above account under nine sargas is:

"Etā vaṁcakamāyā vijñeyā na tu punah svayaṁ sevyāḥ;
Dharmyaḥ kalākalāpo viduṣāmayamāpsito bhūtyai". 242

'These are the devices of the deceptive persons, which should be known, but not to be personally practised. The righteous activity of the learned persons is desired for prosperity'.

240. Ibid., IX. 39.
241. Ibid., 73.
242. Ibid., X. 1.
In order to be fully competent to live in this world, man should also be aware of the virtues of the good. In a few verses Mūladeva introduces his disciple to the real virtues of the virtuous:

"Dharmasya kalā jyeṣṭhā bhutadayākhyā paropakāraśca;
Dānaṃ kṣaṁānasūyā satyamalobhah prasādaśca". 243

'The compassion towards the beings, which is the highest mark of Dharma, doing good to others, generosity, forgiveness, absence of jealousy, truthfulness, absence of greed and contentment'.

There is a way of making wealth stable and that involves the sincere observance of principles, knowledge of duty, leaving the place whenever required, competence, freedom from anxiety and disbelief in women:

"Arthasya sadotthānaṁ niyamapariplālanāṁ kriyājñānam;
Sthānatyāgaḥ paṭutānudvegaḥ strīśvaviśvāsaḥ". 244

The following five merits go to the making of happiness:

"Mātsaryasya tyāgaḥ priyāvāditvaṁ sadhairyamakrodhaḥ;
Vairāgyam ca parārthe sukhasya siddhaḥ kalāḥ paṅca". 245

243. Ibid., X. 2.
244. Ibid., X. 3.
245. Ibid., X. 7.
'Freedom from malice, utterance of pleasant words, patience, absence of anger and indifference to others' wealth, are the five that endow happiness'.

The merits that make the character are seven:

"Satsaṅgaḥ kāmajayaḥ śaucaḥ gurusāmśevanaḥ sadācāraḥ; Śrutamamalaṁ yaśasi ratirmūlakalā sapta śīlasya".246

'Good company, conquest of desires, purity, service to elders, good practices, knowledge of Śāstras and love for fame — these seven are the basic elements that make the character'.

Thus he who knowing the virtues that lead to happiness and bliss can perfectly acquire them, is endowed with all-round success in life.

Thus in the ten Sargas, Mūladeva trains up his young disciple, Candragupta, with a view to making him efficient to follow successfully the very difficult life's journey, by revealing to him both the dark and the bright aspects of life. The Kalāvilāsa is both a satire and a didactic poem. It begins with light humour, continues with caustic banter and ends with serious and salutary advice.

246. Ibid., X. 8.