CHAPTER III

PROSE WORKS OF DANDIN AND HIS ART

Form and nature of Dandin’s prose works. Prose kāvya in Sanskrit, broadly speaking, falls into two classes, namely ākhyāyikā and kathā. In an ākhyāyikā, according to Bhāmaha, the subject-matter deals with facts of actual experience, though scope is allowed to poetic invention, and the tale may contain subjects like abduction of a maiden, fighting, separation and the final triumph of the hero. The narrator of the story herein is the hero himself; the tale is divided into uccūhasas and verses in vaktra and aparavaktra metre occur, here and there, indicative of future course of events, and above all, it is composed in Sanskrit. In a kathā, on the other hand, the theme is generally an invented story, the narrator is some one else than the hero, there is no division into uccūhasas, nor vaktra or aparavaktra verses and the medium is either Sanskrit or acaabhṛamaṇa.

Dandin puts forth almost a similar conception of the two classes, the only difference being that he is silent about the nature of subject-matter and allows a kathā to be told by the hero also. He also notices the name lambha for chapters in a kathā and mentions āryā metre with reference to this form.

He, however, does not patronise this twofold division and regards the points of difference as just formal variations and not as essential marks of distinction. In strict accordance with his

1. Cp. Bh. KAL. I. 25-9; also KA. I. 23-30; see above, sect. II, chap. II.
attitude in theory, he boldly discards these distinguishing marks in practice by not observing them in his two prose-kāvyas which, therefore cannot be rigidly placed in either of the two forms. Both of his romances deal with an invented story and there is no strict uniformity with regard to the person of the narrator. Again, while Daśakumāracarita follows the division into ucchāvāsas which is a characteristic mark of ākhyāyikā, the other romance has no division at all. There is no definite scheme with regard to metre also; both the works contain āryā metre allowed only in a kathā, while Avantisundarīkathā has a vasantarīlaka verse which is not admitted in theory in either form. Superficially, however, Avantisundarīkathā though styled a kathā and called as such in the body of the work also, approximates to the ākhyāyikā class and Daśakumāracarita, named a carita probably at the instance of Harṣacarita, an ākhyāyikā, to the other form. What we mean to emphasise is that the two works cannot be rigidly classified into either of the two forms, though they do illustrate the general characteristics of Sanskrit prose kāvyā. As a matter of fact, Daṇḍin had deliberately obliterated the superficial marks of distinction between the two forms which are essentially one, and if judged from modern viewpoint he has ably succeeded in his task, though the Sanskrit theorists who did not quote his romances till very late period could not

2. ASK. p. 17.
appreciate his disregard of convention with the result that while one of his works is available today in incomplete and broken form, the other composition at its best is a patchwork.

Dandin was a writer with true revolutionary spirit who followed the old traditions which suited him, but boldly repudiated the rigid conventions which stood in the way of his artistic taste, and the modern critic, if not the old theorist, is all praise for his logical stand. His romances, and especially the Dadakumararacarita, which frankly describe, jointly or severally, the corrupt practices of society, like gambling, theft, fraud, murder, impersonation, abduction and rape, differ considerably, both in matter and spirit, from normal specimens of prose kāvyā which usually deal with a good subject and delineate a noble hero.

In modern terminology of literary criticism, the two works of Dandin come in the category of prose fiction and can be approximated, to some extent, to its form popularly known as novel, which has been defined as "an invented prose narrative of considerable length and a certain perplexity that deals imaginatively with human experience through a connected sequence of events involving a group of persons in a specific setting." W.H. Hudson calls this class of literary composition "the loosest form of literary art" and "the most elastic and irregular of all the great forms of literary expression." If the above
concession granted to this form be admitted, the prose kāvyas of Dāṇḍin can legitimately be called 'novels', though all the characteristic elements of modern novel may not be traced in the old classics. There are, of course, serious points of difference, particularly in art and style, between the two, but they should not strike us much in view of the great distance between them both of time and clime. Their fundamental oneness is affirmed beyond doubt by the following remarks made on the origin of novel by W.H. Hudson, which apply fully well to the works of Dāṇḍin: "Novel owes its existence to the interest which men and women everywhere and at all times have taken in men and women and in the great panorama of human passion and action." The prose compositions of Dāṇḍin very closely approach in content and spirit, if not in form and technique, the adventure novels of modern literature wherein there is a series of almost independent tales, finally related to, or stirred with, the adventurous deeds of the hero.

The Sanskrit prose kāvyas are generally styled today as prose romances. The term romance which is defined as a prose tale based on legend, chivalric love and adventure, or the supernatural, is very appropriate at least when applied to the prose kāvyas of Dāṇḍin, though the recent conception of romance as a prose narrative having romantic characteristics

like delineation of imaginary characters unrelated to everyday life or treatment of the remote in time or place the heroic, adventurous, and often the mysterious may not suit them well. The story in a romance insistently enters the sphere of poetry and unfolds itself through the medium of poetic elements, and there is a confluence of various streams of episodes coming from different directions and all crowded with a large number of characters belonging to this very world, though to be very rarely seen in actual life. They are adventurous and brave people helping the wretched and specially the ladies in distress and vanquishing their rivals in matter of love. A romance depicts an ideal and eternal love, and emotional atmosphere pervades throughout the work. These and other allied features of a romance are noticeable more or less in almost all the prose kāvyas of Sanskrit in general and in the works of Dāndin in particular. The romantic interest which takes us to a strange world of marvel and magic runs through the works of Dāndin, wherein we hear of a collyrium which makes the user invisible or look like an ape, of a prisoner's chain which turns into a nymph, of the curious art of stealing which converts overnight the paupers into millionaires and vice versa and of the magical trick which brings beauteous damsels from afar. We breathe here in a world which is real in one sense.

and quite unreal in another, for, the poet's attitude is both
romantic and realistic, and consequently in his works, we
notice "the brier of realism and the rose of romance
cleverly combined in a unique literary form." In fact,
if understood properly, both the elements go together, as they
originate from the same basic instincts which in the case
of the former appertain to our delight in seeing the near
and familiar, while in romance they refer to human pleasure
in the remote and unfamiliar. In Dandān's writings, the
two elements move in perfect harmony with admirable sense of
restraint. It was his aim to portray what he saw around him
in romantic form and he has achieved it with great success.
Although the nobler aspect of life does not find a portrayal
in him, yet it must be admitted that whatever aspect of life
he has chosen to delineate, he has delineated it faithfully,
with the grasp and thoroughness of a first-hand knowledge
of the subject-matter. He exhibits in his works the unique
quality of what is called the poetic truth.

The prose-kāyas of Dandān and particularly his Dāsa-
kumāracarita closely approaches, both in matter and spirit,
to the picaresque romances of Europe of 18th century which
deal with rovers and varabonds (picaro) of cosmopolitan
cities and wherein the story is a series of incidents or
episodes connected chronologically but with little or no

motivation or complication of plot. Dāndin’s romances give a lively picture of dissolute and fraudulent rogues, brave robbers, expert thieves, passionate lovers, unfaithful wives, coquettish harlots, cunning paramours and procurresses, and, above all, of hypocritical ascetics and greedy priests, inhabiting the great cities of the day. The chief motives behind the roguish acts are the overwhelming mania for sexual delights and irresistible lust for the possession of a throne. The curious and mysterious atmosphere is made still more nebulous by the lively elements of folk-tales, viz., living interest in the narrative, power of vivid characterisation and subtle caricature, a keen sense of amusing wit and humour and piquant satire. All these outstanding qualities clothed in the best garb of literary art make the works of Dāndin stand afar from the normal prose writings of Sanskrit and bring them near the picaresque novels of St. Victorian age, and the supreme credit goes to Dāndin for creating a new genre in Sanskrit prose fiction.

Plot: Dādakumāragarita.

The plot of Dādakumāragarita appears, on the whole, to be the poet’s own creation and there is no evidence of wholesale borrowing on his part, though he might have derived inspiration from some legendary or historical sources or from the lost Brhatkathā of Surādhya with regard to certain incidents and motifs of his plot. Mr. Agashe has very industriously

13. Intro. to, Dk. pp. xli - xliii. He, however, adduces the evidence to prove Dk.'s direct indebtedness to the versions of Kṣemendra and Somadeva; op. above, sect. I, chap. III.
traced in the romance influences of the great work of Gūnādhyāya represented today by its late recensions made by Budhasvāmī (c. 9th century), Kāsemendra (middle of 11th century) and Somadava (1063-81 A.D.). As points of similarity, the following instance may be referred to: (i) three ministers and their sons succeeding them in office, (ii) sons of old ministers as companions of the prince, (iii) Vindhyāvāsinī granting a sword to a prince, (iv) courtesan’s mother scolding her daughter, (v) a magician ready to offer a princess to Candikā, (vi) a wife in the previous birth, (vii) Vidyādhara predicting sovereignty to the prince, (viii) a man snatching off an anklet from the foot of a lady, (ix) a prince, in pursuance of a boar, reaching the nether land and winning a princess there, (x) a nun acting as a procurer, (xi) a ship-wreck on the west coast of Ceylon, (xii) a Vidyādhara cursed to be born as a mother, (xiii) a boy passed off as a girl to win the princess and (xiv) transformation of body. Besides, we have in our work a reference to the Vidyādharas, Vīrādekhara, Mānasavaśa and Vegavat and to the enmity between Naravāhanadatta and Vīrādekhara.

14. Cf. (i) BKM. II. 1. 39; VII. 1. 560-2; DKG. pp. 4-5; (ii) BKM. IV. 1. 132-4; DKG. pp. 12-3; (iii) BKM. II. 2. 25; DKG. p. 7; (iv) BKM. II. 2. 87-100; DKG. pp. 66-8; (v) BKM. III. 1. 218; DKG. pp. 172-3; (vi) BKM. IV. 1. 61; DKG. p. 46; (vii) BKM. V. 1. 15; DKG. p. 12; (viii) BKM. V. 1. 139; DKG. p. 169; (ix) BKM. V. 1. 224; DKG. p. 64; (x) BKM. VII. 1. 418; DKG. pp. 164f; 168 ff; (xi) BKM. VIII. 1. 40; DKG. pp. 17; 156; (xii) BKM. VIII. 1. 50; DKG. p. 60; (xiii) KSS. XII. 22. 27-31; 98-103; DKG. pp. 146-8; (xiv) KSS. VIII. 6. 60-4; DKG. III and VII.
after the work of Guṇāḍhya. Again, the manner in which Rājavāhana and his associates, re-united after curious adventures, relate their tales in Dasakumāracarita and the peculiar device of emboxing stories in VI uchvāsa find parallels in the Brham-kathā. The stories of Dhumini and Kītambavati may also be traced back to Guṇāḍhya's work. Daṇḍin may be indebted to Guṇāḍhya for all or some of the above motifs and incidents which he successfully incorporates into his romance, but the conception of the plot as a whole is his own. Some of the incidents described in the work and especially in its last uchvāsa may reflect certain historical events of his time, but the fact cannot set aside the credit of originality enjoyed by the great author.

Main stream of narrative. Dasakumāracarita, as the name indicates, is a tale of adventures of ten kumāras, headed by the prince Rājavāhana, the son of Rājakumāra, the lord of Puşpanura. The nine companions of the prince are either sons of ministers or of their brothers, two of them, however, being sons of the king's friend, Prahāravarman, the ruler of Videha. The kumāras have been united together by the artificial device of repeated coincidences. Rājavāhana's association with the four sons of ministers is natural and the case of other two princes, Apahāravarman and Upahāravarman, the sons of Prahāravarman, who are rescued and brought to the place where Rājavāhana lives, may be pleaded on the ground that happy coincidence

15. Cp. KSS. XIV. 1; esp. 65 ff; DKC. p. 60.
is not altogether a remote possibility. But the chance which picks and brings other three kumāras from distant places does not convince us. The author has tried to lessen the degree of improbability by locating Rājahaṃsa's camp near the hermitage of Vāmdeva whose disciples frequently visit far-off places of pilgrimage, and in one case, he has also sought the assistance of Tārāvalī, a semi-divine being. The union, however by rare tricks of chance, was essential for the further development of plot. The device, however, by which the ten princes, who set out in unison for quarter-conquest, are separated from one another has been skilfully conceived and executed. In course of their conquest-journey, they reach the heart of the Vindhya forest where their leader enters some chasm in order to assist one Mātamā in his mission. When he comes back, he does not find there his friends who had already moved to different directions in search of their hero. Rājavāhana also sets out in search of them and, by a pleasing but not incredible play of chance, meets two of his companions, Somadatta and Puṣpod-bhava near Viśālā and hears the tale of their adventurous deeds. Having despatched Somadatta for Pātail, the spot of his victorious encounter, he enters the city of Ujjayinī which affords him the happy chance for marrying the royal princess, Avanti-sundarī. They are legally married in presence of the sacred

16. Op. KSS, X, 9, 1-40; XII, 8, 155-81 for the two stories respectively; op. D.C. pp. 167-8; 167-70; there is striking similarity of phrases also.
through the trickish contrivance of a friendly conjuror who makes the officiating king, Caṇḍavarman, believe at the time that the marriage forms merely a part of the magic show! The introduction of the magician into the tale, though a strange coincidence, is clever and original. Rājavāhana's capture consequent upon the exposure of the trick and his lomk-up into a wooden cage were necessary for giving the story a desired turn. The author significantly selects a wooden cage in order to afford the captive an easy escape when his feet are unfettered. Here supernatural element comes forward to help the story proceed further; the silver chain which binds the prince's feet is a nymph cursed to the present form for a period of two months which is over just when his release is essential for his meeting with lost friends. Again, it is the introduction of some Vidyādhara, a supernatural being, into the story that brings about the fettering of the prince's feet and his fateful capture. The intervention of the retired king Mānasāra in the matter of the prince's execution and the consequent waiting for the final orders of the king Darpasāra who is away in penquests as also the officiating king's military expedition against Campā in the meantime go a long way in giving the prince a lucky chance for release and reunion with his associates. Pending Darpasāra's decision, the prince is taken, along with the army, to Campā where his other friends, now as kings, assemble as allies, to defend the king of Campā, Upahāravarman coming from Videha, Arthaśāla from Kāśi, Pramati from Sravasti, Mitragupta from Suhma, Mantragupta from Anhāra-Kalinga.
and Visruta from Vidarbha. Apahāravarman, who kills Canda-
varman, the officiating king of Ujjayinī when the poor fellow
is about to take the hand of the Campā princess Ambālikā in
marriage, had already settled in the city. They all relate
in succession their stories of triumphant adventures to the
chief hero. The ingenious device by which the ten princes
narrate their fortunes brings about a unity in the story which
otherwise would have been a series of unconnected tales.

From Campā where Somadatta summoned from Pātalī joins
them, they all set out for Magadha, their original place of
start. Puṣpodhava's position here is not clear; he is not
shown to be present at Campā. In the original work of Daśān,
he might have been called, along with Somadatta, from Ujjayinī.

In accordance with the literary tradition, the work has
a happy ending which has been worked out in a logical way. All
the ten princes succeed in their adventurous missions and
finally each one of them is in possession of a realm and a
beautirous spouse. The chief hero enjoys paramount sovereignty
over a vast land almost the whole of India excepting its north-
western part, comprising of the various territories won by his
companions who serve their leader as his feudatories.

Subsidiary currents of the narrative.

(1) The tale of Somadatta's adventure relates his capture
on the charge of theft (though he was innocent; he had just
picked up a jewel from roadside, knowing the least that it was
a stolen property) by Mattakāla, the king of Lāṭa, his escape
and entry, along with other prisoners into the rival camp of
Manasa, the minister of the Patali ruler and finally his overthrowing the Lata king with the help of Patali forces. The last heroic act of his wins for him both the realm and princess of Patali. The tale is simple and devoid of any complexity of incidents. The introduction of the episode of the poor brahmana whom the hero helps in right earnest by the gift of the jewel which brings about his own imprisonment is interesting; it was essential, too, for the future course of events. On one hand, it unites the hero with the Patali king through his 'fellow-thieves' and on the other, it provides him with a chance to exhibit his singular act of heroism.

Little did Mattakala know that he was giving in Sumadutta a powerful fighter to his sworn enemy, the king of Patali. The incidents, which have been skilfully woven together, proceed quite naturally towards the desired end.

(2) The second story of Puspodhava deals with a different type of adventure. Having re-united with his lost parents after a long time, the hero of the tale earns rich wealth with the help of some collyrium of magical virtue and settles in Ujjayini. There he falls in love with Balaacandrika, sister of his friend Candrasala, whom Daruvavarman, a member of the royal family, also loves. He kills his rival by the device of false rumour that Balaacandrika would marry one who fights away the evil spirit which occupies her person. The poor man is entrapped into the snare and loses his life, as he has to encounter not the imaginary spirit in Balaacandrika but his real opponent in Puspodhava disguised as his love.
Puspadhava's reunion with his parents separated sixteen years ago is a hard coincidence, and in order to give it a natural look, the device of prophecy and auspicious omen has been utilised, but with little success. The motif of the possession of person by evil spirits seems to be a prevalent device which has been skillfully worked out by the author. The murder of Dāruvarman by the trick is a clever improvement on the similar killing of Kīcaka by Bhīma in Mahābhārata.

(3) **The tale of Apanāravarman**, which is "one of the longest and the best in the collection," describes his adventures in the city of Campā. The hero engages himself in all sorts of notorious deeds. He gambles, robs the people of their riches, indulges in drinking and in its fit commits even murders. He is arrested and put into the prison where the jailor Kāntaka treacherously employs him for the construction of a subterranean passage from jail to the royal harem in order to win the princess Ambālikā. Following the maxim, tit for tat, he kills Kāntaka and, entering the inner apartments through the underground passage wins the affection of the princess whom he marries after another act of murder, that of Gandāvarman who comes from Ujjayinī to take possession of her hand in marriage. Finally, he meets there Rājavāhana and other friends.

The narrative which is itself very rich in varied incidents is skillfully interwoven with a number of episodes which add

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to the interest of the main story. The episodic tale of Marīci and Kāmamañjarī describes how the cunning harlot beguiles the ascetic into her false love and entices him into the meshes of her charms in order to win a wager thereby. Having taken him to the pinnacle of love, she lets the poor fellow fall in the hard ground only to make him a laughing stock of the people. The episode is cleverly linked up with the main narrative; the hero wants to know the whereabouts of Rājavāhana and approaches the sage Marīci who was known for his divine sight obtained by the power of his austerities. The sage narrates his tale of woe and asks him to settle at Campā and wait till he regains his lost power; this gives him an opportunity of making his fortune there. The incident which is a fine example of irony of fate describes how courtesans can outwit even men of mature wisdom. It was not merely a single woman's conspiracy, but was a united front of those who vended their beauty against those who would refuse to buy it. The plot was well-planned and still better worked out. There is not a grain of suspicion in the mind of the sage who does everything in right earnest. The atmosphere of sincerity is created by the clever exposition of the duties of a courtesan by the old mother of Kāmamañjarī and is promoted by the latter's misleading interpretation of the three ends of life and elaborate reference to cases of gods and sages helplessly yielding to the great passion of love. The harlot propounds in letter the superiority of dharma or duty over wealth and love, but in spirit she cleverly pleads for the opposite case. The sage who is already under the
overpowering influence of her love is taken in by her deceptive
proposition and seconds her view in all sincerity, saying,
"you take a proper view of things when you say that the dharma
of him who has known the truth is not obstructed by worldly
enjoyment."

It is significant that the writer makes the sage to
relate his miserable tale in third person and not in the first
as is his usual practice, and succeeds thereby in sustaining
our curiosity regarding the sage who reveals the fact at the
end in the words, "And know me, 0 noble youth, to be the poor
fellow who was thus fooled by the where," which fall
quite unexpectedly on the readers who could hardly imagine his
so low a fall and so frank a confession from him.

The next episode which appertains to the pathetic tale
of another victim of the harlot is equally interesting, though
it is not interwoven with the main narrative with equal success.
The designing town-sharpers who live by creating discord
engender enmity between Virūpaka, an ugly but wealthy merchant,
and Sundaraka, a poor but handsome youth, and, by way of nego-
tiating, rule that one whom Kāmamañjarī, the ornament of youth-
ful damsels, loves would win the banner of grace. True to her
profession, she chooses the wealthy, though ill-looking, suitor,
who on his part makes her the mistress of his house, his wealth
and of what not, till only a small piece of cloth to cover the

19. DKo. p. 70.
privities is left with him. Turned out by her only to be ridiculed by the world, he, unable to bear the contempt, embraces the Jain faith, throwing off that strip of cloth also, but soon to come back to his own path, when, with his body besmeared with a thick layer of dust smarting under the great pain caused by plucking off of the hair, he is awfully tortured in matters like sitting, sleeping and eating. Apahāravarman restores his lost riches to him by the trickish device of the magic purse.

The episode of Kalapālikā, a daughter of a rich merchant, is skilfully interlinked with the main story. The hero assists her in her mission to get her lover, Dhanamitra to whom she is originally betrothed, but who is now discarded by her parents on account of his being reduced to utter poverty. Apahāravarman, by the clever trick of the magic purse, makes her lover rich with the riches of his rival Arthapati, the new suitor of the girl.

The story contains, besides the above side-tales, some interesting features, the most important of them being the motif of the leather-bag, passed off as a purse of magical virtue, which yielded riches to merchants and the best of courtesans, on the condition that the supplicant must first restore to the rightful owner what he might have dishonestly got from him and give away to brāhmaṇas and gods whatever is earned by just means. Apahāravarman, while laying down the terms, had the merchant Dhanamitra in mind as perhaps also the courtesan Kāmamaṇjarī whom he offers the bag as a barter for her sister,
Rāmaṇjarī. The condition of restoring to the bona fide owner his wealth makes the whore to refund the wealth of Virūpaka to him. The hero is thus able to get back the capital of his friend with interest. The purse has also been utilised for getting Arthapati arrested on the charge of its theft. The main object of the bag, however, is to cover the crime of theft which it skilfully achieves. Other notable features are the incidents of gamble and theft depicted on the line 21 of Mrochakatīka which the work of Dāṇḍin closely resembles both in matter and spirit. Gambling procures for the hero, besides a large number of dinaras which he wins, a sincere friend in Vīmardaka who plays a vital role in the development of certain events in the story. The incident of stealing links the Kulapālikā episode with the main story, but the most interesting aspect of the act is the description of complete burgling apparatus which the hero possesses. Equally amusing is the apparently noble object of burglary, for the thief takes up the profession (which he extols as the path laid down by Āgāra Karmisuta) in order to restore the rich but greedy people of Campā to normal state of mind by proving to them the transitoriness of worldly possessions.

The incidents of the narrative proceed in a logical way with a natural flow, and are in spirit quite in line with the character of the hero. When in a fit of drunkenness, he kills some royal officials, we naturally expect his execution as

punishment for his murderous crime, but the author cleverly saves him by entangling him in the case of theft of the magic purse. The investigation into the new matter with the hope of the precious bag’s recovery from him naturally delays his execution and in the meantime he betters his fate.

(4) The next story of Upahāravārman relates to his adventures in Videha, his own country, where he meets his old nurse and learns from her about his father’s defeat and imprisonment and usurpation of his kingdom by his paternal cousins. In order to restore his fortunes, he develops illicit relations with the king Viṣṇuvarman’s wife, Kalpasundarī and, taking her into confidence, successfully plots against the life of her husband by the device of the motif of transformation of body. He meets Rājavāhana and other friends at Cempā where he sees as the king of Videha to help the Aṅga ruler.

Upahāravārman’s meeting with his old nurse is a happy, but not improbable, coincidence; the latter, now a nun, lives in a small monastery near Mithilā which the prince visits for rest after a long journey. The difficult task of Kalpasundarī’s seduction has been accomplished by the introduction of Puṣkarikā, the nurse’s daughter who is serving in the royal harem and is, therefore, in a position to help the hero in his mission. Upahāravārman, with her help, follows a well-planned scheme and develops it gradually in accordance with the dicta of the Kāmasūtra. \(\sqrt{The \, \text{popular motif of love at the sight of lover}}\)

22. Op. Kām.S. III. 3. 9; 5. 2-5; V. 2. 1; 4. 2-4; 14; 63-4 etc.
in painting has been successfully employed in describing the queen's love for the prince. The author prepares ample ground for her serious moral lapse. In sharp contrast to the prince's handsome form, her husband has a mis-shaped body. Besides, he is cruel, insolent and discourteous to her. She expresses her strong distaste for him when she remarks that he is unworthy of her and has now started insulting her. Puṣkarikā adds fuel to the fire by giving false reports about his illicit relations with a dancing maid.

The motif of the transformation of body by magic skill has been beautifully conceived and the fatal plot is carried through with perfect skill. The trick beguiles even his wise ministers who entertain no suspicion, because the magical rite is to be performed by the queen herself and that, too, in the premises of the harem. The transformation is, significantly enough, to be effected by stages; first of all the queen is to be transformed and then her changed form is to be transferred to the king, the queen assuming her original form again. The process facilitates the prince's coming into the picture in female garb in the form of the transformed queen who is to transplant her new form on the king. The ritual spot is deliberately kept unpeopled by any outsider. The ringing of the bell serves as a signal for Upahāravarman to come and play the cruel game and the great sacrificial fire virtually becomes the funeral pyre for the king whose fatal mistake of the prince's voice for that of his wife can be reasonably accounted for by the latter's skill in the art of changing voice. The condition
of disclosure of all secrets for the transformation affords
the prince to have a knowledge of confidential matters of the
court so that he is passed off, without suspicion, as the
transformed king, though he changes his policy in the matters
(for one of the things to be confidentially done was to poison
his own father to death) with the clever remark that with his
figure, his nature, too, has changed.

The fact that the plotters do not forget to stand upon
the name of morality even when they are up to a heinous crime,
adds to the sharpness of effect of the action. Kaplasundari
refers to Cupid as her father who has given her to the prince
in the presence of the holy fire of love, and to the fatal
fire as the sacrificial one before which she is again being
given over to him in marriage by her heart, while the prince
derives inspiration from the moon-god, known to be the seducer
of his preceptor's wife and sets implicit concession from the
writers of holy scriptures as also the express permission, how-
ever in dream, of the god Ganesa for his singular act of
adultery. And in the end, his leader Rājawhana also puts his
final stamp of approval on his criminal deeds.

(5) In the next story, Arthapāla describes his adventures
in Kāsī where he meets one Pūrgabhādra who tells him the unhappy
news of the award of death sentence to the minister Kāmapāla
who happens to be his father. Arthapāla saves the life of his
father who was being taken to the place of execution, by the

clever device of anti-poison charms. His next adventure, the excavation of a subterranean passage to the royal palace where he takes the king captive, wins for him, besides the kingdom of Kāśi, a beautiful damsel whom he finds in an underground chamber while digging the tunnel. He then leads an army to the help of the Aṅga king and meets there in Campā his friends.

The author deliberately sends Arthapāla to Kāśi where his father badly needed his help. Pūrṇabhadra’s significant introduction into the story unites in a natural way the prince with his father in distress. The thrilling tale of Arthapāla has been befittingly interwoven with equally venturesome episodes of the thief Pūrṇabhadra and the minister Kāmapāla. Supernatural element attends the story in the form of Tārāvalī, a semi-divine lady, in order to explain certain events of rather incredible nature. The risky game of anti-poison charms has been skilfully played up by the prince who, unnoticed by the crowd, causes his father to be bitten by a snake and checks the venom from acting till he is fully cured of it.

The episode of the princess Maṇikarnikā who is kept in a subterranean house for fear of abduction by men like Kāmapāla who perforce got and married Kāntimati of the same royal family lends a romantic charm to the atmosphere of the story. It is a great irony of fate that even from the place which is supposed to be the most secure, the princess is discovered and appropriated by Arthapāla, the son of the previous offender!

(6) The story of Pramati deals with his love adventure which yields to him, into the bargain, a realm also. The tale
opens with the scene of the Vindhyā forest whence the prince in slumber is mysteriously taken to the inner apartments of the Śrāvasti king. He notices there, on the roof of the lofty palace, a white canopy looking like a portion of moon-light cut off, silken bed stuffed with downy feathers, beauteous maidens lying asleep at ease like nymphs in fainst and, among them, a damsel of enchanting beauty lying on a bed covered with a silk mantle white like the orb of the autumnal moon.

The romantic atmosphere of mystery, wonder and beauty, which has been successfully created by the author, begot love in the hearts both of the prince and the princess. The prince's sudden restoration to his original place, the leafy bed in the lonely jungle, shrouds the atmosphere in obscurity till it is ably cleared up by the introduction of the nymph Tārāvalī to whom the puzzling act of taking the prince to, and back from, the royal harem is ascribed. We notice in the incident a fine combination of natural and supernatural elements.

The play of coincidence is conspicuous in the tale by its frequent occurrence. Tārāvalī sees perchance Pramati lying asleep on her way to Śrāvasti fair and takes him along in pity. Again, she drops her idea of taking him to the fair just when she reaches, by aerial path, the royal harem. While returning from the festival, she takes him back to the solitary grove probably in order to avoid the disclosure of secret, and more than that, to give him a chance for independent adventures. There is a tinge of unnaturalness also in some of the incidents. The absence of any sign of fear or embarrassment in the princess
at the sudden sight of a stranger as also the non-occurrence of any kind of untoward happening during the pretty long period of the prince's stay in the harem are very difficult to understand. Anyhow, the device of introducing lovers to each other is novel, and is certainly an improvement on the popular device of uniting them in dream or through painting.

The romantic interview and the curious separation are followed by the prince's efforts to win his love. On his way to Śrāvastī, he stops to enjoy a cock-fight which, apart from its scenic value for him, provides him with a shrewd accomplice in Pāncālādarman, an old rogue, in his love adventure. They play a clever game wherein the prince assumes the role of a daughter of some brāhmaṇa whose part is ably played by the old schemer who approaches the Śrāvastī king with the request that his daughter may be kept secure in the harem till he brings back her suitor who has gone to Ujjainī for higher studies, which the king grants. But unable to give his daughter back to him when he comes with his son-in-law who is no other than the prince who had secretly left the harem and joined the brāhmaṇa, the poor king has to give his own daughter, Navamālikā, instead, for the old knave stages a drama of attempting suicide in case his deposit is not returned. The motif of impersonation and the incidents accompanying it have been skilfully presented.

The success of the prince is partly due to the parallel efforts made by the other party, the princess, who despatches her messenger with the prince's portrait drawn by himself during his romantic stay in the harem. The errand girl recognises him
through the painting and duly gets his willing acceptance, so
that the matter proceeds.

(7) The story of Mitraqupta appertains to his curious
and heroic adventures in land and at sea. The prince happens
to join the kanduka festival of the Suhma princess, Kandukāvati,
in which she was ordained by Durgā to play with a ball and to
select her husband from amongst the visitors. He is happily
chosen by the princess, though unluckily he becomes the object
of the wrath of his brother, Bhīmadhanvan who was predestined
by the same goddess to serve his sister’s lord, and is seized
and thrown into the sea by his men.

Picked up by a passing vessel of Yavanas, he fights
valiantly for them against some pirates whom he captures along-
with their captain who is none other than Bhīmadhanvan. Now
drifted away by a strong gale, his vessel reaches a forlorn
island where he encounters a demon who would devour him if he
did not answer his four questions. He pleases the demon with
his clever replies to his questions. The devil, however, dies
in a duel with another demon, in trying to rescue a damsel in
his possession, leaving her as it were, for the prince, since
the other fiend also meets his end in the combat. With the
maiden who turns out to be Kandukavati, his destined bride, he
sets sail and arrives at Dāmalipta, the capital of Suhma, where
he is warmly received as the crown-prince. He is despatched for
Campā to help its ruler against his foe and the opportunity unites
him with his friends.

The tale is rich in varied incidents in the development of
which chance plays a vital role. It is a mere coincidence that the leader of the sea-robbers vanquished by the prince turns to be his enemy Bhīmadvanvan whom he fetters with the same iron girdle with which he was bound by his men. Again, it is the play of chance which brings about his timely union with his beloved in the far-off islet. The difficult task of the princess abduction has been achieved by the introduction of the supernatural element in the form of the protean demon. The mutual annihilation of the fiends, which reminds us of the similar destruction of Sunda and Upasunda in Mahābhārata, is artificially contrived in order to accomplish an uninterrupted union of the lovers.

The story contains an interesting episode in the tale of the romantic love of Kosadāsa and Candrase, which runs parallel to, and has been beautifully linked with, the main story. Kosadāsa’s inordinate love for the courtesan which gets him the nickname Veśadāsa ('a brothel’s slave') and his intention to commit suicide, because he cannot get his beloved, present a sharp contrast to the harlot’s reluctance to part with her life or even her outer form for his sake.

Another notable feature of the story consists in the introduction of adventures on high seas and far-off islands of fear and wonder and beauty. It lends a distinctly romantic charm to the setting of the story. But what attracts us most is the clever

The embossing of four interesting stories into the tale after the manner of the Ye talapanoavlmafetlt, for which device the author might have also derived a hint from the similar context of the dialogue between a Yakṣa and Yudhiṣṭhira in Mahābhārata. The tales, which are otherwise not indispensable for the development of the main theme, are interesting not as episodes, but as independent short stories. The first two present in a curious manner two divergently opposite forms of female character, the first revealing its darkest aspect in Dhumini and the second the brightest one in the noble character of Gomini. The other two stories interest us for their pointed reference to the importance of firm determination and cunningness for achieving success in life through the tales respectively of Ratnavati, nicknamed Nimbravatī for her bitter temper, whose strong will power wins back her fretted husband, and Kalahakanta whose shrewdness succeeds in the hard task of seducing a faithful wife of another.

The story, however, suffers from the serious defect of describing a number of attempts at suicide, not well-grounded and hence all foiled. Tuhagadhamvan for being issueless, Kōśadāsa in despair that his love is not granted and Kandukavati on hearing his lover's throw into the sea make vain attempts to end their lives.

(8) The story of Mantramūta opens with another clever device of introducing lovers to each other. It brings, through

25. Op. BKII. XII, 2, 1-1221; KSS. XII, 8-32; Mābhār., Vana, chap. 313, 28-121.
the superhuman medium of a weird ascetic and his attendant, a goblin, the Kalinga princess, Kanakalekhā from her harem to a lonesome cemetery near Kalinganagar which the hero happens to visit in course of his wanderings in search of Rājavāhana. Mantragupta, as the writer would have it, overpowers the sorcerer and rescues the maiden, and through the goblin's help enters her inner chamber where he lives secretly with her.

His next adventure relates to his successful efforts for effecting the release of the Kalinga king, along with his daughter Kanakalekhā, his love, from the captivity of the Andhra ruler who had taken them prisoners deceitfully with the intention of marrying Kanakalekhā. He gets the rumour spread that she is possessed by an evil spirit who is to be overpowered first to set her and, disguised as an ascetic, offers his help to the Andhra king in driving away the spirit for him. The king who is made to believe that, with his body metamorphosed by taking bath in a lake with certain magical rites, he would be able to combat the spirit, falls an easy prey to the trick and loses his life at the hands of the prince who himself emerges from the lake as the transformed king. The device which has been skilfully worked out with definite planning wins him, along with the princess, the vast kingdom of Andhra and Kalinga countries. Coming to the aid of the Aṅga ruler, he meets Rājavāhana and other friends.

The motif of transformation of body occurs also in Upahāravarman's story where, however, fire, instead of water, consumes the king. There is a difference in motives also;
while the king of Videha wanted to win his queen's heart by becoming handsome, the Āṇḍhra lord takes the fatal risk to obtain a beauteous spouse, despite the cautioning words of the plotter himself: 'who can know what mischief an enemy may mean on getting an opportunity,' which add to the poignancy of effect of the trick. The variety saves the tale from staledness of repetition.

'A striking feature of the story, however, is the brilliant tour de force in complete avoidance of labial sounds by the narrator, because his lower lip has been bitten so fiercely by the passionate kisses of his beloved that he cannot pronounce them. The motive for the literary feat has been happily conceived by the author who has worked it out with great success in this considerably long narrative.

(9) The story of Vīdruta, the last in the series, relates to his successful efforts to recover the lost kingdom of Bhāskaravarman, the minor son of Ānantarman, the Vidarbha ruler, now vanquished and killed by the king of Āśmaka. First of all, he contrives to kill Mitravarman, the king of Māhismatī, who wanted to kill the boy, his nephew, now living, along with his mother, with him. He next kills the Utkala ruler to whom Mitravarman had planned to give Māñjuvādinī, the young prince's sister, in marriage, and usurps his kingdom. Then, having spread a false rumour of the death of the boy, he reproduces him, from behind the Durgā image in a temple, as the prince revived

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and destined by the goddess to rule the kingdom as her son, and presents himself as his regent and gets Kauñjûvarâmî as remuneration for his duty from the same deity. He faces now no difficulty in overthrowing the Aśmaka ruler and getting back the lost kingdom. As a king of Utkala, he goes to Câmpâ to help its ruler against his enemies and meets his friends there.

Before the main narrative actually starts, we meet with the episodic, but elaborate, tale of Anantavarman’s fall. It begins with the wise counsel given to him by his old minister, Vaisurakṣita whose political advice proves to be too bitter a herbal mixture for him to drink up. Instead, he falls a willing victim to the ill-motived harangue of Vihârabhadra whose curious arguments in favour of idle pleasures and against grave deliberations of veteran councilors represent, as Wilson rightly observed, "the language of the profligate in all ages."

The frank denunciation of Kauṭilya’s Arthaśâstra which has been quoted with sarcastic comments and the subtle presentation of weak points of ministers, priests and envoys add to the interest of the story. The tale hereafter is one of deep political plots and intrigues which naturally result in chaos and confusion everywhere in the state, and finally in a complete overthrow of kingdom by the foe. The fall of Anantavarman is inevitable, for his lapses are serious, and his failure to detect his enemy’s conspiracy proves to be fatal for him who takes sincerely the ill advice of Cândrapâlita who demonstrates

vices as virtues and debauchery as nobility of mind.

The tale of Visruta's adventure which has a realistic touch seems to be based on some historical events contemporary or more probably of recent past, as pointed out by Dr. V.V. Mirashi. The ingenious spreading of false rumour, the clever use of poisoned garland, the successful employment of fraud in the name of Durgā and before her image and the novel introduction of dancers and jugglers and their amusing feats are some of the notable features of the story.

The foregoing analysis of the plot of the romance makes it clear that the writer has carefully conceived it and has accomplished it with great success. It is like a statue chiselled out by the artist with great diligence and fine artistic sense, every detail of which contributes to its form and beauty. The writer had evidently a definite outline of the entire plot before he took it up and, therefore, it flows, not like a river which forges its course according to natural circumstances, but like a canal, the course of which is directed by the architect in strict accordance with the destination which it is to reach, and we should bear in mind the fact while evaluating it.

In order to develop smoothly the course of his story towards its predetermined end, the author has employed all possible means and devices of traditional story-telling. He frequently takes recourse to the use of coincidence which in real life also plays a vital role in shaping human destiny, but its frequent occurrence does injure our sense of probability,

28. Op. ABORI, XXVI, p. 31; also op. above, sect. I, chap.III.
for incidents do concur in life, but not too often. The author also utilises the device of divine intervention off and on in order to give his story a desired turn. It should not mean that there is total want of naturalness in the development of plot. In fact, its course generally proceeds with natural flow, a disturbance occurring only exceptionally.

A striking feature of his construction of plot is the romantic atmosphere of wonder and beauty, accompanied by a chain of lively and curious incidents, which permeates the whole narrative. We move here in a strange world of magic and marvel where the supernatural joins hands with the natural.

Although there is a conspicuous line of affinity in different tales of adventures of the princes, all of whom strive for, and finally attain each, a vast realm and a beauteous spouse, yet there is the charm of a variety of opportunities and diversity of means and devices employed by the young aspirants and the fact lends a distinct freshness of originality to the various tales. There is an element of suspense in varied incidents, which sustains our curiosity and keeps our interest awakened. In bringing about love-marriages, the device of recollection of relations in previous births, introduction of lovers in painting or in dream or in an interview induced by supernatural agency, and finally, the employment of all sorts of means, whether fair or foul, have been freely resorted to. With regard to the attainment of kindom also, all types of political stratagems have been unscrupulously employed. The use of diverse elements in different tales lends multiplex colouring
to the stories which otherwise would have been a series of
monotonously similar tales. In the arrangement of plot and
subsidiary episodes, too, the author shows distinct judgement.
He varies his tone and alters his form to suit different occa­sions and thereby achieves variety.

**Plot: Avantisundarikathā.**

**Scope of the plot.** Since Avantisundarikathā is avail­able to use in incomplete form, it is difficult to ascertain the course of movement and the denouement of its story. Nor can we say how and how far the theme signified the name of the romance, except that it related to the story of Avantisundari and her lover, Rājavāhana, which formed its central pivot, though it might have covered the entire plot of Daśakumārācarita, as is shown by the fact it moves parallel as far as it is avail­able and its verse summary named Avantisundarikathāsāra carries the tale, to the Story of the Ten Princes. The view is sup­ported by a statement to that effect in the metrical summary. The extant portion of Avantisundarikathā does not even touch the authentic part of the Daśakumārācarita of Daṇḍin; it hardly reaches the middle of the current Pūrvapīṭḥikā's second ucch­vāsa (p. 28) where Kālindī (Mandākinī in ASK.) narrates her story to Mātañca. The metrical compendium advances as far as the part of third ucchvāsa of Daṇḍin's work where Upahāravarman begins his efforts to seduce Kalpasundarī.

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30. If ASKS. is held to be a uniformly proportionate summary,
A question naturally arises why the author has taken up the same narrative in his two romances. In paucity of evidence, it is not possible to give a final reply to this vexed question. It may be conjectured, however, that the writer meant to apply the graces of the prose-kāvyā style, in deference to the contemporary literary traditions after the model set by the works of Subandhu and Bāna, to the comparatively easy and swift narrative of his earlier romance. He has overstrung the simpler theme with enormous descriptive material and with a long chain of episodic tales which have complicated the easy course of narrative and have hampered its swift movement. The author might have achieved a great thing from the point of view of the contemporary literary ideal and standard, but in the opinion of a modern critic, Daśakumāragarita is far more successful in regard to the development of plot than Avantisundarikathā where-in the story proceeds at a snail's pace. Descriptive and episodic material does occur in Daśakumāragarita also, but there is proper limit. In Avantisundarikathā, however, these elements turn up in disproportionate length and detail and consequently often break the main thread of the tale. The lengthy description

the volume of ASK., covered by the extant ASKS., would be estimated to be double the present size which ASKS., summarises in 658 verses only out of the total of 1067 stanzas, and as ASKS. covers only half the story of DKC., the entire bulk of ASK. appears to have been four times bigger than the existing volume, in case it covered the whole of DKC. The extant ASK., despite a continuous chain of lacunae, is almost double the volume of DKC., though its plot covers only the first 28 pages of spurious PP. and is far behind the authentic work of Daśādīn.
of elephant troop and cavalry and a number of episodes like those of Potapa and Kādambarī which could easily be dispensed with amply illustrate this point.

Comparative study of the plot. As the general course of narrative and also its main incidents are similar in the two romances, a separate study of the plot of Avantisundarīkathā need not detain us here. We would, however, make a comparative study of the plot in the two works and note only the points of divergence which seem to have been caused mainly by the fact that the Pūrvaṇīḍhikā, which covers the entire plot of the extant Avantisundarīkathā, is not the original work of Daṇḍin, but is merely a patch-up worked up by some later writer perhaps on the basis of its Telugu version.

The main point of discrepancy relates to the enumeration of princes, which according to Avantisundarīkathā is as follows:

<table>
<thead>
<tr>
<th></th>
<th>Hamasvāhana</th>
<th>Rājavāhana</th>
<th>Apahāravaran</th>
<th>Upahāravaran</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rājahaṇa</td>
<td>( Magadha King )</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Prahaṇaravarna</td>
<td>( Videha king )</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Dharmaṇīla</th>
<th>Padmodbhava</th>
<th>(Minister)</th>
<th>(Minister)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sūtṛa</td>
<td>Sumantra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kāmapāla</td>
<td>Ratnodbhava</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mitragupta</td>
<td>Arthapāla</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visṛtta</td>
<td>Mantragupta</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Puspodbhava</td>
<td></td>
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</tbody>
</table>

31. ASK. pp. 65-99; ASK3. covers it in one verse (II.74) only.
But the scheme of Purvapithika has it in the following way:

<table>
<thead>
<tr>
<th>Matisarman (Minister)</th>
<th>Rājahaṁsa's priest</th>
</tr>
</thead>
<tbody>
<tr>
<td>Satyadārman</td>
<td>Sumati</td>
</tr>
<tr>
<td>Devarakṣita</td>
<td>Pramati</td>
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<tr>
<td>10</td>
<td>11</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rājahaṁsa (Magadhah king)</th>
<th>Prahāravarman (Videha king)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rājavarāhama</td>
<td>Apahāravarman</td>
</tr>
<tr>
<td>1</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Dharmapāla (Minister)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Sumantra</td>
<td>Sumitra</td>
</tr>
<tr>
<td>Mitragupta</td>
<td>Mantragupta</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Padmodbhava (Minister)</th>
<th>Sitavarmā (Minister)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suṣruta</td>
<td>Ratnodbhava</td>
</tr>
<tr>
<td>Vidrata</td>
<td>Padmodbhava</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sumatī</th>
<th>Satyavarman</th>
</tr>
</thead>
<tbody>
<tr>
<td>Framati</td>
<td>Somadatta</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
</tr>
</tbody>
</table>

It is clear that Avantisundarikathā refers in all to twelve kumaras, one of whom, namely, Haṁsavāhama, however, disappears from the scene just at the outset, having been stolen away by swans. It includes the son of the royal priest also in the

list whom it names Somadatta, who in Pūrvaśīthikā appears as the son of Satyavarman. Again, Pūrvaśīthikā is silent about Devarakṣita. According to Avantisundarikathā, during quarter-conquest, when on one morn, the princes find their leader missing, they move to different directions in search of him and leave Devarakṣita behind to watch the spot. In the authentic Daśakumāracarita also Devarakṣita's position is obscure; he might have been absent in the work, as the name of the romance takes upon itself to relate the account of ten princes only. There is discrepancy also in the detail of the acquisition of princes in the two compositions.

Some notable features of the plot. A striking feature of the plot of Avantisundarīkathā is its prologue which describes, on the suggestion perhaps of Bāṇa's Harṣacarita, the curious origin of the story. The author, after giving an autobiographical sketch, tells us that he narrates the story of Avantisundarī to his friends as an explanation of the mystery of a lotus, changed into a Vidyādhara at the touch of the image of Viṣṇu on the sea-shore which he visits at the instance of a famous architect to see his wonderful skill in imperceptibly joining the broken arm of the statue. It appears from this that the tale concluded with the revelation of the mystery. Some Vidyādhara, cursed for his fault connected with flowers to floral birth by some wrathful ascetic as the author himself tells us, might have been allowed by him on second consideration to resume his original form at the touch of the feet of Viṣṇu. A similar incident of the conversion of a silver chain into a nymph occurs in Daśakumāra-
carita, which has been cleverly linked up with the story of Rajavāhana. But in the present case, it is difficult to determine how the curious incident was connected with the story of Avantisundarī or with that of her lover, Rajavāhana. The significance of this interesting prologue to the narrative and the measure of success in the development of its romantic possibilities can be properly assessed only when we are in possession of the entire work. There is no doubt, however, that the introduction as also the execution of the scheme are strikingly novel and original.

Another special feature of the plot is the free inclusion of all sorts of episodic tales into its narrative, though some of them are preponderant upon the main stream of story. The following are the main episodes:

(1) The story of Vindhyasena, her husband Vyāghradamana and the latter’s father who had developed a fast friendship with the king Rājahaṁsa during his stay in Vindāya woods, affords us a happy glimpse into the lively and cheerful life of sylvan people. The incident of Rajavāhana’s birth has been made to synchronise with that of Vindhyasena’s son, Simhadamana.

(2) The episode of Potapa, a merchant, contemporary with Maurya Candragupta, is also notable for its curious reference to Puṣpodbhava’s ancestry. It was due to Potapa’s noble

35. ASK. pp. 157-66; ASKS. III. 45-68.
36. ASK. pp. 175-8; ASKS. IV. 1-15.
spirit of charity that the king granted eighteen boons to the merchant community, one of them, namely, immunity from death sentence in offences like theft, has been referred to in Dasa-
kumāracarita also.

(3) The side-tales of Vararuci, Vyādi and Indradatta and their preceptor Upavarsa occurs, in course of the description of royal dynasties, following the king Ripunjaya, in the context of Mahāpadma Nanda (Kubera’s son, Padmanidhi, reborn) who collected all gold of the land for himself. Upavarsa’s pupils approach him for gold to be offered to their preceptor as fee. Mahāpadma Nanda, instead of granting their request, feels overjoyed over his having rendered the earth bereft of all gold and dies in a fit of rapture and returns to his father Kubera who, however, curses him, for not having fulfilled Upavarsa’s desire for gold, to be reborn as Potapa’s son Padmodbhava, the grand- sire of Puṣpodbhava.

(4) The interesting episode of Samudradatta and Karṇīputra occurs in order to explain the origin of Ratnodbhava, his wife Suvarṭā and their son, Puṣpodbhava. Samudradatta and his wife, who were originally two swans in the lake Bindusaras,

37. DKU. p. 89; also ASKS. VIII. 77 (broken).

38. ASK, pp. 179-85; ASKS. IV. 21-70; Maṇja. (c. 8th cent.) mentions Vararuci as a minister of NANDA; KMIM. (c. 900) refers to Varṣa, Upavarsa and Vyādi as graduates from Pātaliputra university; op. V.S. agrawal: PB. pp. 15-6; G.V. Sastri: ASKS., intro. pp. xii ff; also op. KSS. I. 2 for these tales.

39. ASK, pp. 186-90; ASKS. IV. 75-100; also op. DKU. pp. 76; 102 for Karṇīsuta; op. for detail, ASKS., intro. pp. x-xi.
were cursed to suffer a long separation by the sage Nārada for having nibbled at the lotuses gathered by him for the worship of Viṣṇu. They were again born as Ratnodbhava and Suvrata, their son Puṣpodbhava originally being Kubera's son, Nalakūbara, cursed to be born to them for having sympathised with them when they, as swans, provoked Nārada's anger. Karnaśuta comes into the picture as the seducer of Samudradatta's wife.

(5) The story of the recovery of Devarakṣita closely resembles that of Somadatta in Pūrvapīṭhikā.

(6) In the tale of Arthapāla, the author elaborates, through Kubera as the narrator, the story of the identity of Saunaka, Śūdraka and Kāmapāla as also their wives, differentiated only by three successive births. The adventures of Kāmapāla in above three births, which have been beautifully described, engage our apt attention. In Dadakumāracarita, there is only a passing reference to the elaborate scheme. The introduction to the tale is similar in both the works. When Kubera asks Tarāvali the nature of her mental disposition towards the child, Arthapāla and she replies that she feels affection for him as though he were born to her, Kubera relates the narrative connected with it.

(7) The story of the horse, Bhadravāhana describes the

41. ASK. (lost); ASKS. IV. 161; for Śūdraka in kathā literature, M.R. Kavi: ASK., intro. pp. 7-8.
42. Op. DKC. p. 127; also cp. sect. I, chap. II.
origin of winged horses, the cutting off of their wings by the sage Śālihotra who, cursed for the reason by Indra to take birth as the breeding horse, is born as Bhadravāhana.

(8) The story of Mātaṅga describes him in previous birth as Nityogrā, son of the minister of Vidarbha ruler. The tale of his wife, Mandākinī is also interesting. In Pūrva-piṭhikā, the episode is quite differently told.

(9) The story of Kādambarī which closely resembles the tale in Bāṇa's romance has been narrated in the work by the husband of Mahāśvetā, referred to as a friend of Mandākinī, wife of Mātaṅga. The Aṇantisundarīkathā breaks off abruptly in the middle of the episode.

The course of the narrative after the sub-tale is determined by its verse summary which presents to us the real form of the stories of adventures which we do not get in that form in the current Pūrva-piṭhikā. In the scheme of the Kathāsāra, unlike that in the patchwork, it is Puspodbhava who meets Rājavāhana first and narrates his tale, and then comes Somadatta. There is discrepancy also in the detail of stories. The incidents of Puspodbhava's successful encounter with the highwaymen who attacked a caravan of merchants, and his forging friendship with one of its members and Bāla-

43. ASK, pp. 203-4; ASKS, V. 1-16; in MBhār. (Vana, chap. 71, 27), Śālihotra appears as a writer on veterinary science.
44. ASK, pp. 238-41; ASKS, V. 50-65.
45. ASK, pp. 243-5; ASKS, V. 112-49.
candrika’s futile attempt to commit suicide in protest of her parents’ decision to give her to Dāruṇavārman in marriage are absent in Purva-pīṭhikā. The rumour of her possession by some evil spirit occurs in both the works, but the scheme followed in Kathāsāra, according to which the spirit would kill her suitor if he is not of the same caste and status, is decidedly easier and better.

A novel feature in Somadatta’s story is that his meeting with Rājāvāhana has been shown to have taken place when he was going in a palanquin to the temple of Mahākāla who had given Vāmalocanā as daughter to the king, Vīraketu with the condition that her husband would die of a disease, if he did not worship him continuously for six months. As he was sick for not having offered his worship to the god till now, he narrates his tale in soft words composed of twenty-four mellow letters only. The incident of his winning Vāmalocanā is differently narrated in Kathāsāra wherein he kills one Prakāntaka, a friend of Mānapāla, a minister’s son (and not himself minister as in the Purva-pīṭhikā) for his trying to assault criminally Mānapāla’s wife, a friend of Vāmalocanā and boldly confesses his having done so in order to save Mānapāla who is suspected and is awarded death

46. ASKS. VI. 51; 62; for Dāruṇavārman, we have Dāru- in PP.
48. That is, 5 first letters of vargas, 5 nasals, 4 semi-vowels and 10 vowels leaving r and l (op. ASKS. VII. 14) which constitute, as V.H. Sastrī (intro., p. V) points out, the Tamil alphabet with the exception of ṭ and ṣ.
sentence. Then follows his battle with Lāṭa ruler, in which he, aided by his friends, kills his foe and wins Vāmalocanā, the princess, as reward.

The story of Rājavāhana's marriage with Avantisundari, too, has been presented in a better way. At the instance of Puṣpodbhava, Rājavāhana draws from recollection a portrait of Yajñavati, her beloved in former life, which was, to Puṣpodbhava's great surprise, a replica of Avantisundari. Bālacandrikā takes the painting to the princess who also draws from memory a picture of Samba, her lover in previous birth, which resembled the prince. The motif as a device for introducing lovers to each other is absent in PūrvaPitikā. It is after this introduction that Rājavāhana relates the tale of love of Samba and Yajñavati when he finds Bālacandrikā trying to capture the swan passing by the princess. This event has been given in PūrvaPitikā as revoking retrospection of former life by the lovers. Also the prince's first meeting with the magician who brings about his marriage with the princess, has been described in a better way in the metrical summary. The juggler, dejected by the depravity of kings, is about to commit suicide when the prince sees him and comes to know that he is the same man as had saved the life of Puṣpodbhava's mother in Kaliṅga forest. This ingenious linking up of the incidents, which is absent in PūrvaPitikā, explains the magician's eager

49. ASKS. VI. 90 ff.
50. ASKS. VII. 1 ff.
willingness to help the prince in his venture. With regard
to the incident of Rājavāhana's secret stay with the princess, 
there is no material difference save that there is no mention
of the cage in the summary wherein only the metal chain, which 
turns into a nymph, has been referred to. This makes the prince's escape easy and relieves him of the trouble of breaking the cage open and the author of conceiving the strange idea of a wooden cage.

The tale of Apahāravarman's bold adventures closely re­sembles, both in characters and incidents, that given in Daśakumāracarita; the familiar figures of Marīci, Virūpaka and Vismardaka and of Kāmānañjarī and Rāgamañjarī appear with their usual problems and solutions. Certain points of affinity deserve particular notice, as for instance, the description of the duties and rights of a harlot's mother, the definition of wealth and pleasure, the sad tale of Virūpaka and the depiction of gamble, besides a large number of strikingly similar phrases. There is also similarity in the extant portion of Upahāravarman's story, in the middle of which the Kathāsāra also breaks off.

From the above points of affinity, it seems to be evident that the author in his Avantisundarīkathā closely followed the course of the narrative of Daśakumāracarita, though he proceeded

51. ASKS. VII. 44-75
52. Cp. ASKS. VIII. 9-19; 27-8; 35-40 and 41-4 with DKJ. pp. 66-8; 70-1; 73-5 and 76-7 respectively for above descriptions.
53. Cp. App. IV.
with the tale in a leisurely manner, like a curious wanderer casting his eyes on all sides and gathering all kinds of material which he may choose to pick up.

**Characterisation.**

Characterisation in Dandin occupies only a secondary position; it is superseded either by the narration of incidents or by the elaboration of descriptive and episodic material or even by both. There is no great scope left for a constant and consistent development or a deep analysis of a character in the scheme and framework of Dandin's romances. It should not, however, mean that he is not at home in the matter of delineating characters. In fact, he commands a unique power of vivid characterisation. He realistically creates and artistically develops and shapes a character when he means to do so. Most of his characters, which are made of the stuff of the real world, are the creation of his close observation of life and people, and, though their delineation is sometimes heightened or exaggerated, they are, as a rule, life-like and true. The realistic element in them never supersedes the artistic one, and it should be noted that the author is realistic, not in the sense that he is unnecessarily precise in trifles, but in the sense that he is faithful to his characters. He is especially adept in the art of forging caricatures which draw our attention more than anything else in his romances.

His range of characterisation is vast enough to cover a long gallery of portraits of varied types and individuals including men and women from all walks of life as also from every
stratum of the society. He vividly portrays, for instance, venturesome and intriguing kings, gallant princes, loyal and wise counsellors, corrupt officials, negligent policemen, crafty and obsequious favourites, sweet-tongued parasites, spoiled kula-putras, dexterous magicians, rich and poor merchants, fraudulent ascetics licentious men-about-town, shrewd gamblers, expert thieves and roguish brāhmapāras among men. And among women, he delineates unfaithful and cruel queens, impetuous princesses with their clever and daring friends and attendants, audacious maidens approaching their lovers at night, stone-hearted wives like Dhūmiṇī and virtuous ladies like Gomini, greedy and heartless whores and bawds as also simple and affectionate courtiers, and cunning nuns acting as go-betweens. Dandin's women characters are bolder than his men whom they surpass at times in point of audacity, wickedness and cruelty. Some of his female figures are so daring and viraginous that it is really difficult to find their originals in the real world.

The writer is not content with enlivening the more important figures only, but he takes an equally keen interest in bestowing life on minor characters also. It must be admitted here that he feels more at home with bad characters than with good ones. Such characters, belonging either to a degenerated society or to a degenerated stratum of society, are mostly dhīrodhāta (brave and haughty) or dhīralalita (reckless and sportive) characters at their best. Dhīrodatta (brave

54. Op. for definition of these heroes, DR. II. 1 ff; SD. III. 31-8; Keith: SDr. pp. 305 ff.
and noble-minded) or dhraprasānta (firm and calm) figures appear very rarely in his works. Even Rājāvāhana, the chief figure of his romances, cannot be called a noble and calm hero, though he may be slightly better than others in manners and behaviour. The Bājakumārasarita is justly called a romance of rogues, and in this respect it is comparable to Mṛcchakaṭā, which, however, has got a quiet hero to its credit, and the four bhāṇas which vividly depict low characters and clever tricksters.

For evident reason, there is an intrinsic affinity of habits and manners in the characters of Dandin and particularly in the ten princes who possess the same physical and mental accomplishments, the same guiding principles of conduct and morality and, above all, the same attitude towards life and people. And, had they all faced similar circumstances and environments, they would have acted almost in an identical way. As such, they appear to be ten different manifestations of one single character, observed from ten different angles in the form of ten different circles, conditions and surroundings. There is no scope left, nor any effort made, for a distinct development of their individual personality, which is demanded of an artist today. It is unfair, however, to produce the classical writer in the literary court of a modern critic. Judged from the standard of the age in which he lived and wrote, he is remarkably successful in investing his characters with life and reality, and he fares far better than others in the

field.

**Male characters.** Among the male characters, first come the ten princes who are all ambitious and enterprising young men of stout and charming physique. They have a fancy for love and beauty, to achieve which they are prepared to take any risk they are called upon to do. In sharp contrast to the common folk, they command protuberant character by virtue of which they win instantaneous fame and glory wherever they go. They the oppressed and still more so to do away with are ever ready to help the oppressor. Their behaviour is generally courteous, but when an occasion arises, they can be haughty and rude and even furious. They believe in the theory that end justifies means and that all is fair in love and war. Nevertheless, they have, or rather pretend to have, regard for God, religion and morality, and justify their deeds, however sinful, on moral grounds. In other words, they are out to do anything, good or bad, under the protective covering of the name of God and religion.

All of them love and cultivate art, including fine arts like music and painting as well as those of crooked nature like thieving and gambling, in which, as Pūrvapitihkā tells us, they received education from different teachers. There is a commixture of constructive and destructive elements in all of them who destroy one thing to create another. They are all endowed with worldly wisdom which often borders on shrewdness.

They unscrupulously regard ingenuity as a supreme means of achieving success in life. The qualities of talent and spirit have often been mentioned by, or with reference to, them. All the princes are cosmopolitan in nature and character; they are free from local prejudices and are quite at home at any place or country. They choose cosmopolitan cities of the time as fields to make their fortunes in. According to Indian tradition, these princes fall in the class of dhīrodāhata (brave and haughty) heroes with an amorous tinge in their characters.

Rājakṣatā’s character, though very similar to that of his other associates, stands out in certain respects as unique in the galaxy of the princes. His majestic and stately appearance, his sprout-like hands marked with linear signs of a lotus and a wheel indicative of his sovereignty, and his voice deep like the thunder of a train of clouds have been particularly referred to by the author who even makes once the hero to speak in praise of himself.

A self-respecting youth, he does not indulge in serious crimes, though he would tacitly allow them when committed by his friends to achieve their ends, of course, with some reservations. He naturally regards Upāhāravāman’s act of adultery as fraud, but justifies it as a proper means of achieving his

57. Op. DKC. pp. 80; 109; 123; 186.
59. Cp. DKC. pp. 56; 57; 61; 102.
60. Cp. DKC. p. 62.
object. He pays compliments to the wisdom of his friends, though he knows that it is strictly synonymous with the art of bluffing. Although endowed with youthful prowess and spirit, he, like his companions, believes in fate and meekly submits to its dictates.

He is a man of venturesome spirit, eager to take any risk to help/suppliant. He commendably assists Māthaṇa in difficult his/mission, caring the least for himself or for his companions. He is sober and serious, but at the same time, he is possessed of a subtle sense of wit and humour, as his sprightly remarks on the adventures of his friends indicate.

Apahāravarman is comparatively bolder and stiffer, and has rightly been described by Rājavāhana as having surpassed even Karṇisuta, the traditional propounder of the art of stealing, in hardihood, for he is especially adept in the notorious art and follows it as a serious profession. He gives an ingenious explanation for his sinful act that by robbing the niggard of their money, he restores them to normal state of mind by proving to them the transitoriness of wealth. He plunders the rich misers of the city to the extent of making them to be for alms at the houses of their previous supplicants now enriched by him with their wealth. Burglary forms a part of his habit. Having constructed for Kāntaka an underground

61. Cp. DKG. pp. 33; 57; 171.
passage up to the harem, he thinks that the great labour would go in vain if he returns without stealing something from the maiden's apartment, though at the sight of the princess, he forgets to rob, and is robbed, instead, of his own heart. His name, though given to him on account of his having been stolen away after birth, aptly signifies his burglurous nature. He is so perfect in the art that he enters another's house for theft as if it were his own. In drunkenness, he follows this very wonted practice of his, and in the height of intoxication, even declares to rob the whole city of its wealth in a single night. Dhanamitra's following words of thanks, addressed to him, his benefactor, are significant, though he uttereth them innocently of the side-meaning they convey: "you have given me my beloved, but have robbed me of my words." Even his act of benefaction is not unmixed with an element of theft. His character resembles in this respect the trained burglar, Sarvilaka of the Mrochakatika.

Related closely to the art of burglary, is his great skill in digging tunnels in which field he compares favourably with the sons of Sagara who dug the earth down to the nether land in search of their sacrificial horse. He is also adept in the art of gambling; in no time he wins sixteen thousand dinaras by dint of his full acquaintance with various tricks of the game.

He excels other princes in the matter of intriguing also. He plots against the tyrants to help those in distress. His

64. DKC. p. 79.
65. DKC. p. 97; op. Rām., Bāla., XXXVIII ff.
conspiracy victimises the harlot Kāmamañjari, the merchant Arthapati, Kāntaka, the jailor and the king Gandavarman, while Kulapālikā, a merchant’s daughter, the ugly Virūpaka and the bounteous Dhanamitra as also a host of others receive his kind benevolence. His venturesome spirit is amply reflected in the following advice he gives to Dhanamitra who wants to run away from the inimical society: "staying in one’s own country or in a foreign place is no consideration with a man of talent. . . .; an abandonment of the native place through fear bespeaks something like want of talent and spirit on one’s part."

Like his other friends, he has a weakness for women and beauty. Just at the sight of the courtesan Rāgamañjari dancing on the stage, his mind becomes, as he himself observes, a second stage for her dance. Again, the sight of the princess Ambālikā enkindles in his heart an instantaneous passion of love for her. Obviously, his love is physical without a spiritual tinge; his words addressed to Ambālikā in painting, imploring her to sleep with him fully exhausted in amorous sport amply betoken his lust.

His attitude towards life is light and hedonistic. He believes in present rather than in past or future. To him, no sin is more heinous than the abandonment of the self or the act of committing suicide. In the connected story of the magic purse, he sermonises Dhanamitra to rise by personal efforts without destroying the self. Characteristic of his peculiar

66. DKG. p. 80; ASKS. VIII. 53; also op. fn. 58.
attitude is his argument that the lost wealth may be recovered, but life, once lost, cannot be regained, depending as it does on rejoining of a severed throat.

✓ He is endowed with a unique gift of presence of mind and ready wit. Things flash upon his mind at once to solve even the most vexed problems. When Dhanamitra tells him that Rāgamañjarī would sell her youth only for merits and not for money, while her greedy mother must not agree without wealth, he summarily gives the solution that both of them should be won over, the former by virtues and the latter by secret offers of money. His presence of mind never fails him, however he may be in great distress or danger. When moving with Kulapālikā at night, he is detected by the city guards, he feigns to be bitten by a snake and escapes arrest. When caught red-handed killing policemen in over-excitement, he saves Dhanamitra and Rāgamañjarī by forging things indicative of his enmity with them, and again he escapes imprisonment when, besieged by sentinels while coming out of the harem, he pretends to be, and acts like, a lunatic.

✓ He is also possessed by a false sense of morality. While killing Kāntaka, he consoles his guilty conscience that he would not incur the sin of proving false to his promise, even if he strikes him down, because the man has taken a false oath to liberate him. To him, counterfraud is no fraud and so he is happy that he is not untrue.

68. Cp. DEC. p. 82.
The author has very carefully unfolded the character of Apahāravarman who has rightly been called the Indian Robin Hood 'who plunders the rich to pay the poor, unites lovers and reinstates unfortunate victims of meanness and treachery.'

Upahāravarman, another budding youth, endowed with charming personality, talent, grace and knowledge and wisdom, is an equally bold intriguer who succeeds in seducing the queen Kalpasundarī by his fraudulent rikos.

Like his elder brother, he has a lust for beauty which makes him to stoop to the degraded act of adultery. He yields to the passion of love quite helplessly and implores the queen to revive him with side-long glances as with curing herbs. He cannot wait even for the completion of his plot and adulterates the queen much before it is realised. His character exemplifies the maxim that a good end justifies even bad means. In order to get his parents released and to recover his lost kingdom, he takes recourse to committing fraud and adultery, fully alive at the same time to his sense of duty and morality. He sets before himself the example of moon-god for the immoral act, for which he also gets a forged license from the scripture-writers. He even muses that his motive of liberating his parents would not only extenuate the sin, but also produce some religious merit. Still more interesting is his dream in which the god Ganesa finally sets aside his fear as to what his companions

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on knowing all this would think of him. The dream comes true when the chief hero gives his approval to the act, adding that everything becomes commendable when employed by the wise. His clever hypocrisy is further noticed in his pretending to uphold the cause of righteousness by not accepting a precious jewel for a very small price.

His presence of mind and sense of humour even in a serious moment, which exhibit his merry and carefree disposition towards life, are notable. His words addressed to the king to be transformed, who foolishly takes them to be his wife's, ably display his mental wakefulness and light temper: "what need is there of an oath? What woman on earth will dare offend me? If you unite with the nymphs, do as you wish. Now tell me your secrets and then your natural form will disappear." And verily does the poor king lose his natural form to unite with the nymphs in heaven.

On the whole he is a hardened sinner who sagaciously explains his sins as virtues and wishfully defends his criminal deeds on moral grounds.

Arthapala's character also is an assemblage of the qualities of physical strength, wisdom and gallantry. The device of the snake-bite displays his subtle presence of mind and resourcefulness. He could save his father's life by a heroic act also, but he deliberately avoids it, lest somebody

72. Cp. his words (DKC. p. 116 ): ayi mugdha, kaḥ sacetanaḥ striyaṁ kāmayēśaṁ nābhīnandati?
from amongst the crowd should frustrate his efforts by strik­
ing down his father. He is skilled in the employment of spells
and herbs and his knowledge of toxicology enables him to arrest
the operation of the venom in his father's body and finally to
cure him of it. He is also perfect in the art of digging
tunnels, which affords him duplex achievement: he captures
his enemy and also gets Maṇiḥkarnikā into the bargain. The
daring act of entering into the inner chamber of the king mani-
fects his audacity and bravery, and Rājāvāhana rightly commends
his special qualities of valour and wisdom.

Framati, significantly named as such, succeeds, by
virtue of his excellent wisdom, in making his fortune as the
son-in-law of the king of Śrāvasti, without bloodshed. He
gets an accomplice in equally sagacious Paṁcālaśarman with
whose help he plays the trick of impersonation. Rājāvāhana
very aptly describes his adventure as refined by graceful sports
and softened by gentleness, and consequently appealing to
the learned taste.

He is a cautious lover. Before developing a fancy for
Navamālikā, he first ascertains that she is not a nymph, nor
is a married lady. Again, he does not forget to know his
beloved's mind before he proceeds with the matter. We cannot,
however, subscribe to his claim that he never entertains a

74. Cp. DāC. p. 120.
thought unworthy of an honourable man, for we see him overstepping the limits of propriety in infiltrating into the maiden’s apartments by fraudulent impersonation. Even in his first meeting with the princess, he expressly confesses his inability to subdue his passions.

Although he tacitly believes in the role of fate in life, yet he firmly relies on strong determination and sustained perseverance by virtue of which he attains success.

Mitragupta's character presents a unique combination of handsome form, physical strength, manliness and sharp intelligence. His charming personality wins him the love of the princess Kandukāvatī whose fresh youth fills his heart also with fond affection for her.

We observe his bravery and venturesome spirit, to which Rājavāhana pays a glowing tribute, in his struggling against death by floating about on the sea for the whole day and night and in defeating Bhīmadhanvan in a tough sea-fight. But he knows occasions; in an encounter with the Brahmarākṣasa he puts aside his valour and employs, instead, his wisdom and wins him over by the clever replies he gives to his four questions. He also wisely keeps away from the duel of the demons whom he happily survives to enjoy the fruit left by them.

His general attitude towards life is realistic but optimistic. According to him, nothing succeeds like success and cunningness aided by persistence is the only way to it.
also commands a subtle sense of hummur, a typical example of which we find in his joke at the cost of the unsacrificing whore, Candrasena. He suggests her to use a certain collyrium, which makes one look like a female ape, in order to avoid the unwelcome love of the prince.

Mantragupta's character also impresses us with pre-eminent spirit of adventure and heroism. When occasion demands, he readily exercises his prudence and also resorts to fraudulent means. He strategically plots against the Andhra king and, playing the trick of impersonation, kills him and usurps his kingdom. He can incur a risk in order to save one in trouble. He rescues, from the clutches of a cruel ascetic, the innocent maiden Kanakalakhā and behaves with her in a decent manner, though subsequently he yields to her wantonness and audacity.

He believes in an ambitious and energetic life, for, according to him, fortune does not favour one who is pessimist and inactive. There is a combination of prowess and prudence in him. The chief hero rightly discerns in his character the true form of ingenuity and courage culminating in happy success.

Viśruta's character also is figured with the lines of mental and physical faculties. His fertile intellect invents the trick of the poisoned garland and of the false rumour of divine bestowal of favour on Bhāskaravarman, while his venturesome
spirit displays itself in his playfully murdering the king Pracaṇḍavarman. Of course, he benefits others, but at the same time, he cannot forget his self-interest. While doing good to the minor prince by declaring Durgā's favour on him, he cleverly manipulates to get his sister in marriage from the goddess as a remuneration in advance for looking after the young prince.

Less carefully developed are the characters of Somadatta and Puṣpodbhava who appear in the Pūrvapīṭhikā. Their character closely follows that of the other princes almost in every respect. Among the minor figures, the magician, Vidvēśvara is adept in his art; he skilfully performs the nuptial ceremony of Rajavāhana with the princess under the pretext of his magic show. Candavarman, the officiating king of Avanti, suffers from a false sense of pride. He arrogates himself as a man- lion and attacks the Aṅga ruler for his refusal to give his daughter in marriage to him. The character of the merchant, Dhanamitra who, owing to his extravagant liberality purchases utter poverty for his riches from his suppliants, undergoes a wholesale change under the influence of the trained offender Apahāravarman who appropriates him to the extent that his introducing him to Rajavāhana as his own self only concealed under a different name and form comes true by his subsequent actions. The character of the sage, Marici, who in his effort to mend the crafty whore, himself goes astray and falls an innocent victim to her cunning fabrication, is a wonderful

creation of the writer. His ignorance of wealth and pleasure and a keen curiosity to know of them is interesting, but still more interesting is his tragic knowledge of them. The greatest irony of his seduction is that, though possessed of divine sight for others, he is quite unaware of his own fate at the hands of the courtesan. Kāmanājñātī's cruel words, "you have very kindly favoured me; now mind your pious duties" come to him as thunderbolt.

Equally interesting is the character of Vasupālita, an ugly but wealthy youth, who pays a high price for his being rich. He tries to make a virtue of the necessity of being deprived of all his possessions by turning a Jain monk, but as his conversion was uninspired, he is unable to put up with the terrible tortures of the Order and ultimately has to make a helpless retreat. The gamester Vimardaka comes in the picture only casually, but his feigned quarrel with Dhanāmitra, which entangles the innocent Arthapati, makes him an interesting figure. The jailor Kāntaka is very ably characterised as an arrogant youth who considers himself to be highly fortunate and handsome. He is an inexpert lover who, deluded into the belief that the princess loves him, treasures the nurse's soiled garments as a token of affection from her. The poor fellow falls an easy prey to the overpowering shrewdness of Apahārayvarman. The Mithilā ruler Vikatavarman is a reckless and impatient king who, in his eagerness to attain a beautiful form,

discloses his secret policies to Upahāravarman and meets his tragic end at his hand. Purpabhādra is a brave and valiant burglar who vehemently dashes against a furious elephant and knocks it back. His attempt to commit suicide, however, is unworthy of his heroic spirit. The character of Kāmapāla, the father of Arthapāla, presents a rare example of valour, daringness and gallantry.

The old brāhmaṇa, Pāñcaśādāra, is a confirmed rogue and a polished intriguer. He takes an active part in the difficult task of winning for Pramati his beloved and remarkably improves upon his instructions. Pramati rightly calls him a great ringleader. Kōpadāsa, a spoiled son of a great merchant, is nicknamed Vesadāsa owing to his excessive attachment to the harlot, Candrasena. He is a timid but sincere lover who wants to end his life in despair that he cannot get his beloved who, however, is reluctant to die for him. Saktikumāra, a merchant's son, who makes a curious venture to get a life-companion, proves to be a good examiner, but himself fails miserably in his duties towards his wife.

The delineation of the character of the king Anantasvarman presents a deeper note. He casts aside his old and loyal minister, because, he thinks, his sermon is too bitter for his taste; he relishes the ill-motivated and advice of an agent of his foe and meets his end. Vihārabhadra, who very cleverly rubs out the wise counsel of the veteran minister to the king by his shrewd arguments in favour of indolence and sensualism

and against the solemn duties of a king, has rightly been called a profligate of his time. The character of Candrapālita also, who succeeds in detracting the new king by manipulating vices as virtues and sins as merits, presents a similar form.

We come across some interesting figures in Avantisundari-kathā also. Among them, Potapa is a liberal and noble-mânded merchant who expresses his gratitude to a courtesan who once saved his life by making her a gift of precious pearl-necklace at the cost of the displeasure of the king Candragupta. When asked to explain the gift, he remarks that the present is little as compared with the good she did him by saving his life.

When he casually tells the king how once he gave all he had to a needy man, the king recognizes him, for he himself was the recipient, and as a token of his gratefulness to him, grants his community eighteen boons. Indradatta studies the Vedic lore in order to win his beloved who was conditioned to be given in marriage to a man versed in Brahmic learning. Upavarṣa, the younger brother of Varṣa, a great scholar, makes his first appearance as a blockhead who falls an innocent victim to the shrewdness of his brother's wife who makes him to play the role of a fool in a ceremony called Mûrkhavrata. Finally, he comes as a great scholar. He wins the sobriquet of kṛtakoti for his refusal to accept the gold more than he actually needed, while him he is offered a crore of gold coins. Karniputra presents the character

83. Cp. Wilson, quoted above, fn. 27.
84. Cp. ASK. p. 177; ASKS. IV. 10.
of a hardened sinner who believes in repaying an offence in the same coin or rather in a bigger one. He tactfully abducts the wife of Samudradatta, his own friend, in order to retaliate his developing illicit relations with his courtesan wife. Not only this much, he even recriminates his friend and gets him banished from the country. He belongs, both in conduct and spirit, to the category of the ten princes of Dasakumāracarita and approaches especially to the character of Apahāravarman who regards him as his guru.

Female characters. Female characters of Dançin present a far more interesting study from many points of view. Like his male figures, his women characters embrace almost all the spheres of life, but what strikes us most is the rare and amazonian boldness which we notice in most of them. Highly voluptuous and lustful, they often transgress the limits of decency and even surpass the sterner sex in frankness and hardihood, though there are befitting exceptions.

Among prominent female figures, Bālacandri, the love of Puspodbhava, appears first as a shy girl who 'conveys her passion for him through meaningful side-glances standing midway between love and bashfulness.' But her coyness and diffidence vanish, when her love is duly reciprocated, and subsequently, she takes an active part in her lover's plot to murder his rival, Dāruvarman.

Avantisundarī, the spouse of the chief hero, possesses womanly virtues like modesty and bashfulness, though she forgets them in the intensity of passion and stoops even to indelicacy
which we observe, for instance, in the following words addressed
by her to her lover: "I, too, possess power in some matters;
impossible it is to cause your lips to be kissed by me without
my desire, or to cause this bosom of yours to be embraced by
me without my permission." And especially noticeable in
her initial act of kissing her lover.

Kāmamañjarī, the prominent courtesan of Campā, is, like
Keats' La Belle Dame Sans Merci, expert in the art of alluring
and duping innocent men. Marici's tragic plight caused by her
sunning intrigue loudly proclaims her unfeeling nature. She
besuiles the poor ascetic in order to gain her selfish and sordid
end. Her dodging nature is amply reflected in her clever
fabrication of arguments in favour of duty ( dharma ). Her
parting words to the sage, though seemingly courteous, savour
of her bitter heart: "Revered Sir, here I fold my hands to you;
this your servant has been long favoured; now return to your
pious duties." When asked the reason for this sudden indif-
ference, she explains that some damsel had challenged her with
a wager to win over him and that by his graceful favour she has
won the wager. She loves money more than anything else in the
world and is significantly nicknamed Lobhamañjarī. True to her
professional greed, she chooses Vasupālita, the mis-shapen but
wealthy youth, in preference to a handsome but poor man, and
heartlessly leaves him a pauper in a few days. But her excessive

86. Cp. DKG. p. 72;
greed subsequently ruins her; with the false hope of milking the magic purse, she 'reduces her large fortune to the residue of a hearth.' Her sister, Rāgamañjarī, on the other hand, presents quite an opposite character. She commands a noble and generous heart that goes contrary to her avocational traditions. She cares for merits and not for money and wishes to follow the unfailing course of life of a woman-of-family.

Kulapālikā, the beloved of Dhanamitra, proves to be bolder than her passive lover in the matter of love. She leaves her father's home in protest of his intention not to give her in marriage to her fianced lover whom she daringly approaches at night. Sṛṣṭikā, the nurse of Rāgamañjarī, is a cunning bawd expert in the art of sensing difficult gestures and hints. She forges intimacy between her mistress and the princess Ambālikā and befools Kāntaka into believing that the princess loves him, in order to clear the way for Apahāravarman's release and his illegal ingress into the harem. She steals away things from the princess' apartment and gives them to Kāntaka as 'gifts from his beloved'. She joes the innocent jailor down to death by suggesting him means apparently safe but fatal in consequence. Apahāravarman pays a befitting tribute to her tactfulness when, after issuing her necessary instructions, he adds that what he says is but nothing and that her own policy will be better.

Kalpasaundarī, the young and beauteous queen of Vīkata-varman, is an imposing and commanding lady who is weary of her ugly

and discourteous husband. Upahāravārman's handsome form seduces her to the extent that she joins him, as an accomplice, in his treacherous plot on her own husband's life. Her impiety makes her to yield to her carnal desire even before the plot is carried through, and her part in the act is quite active. On another occasion, she even surpasses her lover in impetuosity when she actively gives her passive lover her voluptuous embrace and passionate kisses. A false sense of morality possesses her mind when she consoles her guilty conscience that she has already been given to him in the presence of fire of love by Cupid, officiating as her father and that she is once again being given over to him by her heart before the holy fire. The fire which she refers to as witness to their union is that which consumes her husband! Her meanness and cruelty make her one of the most daring and audacious women among the female figures.

Navamālikā, the princess of Śrāvastī, also is a love-sick maiden who develops a fancy for Pramati whose first sight 'fills her heart with the feelings of alarm, wonder, joy, passion and fear.' Though modest by nature, she displays her boldness inasmuch as she is too restless a lover to keep waiting for her love to come and meet her. She despatches her messenger in search of her lover and finally facilitates his entry into the inner apartments. Kandukāvatī, the Suhma princess, is an affectionate and tender-hearted maiden. Her friend, Candraṣena,
however, present a daring character. She is a courtesan to whom life is dearer than anything else in the world. While her lover is out to die for her, she does not entertain the idea of even losing her outer form for him. When suggested by Mitragupta to use a certain ointment which makes one look like an ape in order to evade the sinister eye of an undesired lover, she vehemently retorts that she would be the last woman to get her face converted into an ape's. She is frank enough to admit her inability to end her life even if her love dies for her. She beseeches him not to take the rash step, for, she argues, if she survives him, as she fears she would, the scandal that the courtesan class as a whole is wicked, would get confirmation.

The character of Dhūmini singularly illustrates the cruelty of a woman's heart. Her wickedness goes to the extent that she knocks down her benevolent husband into a well and elopes with an ugly and crippled man. Again, when by a queer trick of chance, she meets him still alive, she tries to get him hanged by the king on the forged charge that he had disabled her husband. Gomini's character, on the other hand, presents a nobler form of a woman's heart. A sweet, loyal and virtuous lady, she worships her husband as a deity and treats her courtesan co-wife as her loving friend.

90. Cq. DkG. p. 150.
Kanakalekha, the Kaliṅga princess, is one of the boldest characters of Dāndin. She is frank enough to proffer her love to Mantragupta, her rescuer, who, of course, accepts her offer. She also gets him smuggled into her apartment in order to live with him.

The above survey of the female figures evidences the fact that they are, most of them, bold and barefaced characters, some of them even surpassing the male figures in many respects. Generally they are more lustful than men. Not only do they give a lead in candidly expressing their passion of love to their paramours, but also play an active role in love sport. They stoop to any type of brutal intrigues in order to quench their passion. Womanly virtues like modesty, delicacy and affection and compassion are absent in most of them and instead the harsher feelings of cruelty, selfishness, greed and disloyalty vitiate their hearts. The peculiar characterisation of woman figures in Dāndin is accounted for by his antagonistic attitude towards the female sex. According to him, women are generally crooked and heartless by nature, they are the source of shrewd stratagems and when tormented by sex instinct, they cannot, bear the misery of the company of a man they hate. On the other hand, he admits the characteristic weakness of men for them.

According to traditional classification most of the

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93. DKG. p. 116; op. above, fn. 72.
female of Daṇḍin are either parakīyās or common women, popularly known as courtesans, only a few of them being, strictly speaking, the svakīyās (legally married wives). The parakīyās are either married wives of others or more generally virgins. From the standpoint of nature and behaviour, most of them fall in the class of pragalbhās (bold and confident ladies) who have been described as passionate ladies of vehement youth skilled in erotic science and bold in amorous play. There may be a few madhyā (middle) ladies, but there is hardly a magdhā (innocent and artless lady). The pragalbhā women again are mostly proud and impatient ladies. Besides, there are a few ladies who may be classed as abhisārikās, the women who go to a rendezvous to meet their lovers, or dūtīs, the female go-betweens. The messengers are either friends or slaves or nurses or nuns.

Rasa or sentiment.

As in most of the Sanskrit poets, so in Daṇḍin, we find perfection mainly of the erotic and heroic sentiments. The author very ably delineates the two rasas on the traditional lines. We notice in him a development of the sentiment of humour also, in which sphere the writer stands unique in the history of Sanskrit literature.

As in theory, so in practice, the erotic sentiment enjoys a predominant place among the nine rasas in Sanskrit literature.


In Dandin also, the sentiment enjoys its traditional position. Both its aspects -- successful love leading to union of lovers and disappointed love or separation -- have been delineated by him, though the real charm of love in separation scarcely finds its legitimate place in his writings. The love culminating in union is the favourite sentiment with him and he has developed it in all its aspects and details. As fundamental determinants (ālambana vibhāvas), the charms of female form have often been depicted by him with reality, colour and imagination. He stands unparalleled in graphically portraying charming limbs of a damsel and her ornaments and bodily decorations. He draws some unique erotic pictures in his works as those of the sleeping Ambālikā, Kandukāvatī at play with a ball and others in different postures arousing a passion for them in their lovers and serving as effective fundamental determinants generating the dominant emotion of love which finally ripens into erotic sentiment. As an instance, his erotic portrayal of Kalpasundarī may be cited here. Upahāravarman addresses himself to his beloved: "Gracious lady, you have certainly wrought much wrong on our lord Cupid. You have utterly eclipsed his beloved with your form; his bow with your creeper-like eyebrows; his bowstring formed of a row of bees with your beautiful dark-blue locks of hair; his arrows with your side-long glances; the silk of his saffron-dyed banner with the ruddy rays darting from your lips; his dearest friend, the Malaya

96. Cp. DKJ, pp. 97-8 (Ambālikā) and pp. 151-3 (Kandukāvatī); see below also.
breeze with the sweet fragrance of your breath; the cooings of kokilas with your charming words; his flowery banner with your long and slender arms; the two auspicious jars filled with water at the beginning of his quarter-conquest with your two rounded breasts; his pleasure-lake with your deep and circular navel; his battle-chariot with your round hips; the twin pillars of the jewelled arch of his mansion with your twin thighs and the tender sprout sportively hung on his ears with the lustre of the soles of your feet."


connection with the description of Rājahāṃsa's amorous sports in harem, the author graphically portrays the various seasons with all their natural accompaniments, with special reference to their effect on the minds of lovers. The elaborate description forms a vast and deep and surging ocean of erotic sentiment.

The consequents or the external manifestations of feelings (anubhāvas) and the transitory or evanescent feelings (samoaribhāvas) have also been depicted with perfect skill and imagination by the writer. The various amorous reactions of lovers, which make the sentiment cognizable, and the numerous feelings alternately accompanying and thereby strengthening the dominant emotion of love have been frequently delineated by him in his erotic paintings. His love portraits develop the dominant emotion (sthāyibhāva) into the state of erotic sentiment (srṅgāra rasa) with the help of the depiction of beauteous damsels as fundamental determinants, of physical and natural beauty as exciting phenomena, of the side-long glances, voluptuous kisses and embraces as consequents, and of feelings like desire, joy, anxiety, distraction and despair as accompanying bhavas.

It is generally complained that the author very often condescends to indecency of situations and indelicacy of expressions in his love pictures which are at times highly sensuous. The amorous sport of Rājavāhana and Avantisundarī as also that

99. ASK, pp. 24-37; also op. below chap. IV for depiction of nature.
of Upahāravarmā and Kalpasundarī have been described with utter frankness in glaringly bold language. In Avantisundarīkathā also various postures of amorous play have been depicted in flagrant words.) In fact, Dāṇḍin's sensualistic attitude towards love which he describes through Kāmamañjarī as a peculiar kind of physical contact yielding the highest pleasure to impetuous hearts, is responsible for his indecency in its depiction. According to him (if the courtesan really represents his viewpoint in this respect), it is for the sake of this pleasure only that men practise severe penance, give liberal gifts, fight tough battles and undertake risky enterprises. Through Mitrajñota, he defines love as determination to possess and, true to the conception, it appears as self-fulfilment throughout the work.  

/It is evident that Dāṇḍin pre-eminently elaborates the physical side of love, while there is hardly any reference to its spiritual aspect. As Keith rightly observes, love in Dāṇḍin "appears in the lightest and the most passionate form as an affair of the senses; the hero shows his portrait to his emissary, bids him exhibit it to the maiden and she will at once ask if the world really contains a person so beautiful."

100. Cp. DKG. pp. 55 ff. and 115.
103. Cp. loc. cit.
He describes mainly "love at first sight, love which demands full-
filment without delay and despises every obstacle." The
author is guilty of often degrading the erotic sentiment into
obscenity. His fault is, to some extent, due to his paralytic
conception of the great human emotion and partly it is the result
of his abhorrently realistic attitude towards life, which makes
him to bring to the limelight the darkest stratum of the society.
The serious fault must also be shared partially by the tenden-
cies prevailing at the time in the sphere of art and literature,
which did not mind much the flagrance of expression and in a
way encouraged frankness and barefaced depiction of beauty. It
must also be remembered that the social law of the time allowed
polygamy and recognised and respected the institution of courte-
sans. As a natural corollary, the poets of the time took pleasure
in vividly portraying the female charms and the delights of love.
Dandin, therefore, placed as he was in the peculiar social,
cultural and literary atmosphere, could hardly avoid the offence,
and in view of the fact, a wholesale condemnation of his love-
poetry is unjust, though some of his serious departures from
good taste deserve censure both from the eastern and western stand-
ards. The love-scenes which do not injure our refined sensibili-
ty and which come to the mark from aesthetic viewpoint,
deserve, on the other hand, all praise.

Dandin excels in the delineation of heroic sentiment also.
Apart from its realisation in the tales of heroic adventures in

Dasakumāra-carita, we have in Avantisundarikathā, an elaborate development of the sentiment in the description of the Magadha-Mālava battle which has been set forth in the fullest possible detail covering over fifty pages. Besides the lengthy description of various divisions of army, there is portrayal also of situations which evoke the sentiment of heroism. The message of the king of Mālava to the Magadha ruler comes as an effective excitant determinant to inflame the energetic emotion of the latter king. The royal envoy reads out the communication: "I request you, the pre-eminent hero, to fight a battle again, so that the heap of insult I suffered at your hand in the last conflict may be swept off, for I can no longer carry the head, hung down under the great burden of ignominy, on my person. I alone is fortunate who, overfond of enjoying the company of valiant heroes, forcibly draws towards himself the goddess of Victory in order to dally with her, himself beautifully adorned with scars and blood dress, in the vernal days of battle. Gird up, therefore, your loins .... Let the brave soldiers, with their bodies besmeared with red sandal in the form of blood, play the game of valour and let the heavenly damsels indulgently gaze upon them. Let the demons, exhausted after a prolonged dance in merriment, enjoy the wine of their blood and let the God of Death satiate Himself with the presents of the lives of brave fighters, now lying unconscious, the fire of their arrogance having been extinguished following their heroic death ...."
The exhortative speeches of the rulers of Magadha and Aṅga countries, which they deliver to their soldiers during their march against the Mālavas are equally energetic and spirited. The lord of Magadha exhorts his military men: "And an opportunity of displaying heroism has come; the foe aided by a powerful army has arrived. Let those, therefore, who wish to ascend to the region of the gods, tread this easy path, offering as oblations their bodies in this great sacrifice in the form of war. If there be any man who does not mean it or who cares for life more than anything else or who wants to survive to repay some debt or to begot an offspring or to achieve an unfilled ambition or whose heart is not yet satiated with his young bride, who may be the only son of his parents or who has to support a large family; who inclines to practise penance or prefers to conquer the next world by other means, let him go back from the battlefield". Equally enthusiastic and inspiring are the words of Śiśhavārman, the Aṅga chief who sets at rest the apprehensions of the king: "What your lordship says is true ..... The man who returns from the field of battle, occasioned by an earnest wishing for it, without enjoying it as a great festivity, is verily like one who pushes back the approaching fortune, wards off the autumnal moonlight, leaps over the amorous stream, avoids the Malaya breeze, closes his nostrils at the fragrance of a heavenly flower, shuts his

109. Op. pp. 73-4; see text in App. VIII, No. 3.
eyes at the sight of vernal beauty and shuns the sandal paste.
But who indeed is such a wretched fellow? Bravery in these war-
riors is hereditary; their thundering voice is innate; they
command a natural prowess and strength and fiery glow .... If
you please to order, nothing is difficult for them to accomplish;
they can thirstily drink up the ocean set ablaze with submarine
fire; they can sportively bend down, even as flowery creepers,
the starry quarters; they can easily brandish with their fingers
the solar disc; they can make the white-rayed moon their ear-
ornament .... but with regard to what you put forward as possi-
ble excuses for a cowardly retreat, the following may be observed:
if attainment of heaven after a heroic death is doubted, it is
equally doubtful after sacrificial performances even, if one
suspects scriptures. How could the life already sold out to you
be dear? If some debt is to be repaid, acquittance of obligation
of the morsels of master is more important .... How could
there be an unsatisfied person when you, a desire-granting tree,
are the reigning king? If there be any one still wishing to
enjoy his wife, how can one who discards manhood by running away
from battle, relish the sexual pleasure? If the only son of
parents, only these parents who possess a spirited son have their
son really alive .... "

Next comes the sentiment of humour. The author's real-

istic outlook on life accompanied by his light temperament is
chiefly responsible for a vivid perfection of comic sentiment in

his works. His peculiarly realistic approach to life makes
to expose it fully and heartily satirise its artificial,
hypocritical and debased objects. His light humour provides us with fresh and healthy laughter, while at the same time it also struck effectively at the root of the rotten limbs of the society. His humour, it may be remarked, is nowhere indecent or irrelevant. Dasakumāraśarita is comparatively richer in point of delineation of comic sentiment. Every story in it presents numerous comic situations which afford us much of fun and laughter. We would discuss here the sentiment with reference both to characters and situations, and would also notice its ideal and verbal aspects.

Though there is no scope for the numerous character of
the traditional clown (vidūśaka) or a king's son-in-law
(rāṣṭriya) in prose romances, as we find them in dramas, yet there are in Daṇḍin's works certain characters which evoke in us the emotion of mirth. Candaśvarman, the officiating king of Ujjain, develops a fondness for his cousin Avantisundarī who, however, imitates him and loves instead of prince Dājavāhāna. In jealousy, he foolishly wonders how she is attached to him, treating with disdain the man-lions like himself! While he scrupulously observes that she is wicked and the defiler of her family, he ridiculously fails to see his own ignobility in wishing to appropriate her. His character partly resembles that of

the funny lever, Šakāra in Sudraka's Mrchakātika.

A striking feature of Dandin's realisation of the sentiment is his device of nicknaming his characters in a humorous but significant manner. Man by nature takes pleasure in laughing at the cost of others, knowing fully well that others would also do so at their cost, and so do the characters of Dandin also do. The merchant's son Vasupālita is jeered for his being 'foremost among the ugly' as Virūpa, while his handsome rival is complimented as Sundaraka. For his overgenerosity, Dhanamitra is mocked by the people as Udāraka. It is irony of fate that though named Dhanamitra, a friend of wealth, he purchases enmity with it. Again, Kāmamañjari whose name signifies her cupidity discards covetousness and instead nurtures greed which fact changes her name to Lobhamañjari (a flower-bud of greed). The poor Kṣadāsa also gets his name corrected by his jealous enemies to Vedāśa, a brothel's slave, for his inordinate passion for the courtesan, Candraśena; and the new name is known to both of them! The neighbouring women flout the new bride Kātavatī by replacing the 'ratna' (jewel) of her name by 'nimba' (the bimb tree) for her having bitterly annoyed her husband in private. A kulaoutra of Kautharā is gibed for having picked up many a quarrel with people by the significant name of Kalahakaṇṭaka (a thorn of quarrels).

112. Op. for these nicknames, BKU. pp. 74 (Sundaraka and Virūpa); 73 (Udāraka); 97 (Lobhamañjari); 150 (Vedāśa); 164 (Nimbavatī) and 167 (Kalahakaṇṭaka).
Besides, there are a number of humorous situations in his writings, which provoke our laughter. Rājavāhana's curious marriage with Avantisundarī affords us real amusement. The spectators take the ceremony for a part of the magic show and the prince fulfils his mission. The king enjoys the charming scene of the princess' marriage, knowing the least of the great price he would have to pay for it, while we laugh at his cost. Equally delightful is the transfiguration of the silver chain binding the captive prince, into a beautiful nymph in a curious manner. The author also mocks here the short temper of ascetics who throw ridiculous curses on their innocent offenders. The sage Mārkaṇḍeya curses Suratamaṇjarī, a heavenly damsel whose pearl-necklace falls on him when bathing, to become a silver chain.

More amusing is the episode of Marīci's delusion or rather disillusion at the hands of the courtesan Kāmamaṇjarī who wins a wager at his cost. The author here effectively derides the common belief in fortune-tellers by exposing their utter ignorance of their own fate. What delights us most is the fact that the sage still hopes to get his divine sight back and be able to oblige the prince. It is a mockery of his fate that instead of bringing her to senses, he himself loses his own.

113. PP. pp. 53-4; op. ASKS. VII. 59 ff.
No greater satire is possible on the weakness of man for opposite sex. Mārića's sincere promise to the harlot's mother must have evoked their laughter, knowing as they did that his solemn pledge would not be realised. Kārmamañjari's clever advocacy of the superiority of dharma on the ground that it is not at all injured by free enjoyment of wealth and sexual pleasure is interesting. Her clever words of advocacy entrap the poor ascetic who is led astray by her perverse and illusive arguments in apparent favour of dharma. The laborious collection of weak points of gods and sages who allowed their dharma to move side by side with sexual pleasure succeeds in convincing the ascetic who remarks at the end: "O graceful damsel, you have taken a proper view of matters inasmuch as you say that the dharma of him who has known the truth is not obstructed by worldly enjoyment." The most interesting situation occurs at the end when, on one hand, Mārića no longer an ascetic becomes a votary of the God of Love and feels uneasy in separation from his beloved even for a moment, and on the other, his unfeeling love strikes at him the thunderbolt in the form of the following words: "Revered Sir, here I fold my hands to you; this your servant has been long favoured, now please return to your pious duties."

The story of Apahāravāman provides us with another humorous situation in the episode of Virūpaka. His utter ugliness presents a sharp contrast to his being chosen by the courteasan

115. Cp. Dīkṣ. p. 70;
in preference to another youth of handsome form. The writer here satirises the excessive greed of harlots for money. Fate plays a trick with Virūpaka who becomes fortunate only to hasten towards utter misfortune. The poor fellow again creates a funny scene by hastily stepping into the Jain path only to retrace his steps very soon. The writer here holds to ridicule the human weakness which takes heresy for religion, thinking it to be easy to follow. When faced with tortures of heterodoxy, man discards the false faith calling it a swindle. And so does Virūpaka do. Left only with a rag to cover his privities, he thinks it an easy step to become a nude mendicant and throws off the rag for one who, like himself, may fall a prey to the harlot. When, however, he is subjected, 'like a newly-caught elephant,' to bodily tortures, his enthusiasm for the new faith gives place to a strong distaste for it.

Aṣahāravarman's art of burglary also provides much humour. He takes to the profession with a missionary object of teaching the people the wildness of worldly possessions by robbing them of their things. He regards it as a path laid down by the Ācārya Kamāsuta. Well-equipped in with a complete set of instruments for burglary, he sets out on his new avocation. His practical joke turns in a few months millionaires into beggars and vice versa and creates the comic situation of wealthy misers of the city begging for alms with broken platters in their hands, at the houses of their previous suppliants now made rich with their own wealth.

The cunning fraud played by Śṛgālikā on Kāntaka is also
amusing. The nurse befools the jailer by making him to believe that the princess loves him, and also by presenting him, as from his beloved, various gifts including a garland worn the previous day by herself, a betel roll from her own mouth, a residual unguent and an unclean garment. As a matter of fact, the entire tale of Apahāravarsān affords us a great deal of fun and merriment in its varied incidents and situations. The hero of the story himself is an amusing character who creates numerous funny scenes. He makes a joke even out of himself when he observes that at the sight of the princess in the harem which he enters for theft, he gets his own heart stolen by her.

Equally interesting is the situation which presents Arthasāla compared the lovely maiden, whom he discovers in a subterranean palace, to the goddess of royal sovereignty taking refuge in the cavern in order to avoid the sight of iniquitous monarchs. A great irony of fate sends Arthasāla to the underground palace to bring the goddess back upon the earth as though he were an ideal man to rule the world!

The author creates humour also in the story of Mitragupta who capriciously suggests a novel method of putting off an undesired lover to Sundrasena. He advises her to deface herself by the use of certain unguent, to which suggestion the harlot, who lives by her beauty, sharply retorts that she is the last woman to part with her beautiful form. She goodhumouredly

117. DKG. p. 98; cp. ASKS. VIII. 94.
thanks him for the advice which, she fears, she cannot act upon.

The last chapter of the romance also provides some amusing scenes. The entire story of Vihārabhadra's misleading the young king presents an interesting situation. Humour comes out of the hypocrisy of human nature which rejoices in posing as a well-wisher and at the same time striking at the vitals of an innocent enemy. Human mind is also clever in forging convincing arguments in favour of any damn thing as also against any good thing in life. Vihārabhadra's ridiculing a king's programme for daytime as ordained by Kautilya is full of irony and sarcasm. He exposes to derision, for instance, the idea of a king devoting the first watch of the day, when he has 'scarcely washed his mouth fully or eaten a morsel,' to auditing. Again, he laughs at the pitiable scene of a king rising from his royal seat and stretching forth his hands to receive taxes from his subjects. He also pities the plight of a king who is allotted just an hour and a half for entertainment and is allowed to go to bed only when trumpets sound, and to add to the misery, for three hours only! Here also he doubts if the poor man gets any repose, for his mind, says he, is distracted by constant anxious thoughts. He humorously likens a king burning midnight oil in studies to a brahmāṇa student striving for higher knowledge. Numerous enough, the adviser prostrates himself before the king on the ground, while his pupil lifts him up with the remark, "Surely you are my preceptor ...; why do you then act

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in a way contrary to the position of a teacher!" The scene is really funny — a humble pupil raising a still humbler preceptor from obedient prostration!

A subtle wit also attends the elaborate manipulation of the vices, forbidden to a king, into virtues. Human mind is clever enough to justify its weaknesses and exhibit them as points of strength. Candrapālita exalts hunting as the best form of exercise which smartens up both body and mind. It also imparts to a king a practical knowledge of Zoology and Botany and helps him save his subjects from wild beasts. More sarcastic is the suggestion that gambling teaches a man the lesson of renunciation and bestows upon him the unique tranquillity of mind which makes him indifferent both to gain and loss. Like logical science, it sharpens intellect, involving as it does the employment of subtle tricks, and like the science of Yoga it adds to the power of mental concentration. Even sexual indulgence has been extolled on the plea that it makes the objects of wealth and virtue yield their fruit. Besides, as the seducer argues, it reveals pride in manhood, skill in knowing the inner sentiments of human beings and proficiency in arts; the process of winning a damsel loved and enjoying and pleasing her affords one a scene for elegance and ingenuity. It gives a lover an imposing look on account of the winsome dress and toilet he wears for her, and also a courteous and sweet behaviour. It is the source of felicity not only here, but, by the generation of progeny,

120. BKC. p. 194; for his famous harangue, op. pp. 190-4.
also hereafter. Drinking also is eulogised for its medicinal virtue. Besides, it dissipates anxiety by totally obliterating from memory the crimes committed, and engenders a sense of self-sufficiency and confidence inspired by free and frank talks. Especially does it suit the kings when it makes fearless and energetic in battle. The curious arguments in defence of the proclaimed offences create real humour, though the ill-intentioned joker costs the new king both his life and realm.

The author satirises still another human weakness in the story. Though professing to be engaged in a labour of love, man does not, and actually cannot, forget self-interest, as for instance, Vīrūta, while helping Bhāskaravarman in getting back his lost kingdom, does not let his own interest alone and manages to get his sister as remuneration in advance for his services. The spreading of the rumour of Bhāskaravarman having been kept concealed by the goddess Durga who would reveal him in due course as the rightful king has been devised in a humorous manner; the queen calls in private the senior ministers and old citizens and tells them about the favour the Goddess did her in dream and asks them to keep the secret, knowing fully well that in this way the news would get an early and wide circulation.

The other romance also depicts a number of humorous situations. The happy comments of the brāhmaṇas who are offered

122. Cp. DKC. p. 204.
rich gifts by the king before he proceeds to meet his enemy in battle provide much fun and laughter. A brāhmaṇa, for instance, who receives a pearl necklace, bursts into the joyous remark, "The necklace radiates with lustre like full-moon; my lady generally blushes on putting on such a beauteous string." Much witty is the trick of the old hunter who, in order to save the child Upahāravarmān from being sacrificed as an offering to the Goddess Durgā by forest inhabitants, steals into the temple of the Goddess and hides himself behind the image. When a dāvarā brings the child and, laying it down before the image, raises his knife to strike at him, he utters in a solemn and serious tone the words: "Say gane, your evils are ended," and the old dāvarā takes to his heels without looking back.

The story of Vyādi also presents a pleasant element of humour. His wife was in her previous life a mouse who stole into an ascetic's alms-bowl during his visit to holy places and accidentally fell into the sacred stream of Ganga and by dint of the religious merit thus accrued was reborn as the dear spouse of Vyādi. The writer here satirises the superstitious belief that even a casual visit to, and accidental dip into, the sacred waters wins a man a higher birth. Equally humorous is the tale of Upavarga and his curious pupils who go in for knowledge.

123. ASK, p. 61; for other facetious remarks, op. pp. 61-2.
either in order to evade public derision as ignorant ascetics or with a view to attaining a beautiful damsel. The author's satire on the object of acquiring knowledge is subtle and deep. Again, the tale provides a funny scene; the uninspired pupils move about in search of a śrutadhara 127 with whom only they are to be taught. They find an able fellow-student in Vararuci, a boy of five, whom they carry turn by turn on their shoulders and travel a long distance to reach their preceptor at Kundina. When they enquire there about Upavarṣa, their preceptor, people laugh at them wondering if there were men who had something to do even with Upavarṣa. Even his wife considers him to be a good-for-nothing fellow and feels surprised to note that he is worth anything. First she takes it for a joke, weeps and scolds them, for she might have been facing similar jokes from light-hearted people of the city on account of her foolish husband. Equally amusing is the story of his earlier life. The wife of his elder brother, Varṣa, a great scholar, makes a serious joke at his cost. Anxious to avert the evil, if any, of being married to a foolhardy in next birth, she performs a ceremony called mūrkha-vrata in which a fool is fested and offered a pair of new clothes. She finds in Upavarṣa a fit recipient of her gift. The poor man, rebuked bitterly by his wife for being unlettered, observes fast to propitiate the god Subrahmanya in order to be blessed with

127. Śrutadhara is one who retains in memory what is heard only once; cp. below, sect. IV, chap. V.
128. ASK. p. 181; ASKS. IV. 48 ff; also cp. K33. I. 2.
knowledge. He plants in his temple the seeds of millet and keeps fast until an offering is to be made to the god from its yield. Unluckily, an ox consumes the plant just when it is about to ripen, making the poor fellow to go through the process once again. He heartily enjoy the curious rites performed to achieve the equally curious ends. It is not that the writer depicts them with faith in them; he in fact derides them in a sarcastic way. A keen observer of human follies and weaknesses, he succeeds in exposing them in public and satirising them in a light tone.

There are in Dundin instances of verbal humour also, the most striking of them being the one where Upahāraravarma disguised as queen asks the king Viṅgavarma to swear by the holy fire to confine his love in future with his newly wrought beauteous form, to the queen alone. Before the poor fellow actually proceeds to take an oath to that effect, the prince repudiates the necessity of such an assurance, for, 'she' says, no woman on earth would dare offend 'her', while 'she' has no objection to his union with the divine nymphs. 'She' asks him to tell his secrets which being related, his natural form would disappear. Little did the feel the import of the significant words which implied the fall of his mortal body (svarūpahraṣa) and his departure for the heavenly abode (apsarakhiḥ saṃvāman).

Brilliant instances of verbal humour are afforded by the chief prince who makes keen-witted remarks on the tales of different princes. His following remark on the story of Mitragupta who

129. Cp. DKC. p. 120.
disguises himself as an ascetic wearing twisted hair in order to contrive to kill the Āndhra king and to usurp his kingdom, is characterised by a deep wit and subtle humour: "Wonderful is the part played by the 'the great ascetic.' His 'extremely austere penance' bore fruit just in this life," for otherwise penance fructifies in the next birth.

As Keith rightly observes, Daṇḍin's wit and humour are "far more attractive to modern taste than are usually these qualities in Indian works. The whole work (Daśakumāracarita) is pervaded by the humour of the wild deeds of the princes, their determination to secure what they wish and their light-hearted indifference to the morality of the means which they employ." Though Daṇḍin's romances do not claim to be open satires, yet they mean to satirise certain aspects of contemporary life. There are brilliant examples of real wit and poignant satire in them and they stand in this respect unparallelled in the history of Sanskrit literature.

Philosophy of Life.

Although no writer deliberately employs his material as the vehicle of any specific theory or idea about life, yet his works reflect the impression that life makes upon him, since his general theme is life. The impression may be suggested by the selection and arrangement of material, development of story, presentation of characters and, above all, by special emphasis

on certain ethical or moral principles casually entering a work. We would study here the author's idea about life or his philosophy of life on the basis of the above factors.

It may be affirmed at the outset that the writer has not any didactic object in view in composing the romances. Martel strangely enough found in Daśakumāracarita an attempt to teach ethical doctrines. Evidently this is an exaggeration and is, as Keith remarks, an injustice to the author whose real object was to give pleasure. No doubt he had an intimate knowledge of the rules of polity and ethics, and had a close familiarity with the world around him and also had a unique quality of keen observation and frank expression, but he never appears in his writings as a moralist.

He was a votary of brāhmaṇical religion no doubt, but he seems to develop no special affiliations to any particular sect, though we may observe his inclination towards the Vaiṣṇava and Śaiva faiths. Generally he patronises brāhmaṇical ideals of life, as for instance the doctrines of action and fruit thereof and of rebirth, which have been amply reflected in his writings. His attitude towards the institutions of castes and stages of life may have been sympathetic, but he has little patience to see them translated into strict action in actual life. His de- testation for the Jain and Buddhist faiths which he derides as heretical oaths is quite evident.

From the general tenor of his works, we get an inevitable impression of his realistic outlook on life. He depicts a society which has little or no respect for higher values of morality and professes curious moral considerations which openly justify objectionable deeds. The proclaimed offender in Apathāravarman cherishes the moral ideal that the poor should be made rich and the oppressor should be suitably punished. Mantrāgupta usurps the kingdom of Āndhra by cruel machinations, but poses himself as a great believer. The stark realism of outlook which Dāṇḍin presents through these characters is quite in keeping with the general tenor of his works.

Of the four objects of life, his attitude with regard to the final beatitude seems to be passive; he thinks it to be difficult to realise, attainable only by the perfection of spiritual knowledge, while he considers paradise to be within the reach of every one who discharges the duties of his family.

He gives duty (dharma) its due place in life, but on account of his peculiarly realistic attitude, the practical man in him puts special stress on other two ends, namely, wealth and pleasure. He makes his heroes to take perilous adventures in order to achieve these objects. Wealth determines a man's status in society, and this seems to be the general attitude of his characters who regard poverty as the sister of contempt and hold that death for those who suffer from the fever of want is an occasion

134. Cp. DEC. p. 75.
for festivity. Puṣpadhava proceeds to the digging of earth for riches, for he observes that it is money which makes the mare go. Apahāravarman takes to burglary (of course, Dandin is not for it) in order to accumulate riches which he considers to be perhaps the most important thing in life, though he pretends to teach it its futility to others. Viṣrūta verily represents his friends as also the author when he says that all undertakings that are based on policy emanate from wealth and that there is no sin greater than showing weakness in accumulating riches. The attitude closely approaches to the outlook of the writers of politics and law. The author also recognises the importance of pleasures of love in life, though he certainly does not agree with his characters who enrage themselves in all sorts of heinous crimes in order to gratify their senses. We cannot call our author a hedonist who believes in the doctrine that pleasure is the highest good. He has, however, an irresistible yearning for drinking the joyous wine of life to the full, and the fact leads him towards a bright optimism. Those who admit a defeat or try to escape from the problems of life are coward, for no sin is greater than abandonment of the self. All the fortunes of the world rest in life which if once destroyed cannot be regained, for no threat that is cut asunder can be rejoined. If misfortunes come in life as they do, one need not feel depressed.

136. Op. (a) DKC. p. 82; (b) ASK. p. 177; op. also Mṛcch. I. 11 etc.
138. DKC. p. 82; also cp. Gītā VI. 8.
He should react them boldly, the calamities may be averted, but if at all they persist, he should face them heroically for it is no use shedding tears for the inevitable. The bold and unyielding attitude leads to venturesome spirit which his characters amply display. An adventurous man feels quite at home at any place, as Apahāravarma suggests to his risk-fearing friend Udāraka. But a man of talent and spirit does not leave his country out of fear. In order to enjoy the pleasure of life, one must possess a strong will power and firm determination, for, as the wise say, fortune favours only one who is active and ambitious and resolute. There is nothing impossible or difficult to achieve for one who commands extraordinary prowess, valour and talents. The high spirit finds a worthy echo in the words of Napoleon who declares that impossible is a word only to be found in the dictionary of fools.

Although the writer is a fervent advocate of unyielding spirit, yet he does not altogether obliterate the existence of the unforeseen which, he believes, plays a vital role in shaping human destiny. Even his boldest character, Apahāravarma submits that a man, however ingenious he may be, cannot escape fate. Similarly the writer ascribes the serious lapse in the form of

139. Cp. (a) ASK. p. 39; (b) DKG. p. 32.
140. Cp. ASK. pp. 123-4; also cp. Ḡīrā II. 27.
141. Cp. DKG. pp. 80; 150.
142. Cp. DKG. pp. 156; 181.
144. Cp. DKG. p. 89.
taking meat, of Dāmodaravāmin, his great grand-father to fate, which, he says, is divinely ordained and hence cannot be over-stepped. Nevertheless, he never allows his fatalism to over-ride the spirit of endeavour and perseverance. Human exertion is often observed fighting bravely against divine ordinances, and the spirit reflects the writer's healthy attitude towards life.

The view that Dohān advocates lax morals in life is not correct, for his approach to loose principles is satirical rather than approving. His real aim is to expose the darker side of life and so, as Dr. De remarks, immorality rather than morality is his deliberate theme. But he never pleads them. He is fully alive to nobler emotions of life; he believes in them and perhaps wishes to disseminate them in his own peculiar way. His attitude towards royal polity was, of course, imperialistic and his social outlook was essentially individualistic in practice, if not in theory. As regards the female sex, he appears to sub-ordinate it, both in precept and example, to the stern sex.

Thus the poet's philosophy of life consists chiefly in his practical and realistic, but at the same time, optimistic, approach to life. He hates, on the other hand, over-scrupulous and superstitious disposition towards worldly objects, and delights in deriding hypocrisy and hetericism.

148. Op. DKU. pp. 156; 164; ASK. p. 200; also op. above.